

La vie et l'œuvre du compositeur autrichien Joseph Anton Bruckner (Épilogue)

AB 130 : Le dossier Anton Bruckner

The Life of Anton Bruckner (DVD)

(A 1974 film by Hans Conrad Fischer.)

This beautiful and rare film documents Anton Bruckner's entire life in the form of narrative and actual quotations (his triumphs, defeats, joys, passions, friends and enemies) from his birth to his death. It reveals to us the man himself and his extraordinary art. With scenes and footage from his home, his landscapes, his travels and workplaces offers us the rare opportunity to understand and know Bruckner like never before. The film is interlaced with selections and excerpts from his Symphonies, choral and chamber music filmed on location in the beautiful architectural Baroque churches of Germany and Austria.

A look at the life of Anton Bruckner, one of the greatest composers whose life and work have received relatively little attention. Explore this composer who influenced Mahler and Schönberg, featuring performances of Bruckner's music by the Vienna and Munich Philharmonics, and much more.

Original title : « Das Leben Anton Bruckners » .

English title : The Life of Anton Bruckner.

Kultur Films, Inc.

Format : Colour, Hi-Fi Stereo Sound, Dolby Noise Reduction, NTSC.

Release dates :

Ist presented at the 1974 international « Brucknerfest » , in Linz.

Also presented at the Cleveland International Film Festival, on May 1979.

VHS format : 1 September 1998 (Europe) .

VHS format : 28 September 1998 (USA) .

Studio : Kultur Video.

DVD format : Ist released in 1974 as a VHS tape, this extraordinary biographical film on Anton Bruckner has by Hans

Conrad Fischer's has been fully remastered in DVD format, with a considerable improvement in visual clarity and fuller sound. In my recent review of the very disappointing film « Bruckner's Decision » (« Fanfare » magazine, 33:3) , I had occasion to lament that Bruckner was excluded from the splendid 1997 BBC TV series « The Great Composers » , which provided excellent hour-long documentaries about Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner, Piotr Tchaïkovsky, Giacomo Puccini, and Gustav Mahler.

Running Time : 131 minutes.

Producer and director : Hans Conrad Fischer.

Research adviser : Leopold Nowak.

Narrators : Hugh Burden and John Sharp.

Film Editor : Annemarie Reisetbauer.

Directors of photography : Michaël Epp and Kurt Wagner.

With rare video and sound footage of :

Conductors : Eugen Jochum, Rudolf Kempe, Rafael Kubelik, Kurt Eichhorn and Karl Böhm.

Singers : Kurt Moll and Wieslav Ochmann.

Instrumental soloists : Amadeus Quartet with Cecil Aronowitz ; and Augustinus Franz Kropfreiter (organ) .

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Hans Conrad Fischer's documentary, « The Life of Anton Bruckner » was initially released in 1974 and premiered simultaneously in Lucerne, Sydney, Linz and London. It has been acclaimed as one of the most fitting tributes to this unique and extraordinary composer.

Now, for the 1st time, this film is being released on DVD (viewable on NTSC & recent PAL machines) after a digital restoration. It is a valuable addition to any music lover's video library. Previously available only on VHS, the film can now be seen as it was presented in many music halls and theatres around the world. The sound has also been restored which gives the viewer an opportunity to hear some Classic performances as never before. In almost every case, the extended excerpts presented here were recorded exclusively for this film so these are unique performances not obtainable anywhere else. Anyone who enjoys the music of Anton Bruckner should see this film. The Orchestra excerpts include :

Eugen Jochum and the Bamberg Symphony Orchestra.

Karl Böhm and the Bayreuth Symphony Orchestra.

Wilhelm Jeger and the Bruckner Konservatorium Orchestra.

Eugen Jochum and the Bruckner Orchestra Linz.

Rudolf Kempe and the Munich Philharmonic.

Rafael Kubelik and the Vienna Philharmonic.

In addition to performances by these past Masters, there are numerous scenes from Bruckner's life and portraits of the people who influenced him the most. There are tantalizing glimpses of rare scores and manuscripts plus photographs and portraits of Bruckner from throughout his life.

The film producer and director Hans Conrad Fischer was born in a rich aristocratic business family living in the district of Berchtesgaden, on 11 March 1926. He transformed the family Estate in a local museum, in 1968.

He studied philosophy, German and Art history, Theatre, science and journalism. The subject of his doctorate thesis was on the history of the Salzburg Festival. He inherited the surname of « Doktor Phil ». His 1st publication dates from 1954. In 1959, he started to collaborate with Karl Heinrich Waggerl. Fischer led, for several years, the literature and radio play department of Radio Salzburg. He founded, in 1961, the Fischer Film and television production (FFF) .

In 1964, Fischer started working on the project of a film on the life of Wolfgang Amadeus Mozart which was presented to international acclaim at the London Royal Festival, in 1967. In 1970, to celebrate the 200th anniversary of its birth, Fischer presented his documentary on « The Life of Beethoven » , in New York and London. The death of his 22 year old daughter (who was a painter) of leucemia, on 22 January 1977, became the genesis of his 1980 poignant film « Nela » , presented in Salzburg. It shook the film industry. His productions also approached literary works which were partially translated into several languages.

The Strange Affliction of Anton Bruckner

A film by Ken Russell (1990) .

2 août 2013 : Bonjour, Christelle. Le compositeur (obsessif-compulsif) Anton Bruckner, lors de son admission en cure d'eau à Bad Kreuzen, au mois de juin 1867. Vu à travers le regard fantasmatique du cinéaste anglais Ken Russell, décédé en 2011. Il faut en prendre et en laisser par rapports aux événements qui se sont vraiment déroulés (Gilles)

Ken Russell returned to television again after « The Rainbow » to, once again, return to his favourite theme, the artist's biography, this time around focusing on the Austrian composer Anton Bruckner (or, to be more exact, to cast a fictionalizing eye upon Bruckner's real life stay in a sanatorium due to his « numeromania » , an obsessive-compulsive need to count objects and things ; something that is, arguably, reflected in the almost manic repetitions found in his Symphonies.

Television actor Peter Mackriel plays Anton Bruckner. Carsten Norgaard and Catherine Nielson playing Hänsel and Gretel. Both would also appear in « Prisoners of Honour » . The editor is Brian Tagg. Director of photography is Robin Vidgeon with some camerawork by Ken Russel under the name ... Alf Russell. Victoria Russell is responsible for costumes, as her mother did previously for Ken Russell. The script is by Ken Russell.

Movie for television : colour, 50 minutes, 14 October 1990 . Filmed in Hampshire and Kent. And the initial sequences at the Rhinefield Hotel.

https://www.youtube.com/watch?v=_iapA-XYoMw

Peter Mackriel : Anton Bruckner.

Catherine Neilson : Grete.

Carsten Norgaard : Hans

Ken Russell : Writer, director, camera operator.

Ronaldo Vasconcellos : Producer.

Jeremy Bolt : Associate producer.

Anne Dalton : Production assistant.

Davina Nicholson : Assistant director.

Anita Desmarais : Assistant to director.

Robin Vidgeon : Cinematography.

Brian Tagg : Film editor.

Andy Marangone : Video editor.

Richard King : Dubbing mixer.

Alf Russell : 2nd Camera operator.

Steve Parker : Focus puller.

Paul Conway : Dialogue editor.

Pat Rambaut : Script supervisor.

David M. Bosley : Assistant editor.

Nigel Galt : Music editor.

Ray Beckett : Sound recordist.

Saint-Clair Davis : Boom operator.

Jack Collins : Gaffer.

John Foster : Clapper loader.

Victoria Russell : Costume design.

Ann Buchanan : Hair stylist.

Ann Buchanan : Make-up artist.

Ron Allett : Property master.

Les Allett : Propman.

What's Ken Russell's best-known movie ? « Lair of the White Worm » ? « Altered States » ? « Women in Love » ? That one was nominated for an Oscar and it's an adaptation of a novel by D. H. Lawrence. Maybe it's « Tommy » , the visualization of an album by « The Who » . I don't bring this up rhetorically, I ask because I really don't know. The only Ken Russell movies I had watched before « The Strange Affliction of Anton Bruckner » were « Lair of the White Worm » and « Mahler » , the latter of which, like Anton Bruckner, is an unusual sort of biopic about an Austrian-German Classical composer.

The strange affliction mentioned in the title is an obsession with numbers. Ken Russell portrays Anton Bruckner as

something like an obsessive-compulsive. The movie begins with Bruckner arriving at a country home where a man and a woman in a nurse's uniform await him. He has counted the spokes and the rotations of the wheel and tells his new acquaintances. He counts the letters in their names when they introduce themselves. He is then dunked repeatedly in an ice bath. Bruckner has been sent to receive mental health treatment without his consent, but is more upset that that his wards chose to dunk him 4 times. It's not a good number ...

And so, the movie goes, comprised of vignettes punctuated by treatment, which mostly seems to be lots of ice baths and warm broth fed to him by pretty nurse Grete. Anton's days seem to be spent walking outdoors, communing with nature and counting various parts of it, although on an early sojourn his caretakers bring him to confession, where the priest is clearly nonplussed by Bruckner's whole person, particularly his funny definition of the term « self-abuse » (Bruckner means that he was abusing himself by reading the music to one of his critically reviled Symphonies ; by the same words the priest intends something rather different.) . The priest pronounces his penance : to play Johann Sebastian Bach's Fugue in D Minor. Anton walks-out of the confessional, to the church organ, and does exactly that.

The real Bruckner was indeed a gifted organist, and a very devout man, as well as a lonely one. In his mind, he linked spiritual purity to youth so concretely that, as a music teacher, he often found himself longing for his teenaged female students. He even proposed to many of them, although none of them ever accepted. By all accounts, he likely died chaste and unhappy over it. These details figure into the movie, as do other stories and rumors about the historical figure.

Still, I do not think I've ever read that Bruckner was hospitalized for mental illness, although I confess that I've only read a short biography many years ago. Accept the fiction. Ken Russell is making a film about the character of Bruckner : the musician. The strange affliction, as regimented and earthly as anything can be, finally breaks down against the wonder of infinity, the nearly dissonant, polyphonic nature of God's creation as represented by the millions of stars or the hairs on a woman's body. These things cannot be quantifiably counted, and to even attempt would cheapen them. Bruckner's affliction stands in contrast to that.

« The Strange Affliction of Anton Bruckner » was shot on a low budget for British television and so is both brief and less visually bizarre than the other Ken Russell films I had watched. Russell has a knack for evocative shooting, apparently finding locations around the English countryside in which to film, although the interior sets are rather sparse in decoration and furnishings. It is still a very handsome television movie, in spite of its origin, and the casting is wonderful. In an interview that played before the movie, Russell claimed that the Anton Bruckner didn't look like a composer and so nobody took him seriously like Richard Wagner ; Bruckner looked like a farmer. Ken Russell called Anton Bruckner : a simple man with complex music. His Symphonies needed so many players they were rarely performed. One would probably believe so given Peter Mackriels performance. And Catherine Nielson as Grete is just terribly winsome. A natural beauty.

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A good Ken Russell film for 3 actors. Bruckner arrives at a rest home to be greeted by Hänsel and Gretel, the 2

nurses. The scene is reminiscent of the arrival to the house in Alfred Hitchcock's « Rebecca ». Bruckner is obsessed by numbers throughout the film, counting the spokes on the carriage and the number of spoonfuls of food he is fed. He is also deeply religious : « music is a true reflection of the almighty ». Bruckner seems to be in a hospital but, when he asks for a doctor, he is always told the doctor will come later. Some Russell themes come back, in particular, Bruckner being forced into the cold bath by the 2 nurses refers back to « The Music Lovers ». The nurse feeding Bruckner has parallels with Frederick Delius. A dream sequence to the music of Richard Wagner, with fire, comes from : « Mahler » ; and the cows from : « Women in Love » .

And there is another sexual-chaste relationship (« Savage Messiah » , « Clouds of Glory ») as the nurse lies naked on Bruckner's bed and he caresses her body, seeing only the Glory of God in her body.

Subtle scenes include Hänsel and Gretel following Bruckner, always together and always a short distance away, as Bruckner sits in the sand as the sand falls from his fingers like time slipping away. And, in a confessional as a penance for his (chaste) sins, Bruckner is told by the priest to play Johann Sebastian Bach. The organ playing scene edits from the fingers playing, to Bruckner and then back, making it obvious the actor is not really playing the organ. This demonstrates the power of Richard Chamberlain actually playing the piano in : « The Music Lovers » .

At the end, when Bruckner is discharged and drives away, clearly unchanged, it turns-out the nurse is actually the doctor and the disguise was part of the therapy, but she decided to stop since, if Bruckner is had been cured, he « may never have written a note of music ; he is a happy celibate » .

Bruckner's Decision (DVD)

<http://www.youtube.com/watch?v=IfodtdwRspQ>

This movie, made in 1995, short at only 80 minutes (in black and white throughout) focuses on a crucial few months of the composer's career.

The insecure 43 year old Anton Bruckner spent the summer of 1867 at Bad Kreuzen, wrestling with a decision : to leave Linz and seek his fortune in Vienna as a composer, or journey to Mexico. North America appealed because Franz Josef's brother went there to become Maximilian Ist, Emperor of Mexico.

This is the period of his life set in this film, although the portrayal of Bruckner himself does not, perhaps, adequately express total nervous collapse or impending madness. This is partly because the film uses minimal dialogue : it is like watching a silent movie, at times, for instance when we here the « Liebestod » from « Tristan » and see Bruckner's head in his hands, crying. In fact, much of the story is cleverly conveyed through correspondence between a young couple called Otto and Sophia ; Otto writing to her about his fellow patient Bruckner, and she responding in turn. At one point, Otto writes that Bruckner is shedding his skin before becoming a butterfly. Presumably, these letters are a mere literary device to add narrative structure but they may be genuine : unfortunately, the disc has no extras. However, there are also extracts read-out in the film from Bruckner's own genuine correspondence.

The film opens with an actual photograph of Bruckner taken in 1854 when he was aged 30. We then move into the film itself with actor Joachim Bauer bearing an uncanny likeness to the composer. It's 1868 and Bruckner is giving his inaugural lecture as a professor of music at the University of Vienna. It is this success that is then compared to his life in the previous year when he was admitted to the sanatorium at Bad Kreuzen. Here, we witness the extensive water treatments offered to patients and customers with scenes of their daily life. These scenes are interspersed with those of his former life : thus, we share his reminiscences as a boy in Ansfelden and at the monastery of Saint-Florian nearby ; we witness a church procession through the fields with the Alps as a backdrop ; we experience a tavern scene ; and we share his greeting with Richard Wagner, in Munich. And, of course, there are copious examples of his music, although, at this time, he had only just completed his 1st Symphony and his Masses.

This is a slow film, beautifully shot and finely conceived, opening-up in dramatic form a point in Bruckner's life that is often overlooked : the jump he made from parochial Linz to metropolitan Vienna ; from composer of church music to composer of mighty Symphonies ; from cathedral organist to professor of music. I found it fascinating.

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« Bruckner's Decision » focuses, for the most part, on just the 3 month period, in 1867, that the composer spent at a spa-sanatorium called Bad Kreuzen, located in the mountains about midway between Linz and Vienna. The film is photographed in a rather grainy black and white that's no doubt intended to have a period look. Bruckner (1824-1896) had recently suffered a nervous breakdown and then went to the spa renowned for its cold water cures.

The film begins with the introductory bars of the Bruckner 5th Symphony (1877) , and displays an early photo of the composer with a full head of black hair and a neatly trimmed moustache (it's dated in Hans-Hubert Schönzeler's 1970 biography as being from either 1854 or 1863) . We are then switched to an enactment of Bruckner giving his 1st lecture, in 1868, as professor of counterpoint and harmony at the Vienna Conservatory. He had finally made his decision to leave Linz and take his chances in the nation's capital. The actor cast as Bruckner (Joachim Bauer) , despite a far less prominent nose and softer features, looks much like the photo, which suggests a man in his early 30's (in 1868, Bruckner actually was age 42) .

What next unfolds is the film's primary narrative device : a series of letters (spoken as interior monologues) between a young German architect named Otto and his wife Sophia. Otto, a fellow patient of Bruckner's at Bad Kreuzen, has gone there to find himself, but he never once appears in the film. Otto's letters to Sophia are filled with comments and speculations about Bruckner (Sophia soon realizes Otto is merely avoiding his own problems by rattling on about the composer) . We thus learn about Bruckner's acute numeromania (an obsession with counting things like stars in the sky, leaves on trees, his daily prayers, as if some sense of order could thus be imposed on the chaos of life) , his morbid interest in seeing the dead body of Emperor Maximilian of Mexico (brother of Austria's Emperor Franz-Joseph I) , the admiration for Richard Wagner's breaking the rules of traditional harmony, and his recent but quite innocent infatuation with a young female spa attendant named Josefine Lang (who looks to be about age 25, here) . These exchanges between Otto and Sophia are interspersed with letters written by Bruckner to his brother Alois and various

friends, plus a flashback tour of Saint-Florian Monastery, where Bruckner, at age 12, was sent by his widowed mother. This ploddingly paced film has many repetitive and over-long sequences showing Bruckner dog-paddling his way across the lake, praying, and taking long walks in the woods (in one of the latter, we hear an incredibly slow and pompous account of the Bruckner 9th Scherzo (some 25 years before the music was written) . All of the orchestral music in the film is credited to Mæstro Sergiù Celibidache and his Munich Philharmonic, while the piano items are played with steel fingered efficiency by Michaël Ponti.

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For years, Bruckner had become increasingly uncomfortable in provincial Linz and was considering the possibility of a post in the far more cosmopolitan Austrian capital. He was also anxious to relinquish his position as Linz Cathedral organist. As early as 1861, he complained to his friend Rudolf Weinwurm about the backwater characters in Linz.

Bruckner was hoping for support in his move to Vienna, not only from Weinwurm, who was the University's music director, but also from the Court « Kapellmeister » Johann Herbeck. In February 1867, Herbeck performed Bruckner's Mass in D minor to great success in the « Hofburgkapelle » . This led to the great honour of a commission for a new mass from the Imperial Chapel administration in the « Hofburg » , in Vienna.

The inner contradiction between Bruckner's own artistic will and the self imposed duty of obeying the rules of higher authorities never ceased to trouble him throughout his life ; it was probably the origin of the severe psychological crisis he experienced shortly after his self-liberation.

Perhaps, Bruckner's social awkwardness and apparent worldly naïvety was simply easier to anecdotalise than the more mundane facts of a hard working, deeply religious and relatively unsophisticated individual, at odds with the cosmopolitan mores of the ultra-modern thinking of the Vienna of the late- 19th Century. His many unsuccessful proposals of marriage and failure to even get close to tying the knot only strengthen the image of the child-like soul. He appears to have suffered from the obsessive-compulsive disorder associated with order and symmetry, numeromania (a compulsion for counting anything and everything) . At one point, this and other factors led to him being consigned to a sanatorium for 3 months in the summer of 1867. Reports that Bruckner had little interest in the art, philosophy and literature of the day would have seen him cut a fairly strange figure in Viennese intellectual circles of the day. He was more than able to hold down 2 important appointments in the city, as an organist to the Court chapel and as Professor of Harmony and Counterpoint at the Conservatory, hardly positions to be occupied by a dolt.

8 May 1867, tragedy struck : Anton Bruckner (aged 42) enters a sanatorium in Bad Kreuzen, in 1867, Bruckner had long suffered from overwork, fears for the future, extended bouts of nervous anxieties about gaining recognition as an artist and severe depression due to his unhappy private life combined with an almost pathological self-doubt and an irresistible impulse to accumulate strings of unnecessary qualifications. The crisis occurred in the wake of a number of unsuccessful marriage proposals. He developed the clinical condition of numeromania, a compulsive urge to count objects of all descriptions for no apparent reason. He was admitted to a cold water cure sanatorium at Bad Kreuzen (located in the mountains about midway between Linz and Vienna) where he underwent a course of treatment lasting

3 months. The regimen there was strict and involved a bewildering variety of cold showers, cold baths (starting as early as 4 am, in the morning) , swims in the nearby lake, cold water cloth wraps, massages, and the drinking of as many as 10 liters of water daily. Bruckner's letters from there show that this was a time of grave crisis : he spoke of impending madness, threatened suicide and regarded himself as utterly forsaken by the world. His friend « Frau » Betty Mayfeld, who was staying at the sanatorium for a water cure, could not wear one of her dresses as Bruckner started to count the pearls on it. But the therapy partly helped : by August, Bruckner already felt stable enough to be discharged.

Soon after, for true healing, Bruckner needed music : he needed to compose again. Although his doctors had warned him against intellectual exertion, he resumed work at Bad Kreuzen's clinic on the « Kyrie » of the F minor Mass which he had begun (to respect the Imperial Court commission) as thanksgiving to God for his restoration of health.

The Mass occupied him for exactly a year from September 1867. It was finished in the autumn of 1868, a few weeks before Bruckner himself moved to Vienna.

By 19 October, he had completed the « Kyrie » , by 27 November, the « Credo » . His new lease of life was also apparent in his writing to the Vienna « Hofkapelle » , in October, concerning the organist position. On Christmas Day, after an hour of ardent devotion, he suddenly found inspiration for the « Benedictus » and, in its wake, a full recuperation.

In August 1868, Bruckner finished the « Sanctus » and « Agnus Dei » , and, by September, his new Mass was ready for performance. It was at that moment that he received the appointment, signed by Johann Herbeck, as Vienna Court organist as well as professor of harmony and counterpoint at the Conservatory of the « Gesellschaft der Musikfreunde » . Yet, the Mass still awaited its premiere : the musicians rejected the work as being too difficult. Even Herbeck told the composer, following a disastrous rehearsal, in January 1869 :

« You know that Wagner made a mistake with his “ Tristan ” and I with my Symphony in B-flat. Couldn't you just admit that you also made a mistake with this Mass ? »

But Bruckner remained convinced of its artistic worth and sought to organize a performance at his own expense. It took place on 16 June 1872 in Vienna's « Augustinerkirche » , under his direction, and was a remarkable success.

Though Bruckner made several unsuccessful marriage proposals to teenage girls, he remained a bachelor throughout his life. Once, he even proposed the daughter of one of his friends, Louise Bogner. The cantata « Entsagen » (Renunciation) is said to have been composed in her grief. He fell in love of a 17 year old peasant girl in the cast of the Oberammergau « Passion Play » , in 1880. However, his unusual penchants for teenage girl seemed to have been stirred by his fear of sin. He believed that, unlike older women, if he married a teenage girl, he could be certain of her virginity. However, his obsession for these teenage girls lasted even when he was past his 70th birthday. Once, he came extremely close to marrying a woman, but the relationship ended when she refused to accept Catholicism.

Les musicologues bruckériens

Hans Bauernfeind : (born on 01.09.1908 in Klein-Stetteldorf, Lower-Austria ; died on 19.03.1985, Vienna) Completed teacher training college, had his musical training at the Vienna « Musikhochschule » (composition with Joseph Marx and Josef Lechthaler, organ, conducting and music for schools) . From 1930, active as organist, choral conductor and music teacher. Honours included Cultural Prize of Lower-Austria ; wide range of compositions with an emphasis on choral music.

Richard Max Josef Bletschacher : (born in 1936 in Füssen am Lech, Bavaria) Studied theatre, musicology, and philosophy in Munich, Heidelberg, Paris and Vienna ; Doctor of philosophy in 1959. From 1959 to 1967, assistant stage director and dramaturg at the « Theater in der Josefstadt », and later at the Vienna State Opera ; from 1967 to 1996, stage director at Vienna State Opera ; numerous productions on tour and abroad. From 1982 to 1996, head dramaturg at the Vienna State Opera. From 1982 to 1990, he taught at the « Hochschule für Musik und darstellende Kunst » , in Vienna. From 1961, active as Opera librettist, providing texts for 10 full length Operas and 10 one acts with composers Peter Ronnefeld, Iván Eröd, Kurt Schwertsik, Franz Thürauer, Erich Urbanner, Ernst Ludwig Leitner and Alfred Schnittke. He also authored 20 books, and Opera translations and Lied texts. Since 1977, member, and since 2000, 1st vice-president of the Austrian PEN Club.

Rüdiger Bornhöft : (born in 1939 in Fürstenberg / Havel) Studied from 1954 to 1962 at the « Fachgrundschule für Musik » in Neustrelitz and at Rostock « Konservatorium » (violin, viola, piano) . Active as orchestral musician (viola) in Schwerin, Rostock and Bremerhaven. Since 1980, proof reader for the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , (Symphonies, Masses, orchestral parts ; also with editorial responsibilities) . Collaboration on the new editions of Gustav Mahler Symphonies No. 5 and No. 6 (score and orchestral parts) for the « Mahler Complete Edition » (« Mahler Gesamtausgabe ») , Vienna.

Günter Brosche : (born in 1939) Studied at the University of Vienna (theatre studies, musicology) ; Doctor of philosophy in 1962. Instrumental studies (violin, piano, organ) at the « Akademie für Musik und darstellende Kunst » and at the « Konservatorium der Stadt Wien » . In 1964, he started to work at the Austrian National Library, becoming, in 1981, Director of the Music Collection, and of the « Institut für Österreichische Musikdokumentation » ; appointed « Hofrat » , in 1984. Since 1975, secretary of the International Richard Strauß Society and editor of the « Richard-Strauß-Blätter » . From 1997, lecturer in archive and library studies at the « Institut für Musikwissenschaft » of the University of Vienna. Numerous publications on Austrian musical history from the 17th to 20th Centuries, focusing on Beethoven, Bruckner, Richard Strauß, and the musical collection of the Austrian National Library. Series editor for the following publications : « Publikationen des Instituts für Österreichischen Musikdokumentation » (25 volumes to date) ; « Katalog der Sammlung Anthony van Hoboken » (completed in 17 volumes) ; and « Musica manuscripta » (7 volumes) .

Franz Burkhart : (born on 19.09.1902, in Vienna ; died on 20.10.1978, in Vienna) Studied musicology at the University of Vienna, where his teachers included Adler, Lach, Ficker, Fischer and Haas ; studied violin, piano and composition privately, and choral conducting with Ferdinand Großmann. He was professor at the « Konservatorium der Stadt Wien » ; choral conductor, founder and conductor of the « Wiener Kindersingschule » ; chairman of the music Committee of

the « Österreichischer Sängerbund » ; president of the « Österreichisches Orgelforum » . Received numerous honours including : the Cross of Honour for Science and Art ; the Austrian State Prize ; the « Goldenes Ehrenzeichen » for services to the Republic ; the Cross of the Knights of the Papal Order of Saint-Gregory. Compositions in all fields of choral music.

William Carragan : Studied composition with Alfred Swan, piano with Stanley Hummel and Gilbert Kalish, and harpsichord with Louis Bagger ; concert artist of many years' standing. From 1965, he was Professor of Physics at the Hudson Valley Community College, in Troy (New York) , where he has been a consultant since his retirement, in 2001. In the musical field, he has undertaken a reconstruction of the 1st performance version of Bruckner's Symphony No. 1 (recorded for « Naxos » , in 1996) . From 1979 to 1983, the completion of the 9th Symphony (performed and recorded several times) ; in 1989, the completion of Schubert's Symphony No. 8 (likewise performed several times) . In 1996, William Carragan organized the only international symposium in the western hemisphere to commemorate the 100th anniversary of Bruckner's death ; in recent years, numerous publications on performance practice in Bruckner's works.

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William Carragan, musicologist and harpsichordist, is known for his research in both Baroque chamber music and 19th Century Symphonic literature. He is a contributing editor of the Anton Bruckner Collected Edition in Vienna, for which he prepared a new edition of the Bruckner 2nd Symphony, in 2 versions, over the period 1986 to 2005, which was performed in Leipzig and Montreal (with Herbert Blomstedt and the MSO) . It has received 3 recordings so far. He has also reconstructed the premiere version of the Bruckner 1st Symphony, which was recorded on « Naxos » in 1996, and a previously unheard version of the 3rd which was performed and recorded in Japan, in November 2007. From 1979 to 1983, he devoted himself to a completion of the Bruckner 9th Symphony ; so far, it has been performed in 6 countries and has received 4 recordings, the most recent being of a newly revised version of 2006. In 1996, he was the organizer and host of the only western hemisphere international conference held that year in observance of the Bruckner Centenary, and, in the last few years, has presented a number of papers devoted to analytical matters and longitudinal studies of Bruckner performance, some of which have been published in « The Bruckner Journal » . He completed several of Franz Schubert's unfinished Piano Sonatas for the anniversary of 1978 and, 10 years later, he prepared a 4 movement version of the Schubert 8th Symphony which has been performed several times. He studied composition with Alfred Swan, piano with Stanley Hummel and Gilbert Kalish, and harpsichord with Louis Bagger, and has given many performances of the Baroque solo, concerto, and chamber literature over many years. He has prepared the 1st Edition ever made of the complete harpsichord works of Johann Mattheson, which he is engaged in recording. He is also the translator and editor of the liturgy with full seasonal propers of the Western Orthodox Church of France, fully set to music in 8 volumes, and is now working on a similar effort in Eastern Orthodox music.

He was Professor of Physics at Hudson Valley Community College in Troy, New York, from 1965 to 2001, and is the author of a comprehensive 4 volume textbook of introductory University physics.

Mr. Carragan's large concert instrument, a re-creation of a south-German double harpsichord of the late- 17th Century,

was constructed by Carl Dudash of Norfolk, Connecticut, and decorated by his wife, Marilee von Wagner. Its registers are flared, so that the distinction in plucking points between the various unison sounds is maintained into the bass range. That, plus the nasale register and the 2 way buff stop, gives the instrument over 30 distinct usable textures. The resulting sound is very warm and rich from top to bottom. The outer decoration is in the German style, as is the soundboard painting, but the inner lid painting and other decorative aspects are inspired by the North woods and the starry heavens with their mythology.

Mr. Carragan possesses 3 other instruments, a single manual Dudash harpsichord from the early 17th Century German tradition, also with flared registers, an antique Italian harpsichord recently restored by Walter and Berta Burr, played by Mr. Carragan, in 2007, in one of the inaugural recitals of the Doctorow Center in Hunter, New York, and a « lautenwerck », or gut strung harpsichord, built by Anden Houben of Tuscaloosa, Alabama, and decorated in Slavic style by Tatyana Nivina of Stonington, Connecticut.

Benjamin-Gunnar Cohrs : (born in 1965) From 1989 to 1994, he studied conducting, flute, piano, and voice in Bremen and, in 1994-1995, was a DAAD-Scholar stipendiary, in Adelaide. In 1984, he made his conducting debut in his hometown of Hamelin (Hameln) , in Saxony, and has appeared internationally as a guest-conductor (i.e. , Russian National Orchestra, Moscow ; Royal Flanders Philharmonic ; Czech Philharmonic ; Philharmonia Hungarica) ; since February 2002, he has been the Principal Guest Conductor of the New Queen's Hall Orchestra of London. Cohrs, furthermore, works as a freelance arts journalist and musicologist. He collaborated on the performance version of the incomplete Finale to Bruckner's Symphony No. 9 (Samale-Phillips-Cohrs-Mazzuca) . He has been active as an editor for the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , since 1995.

Rudolf H. Führer : (born in 1938, in Vienna) He studied law at the University of Vienna ; Doctor in Law, in 1966. From 1958 to 1963, he studied oboe at the « Akademie für Musik » , in Vienna. From 1968, he worked for the Vienna publishers Ludwig Döblinger, where he was for many years director of the stage and concert department ; from 1988 until his retirement in 1998, he was Director of publications. Wide ranging editorial activities, mainly in the series « Diletto musicale » and the Johann Strauß Complete Edition (both published by Ludwig Döblinger) .

Wolfgang Grandjean : (born in 1944 in Trier, Mosel) From 1964 to 1970, he studied in Saarbrücken (school music : piano with Walter Blankenheim ; music theory and composition with Heinrich Konietzny) ; 1st performances of his own compositions, regular concerts as Lied accompanist, recordings and broadcasts on Saarland Radio. From 1970 to 1974, he studied musicology at Bonn University, and composition at the « Musikhochschule Köln » with Karlheinz Stockhausen und electronic composition with Hans Ulrich Humpert. In 1973, he was teacher in music theory at the « Folkwang-Hochschule » , in Essen ; in 1979, he was professor ; since 1988, a member of the College Senate. Principal research fields : Anton Bruckner, questions of music theory, most recently Wolfgang Amadeus Mozart as theorist. Detailed list of publications and compositions under : www.folkwang-hochschule.de - Dozentenverzeichnis.

Franz Grasberger : (born on 02.11.1915 in Gmunden, Upper-Austria ; died on 25.10.1981 in Vienna) He studied musicology at the University of Vienna with Robert Lach and Robert Haas. From 1935 to 1937, he studied church and school music at the « Staatsakademie » , in Vienna. From 1938, he worked at the Music Collection of the Austrian

National Library and was Director, from 1970 to 1980. From 1954 to 1972, he was a lecturer in musical bibliography at University of Vienna. From 1970, he was the RISM director for Austria. In 1972, he was the co-founder of the « Institut für Österreichische Musikdokumentation » . From 1974 to 1981, he was chairman of the Commission for musical research at the Austrian Academy of Sciences ; in 1978, foundation of the « Anton Bruckner Institut Linz » (ABIL) . Organizer of numerous exhibitions (i.e. , Hugo Wolf in 1960 ; Richard Strauß in 1964 ; Anton Bruckner in 1974 in Vienna, and 1977 in Linz) and symposiums. Publications on composers such as Johannes Brahms and Richard Strauß, and on library associated topics and music analysis and theory. Editor of Hugo Wolf's letters to Melanie Köchert (1964) , and of works by Ludwig van Beethoven, Johannes Brahms, Anton Bruckner, Franz Schubert, Richard Strauß and Hugo Wolf.

Renate Grasberger : (born in 1941, in Vienna) She studied at the « Akademie für angewandte Kunst » (Academy of Applied Arts ; ceramics) and Art History at University of Vienna. In 1960, she started working at the Austrian National Library, from 1964 in the Music Collection, from 1966 to 1976, at the library of the Ministry of Finance. Collaborator on publications and projects of Franz Grasberger, permanent collaborator at the « Anton Bruckner Institut » , since 1978. Publications mainly on Anton Bruckner (including « Werkverzeichnis Anton Bruckner » in 1978, and « Bruckner-Bibliographie » , in 1985) ; collaboration on exhibitions and exhibition catalogues.

Andrea Harrandt : (born in 1960, in Vienna) He studied musicology and theatre. Since 1980, he is collaborator at the « Anton Bruckner Institut Linz » (ABIL) ; since 1984, he is a member of the Commission for music research of the Austrian Academy of Sciences. Co-editor of the ABIL series of publications ; editor of the « Mitteilungsblätter der Internationalen Bruckner-Gesellschaft » ; editor of the letters of Anton Bruckner for the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») . Since 2004, he is on the staff of the Music Collection of the Austrian National Library.

Uwe Hartenberger : (born in 1944 in Ehrhorn / Soltau, Niedersachsen) He spent his youth in Hamburg and resides, since 1964, in Vienna ; he studied musicology and Art History in Hamburg and Vienna, with a dissertation on Carl Debroy van Bruyck. Since 1972, he is a collaborator (1985-1997 member) of the Commission for music research of the Austrian Academy of Sciences. From 1974 to 1990, he is a musicological secretary, and then member of the präsidium of the « Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich » (DTÖ) . Collaboration on the work of the « Anton Bruckner Institut Linz » (ABIL) , from the year of its foundation in 1978. From 1988 to 2000, he was deputy musicological director of ABIL. From 1977 to 2000, he was co-organizer of the « Linz Bruckner Symposiums » . Until 2000, General Editor and co-publisher for ABIL. His own publications include : « Anton Bruckner. Ein Handbuch » (Salzburg-Vienna, 1996) . Numerous essays and lectures, and articles for a variety of lexicons. President of the « International Hans Rott Society » , founded in 2002 (www.hans-rott.org) .

Paul Hawkshaw : (born in 1950 in Toronto, Canada) He studied at the University of Toronto (trombone, history of music) and at Columbia University, New York (musicology) . He graduated in 1984 with the dissertation « The Manuscript Sources of Anton Bruckner's Linz Works : A Study of his Working Methods from 1856 to 1868 » . Since 1984, he has taught at Yale University. From 1989 to 2000, he was associate Dean of Yale School of Music, at present Professor for Music History. Numerous publications on Anton Bruckner, notably as co-editor of « Perspectives on Anton Bruckner » (Ashgate Press, 2001) and « Bruckner Studies » (Cambridge University Press, 1997) , and in the « Linz

Bruckner Symposiums » (1990, 1992 and 1995) .

Paul Hawkshaw was appointed Deputy Dean, in August 26, 2009 :

Dean Robert Blocker announced today the appointment of Paul Hawkshaw as Deputy Dean of the School of Music. Professor Hawkshaw has served the School and University with distinction for 25 years, a tenure that has included eleven years as Associate Dean and 2 years as Acting Dean. He will continue his responsibilities as Director of the Norfolk Chamber Music Festival and Yale Summer School of Music, a position he has held since 2003.

Paul Hawkshaw received his Ph. D. from Columbia University and his faculty appointment at the School of Music, in 1984. He is now Professor in the Practice of Music History and in this role has guided many YSM students through their MMA programs. His experience and institutional memory will be instrumental in the discussions and implementation of « Beyond Boundaries, the School's strategic plan » .

Recognized throughout the world as a leading authority on the music of Anton Bruckner, Professor Hawkshaw's publications include 7 volumes of the composer's « Collected Works Edition » (Vienna) , most recently a new score and critical study of the composer's Mass in F minor. He served as co-author of « Bruckner Studies » (Cambridge University Press, 1997) and « Perspectives on Anton Bruckner » (Ashgate, 2001) . He wrote also the Bruckner biography for « The New Grove Dictionary of Music and Musicians » . In 1996, Professor Hawkshaw delivered the commemorative address in the Austrian National Library, Vienna, celebrating the centennial of Bruckner's death.

Since coming to Yale, Professor Hawkshaw has taken an active interest in community affairs and public education in New Haven. He worked with the New Haven Board of Education, Yale faculty, staff, and students, and the Yale College Class of 1957 to establish a music and literacy program in the city's public schools. His efforts were publicly recognized by an official proclamation of Mayor John DeStefano and, in the Spring of 2000, he was awarded the Yale School of Music's highest honour, the Samuel Simons Sanford Medal, for his scholarship and community service. In addition to his musical and educational interests, Paul is currently a volunteer lay member of the Client Security Fund Committee of the State of Connecticut Judicial Branch.

Said Dean Blocker :

« We are fortunate to have a colleague of Paul's stature assume these responsibilities, and I look forward to his leadership and to our work together. »

Bruckner Society of America to award Joseph Kilenyi Medal of Honour to Paul Hawkshaw (March 3, 2011) :

The Bruckner Society of America announced this week that Paul Hawkshaw will be awarded the Joseph Kilenyi Medal of Honour. This honour is given to individuals whose work exemplifies the understanding and appreciation of the life and music of Anton Bruckner.

Paul Hawkshaw is Deputy Dean of the Yale School of Music as well as Professor in the Practice of Musicology and the director of the Norfolk Chamber Music Festival.

The Board of Directors of the Bruckner Society noted Hawkshaw's « strong advocacy of Bruckner's work as seen in the many articles, essays, editions, and addresses he has prepared in his illustrious career » . In particular, the organization wrote :

« His research on the Mass in F Minor and the 8th Symphony are milestones in our understanding of Bruckner's music. »

The Bruckner Society of America was established in 1931, and Medals of Honour have been given to such musical luminaries as Otto Klemperer, Bruno Walter, Arturo Toscanini, and Paul Hindemith. The medal will be presented to Paul at Yale's Commencement, this spring.

Dean Robert Blocker extended his heartiest congratulations to Hawkshaw, saying :

« That he has served the School with extraordinary leadership while continuing his scholarly work with critical distinction is in itself a remarkable achievement. Most importantly, Paul extends to our community a quiet sense of humanity that enriches us all. »

Professor Hawkshaw's publications include 7 volumes of Bruckner's collected works (Vienna) , which are performed by major Orchestras and Choruses throughout the world. His articles have appeared in « The Musical Quarterly » ; « 19th Century Music » ; and the « Österreichische Musikzeitschrift » , and he wrote the Bruckner biography for « The Grove's Dictionary of Music and Musicians » . In 1996, he was invited by the Austrian National Library, in Vienna, to give the commemorative address marking the Centenary of the composer's death.

Since coming to Yale in, 1984, Professor Hawkshaw has taken an active interest in community affairs and public education, in New Haven. He was co-founder of a program involving Yale music faculty and students in the curriculum at the local Co-operative High-School for the Arts. In 1998, the program was recognized by Secretary of Education Richard W. Riley as a model of how music plays an integral role in improving overall education standards. Most recently, he worked with the New Haven Board of Education and the Yale College Class of '57 to establish a music and literacy program at an inner-city public elementary school. This led to the creation of an endowment of \$ 6 million by the Class of '57 to support public school music education. Paul Hawkshaw has been awarded the Yale School of Music's highest honour, the Sanford Medal, for his scholarship and community service.

Born in Toronto, Canada, Professor Hawkshaw received his Ph. D. in musicology from Columbia University, in 1984. He has recently completed a new edition of Anton Bruckner's Mass in F minor that received its premiere in Vienna's « Große Musikvereinsaal » , in June 2008, and his « Critical Edition » (« Kritische Gesamtausgabe ») of the composer's 8th Symphony is in progress. In 2007, he was appointed co-editor of the « Wiener Bruckner Studien » , published under the auspices of the Austrian Academy of Sciences. He is currently working on a biography of the composer for

Yale University Press.

Erwin Horn : (born in 1940, in Würzburg) He studied in Würzburg, graduating in theology, teaching, music theory and church music ; diploma in Gregorian chant from Essen. From 1971 to 1977, he was regional cantor for the diocese of Würzburg ; from 1977 to 1980, he was teacher of organ and music theory at the « Kirchenmusikschule Regensburg » ; from 1980, at the « Konservatorium der Stadt Würzburg » (since 2001, at the « Hochschule für Musik ») ; from 1980 to 1997, he was lecturer in music theory ; from 1997 to 2001, Director ; from 2001 to 2003, Press Officer. He was editor of the « Orgelbuch zum Gotteslob and Orgelstücke zum Gotteslob » . His contributions to musicological publications have principally been concerned with both Anton Bruckner and Johannes Brahms, Franz Schubert, Franz Schmidt, Felix Mendelssohn-Bartholdy, Gustav Mahler, Richard Strauß, Richard Wagner, Girolamo Frescobaldi and Hans Rott. Transcriptions and CD recordings of Symphonic movements by Anton Bruckner and Wagnerian Operatic roles. Co-initiator of the Würzburg Bruckner Festivals.

Crawford Howie : (born in Scotland in 1942) . He studied music at the Royal Scottish, University of Edinburgh and the University of Music and Performing Arts in Vienna. From 1966 to 2006, he held a lecturing post at the University of Manchester. He is still active as a musicologist, lecturer, editor and performer and his main interests lie in 19th Century Austrian music, particularly the music of Franz Schubert and Anton Bruckner, and in 19th and early 20th Century sacred music. His doctoral thesis was concerned with Bruckner's sacred music and he has written books and articles on Bruckner and Schubert and presented papers at national and international conferences from the mid-1970's onwards. As Chairman of SIUK, editor of « The Schubertian » and associate editor of « The Bruckner Journal » , he contributes reviews and articles on a regular basis and has co-organized and participated in international Schubert and Bruckner conferences in the United Kingdom, since 1996. At the 2013 Bruckner conference, in Oxford, he was presented with the Bruckner Society of America's Kilenyi Medal of Honour.

Hans Jancik : (born on 10.08.1905, in Vienna ; died on 04.12.2001, in Vienna) Diploma from the « Akademie » , in 1927, in church music. Doctor of Philosophy in musicology from the University of Vienna, in 1929. Jancik pursued a career as a librarian and was, among other things, Director of the Library of the Austrian Patents Office until his retirement, in 1970. Among his writings was a fundamentally important biography of Johann Michael Haydn, he edited such works of Johann Michael Haydn as the C minor « Requiem » , and collaborated on the « Critical Complete Edition » of the works of Anton Bruckner (« Kritische Bruckner Gesamtausgabe ») . Numberless articles in standard musical reference works testify to his many-sided musical knowledge. When the « Internationale Hugo Wolf Gesellschaft Wien » was founded, Hans Jancik was appointed General Editor of the « Complete Critical Hugo Wolf Edition » . In 1961, Jancik was appointed « Hofrat » ; in 1965, he received the Ring of honour of the « Internationale Bruckner-Gesellschaft » , which he served as General Secretary, from 1951 to 1970 ; in 1971, he received the « Goldenes Ehrenzeichen » for services to the Republic of Austria ; and, in 1973, the Hugo Wolf medal of the « Internationale Hugo Wolf Gesellschaft » .

Benjamin Marcus Korstvedt : He graduated B.A. « summa cum laude » in music, at Clark University, Worcester (Massachusetts) , in 1987. Ph. D. in musicology, in 1995, from the University of Pennsylvania with the thesis « The 1st Edition of Anton Bruckner's 4th Symphony : Authorship, Production, Reception » . He received stipends from the

American Musicological Society (1994-1995) and from the National Endowment for the Humanities (1998-1999) . He is currently Assistant Professor of Music, at Clark University. Publications on Bruckner's Symphony No. 8 (« Music Handbook Series » , Cambridge University Press, 2000) , on Anton Bruckner and related themes in : « Bruckner Studies » ; « Perspectives on Anton Bruckner » ; « 19th Century Music » ; and « The Musical Quarterly » .

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Benjamin Marcus Korstvedt graduated « summa cum laude » from Clark University, in 1987, with a B.A. in Music and received his Ph. D. from the University of Pennsylvania, in 1995. He joined the Clark faculty, in 2002. He has served as Chair of the Department of Visual and Performing Arts and as Program Director for Music. In 2008, he was appointed George N. and Selma U. Jeppson Professor of Music. He is also affiliated with the program in Communication and Culture. Before coming to Clark, Professor Korstvedt served on the faculties of the University of Saint-Thomas, in Saint-Paul, Minnesota, and the University of Iowa.

Professor Korstvedt's research centers on conjunctions between music and culture in the late- 19th and early 20th Centuries. He has long specialized in the Austrian composer Anton Bruckner (1824-1896) . His work has explored the complex text critical issues surrounding Bruckner's works, the reception of his music by critics and scholars in the 3rd « Reich » , the place of Bruckner's music in the culture of « Fin-de-Siècle » Vienna, and the form and meaning of Bruckner's Symphonies. He has published numerous articles on these topics and has presented papers at conferences and symposia in the United States, Canada, England, Germany, Hungary, and Austria. In 2000, he published a monograph on Bruckner's 8th Symphony that considers the history, musical design, æsthetic meaning, and performance of that great work.

In 2004, Professor Korstvedt published the 1st modern edition of the 1888 version of Bruckner's 4th Symphony for the « Bruckner Collected Works Edition » . This version of the Symphony has been performed in Münster, Germany, among others. The score received its american premiere, in November 2008, by the Minnesota Orchestra under their music director, Osmo Vänskä. The Orchestra's recording of this score for « BIS » Records was released internationally, in 2010, in Tokyo, Edinburgh, and Montreal.

In 2007, Professor Korstvedt was a Senior Fellow as the « Internationales Forschungszentrum Kulturwissenschaften » (International Research Center in Cultural Studies) , in Vienna. His project there, « Rhetorical excess and the cultural unconscious in Viennese music criticism » , explored music criticism as a public discourse in « Fin-de-Siècle » Vienna. He has also received fellowships from the American Musicological Society and the National Endowment for the Humanities.

Professor Korstvedt's most recent book is a critical study of the musical æsthetics of the German philosopher Ernst Bloch (1885-1977) entitled : « Listening for Utopia in Ernst Bloch's Musical Philosophy » . The book explicates central themes of Bloch's philosophy of music and develops them through essays on works by Wagner, Mozart, Bruckner and Brahms.

Professor Korstvedt has a long interest in the music of Franz-Joseph Haydn and is currently the vice-President of the « Haydn Society of North America ». In 2009, the 200th anniversary of Haydn's birth, he was a participant in conferences on the composer and his times in Budapest, Toronto, and Boston.

Professor Korstvedt's teaching covers musical history and culture from the 17th Century into the 20th Century, with a special interest in developing critical strategies for exploring connections between music and its many cultural contexts. He teaches several courses in Clark's music curriculum including an innovative introductory course « Studying music historically and critically » ; as well as courses on topics in music before 1750 ; the Classical and Romantic repertory ; and musical modernism from 1885 to 1945.

Topics of his seminars have included « Schubert, Beethoven and the transformation of music, 1800-1830 » , « Music and culture in Fin-de-Siècle Vienna » and « Haydn : approaches to the music » . He has twice had the opportunity to team-teach interdisciplinary seminars sponsored by Clark's Higgins School of the Humanities, « The Total Work of Art and Cultural Criticism from Wagner to the Present » (with Professor Jiro Tanaka, in German) ; and « Seeing and Hearing in Early Modern Europe » (with Professor Andrea Lepage, in Art History) .

Books

« Listening for Utopia in Ernst Bloch's Musical Philosophy » , Cambridge University Press (2010) .

« Anton Bruckner : IV Symphonie in Es-Dur, Fassung von 1888, Anton Bruckner Sämtliche Werke » , Band IV/3 « Musikwissenschaftlicher Verlag » , Vienna (2004) .

« Anton Bruckner : Symphony No. 8 » , « Cambridge Music Handbooks » , Cambridge University Press (2000) .

Articles

« Reading Music Criticism Beyond the Fin-de-Siècle Vienna Paradigm » , « The Musical Quarterly » , No. 92 (2010) .

« The Critics and the Quintet : a Study in Musical Representation » in « Anton Bruckners Wiener Jahre : Analysen - Fakten - Perspektiven. Wiener Bruckner-Studien I » , edited by Renate Grasberger, Elisabeth Maier and Erich Wolfgang Partsch, Vienna (2009) ; pages 145-166.

« The Early Compositional History of Bruckner's 4th Symphony : an Interim Report » , « The Bruckner Journal » , Volume 12, No. 1 (March 2008) ; pages 33-40.

« Music Criticism as Cultural Text : the Case of Hugo Wolf » , « Musicologica Austriaca : Jahresschrift der Gesellschaft für Musikwissenschaft » , No. 26 (2007) ; pages 53-64.

« Österreichischen » Review of Ernst Bloch, Traces for h-net.org (2007) .

« Resistance, Satire, and Strange Enthusiasm : Progressive Responses to Wagner during the 1st World War Era » , in : « Von Grenzen und Ländern, Zentren und Rändern : Der Erste Weltkrieg und die Verschiebungen in der musikalischen Geographie Europas » , edited by Christa Brüstle, Guido Heldt, and Eckhardt Weber, Edition Argus (2005) .

« Bruckner Editions : the Revolution Reconsidered » and « Between Formlessness and Formality : Aspects of Bruckner's Form » , in : « The Cambridge Companion to Bruckner » , edited by John Williamson, Cambridge University Press, Cambridge (2004) .

« Return to the Pure Sources : The Ideology and Text-Critical Legacy of the 1st Bruckner Gesamtausgabe » , in : « Bruckner Studies » , edited by Paul Hawkshaw and Timothy L. Jackson, Cambridge University Press, Cambridge (1997) .

« Anton Bruckner in the 3rd " Reich " and After : an Essay on Ideology and Bruckner Reception » , in : « The Musical Quarterly » , No. 80 (1996) .

Benjamin Marcus Korstvedt is a contributor to « The New Grove Dictionary of Music and Musicians » and his reviews have appeared in « The Journal of the American Musicological Society » ; « Music and Letters » ; « The Journal of Modern History and Notes » .

Walburga Litschauer : (born in 1954, in Klagenfurt) Studied musicology and theatre studies at University of Vienna, at the same time, studying piano at the « Konservatorium der Stadt Wien » with Hans Bohnenstingl (graduating in 1979) . In 1980, Doctor in Philosophy, in Vienna, with the thesis « Studien zum italienischen Lied » . Since 1980, she is the director of the Vienna working group of the « Neue Schubert-Ausgabe » at the Austrian Academy of Sciences and member of the editorial Committee ; editor of the piano works of Franz Schubert. Since 1979, Walburga Litschauer has also collaborated on the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») . From 1990 to 1995, she was the general secretary of the « Musicologica Austriaca » . In 1992, she was awarded « le Grand Prix Franz Schubert » for exceptional achievements in the field of Schubert research. Participation in international congresses, lectures in Austria and abroad, radio broadcasts, musicological consultant and participant in the « Schubert-Tage » of the Carinthian Summer. On the Committees of several musicological and Academic Societies in Austria and abroad ; since 1998, President of the « Österreichische Gesellschaft für Musik » , and lecturer at University of Vienna.

Elisabeth Maier : (born in 1947, in Vienna) She studied musicology and theatre at University of Vienna, and piano at the « Konservatorium der Stadt Wien » (graduating in 1971) . In 1973, Doctor in Philosophy with a thesis on late-Baroque lute music and Prince Eugene of Savoy's Court lutenist ; in 1970-1980, musicological specialist at RISM ; from 1971 to 1995, a piano teacher for the music schools of the City of Vienna ; since 1981, a member of the Commission for musical research of the Austrian Academy of Sciences ; work at the « Anton Bruckner Institut Linz » , since its foundation in 1978 ; since 1987, managing director. Member of the « Wiener Katholische Akademie » , and since 1993 general secretary. Numerous publications on Anton Bruckner (including lectures both in Austria and abroad, radio broadcasts, book reviews, collaboration on exhibitions) .

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Elisabeth Maier (geborene 1947 in Wien) ist eine österreichische Musikwissenschaftlerin und Bruckner-Forscherin.

Ausbildung

Sie studierte an der Universität Wien Musik- und Theaterwissenschaft (Promotion 1973) sowie Fachtheologie (Sponsion 2006) , weiters Klavier am Konservatorium Wien Privatuniversität (Lehrbefähigungsprüfung 1969 ; Konzertreifepfung 1971) .

Berufliches Wirken

Von 1970 bis 1980 war sie wissenschaftliche Mitarbeiterin beim Internationalen Quellenlexikon der Musik (RISM) an der Musiksammlung der Österreichischen Nationalbibliothek.

1981 bis 1985 arbeitete sie als freie Mitarbeiterin, danach bis zu ihrer Pensionierung 2005 als Angestellte in der Kommission für Musikforschung mit dem Forschungsschwerpunkt Anton Bruckner. Seit anfangs 2006 ist sie dort ehrenamtlich tätig. Von der Gründung 1978 an bis 1987 war sie zunächst Mitarbeiterin, dann bis September 2005 Geschäftsführerin des Anton Bruckner Institutes Linz (ABIL) .

Von 1971 bis 1995 arbeitete sie als Klavierpädagogin an einer Musikschule der Stadt Wien. Als Generalsekretärin der Wiener Katholischen Akademie leitet sie seit 1993 das Kursprogramm und hält eigene Vorträge.

Publikationen

Ihr Publikationsverzeichnis umfasst eine ganze Reihe selbständiger Schriften und Aufsätze, darüber hinaus fungierte sie mehrfach als Herausgeber und Redakteur. Ihr Tätigkeitsbereich umfasste auch die Erstellung von Lexikonartikeln, Vortragstätigkeit und Mitgestaltung von Ausstellungen, Fernsehfilmen, Rundfunksendungen und Rezensionen.

Auszeichnung

2006 wurde sie mit der Kulturmedaille des Landes Oberösterreich ausgezeichnet.

...

Magister Doktor Elisabeth Maier (ehrenamtlich) .

(+ 43-1) 515 81 - 3721

elisabeth.maier@assoc.oeaw.ac.at

Geborene 1947 in Wien. Studium der Musik- und Theaterwissenschaften (Promotion 1973) und der Katholischen Fachtheologie (Sponsion 2006) an der Universität Wien, Klavierstudium am Konservatorium der Stadt Wien (Lehrbefähigungsprüfung 1969, Konzertreifeprüfung 1971) . 1970-1980 wissenschaftliche Mitarbeit beim Internationalen Quellenlexikon der Musik (RISM) an der Musiksammlung der Österreichischen Nationalbibliothek. Seit 1981 Mitarbeiterin der Kommission für Musikforschung (KMF) mit dem Forschungsschwerpunkt Anton Bruckner (bis 1985 freie Mitarbeiterin, bis 2005 daselbst angestellt, seit der Pensionierung Jänner 2006 ehrenamtlich) und des Anton Bruckner Institutes Linz (ABIL) von dessen Gründung 1978 bis 2006, Oktober 1987 bis September 2005 dessen Geschäftsführerin. 1971-1995 Klavierpädagogin an einer Musikschule der Stadt Wien. Generalsekretärin der Wiener Katholischen Akademie seit September 1993 (Dienstverhältnis aufreht) , hier Leitung des Kursprogrammes und eigene Vorträge. 2006 Kulturmedaille des Landes Oberösterreich für langjährige Verdienste um die Bruckner-Forschung. Oktober 2012 Wahl zur Präsidentin der « Edith Stein Gesellschaft Österreich (ESGÖ) » .

Forschungsschwerpunkte : Anton Bruckner (insbesondere biographische Arbeiten und Quellenerfassung) , Barock in Wien, Lautenmusik des 17. und 18. Jahrhunderts, Kirchenmusik, Theologie.

Laufende Projekte innerhalb der KMF : Mitarbeit am Bruckner-Lexikon. « Années de Pèlerinage » (Neue Dokumente zu August Göllerichs Studienzeit bei Franz Liszt und Anton Bruckner) ; gemeinsam mit Renate Grasberger : Katalog der Bruckner-Bestände des Stiftes Sankt Florian.

Selbständige Schriften

Anton Bruckner als Linzer Dom- und Stadtpfarrorganist. Aspekte einer Berufung. Wien (2009) , in : Anton Bruckner. Dokumente und Studien Nr. 15.

Thérèse von Lisieux als Kirchenlehrerin. Diplomarbeit, Katholische Fachtheologie (Dogmatik) , Universität Wien (2006) .

Verborgene Persönlichkeit. Anton Bruckner in seinen privaten Aufzeichnungen, 2 Bände, Wien (2001) .

Bruckner-Stätten in Österreich. Anton Bruckner Institut Linz, Wien / Linz (2001) - gemeinsam mit Renate Grasberger.

Anton Bruckner. Lebenswelt - Lebenswerk. Katalog zur gleichnamigen Wanderausstellung, Linz (1999) - gemeinsam mit Renate Grasberger und Christina Budimir-Halbmayr.

Verborgene Persönlichkeit. Zugänge zu einer « inneren Biographie » Anton Bruckners, Wien (1994) , 2. Auflage (1997) , in : Schriften der Wiener Katholischen Akademie Nr. 4.

Anton Bruckner. Stationen eines Lebens, Linz / München (1996) .

Anton Bruckner und Leopold von Zenetti, Graz (1980) - gemeinsam mit Franz Zamazal.

Die Lautentabulaturhandschriften der Österreichischen Nationalbibliothek (17. und 18. Jahrhundert) , Wien (1974) in :
Tabulae Musicae Austriacae VIII.

Die handschriftlich überlieferten Tabulaturen für Lauteninstrumente des 17. und 18. Jahrhunderts aus dem Bestand der
Österreichischen Nationalbibliothek mit dem Wiener Lautenbuch des Jacques de Saint-Luc, Dissertation der philosophie
Universität Wien (1972) - Monatsschrift.

Herausgeberschaft, redaktionelle Tätigkeit

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Mitherausgabe sämtlicher Publikationen des Anton Bruckner Institutes Linz in den Jahren 1978 bis 2005 in den Reihen
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« Dürrnberger » , « Frauen » , « Geistliche » , « Kirchenmusik » , « Kompositionsprojekte » , « Nachlaß » , « Persönlichkeit » , « Tonartencharakteristik » , « Zahlensymbolik » und « Leopold von Zenetti ») .

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« “ Und kirchli' is' do' nöt ? ” Bruckners Messe in F-Moll zwischen Kirche und Konzertsaal » , Tagung (in Zusammenarbeit mit der Wiener Katholischen Akademie) « Anton Bruckners Messen » , 29. - 30. April 2010, Edith-Stein-Haus, Wien.

« Das Bruckner-Bild in deutschsprachigen, ungarischen und böhmisch-mährischen Zeitungen zur Zeit Bruckners » , Gemeinsame Vergangenheit - Gemeinsame Zukunft ? Bruckner-Symposion Linz 2006.

Sonstiges

Mitgestaltung von Ausstellungen (und andere Oberösterreichische Landesausstellung 1996) , Vorträge im In- und Ausland (Deutschland, Italien, Tschechien, USA) , Planung und Organisation von Tagungen im Rahmen des Anton Bruckner-Institutes Linz (bis 2005) , der « Arbeitsstelle Anton Bruckner » der Kommission für Musikforschung und der Wiener Katholischen Akademie (Erzdiözese Wien) , Fernsehfilme, Rundfunksendungen, Rezensionen.

...

Leopold Nowak : (born on 17.08.1904, in Vienna ; died on 27.05.1991, in Vienna) Doctor in Philosophy and musicology, in 1927. From 1932 to 1973, lecturer at the musicological institute of University of Vienna. In 1946, Leopold Nowak was appointed Director of the Music Collection of the Austrian National Library, its premises having been bombed and its collections moved elsewhere. His name is inseparably associated with the rebuilding and restocking of the Music Collection. While he was Director, Nowak became General Editor of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») ; the editions he made and published from 1951 onwards (the familiar « blauen Bände ») are his most enduring memorial. Nowak's meticulously prepared Bruckner scores, with their philologically exact adherence to Bruckner's final will, provide the basis for the orchestral parts which, made available by the « Musikwissenschaftlicher Verlag » , are nowadays used all over the world to give authentic performances of the music of Anton Bruckner.

Angela Pachovsky : (born in 1964, in Vienna) She studied musicology and romance philology at the University of Vienna ; in 1991, Doctor in Philosophy with a thesis on Joseph Messner. From 1991 to 1993, research in Rome with a partner publication with Leopold M. Kantner on « the Sistine chapel in the 19th Century » ; from 1994 to 1999, collaboration on a research project on musical relationships between Austria and Northern Italy in the 19th Century, with publications on this subject. Since 1995, she has been on the staff of the « Musikwissenschaftlicher Verlag » and, since 1999, active in the directorate of Ludwig Döblinger music publishers, Vienna. Since 2003, she is the Director of Publications of the « Musikwissenschaftlicher Verlag » .

Erich Wolfgang Partsch (1959-2014) :

Those of us in the small world of Bruckner scholarship deeply mourn the untimely passing of Erich Wolfgang Partsch. Doctor Partsch was one of the leading scholars on the works of Bruckner and was employed at the « Österreichische Akademie der Wissenschaften Kommission für Musikforschung », in Vienna, and the Anton Bruckner Institute (ABIL) , in Linz. He had numerous books and essays on Bruckner published - the most recent being the beautifully presented facsimile of Anton Bruckner's Otto Kitzler Study Book which he prepared along with Yale Professor, Paul Hawkshaw. He was also the Editor of an upcoming edition of the Bruckner Lexicon.

We convey our sincere condolences to his professional colleagues and his family.

(John F. Berky)

Doctor Erich Wolfgang Partsch was born in 1959, in Vienna. He studied musicology and education at the University of Vienna. In addition, studies at the Academy of Music and Dramatic Art (studied guitar with Karl Scheit) .

1983 : Doctorate in Philosophy.

1979-1989 : Worked in public education as a guitar teacher.

Since 1981 : Archival Studies on Franz Schubert.

1982 : Employed at the « Répertoire International des Sources Musicales » (RISM) .

1984-2005 : Teacher and lecturer at the « Franz Schubert Konservatorium » , in Vienna.

1987-1990 : Co-founded a research associate of the « International Franz Schubert Institute » (IFSI) .

Since 1988 : Researcher at the « Anton Bruckner Institute Linz » (ABIL) and the Commission for Music Research, now called Musicology Department of the Institute of Arts and musicological research.

1996 : Vice-President of the « International Gustav Mahler Society » (IGMG) . Editors' Notices to Mahler research. Lecturer at the Departments of Musicology and German Studies at the University of Vienna. Lectures and workshops, at home and abroad. Conception of conferences and exhibitions.

Research interests :

Lectures in Austria and abroad, exhibition concepts, currently around 60 publications on the musical history of the 19th and early 20th Centuries.

Music culture during the Biedermeier Period ; Anton Bruckner ; Gustav Mahler and the music around 1900 ; Desk

research ; Music and mining.

Activities in the Department of Musicology :

Development of 2 improved, supplemented or substantially expanded editions of the « Catalogue Raisoné d'Anton Bruckner » (« Werkverzeichnis Anton Bruckner », or **WAB**) ; « Bruckner-Lexikon » ; Co-editor of the Vienna Bruckner Studies ; Care of the special library and « Anton Bruckner » Collection.

...

Doktor Erich Wolfgang Partsch ; † 2014.

(+ 43-1) 515 81-3722 / erich.partsch@oeaw.ac.at

Selbständige Schriften.

Editionen.

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Aufsätze (Auswahl) .

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Unpublizierte Vorträge (Auswahl) .

Sonstiges.

Geboren 1959 in Wien ; gestorben 2014 in Wien.

Studium der Musikwissenschaft und Pädagogik an der Universität Wien. Daneben Studien an der Hochschule für Musik und darstellende Kunst (Gitarre bei Karl Scheit) . 1983 Promotion (Doktor der Philosophie) , 1979-1989 in der Volksbildung als Gitarrelehrer tätig. Seit 1981 Archivstudien über Franz Schubert ; 1982 Mitarbeit beim Répertoire International des Sources Musicales (RISM) . 1984-2005 Lehrtätigkeit am Franz Schubert-Konservatorium in Wien. 1987 Mitbegründer und bis 1990 wissenschaftlicher Mitarbeiter des Internationalen Franz Schubert Instituts (IFSI) . Seit 1988 wissenschaftlicher Mitarbeiter des Anton Bruckner Instituts Linz (ABIL) beziehungsweise der Kommission für Musikforschung, jetzt Abteilung Musikwissenschaft des Instituts für kunst-und musikhistorische Forschungen.

Seit 1990 Mitarbeiter, 1996 Vizepräsident der Internationalen Gustav Mahler Gesellschaft (IGMG) ; Redaktion der « Nachrichten zur Mahler-Forschung » . Lehraufträge an den Instituten für Musikwissenschaft und Germanistik der

Universität Wien. Vorträge und Workshops im In- und Ausland ; Konzeption von Tagungen und Ausstellungen.

Forschungsschwerpunkte :

Musikkultur im Biedermeier ; Anton Bruckner ; Gustav Mahler und die Musik um 1900 ; Rezeptionsforschung ; Musik und Bergbau.

Tätigkeiten in der Abteilung Musikwissenschaft :

Erarbeitung der 2. verbesserten, ergänzten und wesentlich erweiterten Auflagen von : **Werkverzeichnis Anton Bruckner (WAB)** ; Bruckner-Lexikon ; Mitherausgeber der Wiener Bruckner-Studien ; Betreuung der Spezialbibliothek und -sammlung « Anton Bruckner » .

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Gustav Mahler in Klagenfurt. Festvortrag, gehalten am 18. Oktober 1996 im Konzerthaus Klagenfurt zur Eröffnung der Konzertreihe « 1000 Jahre Österreich - 1000 Jahre Musik » , Klagenfurt (1997) .

Benedict Randhartinger. Ein Komponist aus Ruprechtshofen, Ruprechtshofen (1995) ; gemeinsam mit Adolfine G. Trimmel.

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Karl Scheit. Ein Porträt, Wien (1994) .

Artificialität und Manipulation. Studien zu Genese und Konstitution der « Spieloper » bei Richard Strauß unter besonderer Berücksichtigung der « Schweigsamen Frau » , Dissertation der Philosophie, Wien (1983) .

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Streifzüge 2. Beiträge zur oberösterreichischen Musikgeschichte, Linz (2011) ; gemeinsam mit Klaus Petermayr.

Mahler im Kontext / Contextualizing Mahler, Wien-Köln-Weimar (2011) ; gemeinsam mit Morten Solvik.

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Tanzkultur im Biedermeier. Wissenschaftliche Tagung Ruprechtshofen 2004. (Publikationen des Instituts für Österreichische Musikdokumentation Nr. 31) , Tutzing (2006) ; gemeinsam mit Andrea Harrandt.

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Bruckner-Jahrbuch 1997-2000. Linz (2002) ; gemeinsam mit Andrea Harrandt und Elisabeth Maier.

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der Hofmusikkapelle ? Wien-Köln-Weimar (2011) ; Seiten 297-312.

« Kurt Blaukopf oder Ein Mahler-Forscher der Zukunft » , in : Kurt Blaukopf, Gustav Mahler - Zeitgenosse der Zukunft, Wien (2011) ; Seiten 7-15.

« Vom Weiterleben des Künstlers durch Kunst oder : Die wundersame Auferstehung des Hans Rott in Gustav Mahlers Zweiter Symphonie » , in : Ute Jung-Kaiser / Matthias Kruse (Herausgeber) , « Was mir die Engel erzählen ... » . Mahlers traumhafte Gegenwelten, Hildesheim (2011) ; Seiten 169-177.

« Das erste Bruckner-Festkonzert (Linz 1886) » , in : IBG. Studien & Berichte, Mitteilungsblatt Nr. 76 (2011) ; Seiten 5-11.

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« Gustav Mahlers Weber-Bearbeitungen » , in : Peter Revers / Oliver Korte (Herausgeber) , Gustav Mahler. Interpretationen seiner Werke, Laaber (2011) ; Seiten 407-420.

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Sonstiges

Rezensionen : Internationale Bruckner-Gesellschaft. Studien und Berichte ; Musica ; Musicologica Austriaca ; Nachrichten zur Mahler-Forschung ; Österreichische Musikzeitschrift.

Programmeinführungen : Carinthischer Sommer Ossiach ; Gustav Mahler Musikwochen Toblach.

Diverse Beiträge für CD-Booklets.

John Alan Philips : (born in 1960, in Adelaide, Australia) He studied at the University of Adelaide (piano and musicology) and, from 1983 to 1985, studied in Vienna (conducting with Reinhard Schwarz and composition with Alfred

Uhl) . He continued his University studies in Adelaide, writing on the incomplete Finale of Bruckner's Symphony No. 9 (Ph.D. Thesis, in 2002) . He teaches music history and theory, piano, and voice in Adelaide and is active as pianist, conductor, choir trainer, and composer. In 1998, he was elected National Secretary of the Musicological Society of Australia. From 1989, he collaborated with Nicola Samale, Benjamin-Gunnar Cohrs and Giuseppe Mazzuca on a completion of Bruckner's 9th Symphony, which was given its 1st performance on 3 December 1991, in Linz, and privately published in 1992 (CD recording, in 1998, by the « Neue Philharmonie Westfalen » conducted by Johannes Wildner on « Naxos » ; and « Sonarte » , in Kassel) .

Anton Reinthaller : (born in 1950 in Offenhausen, Upper-Austria) He studied church music, Lied and Oratorio at the « Hochschule für Musik und darstellende Kunst » , in Vienna, also qualifying as a teacher of music and voice. From 1974 to 2001, he is director of church music for the Linz diocese ; since 1986, he is « Domkapellmeister » at the Linz Cathedral. He has been active, both as an editor of vocal-music and as a composer (Masses, Motets, arrangements, children's Mass settings, music for cantor and schola, wind music) . He received the « Composers' Prize of Lower-Austria » .

...

Stammt aus einer Handwerker-Familie, aus der auch immer wieder Künstler hervorgingen :

Der Dichter Hans Reinthaler (1900-1964) , der Maler Franz Reinthaler (1901-1969) .

Gymnasium am Kollegium Petrinum :

Studien an der Musikhochschule Wien mit Diplomen in Kirchenmusik, sowie Lied und Oratorium und Staatsprüfungen in Musikpädagogik und Gesang. Magister artium ...

Der Musiker :

Diözesankantor in Linz von 1974 bis 2001. Von 1986 bis 2003 Domkapellmeister am Linzer Mariendom mit Aufführungen von Kirchenmusik aller Stilepochen, bes. der Klassik und Romantik (Anton Bruckner) . 1992 bis 2001 Lehrer für Chorsingen und Chorleitung am Diözesankonservatorium für Kirchenmusik Linz.

Kompositionen für den Gottesdienst : Messen, Kindermessen, Motetten, zahlreiche Chorlieder und Liedsätze, Psalmen für den Kantor, veröffentlicht im eigenen Verlag und bei den Verlagen Carus, Döblinger, Copenrath. Lieder mit Klavier nach Texten von Rainer Maria Rilke unter anderem Kompositionspreis des Landes Niederösterreich. Konsulent der Oberösterreich. Landesregierung.

Thomas Röder : (born in 1950, in Stuttgart) Qualified as a music teacher at the « Nürnberger Konservatorium » . Doctor in Philosophy from Erlangen University with a thesis on Bruckner's Symphony No. 3. He was personally entrusted by Leopold Nowak with the task of drawing-up the critical report on the 3 editorial versions of Bruckner's

3rd. Röder has taught at the musicological institute of Erlangen University, since 1982 ; he also has a particular interest in the musical history of Nürnberg.

Herbert Seifert : (born in 1945) He teaches musicology at the University of Vienna, where he read musicology and theatre studies. In 1970, doctoral thesis on the Baroque composer Giovanni Buonaventura Viviani. From 1966, he was an assistant at the Musicological Institute, where he qualified as a University lecturer, in 1981, with a thesis on Opera at the Viennese Court in the 17th Century. His numerous publications and lectures have been devoted, Ist and foremost, to Austria's musical history, to the beginnings of Opera and to musical performance practice.

Andrea Sommer-Mathis : (born in 1956) In 1982, Doctor in Philosophy from the University of Vienna in theatre studies and romance philology with the thesis : « Tu felix Austria nube aus theaterwissenschaftlicher Sicht. Theatrale Festveranstaltungen anlässlich der Hochzeiten Maria Theresias und ihrer Kinder » , published after extensive revision in book form by the « Musikwissenschaftlicher Verlag » . As musicological consultant to the « Kommission für Kulturwissenschaften und Theatergeschichte » , she devoted herself for many years to research into theatre, festivity and ceremonial at Renaissance and post-Renaissance European Habsburg Courts (particularly, in Spain) . Since 2000, she is administrative director of the historical institute of the Austrian Cultural Forum, in Rome.

Isabella Sommer : (born in 1965, in Vienna) She studied flute at the Vienna « Musikhochschule » , qualifying as a music teacher and taking her diploma in musicology with a dissertation on Hugo Wolf's String Quartet in D minor. In addition to numerous musicological projects and work on publications, Isabella Sommer has, since 1992, collaborated on the « Hugo Wolf Complete Edition » (« Hugo Wolf Gesamtausgabe ») and, since 1996, has been an editor for Ludwig Döblinger's « Johann Strauß Complete Edition » .

Leopold Spitzer : (born in 1942) Professor of singing at the « Universität für Musik und darstellende Kunst » in Vienna, having himself studied singing and music teaching at the « Akademie für Musik » (as it was then known) , and German philology and musicology at the University of Vienna. After finishing his studies, he taught music theory at the « Akademie » (by then, known as the « Hochschule für Musik ») , at the same time making concert appearances as a vocal soloist. In 1978, he was given a class as a singing teacher ; as director of the singing department, he was responsible for the internal and external re-organization of vocal training, for which he was, in 1996, awarded the « Großes Ehrenzeichen » for his services to the Republic of Austria. In addition to his teaching activities at the « Musikhochschule » , to courses in Lied interpretation, in Austria and abroad, and to sitting on juries for competitions, he has regularly written on a number of subjects including harmony in the work of Rainer Maria Rilke and Albert von Thimus, specialized matters related to singing teaching and musical training at Conservatory level, and Hugo Wolf.

Karlhans Urbanek : (born on 01.11.1943 in Metz, France ; died on 22.07.2000 in Schloß Weitra, Waldviertel, Lower-Austria) He grew-up in Vienna and, from the age of 14, was active as a choir conductor, later also as organist and music teacher. He founded a publishing house of his own, specializing in choral literature.

Manfred Wagner : (born in 1944 in Amstetten, Lower-Austria) Since 1974, Professor for history of culture and thought at the « Universität für angewandte Kunst » , in Vienna. From 1992 to 1994, vice-President and, from 1995 to 1997,

President of the « Internationales Forschungszentrum Kulturwissenschaften Wien » (IFK) ; and, since 1997, President of the « International Schœnberg Society » ; council member of the « Fonds zur Förderung des wissenschaftlichen Forschung » (FWF) and of the specialized consultative council on educational research ; chairman of the board of the « Niederösterreichische Kulturwirtschaft GmbH » . Points of focus in his work : fine arts, music, cultural and educational policy, promotion of the arts, media research, reception research.

Othmar Wessely : (born on 31.10.1922, in Linz ; died on 20.04.1998, in Vienna) He studied at the « Bruckner-Konservatorium » in Linz, and at University of Vienna with Erich Schenk. Doctor in Philosophy, in 1947, with the thesis « Anton Bruckner in Linz » . In 1950, he was appointed assistant at the musicological institute of the University of Vienna. He qualified as University lecturer, in 1958, and was appointed Professor of Musicology in Graz, in 1963, and Director of the Musicological Institute. From 1971 until his retirement in 1992, he was Professor of Musicology at the University of Vienna. From 1974 to 1991, he was President of the « Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich » . From 1982, he led the Commission for musical research at the Austrian Academy of Sciences and was musicological director of the « Anton Bruckner Institut Linz » . Numerous publications, primarily on the music of the Renaissance, and on Upper-Austrian musical and cultural history.

« Anton Bruckner Institut Linz » (ABIL)

ANTON BRUCKNER DOKUMENTE UND STUDIEN (Publications) : All volumes 24 x 17 cms, sewn in soft covers.

Band 1 : Anton Bruckners Wiener Jahre. Analysen - Fakten - Perspektiven, Wien (2009) . Herausgeber : Renate Grasberger, Elisabeth Maier, Erich Partsch.

Band 1 : Anton Bruckner und die Wiener Hofmusikkapelle, Herausgeber : Theophil Antonicek, Graz (1979) .

Band 2 : Anton Bruckner in Wien. Eine kritische Studie zu seiner Persönlichkeit, Beiträge von Manfred Wagner, Johannes-Leopold Mayer, Elisabeth Maier, Leopold M. Kantner, Graz (1980) .

Band 3 : Anton Bruckner und Leopold von Zenetti, Herausgeber : Elisabeth Maier, Franz Zamazal, Graz (1980) .

Band 4 : Bruckner-Bibliographie bis 1974, edited by Renate Grasberger, Graz (1985) .

Band 5 : Das Bruckner-Stift Sankt Florian und das Linzer Reichs-Bruckner-Orchester 1942-1945, Herausgeber : Hanns Kreczi, Graz (1986) .

Band 6 : Anton Bruckner und Leipzig. Die Jahre 1884-1902, Herausgeber : Steffen Lieberwirth, Graz (1988) .

Band 7 : Bruckner-Ikonographie. Teil I : um 1854 bis 1924, Herausgeber : Renate Grasberger unter Mitarbeit von Uwe Harten, Graz (1990) .

Band 8 : Bruckner - skizziert. Ein Porträt in ausgewählten Erinnerungen und Anekdoten, Herausgeber : Renate Grasberger, Erich Wolfgang Partsch unter Mitarbeit von Uwe Harten, Wien 1991 ; 2. Auflage Wien (1996) .

Band 9 : Bruckner Orchester Linz und Brucknerhaus, Zum Seitenanfang Hanns Kreczi, Wien (1992) .

Band 10 : Staat - Kirche - Schule in Oberösterreich. Zu Anton Bruckners sozialhistorischem Umfeld, Herausgeber : Harry Slapnicka, Rudolf Zinnhobler, Othmar Wessely, Franz Zamazal, Wien (1994) .

Band 11 : Verborgene Persönlichkeit. Anton Bruckner in seinen privaten Aufzeichnungen, Elisabeth Maier, Herausgeber : Wien (2001) .

Band 12 : Bruckner-Bibliographie II (1975-1999) und Nachträge zu Band I (bis 1974) , Herausgeber : Renate Grasberger, Wien (2002) .

Band 13 : Anton Bruckner und Steyr. Mit einem kirchengeschichtlichen Beitrag von Roland Bachleitner, Herausgeber : Erich Wolfgang Partsch, Wien (2003) .

Band 14 : Bruckner-Ikonographie. Teil 2 : 1925 bis 1946, Herausgeber : Renate Grasberger, Wien (2004) .

Band 15 : Anton Bruckner als Linzer Dom- und Stadtpfarrorganist, Herausgeber : Elisabeth Maier, Wien (2009) .

Band 16 : Anton Bruckner im Gedicht : ein Rezeptionsphänomen, Herausgeber : Renate Grasberger, Elisabeth Maier, Erich Wolfgang Partsch, Wien (2005) .

Band 18 : Bruckner-Ikonographie, Teil 3 : 1947 bis 2006. Nachträge zu Teil 1 und 2. Gesamtregister der Künstler, Herausgeber : Renate Grasberger, Wien (2007) .

Bruckner-Symposien, Berichte

1980 : Die Fassungen, Linz (1981) .

1981 : Die österreichische Symphonie nach Anton Bruckner, Linz (1983) .

1982 : Bruckner-Interpretation, Linz (1983) .

1983 : Johannes Brahms und Anton Bruckner, Linz (1985) .

1984 : Bruckner, Wagner und die Neudeutschen in Österreich, Linz (1986) .

1985 : Anton Bruckner und die Kirchenmusik, Linz (1988) .

1986 : Bruckner, Liszt, Mahler und die Moderne, Linz (1989) .

1987 : Bruckner und die Musik der Romantik, Linz (1989) .

1988 : Anton Bruckner als Schüler und Lehrer, Linz (1992) .

1989 : Orchestermusik im 19. Jahrhundert, Linz (1992) .

1990 : Musikstadt Linz - Musikland Oberösterreich, Linz (1993) .

1991 : Bruckner-Rezeption, Linz (1994) .

1992 : Anton Bruckner - Persönlichkeit und Werk, Linz (1995) .

1993 : Zum Seitenanfang Entwicklungen - Parallelen - Kontraste. Zur Frage einer « österreichischen Symphonik » , Linz (1995) .

1994 : Bruckner-Freunde - Bruckner-Kenner, Linz (1996) .

1995 : Zum Schaffensprozeß in den Künsten, Linz (1997) .

1996 : Fassungen - Bearbeitungen - Vollendungen, Linz (1998) .

1997 : Bruckner - Vorbilder und Traditionen, Linz (1999) .

1998 : Künstler-Bilder, Linz (2000) .

2000 : Kreativität und Gesellschaft : die materielle und soziale Situation des Künstlers, Linz (2004) .

2002 : Musik ist eine bildende Kunst, Linz (2005) .

ANTON BRUCKNER UND DIE WIENER HOFMUSIKKAPELLE

Anton Bruckner and the Vienna Court Orchestra

Author : Theophil Antonicek - Series Editor : Franz Grasberger.

Musikwissenschaft Nr. 101 (1979) . 168 pages, ISBN : 978-3-900270-77-3 .

http://www.amazon.com/gp/offer-listing/3201011118/ref=tmm_pap_used_olp_sr?ie=UTF8&condition=used&sr=&qid=

Membership of the « Hofmusikkapelle » was a notable distinction which had a decisive influence on a musician's social status. Bruckner applied for membership for many years before « Hofkapellmeister » Johann Herbeck used his influence in his favour. The relevant documents, collected here in 1 book for the 1st time, show, « inter alia », that the most disturbing aspect of Bruckner's fate was not any lack of understanding or malice, on the part of his contemporaries ; on the contrary, Bruckner's desire to be liked and to elicit acts of kindness from others tragically led him to adopt modes of behaviour which were successful in the short term, but ultimately caused his fellows to keep him at arm's length.

ANTON BRUCKNER IN WIEN. Eine kritische Studie zu seiner Persönlichkeit

Anton Bruckner in Vienna. A critical study of his personality.

Series Editor : Franz Grasberger.

Musikwissenschaft Nr. 102 (1980) . 292 pages, ISBN : 978-3-900270-78-0 .

Ein Beitrag zur Apperzeption und Rezeption des oberösterreichischen Komponisten in der Hauptstadt der Kaiserlich-Königlich Monarchie

On the perception and reception of the Upper-Austrian composer in the capital of the Habsburg monarchy.

Author : Manfred Wagner.

Bruckner's social position in Vienna as seen by his contemporaries and in the light of a systematic analysis of material from the press.

Musik als gesellschaftliches Ärgernis - oder: Anton Bruckner, der Anti-Bürger. Das Phänomen Bruckner als historisches Problem.

Music as a social scandal. Or : Anton Bruckner the anti-citizen. The phenomenon Bruckner as a historical problem.

Author : Johannes-Leopold Mayer.

With his highly-individual music, Bruckner adopted a stance opposed to that of Liberal-Democratic society but, at the same time, resisted the attempts of the Christian-Social groupings to lure him into their fold.

Anton Bruckners Arbeitswelt

Anton Bruckner's working world.

Author : Elisabeth Maier.

Documentary evidence refutes the legend of a passive Bruckner, blown to Vienna as it were on the winds of chance ; on the contrary, Vienna was for Bruckner a conscious goal, a city where he sought security in permanent employment. He was reticent on this subject towards his leisure-time companions, whose speculations in this regard led to numerous misrepresentations.

Die Frömmigkeit Anton Bruckners

Anton Bruckner's piety.

Author : Leopold M. Kantner.

Contemporary piety is compared with Bruckner's own, with influences being traced and examined. Bruckner is shown to have been a deep believer, fervent in prayer, pathologically scrupulous, and having few attractive personality traits ; the religious Bruckner, devout but by no means saintly, is quite definitely at odds with the Bruckner we know from his music.

ANTON BRUCKNER UND LEOPOLD VON ZENETTI

Authors : Elisabeth Maier and Franz Zamazal. Series Editor : Franz Grasberger.

Musikwissenschaft Nr. 103 (1980) . 264 pages, ISBN : 978-3-900270-79-7 .

Leopold von Zenetti played an important role as Bruckner's teacher during his time in Kronstorf (1843-1845) . This book gives not only a detailed in-context presentation of Zenetti's life and work but, also, an equally detailed account of Bruckner's early creative life. The chapter headings speak for themselves : « The Classical inheritance » - « Extended horizons » - « Desire for perfection » .

BRUCKNER-BIBLIOGRAPHIE (to 1974)

Author : Renate Grasberger. Series Editor : Othmar Wessely.

Musikwissenschaft Nr. 104 (1985) . 296 pages, ISBN : 978-3-900270-80-3 .

In addition to titles directly concerned with Bruckner, this bibliography also includes entries for sections in general music history publications dealing with Bruckner and / or his work.

Part II : see Volume 12 (Musikwissenschaft Nr. 112) .

DAS BRUCKNER-STIFT SANKT FLORIAN UND DAS LINZER REICHS-BRUCKNER-ORCHESTER (1942-1945)

Author : Hans Kreczi. Series Editor : Othmar Wessely (1986) .

Musikwissenschaft Nr. 105. 368 pages, ISBN : 978-3-900270-81-0 .

Hans Kreczi, for many years responsible for cultural administration in Linz, gives the 1st account of Adolf Hitler's plan to combine the Augustinian « Stift Sankt Florian » , the « Bruckner-Orchester » and the « Bruckner-Chor » to form the « Musikwerk des Großdeutschen Rundfunks » (Music project of Greater German Radio) , which was intended to occupy an important position in the National-Socialist re-ordering of post-War Europe.

ANTON BRUCKNER UND LEIPZIG. DIE JAHRE 1885-1902

Author : Steffen Lieberwirth. Series Editor : Othmar Wessely.

Musikwissenschaft Nr. 106 (1988) . 114 pages, ISBN : 978-3-900270-82-7 .

Taking as his starting-point the 1st performance of the 7th Symphony, in Leipzig (a highly-important event for Bruckner's international reputation) , the author makes a convincing case for the significance of Leipzig in the reception of Bruckner's work. The abundance of choice illustrations makes this ample documentation a doubly attractive book with an appeal to both mind and eye.

BRUCKNER - SKIZZIERT. Ein Porträt in ausgewählten Erinnerungen und Anekdoten

Bruckner in sketches. A portrait in selected reminiscences and anecdotes.

Authors : Renate Grasberger and Erich W. Partsch (with the collaboration of Uwe Harten) . Series Editor : Othmar Wessely.

Musikwissenschaft Nr. 108 (1991) . 290 pages, ISBN : 978-3-900270-16-2 .

To what extent has the standard image of Bruckner been manipulated by anecdote ? In what sense does anecdotal evidence have documentary value in its own (albeit limited) right ? In over 300 reminiscences and anecdotes, the authors present Bruckner as seen by his contemporaries and later commentators, with the various contributions being ordered in thematic groups (way of life, religion, women, authority, his professional world) . This juxtaposition of sources raises a number of basic questions and points-up, for instance, the need for an analysis of the stereotype of Bruckner as « God's musician » .

BRUCKNER-IKONOGRAPHIE TEIL I (1854-1924)

Bruckner documentation in pictures, Part I (1854-1924) .

Author : Renate Grasberger (with the collaboration of Uwe Harten) . Series Editors : Othmar Wessely, in collaboration with Andrea Harrandt, Elisabeth Maier and Uwe Harten.

Musikwissenschaft Nr. 107 (1990) . 250 pages, ISBN : 978-3-900270-83-4 .

Extensive basic research and a number of happy coincidences bore fruit in this comprehensive documentation with a quantity of pictorial material new to Bruckner researchers. The wide range of 186 chronologically ordered and precisely described illustrations include photographs, painting, watercolours, drawings, caricatures, etchings, lithographs, woodcuts and engravings, ex-libris plates, postcards, medallions, plaquettes and memorial plaques. The black-and-white pictures are reproduced in sepia tones, with colour pictures being collected in a section of their own.

BRUCKNER-IKONOGRAPHIE TEIL 2 (1925 bis 1946)

Bruckner documentation in pictures, Part 2 : 1925-1946.

Author : Renate Grasberger. Series Editors : Theophil Antonicek in collaboration with Moritz Csáky, Andrea Harrandt, Elisabeth Maier.

Musikwissenschaft Nr. 114 (2004) . 280 pages including 16 pages in colour, ISBN : 978-3-900270-67-4 .

With addenda to Part I (Volume 7 - Musikwissenschaft Nr. 407, 2004) .

Over 200 illustrations, mainly little-known depictions of the composer, with detailed commentaries and index.

BRUCKNER-IKONOGRAPHIE TEIL 3 (1947 bis 2006)

Bruckner documentation in pictures, Part 3 : 1947-2006.

Author : Renate Grasberger. Series Editors : Theophil Antonicek in collaboration with Renate Grasberger, Elisabeth Maier, Erich Wolfgang Partsch.

Musikwissenschaft Nr. 118 (2007) . 385 pages including 32 pages in colour, ISBN : 978-3-900270-76-6 .

With addenda to Part I (Volume 7 - Musikwissenschaft Nr. 407) .

With addenda to Part 2 (Volume 14 - Musikwissenschaft Nr. 114) .

Over 300 illustrations, with detailed commentaries and a complete index for all 3 volumes.

BRUCKNER-ORCHESTER UND BRUCKNERHAUS LINZ

Author : Hans Kreczi. Series Editors : Othmar Wessely in collaboration with Andrea Harrandt, Elisabeth Maier, Uwe Harten.

Musikwissenschaft Nr. 109 (1992) . 308 pages, ISBN : 978-3-900270-21-6 .

Kreczi gives an account of the development of the « Bruckner-Orchester » in the wider context of goals pursued in cultural politics ; topics dealt with include the rise in musicians' social status, internal power struggles, and above all, the long-drawn-out fight for the realization of the idea of the « Brucknerhaus » .

An appendix presents detailed data and material on the orchestral concerts, from 1949 to 1974 (the year of the opening of the « Brucknerhaus ») , including concert programmes, artists, attendance figures and press notices.

STAAT - KIRCHE - SCHULE IN OBERÖSTERREICH. Zu Anton Bruckners sozialhistorischem Umfeld

State, Church and School in Upper-Austria : Anton Bruckner's socio-historical world.

Authors : Harry Slapnicka, Rudolf Zinnhobler, Othmar Wessely, Franz Zamazal. Series Editors : Othmar Wessely in collaboration with Andrea Harrandt, Elisabeth Maier, Uwe Harten.

Musikwissenschaft Nr. 110 (1994) . 264 pages, ISBN : 978-3-900270-28-5 .

Oberösterreich zwischen Wiener Kongreß und den Anfängen der Politischen Parteien (1815-1870)

Upper-Austria between the Congress of Vienna and the beginnings of the political parties (1815-1870) .

Author : Harry Slapnicka.

Das Bistum Linz zwischen Spätjosephinismus und Liberalismus

The diocese of Linz between late Josephinism and Liberalism.

Author : Rudolf Zinnhobler.

Der junge Bruckner und sein Orgelspiel

The young Bruckner and his organ-playing.

Author : Othmar Wessely.

Familie Bruckner - Drei Generationen Lehrer. Schulverhältnisse - Ausbildung - Lebenslauf

3 generations of Bruckners in teaching : their situation at school ; their training ; their lives.

Author : Franz Zamazal.

The 4 studies collected in this volume deal with Bruckner's socio-cultural world ; written by an historian, a church historian, a musicologist and a specialist for documentary research respectively, they offer the reader a variety of ways of acquiring a deeper familiarity both with the world and times Bruckner lived in, and with the path of the composer's development.

VERBORGENE PERSÖNLICHKEIT - Anton Bruckner in seinen privaten Aufzeichnungen

Hidden personality - Anton Bruckner in his private notebooks.

Author : Elisabeth Maier. Series Editors : Theophil Antonicek in collaboration with Moritz Csáky, Andrea Harrantdt, Elisabeth Maier.

Musikwissenschaft Nr. 111 (2001) . 2 Volumes (cased) ; 750 pages and 426 pages, ISBN : 978-3-900270-60-5 .

As Anton Bruckner's letters are to a very large extent concerned with the fate of his works, the few genuinely private autograph sources are particularly significant for the insights they allow us into his personality. These are the notebooks he used from his time in Linz until his death, of which 22 have survived.

These documents, some privately owned and hitherto inaccessible to scholars, are published here in their entirety for the 1st time. The 1st volume contains fulsomely annotated transcriptions of all the pages, and a comprehensive appendix with notes on all the individuals mentioned by Bruckner ; the 2nd volume contains reproductions of all the pages with written entries.

BRUCKNER-BIBLIOGRAPHIE. Part 2 (1975-1999)

Author : Renate Grasberger. Series Editors : Theophil Antonicek in collaboration with Moritz Csáky, Andrea Harrantdt, Elisabeth Maier.

Musikwissenschaft Nr. 112 (2002) . 249 pages, ISBN : 978-3-900270-61-2 .

Part I : see Volume 4 (Musikwissenschaft Nr. 104) .

This volume follows on directly from the 1st part of the « Bruckner-Bibliographie » , published in 1985 ; together, the 2 volumes represent an indispensable basic tool for all Bruckner researchers. The items are ordered alphabetically by author ; a comprehensive index section facilitates the speedy location of information sought by the user.

ANTON BRUCKNER UND STEYR

Author : Erich Wolfgang Partsch. Series Editors : Theophil Antonicek in collaboration with Moritz Csáky, Andrea Harrandt, Elisabeth Maier (plus a contribution on church history by Roland Bachleitner) .

Musikwissenschaft Nr. 113 (2003) , out of print. 468 pages, with 100 illustrations, ISBN : 978-3-900270-62-7 .

This study is the 1st detailed account of the composer's life-long association with the town of Steyr, and takes into consideration a quantity of hitherto unknown written and pictorial material.

From the Contents

Tausend Jahre Musik in Steyr

A thousand years of music in Steyr.

Bruckners sozialhistorisches und kirchengeschichtliches Umfeld

Bruckner's socio-historical and ecclesiastical world.

Bruckner als « Ferienkomponist »

Bruckner as « holiday-composer » .

Wirkungsgeschichte nach 1896

Bruckner's influence after 1896.

ANTON BRUCKNER ALS LINZER DOM- UND STADTPFARRORGANIST. Aspekte einer Berufung

Anton Bruckner as organist of the cathedral and city parish church in Linz : Aspects of a vocation.

Author : Elisabeth Maier.

Der Dom- und Stadtpfarrkapellmeister Karl Borromäus Waldeck und die Orgel der Stadtpfarrkirche in Linz

Karl Borromäus Waldeck, Kapellmeister of the cathedral and city parish, and the organ of the city parish church in Linz.

Essay by Ikarus Kaiser.

Musikwissenschaft Nr. 115. 520 pages with numerous illustrations, ISBN : 978-3-900270-72-8 .

The period 1855-1868 saw Anton Bruckner make a number of critical decisions. He left the monastic and rural world for the secular « milieu » of the city, he gave-up school teaching to become a professional musician, and he developed from an organist and composer of church music into a Symphonist. In crossing these borders, he was uncompromisingly following the dictates of his inborn creative gift, which was increasingly making composition into his « chief life-task » . This book provides the most comprehensive possible documentation of the sources (many hitherto unpublished) relating to this decisive phase in Bruckner's life, and considers them as evidence for his artistic development. Archival vestiges of complicated bureaucratic procedures, letters, and newspaper articles combine to form a fascinating and moving portrait of a great vocation in the making.

ANTON BRUCKNER IM GEDICHT. Ein Rezeptionsphänomen

Anton Bruckner in poetry. A reception phenomenon.

Contributors : Elisabeth Maier, Oswald Panagl, Erich Wolfgang Partsch. Series Editors : Renate Grasberger, Elisabeth Maier, Erich Wolfgang Partsch.

Musikwissenschaft Nr. 116 (2005) . 232 pages, ISBN : 978-3-900270-69-8 .

267 poems by 108 authors from over 140 years from occasional poetry and dialect verse to works by Eugen Roth, Josef Weinheber and Charles Bukowski as an important source of reception history with critical commentary and biographical details on the authors.

Bruckner Forschung (ÖAW)

Die Bruckner-Forschung hat an der ÖAW eine lange Tradition. Seit 1978 als zweite Arbeitsstelle Teil des Anton Bruckner Instituts Linz (ABIL) kam es 2007 seitens der ÖAW zu einer selbständigen Neugründung. Schwerpunkte sind Grundlagenforschung und Dokumentation (zum Beispiel elektronische Bibliographie seit 2000) , Publikationen sowie fallweise Veranstaltung von Workshops und Tagungen. Eine Spezialbibliothek und ein großes Archiv stellen die notwendige Infrastruktur dar.

Ein weit fortgeschrittenes Großprojekt (Abschluß Ende 2015) ist das zweibändige « Bruckner-Lexikon » unter

Mitwirkung internationaler Experten. In Erweiterung und Aktualisierung des alten « Bruckner-Handbuchs » (1996) umfasst das neue Werk Personen, Orte, Sachbegriffe sowie sämtliche Kompositionen in mehr als 1.000 Einträgen mit zahlreichen Abbildungen und Notenbeispielen. Im Bereich « Rezeption » ist es dank ausländischer Mitarbeiter gelungen, geographisch breit gestreute Texte veröffentlichen zu können (zum Beispiel Mittel- und Südamerika, China, Israel, Baltikum und so weiter) . Nach dem tragischen Tod von Doktor Erich Wolfgang Partsch im Dezember 2014 hat Frau Doktor Andrea Harrant die Herausgabe des Lexikons übernommen.

Das zweite Großprojekt ist die Neubearbeitung des Werkverzeichnisses (**WAB**, Erstausgabe 1977) , das in der Informationsfülle modernen Standards entsprechen wird. Hierzu ergibt sich eine Synergie mit dem Teilprojekt bruckner-online.at, eine Präsentation sämtlicher Handschriften und relevanter zeitgenössischer Abschriften samt philologischen Kommentaren. Sukzessive sollen Ikonographie, Bibliographie, Topographie und andere in diesen umfassenden Datenpool integriert werden.

Mit « Anton Bruckners Wiener Jahre » wurde 2009 die neue Reihe « Wiener Bruckner-Studien » begründet. Mit einem breiten Themenspektrum und unter Mitarbeit ausländischer Brucknerforscher liegen derzeit sechs Bände vor. In Zusammenarbeit mit der Forschungsstelle ist im Weiteren die Faksimile-Ausgabe des so genannten « Kitzler-Studienbuchs » , eines wichtigen umfangreichen Dokumentes zur musikalischen Ausbildung des Komponisten, entstanden (2014) .

Ein weiteres Publikationsprojekt zur Inventarisierung der Bruckner-Bestände des Stiftes Sankt Florian wird von Doktor Elisabeth Maier und Renate Grasberger durchgeführt. Der erste von drei geplanten Bänden ist 2014 erschienen (Katalog Teil I : Das Bruckner-Archiv Gruppe I-12, Musikwissenschaftlicher Verlag Wien) , der zweite soll im Sommer 2015 vorliegen.

BRUCKNER-JAHRBÜCHER

BRUCKNER-JAHRBUCH 1980, Linz (1980) , 186 Seiten.

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Wolfgang Bötticher : Über einige Probleme der Kompositionstechnik in den Sinfonien Anton Bruckners.

Johannes-Leopold Mayer : Die Zwielfichtigkeit des Erfolges. Anton Bruckners Helgoland im historischen Umfeld des Wiener Männerchorwesens.

Michaël Adensamer : Bruckners Einfluß auf die Moderne (mit Beispielen aus dem Adagio der 9. Symphonie) .

Desmond Mark : Fünf Jahre Brucknerhaus - Fünf Jahre Brucknerpflege.

Horst Stadlmayr : Bruckners Werke in besten Händen.

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Jiri Sehnal : Ein Brief Bruckners an den mährischen Orgelbauer Franz Ritter von Pistrich.

Thomas Christian David : Johann Nepomuk David und Bruckner.

Cornelis van Zwol : Holland - ein Brucknerland seit 1885.

Paul Hawkshaw : Bruckner-Forschung in den Vereinigten Staaten und Kanada.

Frank J. Plash : Anton Bruckner in den Vereinigten Staaten.

René Molling : Cercle des Amis d'Anton Bruckner à Luxembourg : Kurzgefasster Tätigkeitsbericht vom Jahre 1979.

Herbert Vogg : Die Bruckner-Gesamtausgabe im Jahre 1979.

Elisabeth Maier : Aus der Arbeit des Anton-Bruckner-Institutes Linz.

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Helmut Rösing : Gestalt und Wiederholung in Bruckners Sinfonien.

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Alfred Orel (gestorben) : Bruckner und Bach.

Manfred Wagner : Zur Interpunktion in der Musik Anton Bruckner.

Othmar Wessely : Eine Jägermesse aus dem Umkreis des jungen Bruckner.

Constantin Floros : Zur Deutung der Symphonik Bruckners. Das Adagio der Neunten Symphonie.

Robert Schollum : Umkreisungen. Anmerkungen zum Beginn des Adagio der Neunten Symphonie Bruckners.

Rudolf Klein : Anton Bruckner und Gottfried von Einem.

Jiri Vyslouzil : Anton Bruckner und Antonín Dvořák ?

Hans-Dieter Klein : Philosophische Hypothesen zum Aussagegehalt von Anton Bruckners Musiksprache.

Rudolf Stephan : Zum Thema « Bruckner und Mahler » .

Franz Zamazal : Bruckner im systematischen Gefüge der Gesellschaft seiner Zeit.

Gabriel Dusinsky : Anton Bruckner und die Aufführung seiner Siebenten Symphonie 1890 in Preßburg / Bratislava.

Martin Vogel : Bruckner in Reiner Stimmung. Eine Analyse des Orgelpräludiums in C-Dur.

Friedrich Neumann : Zum Verhältnis von Akkordik und Melodik bei Anton Bruckner.

Norbert Tschulik : Anton Bruckner in der Wiener Zeitung. Ein Beitrag über die zeitgenössische Bruckner-Berichterstattung.

Karl Gustav Fellerer : Das Gloria in Bruckners Meßkompositionen.

Harry Halbreich : Verlangt Bruckner ein einheitliches Tempo ?

Martin Draaf : Das « Pythagorische Clavier » von Johann Matthias Keinersdorfer.

Paul-Gilbert Langevin : Bruckners Schicksal in Frankreich.

Ludwig Flich : Bruckner-Diskographie.

Herbert Vogg : Die Bruckner-Gesamtausgabe im Jahr 1980.

Elisabeth Maier : Aus der Arbeit des Anton-Bruckner-Institutes Linz.

Edward Neill : Tätigkeitsbericht der Associazione Italiana Bruckner.

Mamoru Watanabe : Die Tätigkeit der Bruckner-Gesellschaft in Japan.

Bruckner-Jahrbuch 1982-1983, Linz (1984) , 212 Seiten.

Inhalt

Constantin Floros : Die Zitate in Bruckners Symphonik.

Carl Dahlhaus : Ist Bruckners Symphonik formbildend ?

Robert Simpson : The 1873 Version of Bruckner's 3rd Symphony.

Leopold Nowak : Die Bruckner-Gesamtausgabe. Ihre Geschichte und Schicksale.

Herbert Vogg : Leopold Nowak zum 80. Geburtstag.

Otto Biba : Die Orgel im Alten Dom zu Linz - ein Dokument zu Bruckners Orgelpraxis.

Theophil Antonicek : Anton Bruckner als akademischer Gutachter.

Elisabeth Maier : Anton Bruckners « Gesangs-Akademie » . Zum biographischen Umfeld eines bisher unbekanntes Dokumentes.

Rolf Keller : Die letztwilligen Verfügungen Anton Bruckners.

Franz Zamazal : Ein Beitrag zur Familiengeschichte. Ausgehend von einer Episode aus dem Leben des Vaters Bruckners.

Hermann Zappe : Anton Bruckner, die Familie Zappe und die Musik. Zur Musikgeschichte des Landes Oberösterreich 1812-1962 (beziehungsweise 1982) .

Max Schönherr : Wer war Friedrich Eckstein ?

Margareta Wöb : Brucknerpflege im Brucknerhaus.

Elisabeth Maier : Aus der Arbeit des Anton-Bruckner-Institutes Linz.

Bruckner-Jahrbuch 1984/85/86, Linz 1988, 180 Seiten.

Inhalt

Wilhelm Gloede : Eine Hommage Anton Bruckners an Mozart ?

Bo Marschner : Zur Ermittlung von Wesen und Deutung der symphonischen Musik Bruckners.

Beatrix Weissgärber-Fröhlich : Vorfahren meines Vaters.

Renate Bronnen : Die Weißgärber-Geschwister. Ein Kapitel aus dem Leben Anton Bruckners ?

Rolf Keller : Anton Bruckner und die Familie Albrecht.

Erich Wolfgang Partsch (gestorben) : Anton Meißner, der letzte « Sekretär » Bruckners.

Heinrich Salzer : Erinnerungen an Anton Meißner.

Franz Scheder : Zur Datierung von Bruckners Brief an Wolzogen (Max Auer, Nummer 137) .

Steffen Lieberwirth : Zur Geschichte der Bruckner-Büste des Gewandhauses zu Leipzig.

Rolf Keller : Stuttgart, Anton Bruckner und Fritz von Uhde. Zur Wiederentdeckung des Gemäldes « Das Abendmahl » in der Staatsgalerie Stuttgart.

Steffen Lieberwirth : Zum 100 jährigen Uraufführungsjubiläum der Siebenten Sinfonie.

Margareta Wöb : Brucknerpflege im Brucknerhaus, Rückschau (1982-1986) .

Reinhard Kannonier : Kurt Wöb (gestorben) .

Elisabeth Maier : Aus der Arbeit des Anton-Bruckner-Institutes.

Bruckner-Jahrbuch 1987/88, Linz 1990, 174 Seiten.

Inhalt

Timothy Jackson : The Enharmonics of Faith - Enharmonic Symbolism in Bruckner's « Christus factus est » .

Paul Hawkshaw : From Zigeunerwald to Walhalla in Common Time - The Genesis of Anton Bruckner's « Germanenzug » .

Cornelis van Zwol : Der Finalsatz der Neunten Symphonie Anton Bruckners ; Ein Referat in Utrecht (15 November 1986)

; Ein Symposium in Rom (11./12. Mai 1987) .

Ewald Murphy : Bruckner's Use of Numbers to Indicate Phrase Lengths.

Bo Marschner : Die chronologischen Probleme der « Nullten » Symphonie Bruckners.

Franz Scheder : Zur Datierung zweier Autographen Anton Bruckners - I. Skizzenblätter zur Neunten Symphonie ; II. Bruckners Brief vom 31. Oktober 1894.

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Frida Reingruber : « Randbemerkungen » zu Anton Bruckners Klavierstücken zu vier Händen.

Robert N. Freeman : Bruckner and the Austrian Abbeys Revisited - The Legacy at Melk.

Steffen Lieberwirth : Der erste Organist eines Orgelkonzertes im Neuen Gewandhaus zu Leipzig - Anton Bruckner.

Othmar Wessely : Bruckner, Wagner und die Neudeutschen in Linzer Parodien des 19. Jahrhunderts.

Josef Burg : Der Komponist Anton Bruckner im Spiegelbild der französischen Musikpresse seiner Zeit.

Hans-Hubert Schönzeler : Furtwängler und Bruckner.

Ludwig Flich : Bruckner-Discographie (1989) .

Reinhard Kannonier : Brucknerpflege im Brucknerhaus, Rückschau (1986-1988) (zusammengestellt von Andrea Harrandt) .

Frank J. Plash : Zu Besuch beim Brucknerfest '88.

Elisabeth Maier : Aus der Arbeit des Anton-Bruckner-Institutes Linz.

Bruckner-Jahrbuch 1989-1990, Linz (1992) , 348 Seiten.

Inhalt

Erwin Horn : Evolution und Metamorphose in der Achten Symphonie von Anton Bruckner. Darstellung der thematischen Zusammenhänge.

Benjamin-Gunnar Cohrs : Zahlenphänomene in Bruckners Symphonik. Neues zu den Strukturen der Fünften und Neunten

Symphonie.

Mariana E. Sonntag : A New Perspective on Anton Bruckner's Composition of the 9th Symphony.

John Alan Phillips : Neue Erkenntnisse zum Finale der Neunten Symphonie Anton Bruckners.

Franz Zamazal : Bruckners Namenstag-Kantate für Propst Michael Arneith (1852) .

Othmar Wessely : Anton Bruckner - ein Mystiker ?

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Franz Scheder : Frühe Bruckner-Aufführungen in Nürnberg.

Jürgen Sachs : Entstehungs- und Aufführungsdaten der Messen **WAB 26-28**, des « Te Deum » **WAB 45** und der Symphonien **WAB 99-109**.

Steffen Lieberwirth : Anton Bruckner und Leipzig. Einige neue Erkenntnisse und Ergänzungen.

Norbert Tschulik : Der Bruckner-Schüler Josef Vockner.

Rolf Agop : Siegmund von Hausegger (1872-1948) aus der Sicht eines 36 Jahre jüngeren Schülers.

Andrea Harrant : Brucknerpflege im Brucknerhaus. Rückschau auf die Konzertsaison 1988-1989, 1989-1990 und die Internationalen Brucknerfeste 1989 und 1990.

Elisabeth Maier : Aus der Arbeit des Anton Bruckner Institutes Linz.

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Robert Gläser (gestorben) : Betrachtungen über Anton Bruckners symphonisches Schaffen.

Wolfgang Grandjean : Konzeptionen des langsamen Satzes. Zum Adagio von Anton Bruckners Erster Symphonie.

Benjamin-Gunnar Cohrs : Die Trompetenstimme in der Adagioclimax der Letztfassung der Dritten Symphonie.

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Erwin Horn : Analyse der Scherzo-Themen der Symphonien V, VI, VII und VIII.

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Erich Wolfgang Partsch (gestorben) : Ein unbekanntes Bruckner-Autograph in oberösterreichischem Privatbesitz.

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Andrea Harrant : Eine unveröffentlichte Vorlesungsmitschrift. Karl Heissenberger als Theorieschüler Bruckners an der Universität.

Erich Wolfgang Partsch : Eugen Megyesi Schwartz. Bruckner-Schüler und Komponist.

Franz Zamazal : Zeitgenössische Notizen über Anton Bruckner. Ludwig Edlbacher und Georg Huemer.

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Gerold W. Gruber : Anton Bruckner, Streichquintett in F-Dur (**WAB 112**) .

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Benjamin-Gunnar Cohrs : Der Mikrofilm der Krakauer Bruckner-Skizzen in der Österreichischen Nationalbibliothek.

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Erich Wolfgang Partsch (gestorben) : « Unser berühmter Landsmann » . Zur Bruckner-Berichterstattung in der Steyrer Presse bis 1896.

Bruckner-Jahrbuch 1997-1998-1999-2000, Linz (2002) , 416 Seiten.

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John Alan Phillips : « Für die IX. ist gesorgt. » Einige Erläuterungen zum Editionsprojekt Neunte Symphonie in der Bruckner-Gesamtausgabe - und wie es dazu kam.

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Clemens Brinkmann : Das « Dresdner Amen » .

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Franz Scheder : Anton Bruckner und Berlin.

Franz Scheder : Bruckner und Fürst Liechtenstein.

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Cornelis van Zwol : Die Korrespondenz zwischen August Göllerich und dem « Bibliothekar im Haag » .

Erich Wolfgang Partsch (gestorben) : Wellesz schreibt über Bruckner.

Egon Wellesz (gestorben) : Bruckner and the 6th Symphony.

Martina Reisinger : Anton Bruckner - ein Museum im Barockstift Sankt Florian.

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Erwin Horn : Bruckneriana zwischen Sankt Florian und Kremsmünster. Aufzeichnungen von Simon Ledermüller und Oddo (Raffael) Loidol.

Andrea Harrandt : « Ihr ergebenster Anton Bruckner » . Bruckners Briefe in einer neuen Edition.

Andrea Harrandt : « Das war die schönste Woche meines Lebens ! » Ein unbekannter Brief Anton Bruckners an Hermann Kaulbach.

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Karl Schnürl : Ein « schwaches Zeichen dieses Dankes » . Die Akten zur Widmung einer Tabakdose an Anton Bruckner im Tullner Stadtarchiv.

Christine Zippel : Anton Bruckners Chauffeur nach Klosterneuburg - der Stellfuhrwerker Anton Schatz.

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Rezeption von Bruckners Symphonien.

Petra-Maria Dallinger. « Der Meister mit den braungewelkten Lilien-Händen. » - Enrica von Handel-Mazzetti und Bruckner.

Wolfgang Bäck und Erich Wolfgang Partsch (gestorben) : Franz Moißl, ein Brucknerianer in Klosterneuburg.

Cornelis van Zwol : Mister Henri Viotta. Von Richard Wagner zu Anton Bruckner.

Elena Stoyanova : Zur Bruckner-Rezeption in Bulgarien.

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Christa Brüstle : Josef Göebels als « Bruckner-Interpret » - Kontexte der Walhalla-Rede.

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Erwin Horn, Erich Kinast und Ernst Kurth : Drei Briefe um Bruckner.

Crawford Howie : Johann von Herbeck (1831-1877) : an important link between Schubert and Bruckner.

Melanie Kleinschmidt : Voraussetzung und Ganze / Teile-Strukturen des Musikverstehens - Betrachtung auf der Grundlage der Rezension der 7. Symphonie Bruckners von Hermann Genß (1886) .

Andreas Lindner : Ein interessanter Notennachlass im Besitz des Anton Bruckner Instituts Linz.

Andreas Lindner und Klaus Petermayr : Vier unbekannte Briefe Bruckners an Hans Richter.

Johannes Leopold Mayer : « Super omne nomen » - Überlegungen zu Anton Bruckners « Messe für den Gründonnerstag » .

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nie. » - Die Rezeption früher Aufführungen von Werken Anton Bruckners in München.

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Johanna Walch : « Ein gutes Dupplicat auf meine Rechnung. » - Unveröffentlichte Briefe zwischen Anton Bruckner und Josef Gruber.

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Cornelis van Zwol : Willem Kes - Ein früher Bruckner-Interpret in den Niederlanden.

Links

Bruckner-Webseiten - Musik-Webseiten

www.bruckner-online.at - Umfangreiches Anton Bruckner-Webarchiv : Bruckner-Biografie, Bibliografie, digitalisierte Bruckner-Autographen und Erstausgaben, Werkdatenbank, Angaben zu Quellen ...

http://twitter.com/bruckner_music - Bruckner(musik)links auf Twitter.

<http://venyoo.de/Anton-Bruckner> - Brucknerseite mit Veranstaltungskalender.

Institutionen

ANTON BRUCKNER INSTITUT LINZ (ABIL) :

A-4020 Linz, Kremsmünsterer Stiftshaus, Tummelplatz 18/7.

Standort Wien A-1010 Wien, Postgasse 7-9.

Anton Bruckner Privatuniversität für Musik, Schauspiel und Tanz :

A-4040 Linz / Austria, Wildbergstrasse 18 - www.bruckneruni.at

Musiksammlung der Österreichischen Nationalbibliothek :

A-1010 Wien, Palais Mollard, Herrengasse 9 - www.onb.ac.at

Bruckner-Gedenkstätten und Brucknerbezogene

ABC - Anton Bruckner Centrum : A-4052 Ansfelden, Carlonestraße 2 - www.antonbrucknercentrum.at

Augustiner Chorherrenstift Sankt Florian : A-4490 Sankt Florian, Stiftsstraße I - www.stift-st-florian.at

Benediktinerstift Admont : A-8911 Admont I - www.stiftadmont.at

Brucknerhaus : A-4020 Linz, Untere Donaulände 7 - www.brucknerhaus.at

Karlskirche in Wien : A-1040 Wien, Karlsplatz - www.karlskirche.at

Museum Lauriacum Enns : A-4470 Enns, Hauptplatz 19 - www.museum-lauriacum.at

Sankt Florianer Sängerknaben (Stift Sankt Florian) : A-4490 Sankt Florian, Stiftsstraße I - www.florianer.at

Augustiner Chorherrenstift Sankt Florian : A-4490 Sankt Florian, Stiftsstraße I - www.stift-st-florian.at

Stift Klosterneuburg : A-3400 Klosterneuburg, Stiftsplatz I - www.stift-klosterneuburg.at

Stift Kremsmünster : A-4550 Kremsmünster - www.stift-kremsmuenster.at

Stift Schlierbach : A-4553 Schlierbach I - www.stift-schlierbach.at

Stift Seitenstetten : A-3353 Seitenstetten, Am Klosterberg I - www.stift-seitenstetten.at

Homepage über Anton Bruckner - <http://anton-bruckner.heim.at>

Links zu Brucknerorten

Admont - www.admont.at

Burg Altpernstein - www.altpernstein.at

Ansfelden - www.ansfelden.at

Attersee - www.attersee.at

Bad Goisern - www.badgoisern.at / www.bad-goisern.ooe.gv.at

Bad Ischl - www.badischl.at / www.stadtamt-badischl.at

Bad Kreuzen - www.badkreuzen.at

Bayreuth - www.bayreuth.de

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The Baffling Case of Anton Bruckner

« Nobody is half-hearted about Bruckner : you either worship his music or hate it. »

(H.C. Robbins Landon, « High-Fidelity » , 1963.)

A couple of years ago, Vienna's famous concert organization, the « Gesellschaft der Musikfreunde » , sent-out to its subscribers a questionnaire asking them what kind of music they wanted to hear ; which composers, which works. Of the 4,000 persons queried, only 1,086 replied ; on the whole, however, their preferences may be taken as representative of those of the average conservative concert-goer in Vienna. The answers were tabulated in 2 ways : 1st, by composer ; then, by specific works. As anyone familiar with post-War Vienna might surmise, Anton Bruckner came-out on top, by a comfortable margin : Bruckner, 337 ; Mozart, 277 ; Franz Schmidt, 270 ; Beethoven, 257 ; Haydn, 244 ; Richard Strauß, 244 - and so on down to Schönberg, 77 ; Webern, 71 ; and Prokofiev, 66. As for particular works, Bruckner's 8th Symphony won at 377 (Mozart's « Jupiter » Symphony got only 100 votes) .

For those unfamiliar with the phenomenon of Bruckner in Austria, it should be explained that his popularity there has been rising steadily ever since the First World War, and most sharply since the sensational revelations of the early 30's, when it was shown that the published scores of Bruckner's famous Symphonies had been « improved » by well-meaning disciples. It is not always clear why Bruckner allowed his original versions to be altered by conductors ; but, in at least one case, the unfinished and towering 9th Symphony, the retouchings by Franz Schalk and Ferdinand Löwe were flagrant falsifications of the Master's intentions ; and there was no question that the « Originalfassung » (first played in 1932) of the 9th was more powerful in addition to being more authentic. As score after score appeared in the « original version » , not only was the musicological sensation among scholars heightened but audiences in Austria and Germany had a chance to reconsider Bruckner. Both the professional critics and the general public came to whole-hearted agreement that the original versions, though longer, were more convincing than the « edited » scores. Bruno Walter, Wilhelm Furtwängler, Hans Weisbach, Sigmund von Hausegger switched from the « old » to the « new » and authentic versions. (Of celebrated present-day conductors, only Hans Knappertsbusch stubbornly refuses to use the corrected scores.)

Gradually, to many Austrian and German music-lovers, Bruckner came to mean all things. As World War II progressed, it was to Bruckner that they turned in times of bombing, darkness, and death. When Adolf Hitler's death was announced over Hamburg Radio, in those final cataclysmic days of April 1945, it was the Adagio of the 7th Symphony that followed, illustrating (one presumes) the utter depth and despair into which the German nation had been plunged. Even more than Wagner, Bruckner came to mean the essence of German spiritual life : all that was « Dichter » and « Denker » , all that was mystic and philosophic, seemed to be summed-up in the solemn « grandeur » of Bruckner's Adagios. It was, people felt, the ultimate expression of the Faustian nature in music. The shattering emotional

experience of the 8th under Furtwängler, played by the Vienna Philharmonic in the scarcely heated « Musikvereinsaal » , during the somber winter of 1944, seemed to make all the suffering worthwhile. An officer on leave in late 1944 wrote in his diary :

« The Bruckner 9th with Hans Weisbach : now, I know what we are fighting for ; to return to the Front will be easier. »

The reverence for Bruckner in Vienna has, indeed, something extra-musical and feverish about it. The newest trend is to hiss applause after performances of the 8th and 9th Symphonies, on the principle that « profound silence » is the only appropriate tribute to these 2 huge and emotionally racking works. The Viennese also considered it entirely appropriate that Saint-Stephen's Cathedral should, a couple of Vienna Festivals ago, have allowed the Vienna Philharmonic Orchestra to give a concert there consisting of the Bruckner 9th Symphony and his « Te Deum » .

One Viennese said to me :

« Thank God, they “ couldn't ” applaud in the “ Stefansdom ”. Besides, it's almost a Mass, that Symphony, isn't it ? »

In the 15 years during which I have lived in Vienna, I have often (as a matter of statistical curiosity) asked people at a Philharmonic Orchestra concert if they thought that Bruckner was a greater composer than Beethoven. Most of them have replied :

« Perhaps not, but he says more to me. »

Those who have not attended a Bruckner concert in Vienna can hardly imagine the concentration, the dedication, with which audiences listen to the Masses and Symphonies. I have never felt a more charged atmosphere in any concert hall than I did in the « Musikverein » after Furtwängler's performance with the Philharmonic, shortly before his death, of the Bruckner 8th. And not only the audience is so emotionally involved ; the players, themselves, seem to take-on a kind of rapt, otherworldly inwardness when playing Bruckner. Everything combines to produce an atmosphere closely akin to mass-hysteria by the time the work is finished. The very loudness of the last pages of the 8th, in which it is tradition to have a whole set of extra-brass come in (making 16 horns, 6 trumpets, 6 trombones, and 2 bass tubas) , is in itself shocking. And, thus, the return to reality after the final unison notes crash-down is so difficult that applause really does seem out of place (as, indeed, it often does after the performance of any great piece of music) .

But this is only one side of the picture. The composer is nowhere near so universally admired as the existence of the Bruckner cult in Austria, Germany, Switzerland, and Holland would suggest. In other countries and other cultures, Bruckner is often regarded with a loathing fully as strong, and perhaps as unreasonable, as the adoration in which he is held in Austria. I have seldom met someone to whom Bruckner was simply « égal » , and the violence of reaction which his music calls forth constitutes what must be called the « Bruckner Problem » .

Bruckner's music produces, and I think will continue to produce, intense emotions, because it was born in a man whose simple, peasant-like exterior concealed a swirling flood of passionate feelings. When the 3rd Symphony was 1st

performed in Vienna, the audience was so shocked that it first laughed and, then, angrily walked-out of the hall, leaving the composer alone with the Orchestra and a few faithful followers. In the United States, people do not generally walk-out in the middle of concerts ; but I remember distinctly the fury of some Bostonians who were treated to their first taste of Bruckner's 8th with Serge Koussevitzky, shortly after the last War. I was invited to lunch at a house on Beacon Street the next day, and as the discussion about the 8th grew more and more heated, one man, literally shaking with rage, put down his fork and left the table, choking-out as he stormed from the dining room :

« It's the most frightful, wicked music I ever heard. »

I was exposed to a similarly violent reaction when I paid my first visit to Denmark. We were sitting around the piano (one of Copenhagen's leading conductors, a well-known Danish musicologist, several other musicians, and myself) when the conversation fell on Bruckner. It was, then, I realized that much of the « Bruckner Problem » in non-German-speaking countries is political rather than musical.

The Danish conductor said :

« Karajan came-up during the War and conducted Bruckner, I think it was the 7th Symphony. I'm sure he did it well, but, for us, it represented everything about Germany we hate, the marching boots, the concentration camps. »

I replied :

« Surely, that's an exaggeration. You can't mix music and politics that way. »

And on the argument went, till I sat-down at the piano and began to play the beginning of the 9th Symphony. The company listened attentively, but after a few minutes, my host came over.

He said (pushing a glass of cognac into my hand) :

« Please don't play it. It really makes me ill. »

Several years later, I was in Prague, talking to members of the Czech Philharmonic Orchestra. We were discussing the group's repertoire, and I asked if they did any Bruckner.

« During the War and before, the German Philharmonic Orchestra here (now, the Bamberg Symphony) played a lot of Bruckner ; but it was for the German population. We Czechs can't stand Bruckner ; it reminds us of the Occupation. »

And the subject was very abruptly changed.

Actually, this confusion of art and politics, in connection with Bruckner, is partly the result of the Austro-German attitude which, as I have tried to convey, borders on worship. If Bruckner's music represents (as I think it must, at least subconsciously) the essence of German spiritual life to the Austro-Germans, such peoples as the Danes and Czechs

probably react against it more for what it represents than for what it is. Dragging politics into the « Bruckner Problem » has only served to make it worse.

It does not help matters to include Bruckner with the parochial, highly-nationalistic composers who sprouted forth at the end of the 19th Century, such as Delius, Sibelius, Smetana, Elgar, and Nielsen - composers whose present popularity exists almost exclusively (and even Sibelius is hardly an exception any more) in the cultural « milieu » to which they belonged. In other words, the English do not dislike Bruckner for the same reason that the Austrians dislike or, more truthfully, are bored by Elgar. The problem of Bruckner is surely one that is, or should be regarded as, purely musical. Austrians sometimes try to persuade doubting foreigners that in order to savor Bruckner, you must have seen Saint-Florian, the great Benedictine Abbey in Upper-Austria where Bruckner was organist ; you must have soaked-up the atmosphere of Upper-Austria, the lilting country-side, and so forth. This is surely rubbish, just as it is foolish to say that, to like Delius, you must lie on the grass by the Thames on a summer evening. Of course, it is obvious that the « Ländler » , from Mozart and Haydn down to Mahler, has had a strong effect on Austrian music ; but you can like a « Ländler » or a waltz without ever having set foot on Austrian soil. And to confuse the « Bruckner Problem » with local « Kolorit » is certainly as bad as to bring politics or « Weltanschauung » into the affair.

The 1st thing that labels a Bruckner Symphony as out of the ordinary is its huge length compared to that of previous Symphonic works. The 8th Symphony, for example, is almost 3 times as long as Beethoven's 5th. This observation, in itself superficial, means that the listener must concentrate for some 80 minutes ; it puts the playing of a Bruckner Symphony on a special level, otherwise occupied (as far as length goes) only by Gustav Mahler. The large size of the Orchestra (not to speak of the technical difficulties demanded of the brass section) also places the music out of the range of all but major Symphonic organizations. Thus, on the simplest level, the execution of a Bruckner work involves problems unrelated to those of the standard repertoire. It takes but one thought for an orchestral management to schedule a Bach Suite, a Schubert Symphony, a Mozart Concerto : it takes at least 2, even in Austria, to include Bruckner's 7th, 8th, or 9th on a program.

The moment one stops thinking about the « Bruckner Problem » and starts listening to the music with an objective ear, however, it is not difficult to see, at once, why the Austrians identify themselves, or rather their cultural heritage, with this music : for Bruckner is a vast summing-up, a final passionate outpouring of a long and hallowed tradition, the end beyond which it is not (and, as history has shown us, has not been) possible to proceed. Mahler was, by no means, such a repository of tradition as was Bruckner ; Mahler leads forward, even to Shostakovich. Bruckner leads nowhere (unless you are prepared to call Franz Schmidt somewhere, which most non-Austrians are not) : he is the end of the long road.

In the Bruckner orchestral works, there are powerful echoes of the great Symphonic tradition : of Austrian Baroque, with gigantic fugues, proud trumpets, and rattling kettle-drums ; of Haydn's late-Masses, which were miraculous fusions of the late Viennese Classical style and the older contrapuntal forms ; of the doom-ridden tremolos in the 1st movement of Beethoven's 9th - an atmosphere to which Bruckner, trance-like, returns again and again. There are also traces of Schubert's lyricism, and many of Bruckner's 2nd subjects bear the stamp of music's greatest song-writer. In the Scherzos, we have a continuation of the famous Austrian dance tradition, one that flourished in the « Deutsche

Tänze » and Minuets which Haydn, Mozart, and Beethoven wrote (and were not ashamed of writing) for Court balls and also for less formal occasions ; this tradition turned into the early waltz (Josef Lanner) and, of course, the Strauß dynasty. In the orchestration of Bruckner's Symphonies, there is always a strong undercurrent of a mighty organ ; and this is no accident, for Bruckner began his career as an organist, and toured Europe (as far as London) in that capacity. Finally, his orchestration and his harmonic language owe a strong debt to Richard Wagner, the composer who might be said to have coloured Bruckner's music more than anyone else. In short, when a musically well-educated Austrian listens to Bruckner, he hears, at least in his subconscious, the mighty procession of his musical culture.

After what I have written above, it sounds, on paper, as if Bruckner were music's greatest eclectic ; but if you knew no Beethoven and were to read a scholarly German thesis on Beethoven's musical inheritance, you might imagine that composer to have been a combination of Haydn and Mozart but with more « ff » 's. Bruckner's language, though we can easily trace its sources, is highly-original ; once you know it, you could turn-on the radio and spot Bruckner, at once, even if the piece were one you had never heard. For like all great synthesizers (Mozart is, perhaps, the most celebrated example) , Bruckner knew instinctively which elements of his heritage to accept and which to reject.

The enormous forms in which his music is cast are necessary because the material he presents is highly-complex ; it is also complicated, which is not the same thing. Thus, in the Finale of the 8th Symphony, the Coda unfolds itself like the reading of the Archangel at Doomsday : and, at the very end, preceded by jagged timpani fanfares, every principal theme in the Symphony comes-in, at once, in a final and apocalyptic flash of « grandeur » . But, to arrive at this point, to make this last affirmation of « e pluribus unum » , Bruckner had to construct a long and involved movement, to build-up, stone by stone, the mighty edifice capable of receiving, at the end, such an overwhelming super-structure. One of the things that bewilders many people about Bruckner is this very size ; we must always remember that he worked in the largest possible forms. (There is, significantly, no important short piece at all by Bruckner.) His mind worked precisely opposite from that of a Persian miniaturist, in whose art, our eye is caressed by delightful details : in Bruckner, everything (even the smallest detail) is constructed with an eye to the whole and is thus relatively, unimportant in itself.

In this sense, not only the Austrians but the rest of us too are getting a Faustian summing-up in such a work as the Bruckner 8th or 9th Symphony. Why, then, has this music (coming from a school whose other members have written works cherished the world over) not gone the way of earlier Austrian composers ? Why has not Bruckner become a main staple of our musical fare in the way that have Haydn, Mozart, Beethoven, Schubert, or Johann Strauß ?

A number of answers to this difficult question have been suggested, but none appears to be wholly satisfactory. It is, for example, possible to link Bruckner's fate with the fate of Romantic music in general : for with the upsurge of Romanticism, the course of music began to take that fateful direction towards nationalism which ended in the pre-Schönbergian chaos of a host of minor composers, all working within their own countries and penetrating the international concert world only with difficulty or not at all. By conjuring-up the temptation of subjectivity, composers had to pay the devil's price : isolation and misunderstanding. And if Schubert's path was difficult (we must remember that he wrote his 9th Symphony more or less for the desk drawer) , how much more tortuous was that of Bruckner, who was, moreover, burdened by a total lack of worldly sophistication, a hard, peasant's accent (his crude, primitive

German was a sort of society joke in Vienna) , and a generally uncouth appearance. Still, this « naïve » exterior obviously had nothing to do with the visionary « grandeur » of his music, and the argument connecting Bruckner and Romanticism can be effectively countered by citing other Romantic figures such as Mendelssohn or Tchaïkovsky, whose music has not experienced any difficulty in crossing the borders of the countries in which it originated.

Still another argument, which one heard more frequently 20 or 30 years ago than one does today, is the old anti-Wagnerian cry. For many years, it was the fashion to decry Wagner and, automatically, Bruckner, whose music, as we know, owes much to Wagnerian methods. Yet, today, Wagner is accepted as one of music's greatest geniuses, certainly not to be classified as a problem any more. This argument, too, does not bring us nearer the core of the matter.

A valued colleague writes :

« I am tempted to believe that there is no explanation for the feast-or-famine attitude towards Bruckner - except that we are, perhaps, in the presence of a cultural lag that seems to be more laggardly in some " milieus " than in others. »

Granted this is true, someone reading this article a 100 years from now will probably experience the same curious sensations with which we read of mighty and earth-shaking æsthetic battles that took place generations ago : battles with which we can hardly identify ourselves emotionally, so long ago in space and time did they occur. Personally, I do not doubt for a minute that Bruckner is the greatest Symphonist since Beethoven. Bruckner, I am convinced, is here to stay, and it is up to us to face his music squarely. Like the tourist in the Uffizi gallery, in Florence, who was told by the guard, « It is not the pictures that are on trial, it is you. » , one might paraphrase. « It is not Bruckner' music that is on trial. » Perhaps, the answer to the « Bruckner Problem » is as simple as that.

Anton Bruckner, hier et aujourd'hui. La fin d'un mythe ?

(François C. Lemaire.)

Peu de compositeurs ont bénéficié d'une histoire discographique aussi riche et aussi complexe qu'Anton Bruckner. En 1928 déjà, c'est-à-dire à un moment où la 9e Symphonie de Beethoven venait d'être enregistrée pour la 2e fois, la firme « Polydor » consacrait 8 disques 78 tours à la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin dirigé par Jascha Horenstein. Elle recommençait, aryanisation aidant, 10 ans plus tard, mais avec Carl Schuricht. À la même époque, c'était le tour des 4e et 5e Symphonies et même 2 fois chacune, par Karl Böhm et Eugen Jochum. Sacré en 1937 héros germanique, le compositeur autrichien était entré au « Walhalla » où, non loin de Regensburg, l'Allemagne honore ses grands hommes depuis le milieu du XIXe siècle. Le régime anticipait ainsi l'« Anschluß » qui, moins d'un an plus tard, va remplacer l'« Internationale Brucknergesellschaft » de Vienne par la « Deutsche Brucknergesellschaft » de Leipzig pour publier en exclusivité les versions originales (« Originalfassung ») des Symphonies sous la direction du musicologue autrichien Robert Haas, membre du parti Nazi depuis 1933. Selon lui, toutes les éditions publiées du vivant du compositeur l'avaient été sous l'influence d'élèves et d'amis qui avaient abusé de sa naïveté et de sa bienveillance. Elles devaient être remplacées par des partitions basées sur les seuls manuscrits originaux, éliminant ainsi la plupart des modifications, coupures et corrections des partitions imprimées dont le

compositeur et sa musique auraient été victimes. Ces versions « originales » furent présentées comme reconstituant ce que le héros germanique du « Walhalla » aurait réellement voulu et que des influences « extérieures », voire juives (avec notamment Ferdinand Löwe et Hermann Levi) ont perverti. Comme ces partitions réalisées sous l'autorité d'un musicologue compétent et idéologiquement sûr comme Robert Haas étaient éditées en Allemagne, elles s'imposèrent sans difficultés auprès de la plupart des chefs d'orchestre allemands et autrichiens de l'époque. Après la guerre, les Symphonies de Bruckner ne quittèrent leur univers germanique que grâce aux chefs d'orchestre que le Nazisme avait contraints à émigrer (Jascha Horenstein, Frederick Charles Adler, Walter Gøehr, Otto Klemperer, Bruno Walter), à 2 chefs hollandais (Eduard van Beinum et Willem van Otterloo) et au suisse Volkmar Andreae, mais à la fin de l'ère du 78 tours (1950), à peine une douzaine d'enregistrements avaient été réalisés. Convenant particulièrement bien à des œuvres d'une telle dimension, le disque « Long Playing » (LP), puis le CD ont été des facteurs déterminant de leur diffusion, si bien qu'on dénombre aujourd'hui un total de quelque 1,800 enregistrements (1) consacrés aux 11 Symphonies, une proportion importante provenant de versions dites « historiques » de toutes sortes, japonaises en particulier (2), publiées en CD comme des reliques. On s'aperçoit alors que les versions « définitives » de Robert Haas (nos. 1, 2, 4 à 8) et de son successeur d'après-guerre, Leopold Nowak, n'ont pas effacé de nombreuses autres éditions (plus d'une quarantaine) non seulement celles de l'époque de Bruckner (3), mais aussi celles issues de travaux récents de musicologues non satisfaits de la situation imposée par la Société Bruckner de Vienne. Partageant cette insatisfaction, de nombreux chefs d'orchestre ont dirigé et dirigent de plus en plus ces autres versions, Hans Knappertsbusch hier, Eliahu Inbal, Roger Norrington, le japonais Akira Naito, aujourd'hui.

À la recherche des versions authentiques des Symphonies

Les 11 versions des Symphonies présentent souvent une complexité instrumentale, contrapuntique et rythmique (rythme brucknérien « 2+3 », usage de quintolets) dont l'originalité n'a pas été comprise par ses contemporains et qui a été considérée comme injouable par les musiciens de l'époque. Dans le but de les rendre « interprétables », les Symphonies, à l'exception des 6^e et 7^e, ont été remaniées plusieurs fois au cours de la vie du compositeur : Bruckner, peu sûr de son talent, était facilement influençable.

Les partitions se présentent donc dans des versions et des éditions différentes, notamment les Symphonies 3, 4 et 8, qui ont été profondément remaniées. Les versions révisées des Symphonies ont été souvent simplifiées, et souffrent de plus ou moins larges coupures. Ces changements ont été souvent accomplis par des amis ou des élèves de Bruckner, et il n'est pas toujours possible de savoir s'ils ont été approuvés par Bruckner. Ces versions révisées, éditées par Theodor Rättig, Albert J. Gutmann, Haslinger-Schlesinger-Lienau et Ludwig Döblinger durant la vie du compositeur, ou peu après son décès, sont celles qui ont été jouées jusqu'au début des années 1930.

Robert Haas a été le 1^{er} à publier des éditions critiques des Symphonies n° 1 (version 1877), n° 2 (version 1877), n° 4 (version 1881 : 1878-1880), Nos. 5, 6, 7 et 8 (version 1890) au cours des années 1930.

En 1934, Alfred Orel publia la 1^{re} édition critique de la 9^e Symphonie et des esquisses de son Finale.

En 1950, Fritz Öser publia la 1^{re} édition critique de la 3^e Symphonie (version 1878).

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Le musicologue autrichien Leopold Nowak est né à Vienne le 17 août 1904 et est mort le 27 mai 1991. Il est principalement connu pour ses éditions des œuvres d'Anton Bruckner pour la Société internationale Bruckner. Il tenta de rétablir au mieux les formes originelles de la plupart d'entre elles, souvent révisées du vivant même du Maître, parfois tronquées et arrangées par ses amis ou élèves ou sous leur influence.

Leopold Nowak étudia le piano et l'orgue à l'Académie de Vienne, puis la musicologie avec Guido Adler et Albert Lach à l'Université de Vienne où il enseigna ensuite de 1932 à 1973.

Il succéda à Robert Haas en tant que directeur musical des collections de la Bibliothèque nationale d'Autriche en 1946 et commença à son tour à travailler sur les documents de Bruckner qu'il contribua à préserver.

L'approche de Leopold Nowak dans ses éditions de la musique de Bruckner était beaucoup plus scientifique que celle de Haas. Par exemple, Robert Haas s'était permis (avec une grande réussite, pensent néanmoins certains) de combiner des éléments différents des versions de 1887 et de 1890 de la 8e Symphonie pour établir son édition de l'œuvre. Leopold Nowak rejeta cette manière de faire et publia les 2 versions séparément. Son travail sur le Finale inachevé de la 9e Symphonie fut prolongé et mené à bien par William Carragan. D'une manière générale, les éditions de Leopold Nowak sont aujourd'hui plus appréciées pour cette rigueur et sont à la base des nouvelles éditions de la Société internationale Bruckner, voulues définitives.

Leopold Nowak écrivit aussi des essais sur les aspects tant théoriques que métriques et rythmiques de la musique, de Bruckner comme d'autres compositeurs.

Leopold Nowak travailla également à une nouvelle édition du « Requiem » inachevé de Wolfgang Amadeus Mozart, et fut capable de distinguer ce qui était de la propre main de Mozart de celles de Franz Xaver Süssmayr puis Joseph Leopold Eybler, à un point plus poussé que jamais auparavant. Ce travail lui valut une récompense officielle en 1985.

Leopold Nowak étudia aussi la musique de Heinrich Isaac, Franz-Joseph Haydn, les musiques d'églises ou populaires d'Autriche, et de très nombreux compositeurs autrichiens depuis le Moyen-âge.

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À partir des années 1950, Leopold Nowak révisa et réédita les éditions de Robert Haas, de Josef Venantius von Wöb et de Alfred Orel. Dans le cas des 2e et 8e Symphonies, Haas avait édité une « version hybride », qui introduisait dans la seconde version des éléments de la 1re. Outre les versions 1876, 1877 et 1889 de la 3e Symphonie, Nowak édita la 1re version, jusqu'alors « oubliée », des Symphonies Nos. 3, 4 et 8. En 1980, Günter Brosche réédita la version 1891 de la 1re Symphonie. En 1997, Thomas Röder édita la version 1874 de la 3e Symphonie.

William Carragan s'employa également à restituer l'œuvre du musicien sous son aspect authentique. Il reconstitua ainsi et édita, en 1998, la version originale de 1866 de la 1re Symphonie. Il reconstitua aussi et édita, en 2005, la 1re version de 1872 de la 2e Symphonie, en reconstitua les versions intermédiaires de 1873 et de 1876, et révisa la version Nowak de 1877, dans laquelle il corrigea quelques erreurs résiduelles. Cette dernière révision, conforme au manuscrit original de Bruckner, fut enregistrée par Daniel Barenboim avec la Philharmonie de Berlin.

Quelques brucknériens convaincus, comme Eliahu Inbal, Georg Tintner et, plus récemment, Simone Young et Marcus Bosch, ont enregistré les 1res versions peu connues des Symphonies Nos. 1, 2, 3, 4 et 8. Lorsqu'on connaît ces 1res versions, les versions ultérieures, en particulier celles des mouvements lents des 3e et 4e Symphonies, fortement raccourcis, semblent en être des pâles imitations.

Benjamin-Gunnar Cohrs réalisa, en 2000, une nouvelle édition de la 9e, dans laquelle il corrigea quelques erreurs trouvées dans celle de Nowak. La 1re de cette édition et celle des esquisses du Finale éditées par John Alan Phillips sont enregistrées par Nikolaus Harnoncourt.

Benjamin Marcus Korstvedt édita, en 2004, la version de 1888 de la 4e Symphonie sous sa forme authentique. Cette version a été enregistrée par Akira Naito.

En 2003, Gault et Kawasaki ont édité l'Adagio intermédiaire de 1888 de la 8e Symphonie et William Carrigan en a ensuite reconstitué les autres mouvements. Des tentatives ont été également effectuées pour restaurer les concepts initiaux de 1876-1877 de la 5e Symphonie.

Symphonie en fa mineur (« Symphonie d'étude », 1863) : Leopold Nowak (1973) .

Symphonie n° 1 en do mineur :

Adagio (1865-1866, fragment) et Scherzo (1865) : Wolfgang Grandjean (1995) .

Version de Linz (1866) : Leopold Nowak (1953) .

Version de Vienne (1890-1891) : Günter Brosche (1980) .

Symphonie n° 0 en ré mineur (1869) : Leopold Nowak (1968) .

Symphonie n° 2 en do mineur :

1re version (1872) : William Carrigan (2005) .

2e version (1877) : William Carrigan (1997) .

Symphonie n° 3 en ré mineur (« Wagnérienne ») :

1re version (1873) : Leopold Nowak (1977) .

Adagio n° 2 (1876) : Leopold Nowak (1980) .

2e version (1877) : Leopold Nowak (1981) .

3e version (1889) : Leopold Nowak (1959) .

Symphonie n° 4 en mi bémol majeur (« Romantique ») :

1re version (1874) : Leopold Nowak (1975) .

« Volkfest », Finale (1878) : Leopold Nowak (1981) .

2e version (1886 : 1878-1880) : Leopold Nowak (1953) .

3e version (1888) : Benjamin Marcus Korstvedt (2004) .

Symphonie n° 5 en si bémol majeur (1878) : Leopold Nowak (1951) .

Symphonie n° 6 en la majeur (1881) : Leopold Nowak (1952) .

Symphonie n° 7 en mi majeur (1883) : Leopold Nowak (1954) .

Symphonie n° 8 en do mineur :

1re version (1887) : Leopold Nowak (1972) .

Adagio intermédiaire (1888) : Dermot Gault & Takanobu Kawasaki (2003) . Pas encore inclus dans la « Kritische Gesamtausgabe » .

2e version (1890) : Leopold Nowak (1955) .

Symphonie n° 9 en ré mineur :

1er mouvement - Scherzo & Trio - Adagio (1894) : Benjamin-Gunnar Cohrs (2000) .

Fragments du Finale (1895-1896) : John Alan Phillips (1994) .

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There are many possible schemes for defining the versions of Bruckner's Symphonies ; the purpose of this Introduction is to outline the scheme I have chosen. 1st of all, I do not attempt to cluster the versions or to distinguish between large and small revisions by using the terms « version » and « variant » . Instead, I always use the term « version » for each distinct, complete state of a given Symphony created at a well-defined time. I have named each version with the year in which it was completed.

The list of Bruckner Symphonies given here is meant to be as complete as possible. As a result, some of the scores I present as distinct versions may be considered nearly the same by some. I prefer to present all of the versions and leave it to the reader to filter them according to his or her own preferences. I do not attempt to simplify the so-called « Bruckner problem » .

One must also be careful to distinguish between versions and editions. A version of a Symphony exists independently of whether it has been published. An edition, on the other hand, is a published score of the Symphony. Most, but not all, editions correspond to specific versions. In this document, I am interested in compiling a list of versions.

After each version, I have indicated the corresponding editions. Scores that were (or might have reasonably been) prepared for publication with Bruckner's involvement are denoted by the year of publication ; other publications are denoted by the name of the editor. The latter category includes, for example, the Complete Edition scores. In the former category, I have included (perhaps, generously) all of the 19th Century editions except for the 1st printing of the 5th. Scores for some versions have not been published, but most of these have been described in the critical reports (« Vorlagenberichte » or « Revisionsberichte ») prepared by the editors of the Complete Edition.

Bruckner's Symphonies have also been revised independently by others, creating what might be called new « versions » of the Symphonies. Some of these have been created by conductors for their own use in performance, such as Gustav Mahler's « version » of the 4th (recorded by Gennady Rozhdestvensky, in 1984) and Lovro von Matačić's « version » of the 5th. Others have been created by editors, such as Franz Schalk's edition of the 5th, Ferdinand Löwe's edition of the 9th, and Robert Haas' editions of the 2nd and 8th. I believe all of these scores are worth hearing but, for this article, I limit myself to versions of Bruckner's Symphonies that were created by Bruckner himself (perhaps, with input from others) .

When an edition does not correspond to a version created by Bruckner, I list it after the version to which it is most closely related with the name of the editor in square brackets. For example, I list the Ferdinand Löwe edition of the 9th under the same version as the Alfred Orel, Leopold Nowak, and Hans-Hubert Schönzeler editions of the 9th even though the scores are very different. However, Bruckner himself only created one version of the 9th, so all of the published scores must be related to that one version. Löwe's edition, unlike the other editions, contains many revisions by the editor, so it is notated with square brackets.

No list of Bruckner Symphony versions would be complete without including, when applicable, versions corresponding to the 1st printings. Some of the « Stichvorlagen » (printer's scores) for these editions are available, and the 1st

printings invariably differ from them in some details. This does not necessarily imply that the alterations not in the « Stichvorlage » are inauthentic, as is often assumed. It simply means that revisions were made by someone (perhaps, Bruckner) in the proofs. Bruckner's actual intentions may be difficult to know.

The 1st printings also tend to differ from their most closely related autograph sources in some details. If these differences and the circumstances of their creation are such that it seems impossible they could have been made by Bruckner, then I consider the 1st printing to be an inauthentic edition of a legitimate version. (Such is the case for the 1st printings of the 5th and the 9th.) But in those cases where the differences found in the 1st printing might reasonably have been made with Bruckner's involvement, I have chosen to define a distinct version for the 1st printing when necessary.

Just as Bruckner revised his Symphonies on numerous occasions, he also revised his Symphony numbering scheme. Bruckner's F minor Symphony of 1863 was initially designated Symphony No. 1, and, in a letter to his friend Rudolf Weinwurm dated 29 January 1865, Bruckner described the C minor Symphony he was working on at the time as his Symphony No. 2. Later, Bruckner decided to leave the F minor Symphony unnumbered, and he called the C minor Symphony of 1865-1866 his Symphony No. 1. Similarly, the D minor Symphony of 1869 was initially designated Symphony No. 2, while the C minor Symphony of 1872 was his Symphony No. 3. At some time, in 1872 or 1873, Bruckner decided to leave the D minor Symphony unnumbered, and he called the C minor Symphony of 1872 his Symphony No. 2. While some have ignored Bruckner's unnumbered Symphonies, I choose not to do so here. Like many other composers, I believe Bruckner was merely being too self-critical, and the unnumbered Symphonies are also works worthy of our enjoyment.

Much of the material below can be found in the Forewords to the Complete Edition scores. But, for many finer details, I am indebted to William Carragan, Benjamin Marcus Korstvedt, Mark Kluge, Juan Cahis, and Takanobu Kawasaki for many useful private communications. I also have found the following 2 articles to be very useful :

Dermot Gault. « For Later Times » , in : « The Musical Times » (June 1996) ; pages 12-19.

Paul Hawkshaw. « The Bruckner Problem Revisited » , in : « 19th Century Music » (Summer 1997) ; pages 96-107.

Manuscript sources with « Mus.Hs. » prefixes are located in the Austrian National Library, in Vienna.

Symphony in F Minor

1863 Version (Leopold Nowak ; Andante : [Cyrill Hynais])

Bruckner did not ultimately assign a number to this Symphony, but, since he never composed another Symphony in the same key, it is convenient to call it the Symphony in F minor.

There are 2 manuscript sources for this Symphony : Bruckner's autograph and a copy score. The existence of a copy score is very important : Bruckner had the score copied at his own expense, which shows that he took the work

seriously. In the inner movements of the copy score, Bruckner added a number of expression indications for an intended performance. Leopold Nowak's edition follows Bruckner's autograph score, but includes some of the modifications made by Bruckner in the copy score. The slow movement of the Symphony was 1st published in 1913, edited by Cyrill Hynais, who made some changes in tempo and expression indications, orchestration, and some of the notes themselves (according to Nowak) .

Symphony No. 1

1866 Version (Robert Haas « Vorlagenbericht ») .

1877 Version (Robert Haas, Leopold Nowak) .

1891 Version (Robert Haas, Günter Brosche) .

1893 Version (1893, Robert Haas « Vorlagenbericht ») .

Robert Haas' « Vorlagenbericht » describes all 4 versions in detail ; he provided scores for 2 versions (1877 and 1891) and orchestral parts for 1 version (1877) . Only 2 versions of the Symphony are well-known ; they are called the Linz and Vienna versions.

The score that Robert Haas and Leopold Nowak called the Linz version corresponds to the revision Bruckner made in 1877 while in Vienna (with a few additional revisions possibly being made in 1884) . The earlier 1866 version, sometimes known as the « unrevised Linz version » , was used in the 1st performance of the Symphony in 1868. It differs from the 1877 version in a number of ways, especially in the Finale, and it can be reconstructed from the information in the « Vorlagenbericht » . William Carragan prepared such a reconstruction in 1998, and the score was recorded by Georg Tintner. Prior to the completion of the 1866 version, Bruckner composed earlier forms of the Adagio and Scherzo ; these have been edited by Wolfgang Grandjean and published as part of the Complete Edition.

The Vienna version, which differs considerably from the earlier versions of the score, corresponds to the 1891 version. Günter Brosche published the score and parts as part of Leopold Nowak's series of editions. The 1893 version, the 1st published version of the Symphony, differs from the 1891 version in a number of small ways, as detailed in pages 5-8 of the « Vorlagenbericht » .

Symphony No. 0

1869 Version (Josef Venantius Wöb, Leopold Nowak) .

Bruckner did not ultimately assign a number to this Symphony, but it is convenient to use a common designation for the 1st of his 3 D minor Symphonies : Symphony No. 0. Note, however, that Symphony No. 0 was composed after Symphony No. 1. Another common name for this Symphony is « Die Nullte » , which simply means « the Zeroth » .

Bruckner composed this Symphony between January and September 1869. The 1st forms of the Trio and Andante,

composed during this period, were rejected by Bruckner after they were sketched. (Only the sketch for the early Trio survives, but the earlier Andante was mentioned in Bruckner's letter to Moritz von Mayfeld, dated 13 July 1869.) According to Benjamin-Gunnar Cohrs, Bruckner also « looked through » the Symphony sometime between October 1887 and April 1891. (See : Cohrs' notes to the Bruckner 9th conducted by Johannes Wildner.) Until more is known about this, I shall not list a version of around 1890. Most Brucknerians no longer believe the claim that Bruckner composed an earlier version of this Symphony, from October 1863 through May 1864.

There are 3 manuscript sources for this Symphony : Bruckner's autograph score, a copy score, and a set of orchestral parts. Once again, the existence of a copy score shows that Bruckner took the work seriously, and the existence of the parts indicates that Bruckner intended to have the Symphony performed. The score has been published twice, edited by Josef Venantius Wöb and Leopold Nowak. Both editors made editorial adjustments to the score, Wöb to a larger degree than Nowak.

Symphony No. 2

1872 Version (William Carragan) .

1873 Version (William Carragan « Revisionsbericht ») .

1876 Version (William Carragan « Revisionsbericht ») .

1877 Version ([Haas] , [Nowak] , Carragan) .

1892 Version (1892, William Carragan) .

William Carragan will produce scores and parts for the 1872 version and for the 1877 and 1892 versions ; the remaining versions, used for the 1st performance in 1873 and the 2nd performance in 1876, will be discussed in the « Revisionsbericht » .

The 1st version of 1872 was not performed until 1991. An interesting feature of this version is the reversal in the order of the inner-movements (Scherzo followed by Adagio) . The 1873 version contains many modifications formerly attributed to the 1876 revision process, such as a clarinet solo, rather than horn solo, at the end of the Adagio and the cancellation of the repeats in the Scherzo. The 1873 and 1876 versions include a violin solo in the Adagio.

Bruckner made a thorough revision of the Symphony, in 1877. One of the manuscript sources for the 1877 version, Mus.Hs. 6035, was also used as the « Stichvorlage » for the 1892 printing, although there were some modifications made at the galley proof stage. The 1892 printing corrects some errors found in Mus.Hs. 6035 and all other manuscript scores, so it too must be used as a source for the 1877 version.

The 1877 and 1892 versions are nearly the same ; William Carragan will notate both versions in a single score. In the 1892 version, there are a few small changes in orchestration as well as a broadening of the end of the 1st movement. The 1892 edition also includes some questionable changes in phrasing and dynamics ; these will not be reproduced in

Carragan's score.

The Robert Haas edition is primarily based on the 1877 version with parts of the 1872 version mixed in. (It is unfortunate that Deryck Cooke claimed that « Haas reproduced Bruckner's 1st [1872] score exactly », as this error is still often repeated.) The Leopold Nowak edition is closer to the 1877 version, but since it is based on a reprinting of the Haas edition, it retains the passages from 1872 added by Haas. William Carragan's definitive scores supersede all 3 of the old editions.

Symphony No. 3

1873 Version (Robert Haas [unpublished] , Leopold Nowak) .

1874 Version (William Carragan [unpublished]) .

1876 Version (Adagio : Leopold Nowak ; I, III, and IV : Thomas Röder « Revisionsbericht ») .

1878 Version (1879, Fritz Öser, Leopold Nowak) .

1889 Version (1890, Leopold Nowak, Hans Ferdinand Redlich) .

When Bruckner completed the 3rd, on 31 December 1873, he had 2 copy scores made : one is the Wagner dedication score and the other is Mus.Hs. 6033 in the Austrian National Library. The 1873 version is based on the Wagner dedication score. Robert Haas edited this version for publication in the Complete Edition, in 1944 ; however, all except a single set of uncorrected proofs was lost in Leipzig during the War. It was published by Leopold Nowak, in 1977. The 1873 version was rehearsed by the Vienna Philharmonic, in June or July 1874, but it was not accepted for performance.

The other copy score, Mus.Hs. 6033, contains the 1874 version. It includes revisions made in 1874, presumably after the unsuccessful rehearsal. Bruckner mentioned the « significant improvements » he made at this time in a letter to Moritz von Mayfeld, dated 12 January 1875. This version was rehearsed by the Vienna Philharmonic in the autumn of 1875, but it too was not accepted for performance. The 1st performance of the 1874 version took place on 21 November 2007, with Akira Naito conducting the Tokyo New City Orchestra, using a score edited by William Carragan (unpublished) . According to the program notes, the revisions of 1874 « add greatly to the rhythmic interest and complexity of the piece, particularly in the 1st movement. There are no simplifications or changes in length ; instead, in certain crucial passages, the brass parts are broken-up into a highly-detailed canonic texture that makes the music shimmer and vibrate with a luminous intensity present in no other version » .

The next wave of revisions began in 1876 and was finished in November of that year. During this period, Bruckner revised all 4 movements. So far, only the Adagio of the 1876 version has been published, but the entire work could be reconstructed quite accurately. After completing this version, Bruckner arranged to have orchestral parts copied (probably in December 1876) , and this fact demonstrates that Bruckner considered his revision to be complete.

However, Bruckner revised the Symphony again, from January through April of the following year. Based on dates in the score, we know that Bruckner revised the Finale during this time ; he may or may not have revised the other movements also. Bruckner announced the completion of the new version in a letter to Wilhelm Tappert, dated 1 May 1877, and it is likely that this is the version that was rehearsed by the Vienna Philharmonic, on 27 September 1877. Though initially rejected once again, the decision was made to have the Symphony performed. Bruckner revised the Adagio, in October 1877, and it may have been in this form that the Symphony was 1st performed on 16 December 1877. Bruckner, then, revised the Scherzo in January 1878, which included the addition of a 41 measure Coda, and this represents the final form of the autograph manuscript, now Mus.Hs. 19475 in the Austrian National Library, which is one source for the 1878 version.

A 2nd source for the 1878 version is Mus.Hs. 34611, which was the « Stichvorlage » for the 1st printing of 1879. Öser's edition was also based on Mus.Hs. 34611, while Leopold Nowak's edition (the so-called 1877 version) is based for the most part on Mus.Hs. 19475. The editions are very similar. In Mus.Hs. 34611, measures 67-68 from the 1st movement of Mus.Hs. 19475 are cut (with the notes on the downbeat of measure 67 moved to the downbeat of measure 69) , and the Coda from the Scherzo of Mus.Hs. 19475 is also cut. In Mus.Hs. 19475, measures 152-153 from the Scherzo of Mus.Hs. 34611 are cut. (Nowak retained these measures ; one can hear the actual form from the autograph in the Mahler-Krzyzanowski piano-duet version of the 3rd, published in 1880.) Finally, Bruckner suggested additional cuts (marked by « vi-de ») in the Finale of Mus.Hs. 34611 : measures 379 to 432 and 465 to 514 in the recapitulation. (The 2nd of these cuts is observed in the Mahler-Krzyzanowski piano-duet version.)

The final revisions of the 3rd were made in 1889, for the purpose of a 2nd edition of the Symphony published in 1890. Leopold Nowak's edition of the 1889 version is based on the « Stichvorlage » for the 1890 edition, while the latter includes additional revisions presumably made in the proofs. It is possible that some of the latter alterations are authentic. In particular, there are 2 passages in the 1890 edition that differ from the « Stichvorlage » but follow exactly the 1878 version. Bruckner might well have cancelled the revised forms of these passages in the proofs. The 1890 edition was reprinted in 1961, edited by Hans Ferdinand Redlich.

The most significant alterations in the 1889 version are in the Finale ; Bruckner based his revision of the movement on a version by Franz Schalk. Both passages marked with « vi-de » in the « Stichvorlage » of the 1878 version were cut in the 1889 version. The material following the 2nd of these cuts was also completely rewritten by Bruckner, who did not accept Schalk's suggested text for the passage.

Symphony No. 4

1874 Version (Leopold Nowak) .

1878 Version (I-III : Robert Haas « Vorlagenbericht » ; Finale: Robert Haas, Leopold Nowak) .

1880 Finale (Robert Haas « Vorlagenbericht ») .

1881 Version (Robert Haas, [Haas]) .

1886 Version (Leopold Nowak) .

1888 Version (1889, Hans Ferdinand Redlich) .

After the 1st version of 1874, Bruckner revised all 4 movements, including the composition of a new Scherzo and Trio, in 1878. (Bruckner may have made some revisions, in 1876 or 1877. Until more details are known, this will not be listed above as a version.) From 19 November 1879 to 5 June 1880, Bruckner revised the Finale, and the combination of the 1st 3 movements from 1878, along with the 1880 Finale, is known as the 1878-1880 version. The Symphony was 1st performed in this form, in 1881.

The Robert Haas and Leopold Nowak editions of the 1878-1880 version include subsequent revisions from after the 1st performance made later in 1881 (Haas) and through 1886 (Nowak) . For this reason, I call them the 1881 and 1886 versions and reserve the 1878-1880 designation for the unrevised form. The revisions of 1881 include numerous changes in orchestration, the replacement of a 4 measure passage with a 12 measure passage, at rehearsal letter O in the Finale, and a 20 measure cut in the Andante between rehearsal letters L and M. Juan Cahis has created an MP3 file of the 1878 form of the latter passage based on details given by the Haas « Vorlagenbericht » with corrections by Benjamin Marcus Korstvedt. The most important change of 1886 is in the last few bars of the Finale ; here, the 3rd and 4th horns play the main theme of the 1st movement in the 1886 version. Otherwise, the 1881 and 1886 versions are nearly identical.

Robert Haas published 2 editions of the 1881 version. The 1st, from 1936, is a clean reproduction of the 1881 version. The 2nd, from 1944, uses the 1878 version of the Trio, in which the melody at the beginning is played by oboe and clarinet, rather than by flute and clarinet. Thus it is a mixture of 2 versions.

The 1888 version is the final form of the Symphony, and it was determined to be authentic by Robert Haas and Alfred Orel in the 1940's. In the Foreword to his 2nd edition of the 1881 score, Haas indicated his intention to publish the 1888 score as part of the Complete Edition. As this did not occur, we have only the 1889 edition, which differs somewhat from the « Stichvorlage » according to Haas and Orel (though some of these differences could be authentic) . The 1889 edition was reprinted in 1954, edited by Hans Ferdinand Redlich. In his introduction to the score, Redlich more or less affirms the legitimate status of the 1888 score, but he (probably correctly) calls into question its use of piccolo, cymbals, and muted horns.

Symphony No. 5

1876 Version (Robert Haas « Vorlagenbericht » [partial treatment]) .

1878 Version (Robert Haas, Leopold Nowak) .

Around 1890 Version ([Franz Schalk]) .

The 1876 version was composed in the autograph score, now Mus.Hs. 19477, but Bruckner revised the autograph in

several phases, in 1877 and early in 1878. Based on the autograph, it would be very difficult, if not impossible, to disentangle the earliest version of the score ; thus, the 1876 version remains unpublished, although Robert Haas gave a partial treatment of this version in his « Vorlagenbericht » . One part of the 1876 version that can be reconstructed is the beginning of the Finale Coda, leading-up to the final chorale. Aaron Snyder and William Carragan have created a demonstration of this section of the score based on details given in the Haas « Vorlagenbericht » .

The 1878 version (the version that is almost always performed today) can be constructed from the autograph and from the copy score Bruckner presented to Karl von Stremayr, to whom the Symphony was dedicated. According to William Carragan, the differences between the 1876 and 1878 scores are similar in scale to the differences between the 1866 and 1877 versions of the 1st.

Another copy score, Mus.Hs. 36693, has been found recently, and it contains a few revisions in Bruckner's hand-made, most likely, in the late- 1880's or early 1890's. Although this manuscript is unpublished, some of Bruckner's modifications in Mus.Hs. 36693 can be found in the 1st printing, published in 1896.

The 1896 edition differs considerably from Bruckner's 1878 version. With the exception of Bruckner's revisions taken from Mus.Hs. 36693, there is reasonable evidence that nearly all other revisions in the 1st printing were made by Franz Schalk prior to the Symphony's premiere, in 1894. Unfortunately, the « Stichvorlage » , which could show more definitively the extent of Bruckner's involvement, is not extant. Since the 1st printing includes Bruckner's revisions in Mus.Hs. 36693, I list it as an edition of the around 1890 version with modifications by Franz Schalk.

The relations between the sources for the 5th (the autograph Mus.Hs. 19477, the copy score Mus.Hs. 36693, and the 1st edition of 1896 containing substantial revisions by Franz Schalk) are exactly echoed in the sources for the F minor Mass : in addition to the autograph score Mus.Hs. 2105, there is a copy score Mus.Hs. 6015 in which Bruckner entered a few revisions sometime during the years 1890 through 1893. The 1st printing of 1894 includes these changes along with substantial revisions by Josef Schalk. Robert Haas based his edition of the F minor Mass on Mus.Hs. 2105, and Leopold Nowak based his edition on Mus.Hs. 6015.

Symphony No. 6

1881 Version (Robert Haas, Leopold Nowak) .

Around 1894 Version (1899) .

The 2 versions of this Symphony are very similar. The 1st version is based on Bruckner's autograph score, while the 2nd version corresponds to the 1st printing. There are a number of minor alterations in the latter, with the most obvious of these being the repeat of the 2nd part of the Trio, changes in dynamic markings, and a few changes and additions in the orchestration.

The 6th was almost certainly prepared for publication during Bruckner's lifetime, although I have not been able to find an exact date. In 1892, Bruckner arranged for the Symphony, along with some other works, to be published by

Ludwig Döblinger. By the autumn of 1893, it is known that engraving had not yet begun on the 6th, but this is probably because Döblinger had been busy publishing Symphonies Nos. 1 and 2, the F minor Mass, and « Psalm 150 » . For now, I assume that the 6th was prepared for publication sometime around 1894.

Symphony No. 7

1883 Version (unpublished) .

1885 Version (1885, [Robert Haas] , Leopold Nowak) .

Bruckner revised the Symphony in 1885 after its 1st performance on 30 December 1884. The only surviving manuscript score for this Symphony is the autograph composition score Mus.Hs. 19479 (a copy score is lost) , and the revisions were made in this score. In some cases, the original 1883 material was erased ; therefore, the exact form of the 1883 version is lost unless it can be recovered from some other source. The autograph is full of additions in other hands. In the outer-movements in particular, many passages were pasted into the score to replace material from the 1883 version that had been erased. All of these revisions are believed to have been done at Bruckner's request.

All of the published scores are different interpretations of the autograph Mus.Hs. 19479. The 1885 edition includes some alterations not in the autograph, which could be authentic nonetheless ; Leopold Nowak, on the other hand, accepted some, but not all, of the alterations based on documentary evidence. Robert Haas restored certain aspects of the 1883 version, but, since a complete reproduction of the earlier version is impossible, his edition is by necessity a mixture of the 2 versions. Most noticeably, Haas left-out the cymbal crash, triangle roll, and tympani in the Adagio, whereas the other editions include these parts.

Symphony No. 8

1887 Version (Leopold Nowak) .

Around 1888 Adagio (unpublished) .

1890 Version ([Robert Haas] , Leopold Nowak) .

1892 Version (1892) .

The 1st version of the 8th, begun in July 1884, was completed in August 1887. This version did not find favor with the conductor Hermann Levi, so Bruckner decided to revise the Symphony. The 1890 version, begun in March 1889, was completed in March 1890.

In between the 1887 and 1890 versions, there is at least an intermediate version of the Adagio ; a copy score of this movement is now Mus.Hs. 34614/b. (Mus.Hs. 34614/a is a copy of the 1887 Adagio made by the same copyist.) As documentary evidence indicates that Bruckner began revising the 8th by mid- October 1887 and had made considerable progress by February 1888, one might assume a date of 1888 for the intermediate Adagio. According to

Takanobu Kawasaki, the 1888 Adagio consists of 315 measures (compared to 329 measures in 1887 and 291 measures in 1890) . As in the 1890 Adagio, the climax of the 1888 Adagio is in E-flat major (compared to a C major climax in the 1887 Adagio) . This form of the Adagio should be taken seriously, since Bruckner thought enough of it to pay to have it copied. In July 2000, it was performed on 4 electones in Tokyo.

The 1892 version contains some slight revisions made by Josef Schalk and Max von Oberleithner that may have been subsequently approved by Bruckner. Also, some of the revisions could have been made by Bruckner. Among the changes are alterations in length in the Finale : measures 93 to 98 of the 1890 Finale are cut, and measures 519-520 of the 1890 Finale are repeated. There are also some changes in orchestration and dynamics. But at least one modification suggested by Schalk and Oberleithner (a large cut in the Finale) was rejected by Bruckner. The cut in the Finale's exposition (measures 93 to 98) is similar to, but not identical to, a cut that Bruckner made in the recapitulation. If the cut in the 1892 printing corresponded to measures 89-98, then, the cuts in the exposition and recapitulation would be identical.

The Robert Haas edition is primarily based on the 1890 version with a passage from the 1887 Adagio mixed in. In addition, Haas restored 4 passages from the autograph score of the 1890 Finale that originated from the 1887 version, which were crossed-out by Bruckner. The Finale also contains a passage written by Haas, based on a sketch by Bruckner (according to Benjamin Marcus Korstvedt) . In making these revisions, Haas cut 13 measures of the 1890 Finale that were composed by Bruckner.

Symphony No. 9

1896 Version (I-III : [Ferdinand Löwe] , Alfred Orel, Leopold Nowak, Hans-Hubert Schönzeler ; II : Benjamin-Gunnar Cohrs ; Finale : Alfred Orel, John Alan Phillips) .

At his death, Bruckner had completed the 1st 3 movements only. They were 1st published in 1903 in an edition by Ferdinand Löwe, which differs from Bruckner's autograph in a number of ways. Bruckner's autograph of the 1st 3 movements was subsequently published in editions by Alfred Orel, Leopold Nowak, and Hans-Hubert Schönzeler.

Bruckner also composed 2 earlier versions of the Trio. Trio No. 1 in F was composed in 1889, while Trio No. 2 in F-sharp was composed in 1893. The final Trio No. 3 in F-sharp was composed in 1894. Complete details on all 3 Trios as well as the Scherzo have published by Benjamin-Gunnar Cohrs in the Complete Edition.

In the case of the Finale, Bruckner left full-score sketches for nearly the entire movement, and these were completely filled-out vertically for the A and C themes of the exposition. In addition, there are numerous sketches in short score, which fill in more detail. Unfortunately, some of the sketch bi-folios are now lost. The most familiar completions of the Finale are by : 1) William Carragan ; 2) Nicola Samale and Giuseppe Mazzuca ; and 3) Nicola Samale, John Alan Phillips, Giuseppe Mazzuca, and Benjamin-Gunnar Cohrs.

The « Bruckner Gesamtausgabe »

The « Bruckner Gesamtausgabe » (Bruckner's Complete Edition) is a « Critical Edition » (« Kritische Gesamtausgabe ») of the works of Anton Bruckner. Published by « Musikwissenschaftlicher Verlag Wien », in Vienna, it comprises 3 successive editions.

The 1st edition (1934-1944, Editorial Head : Robert Haas) included « hybrid » scores for Symphonies 2 and 8 and other similar conflation for some other revised works.

In the 2nd edition (1951-1989, Editorial Head : Leopold Nowak) Nowak et al. went about publishing several versions of some works, in the process correcting some mistakes of Haas.

In the 3rd edition (1990 onwards, Editorial Head : Herbert Vogg) William Carragan, Paul Hawkshaw, Benjamin-Gunnar Cohrs et al. are in the process of reviewing and further correcting the work of Robert Haas and Leopold Nowak.

Contents of the current edition

Volume I/1 : Symphony No. 1 in C minor, « Linz version » (1866) , edited by Leopold Nowak.

Volume I/1A : Adagio (original version 1865-1866, fragment) , Scherzo (earlier composition 1865) , edited by Wolfgang Grandjean.

Volume I/2 : Symphony No. 1 in C minor, « Vienna version » (1890-1891) , edited by Günter Brosche.

Volume II/1 : Symphony No. 2 in C minor, 1st version (1872) , edited by William Carragan.

Volume II/2 : Symphony No. 2 in C minor, 2nd version (1877) , edited by William Carragan.

Volume III/1 : Symphony No.3 in D minor, 1st version (1873) , edited by Leopold Nowak.

Volume III/1A : Adagio No. 2 (1876) , edited by Leopold Nowak.

Volume III/2 : Symphony No. 3 in D minor, 2nd version (1877) , edited by Leopold Nowak.

Volume III/3 : Symphony No. 3 in D minor, 3rd version (1889) , edited by Leopold Nowak.

Volume IV/1 : Symphony No. 4 in E-flat major, 1st version (1874) , edited by Leopold Nowak.

Volume IV/2 : Symphony No. 4 in E-flat major, 2nd version (1878) with 1880 Finale, edited by Leopold Nowak.

Volume IV/2A : 1878 Finale, edited by Leopold Nowak.

Volume IV/3 : Symphony No. 4 in E-flat major, 3rd version (1888) , edited by Benjamin Marcus Korstvedt.

Volume V : Symphony No. 5 in B-flat major (1878) , edited by Leopold Nowak.

Volume VI : Symphony No. 6 in A major (1881) , edited by Leopold Nowak.

Volume VII : Symphony No. 7 in E major (1883) , edited by Leopold Nowak.

Volume VIII/1 : Symphony No. 8 in C minor, 1st version (1887) , edited by Leopold Nowak.

Volume VIII/2 : Symphony No. 8 in C minor, 2nd version (1890) , edited by Leopold Nowak.

Volume IX : Symphony No. 9 in D minor (1894) , critical new edition by Benjamin-Gunnar Cohrs.

Volume IX/1 : 1st movement.

Volume IX/2 : 2nd movement - Scherzo and Trio. 2 posthumous Trios for the Scherzo, with viola solo (1889-1893) , edited by Benjamin-Gunnar Cohrs.

Volume IX/3 : 3rd movement - Adagio.

Volume IX/4 : Finale Fragment (1895-1896) , edited by John A. Phillips.

Volume X : Symphony in F minor (« Studiensinfonie » , 1863) , edited by Leopold Nowak.

Volume XI : Symphony in D minor (« No. 0 » , 1869) , edited by Leopold Nowak.

Volume XII/1 : Rondo in C minor for String Quartet (1862) , edited by Leopold Nowak.

Volume XII/2 : Works for solo piano (1850-1869) , edited by Walburga Litschauer.

Volume XII/3 : Piano works for 4 hands (1853-1855) , edited by Walburga Litschauer.

Volume XII/4 : 4 Orchestral Pieces (1862) , edited by Hans Jancik and Rüdiger Bornhöft.

Volume XII/5 : Overture in G minor (1863) , edited by Hans Jancik and Rüdiger Bornhöft.

Volume XII/6 : Organ Works (1846-1890) , edited by Erwin Horn.

Volume XII/6A : 5 Pieces in E-flat major (1836-1837) , probably not by Bruckner.

Volume XII/7 : « Abendklänge » for violin and piano (1866) , edited by Walburga Litschauer.

Volume XII/8 : March in E-flat minor for military band (1865) , edited by Rüdiger Bornhöft.

Volume XIII/1 : String Quartet in C minor (1861-1862) , edited by Leopold Nowak.

Volume XIII/2 : String Quintet in F major - Intermezzo in D minor (1878-1879) , revised edition by Gerold G. Gruber.

Volume XIV : « Requiem » in D minor (1849) , edited by Leopold Nowak.

Volume XV : « Missa solennis » in B-flat (1854) , edited by Leopold Nowak.

Volume XVI : Mass No. 1 in D minor (1864) , edited by Leopold Nowak.

Volume XVII/1 : Mass No. 2 in E minor, 1st version (1866) , edited by Leopold Nowak.

Volume XVII/2 : Mass No. 2 in E minor, 2nd version (1882) , edited by Leopold Nowak.

Volume XVIII : Mass No. 3 in F minor (1867-1868) , edited by Paul Hawkshaw.

Volume XIX : « Te Deum » (1884) , edited by Leopold Nowak.

Volume XX/1 : « Psalm 114 » (1852) , edited by Paul Hawkshaw.

Volume XX/2 : « Psalm 22 » (1852) , edited by Paul Hawkshaw.

Volume XX/3 : « Magnificat » (1852) , edited by Paul Hawkshaw.

Volume XX/4 : « Psalm 146 » (1856-1858) , edited by Paul Hawkshaw.

Volume XX/5 : « Psalm 112 » (1863) , edited by Paul Hawkshaw.

Volume XX/6 : « Psalm 150 » (1892) , edited by Franz Grasberger.

Volume XXI : Smaller Sacred Works (1835-1892) , edited by Hans Bauernfeind and Leopold Nowak.

Volume XXII/1-5 : Name-Day Cantatas (1845-1855) , edited by Franz Burkhart, Rudolf H. Führer and Leopold Nowak.

Volume XXII/6 : « Fest-Kantate » (1862) , edited by Franz Burkhart, Rudolf H. Führer and Leopold Nowak.

Volume XXII/7 : « Germanenzug » (1864) , edited by Franz Burkhart, Rudolf H. Führer and Leopold Nowak.

Volume XXII/8 : « Helgoland » (1893) , edited by Franz Burkhart, Rudolf H. Führer and Leopold Nowak.

Volume XXIII/1 : Songs for voice and piano (1851-1882) , edited by Angela Pachovsky.

Volume XXIII/2 : Secular Choruses (1843-1893) , edited by Angela Pachovsky and Anton Reinthaler.

Volume XXIV/1 : Letters (1852-1886) , edited by Andrea Harrandt.

Volume XXIV/2 : Letters (1887-1896) , edited by Andrea Harrandt and Otto Schneider.

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Die Bruckner-Gesamtausgabe ist die wissenschaftlich-kritische Ausgabe sämtlicher Werke des Komponisten Anton Bruckner, die seit 1933 im Musikwissenschaftlichen Verlag Wien (MWV) erscheint. Seit 2011 werden die Bände im Rahmen der Neuen Anton Bruckner Gesamtausgabe dem aktuellen Forschungsstand angepasst.

Herausgeber der Bruckner-Gesamtausgabe ist die Internationale Bruckner-Gesellschaft. Die wissenschaftliche Editionsleitung besorgte von 1934 bis 1954 Robert Haas. Sie wurde 1951 von Leopold Nowak fortgesetzt, in dessen Sinn ab 1989 Herbert Vogg die Weiterführung des Projekts übernahm. Seit 2001 sind Tilly Eder als Geschäftsführerin und Angela Pachovsky als Verlagsleiterin des Musikwissenschaftlichen Verlags für die Gesamtausgabe verantwortlich.

1929 erfolgte in Wien die Gründung der Internationalen Bruckner-Gesellschaft (IBG) , welche die Realisierung einer Gesamtausgabe als Basis für authentische Aufführungsmateriale beabsichtigte. 1930 erschienen im Augsburgischer Verlag Filser in Augsburg das Requiem und die Missa solemnis, herausgegeben von Robert Haas als erste kritisch edierte Werke. Ein markantes Datum war der 2. April 1932, an dem Siegmund von Hausegger in München die neunte Symphonie zweimal hintereinander aufführte : zum einen in der bisher gespielten vom Originalmanuskript deutlich abweichenden Druckausgabe, danach in dem für die Gesamtausgabe erarbeiteten Notentext des Autographs.

Die Bruckner-Gesamtausgabe im Musikwissenschaftlichen Verlag Wien (MWV)

Der Musikwissenschaftliche Verlag Wien wurde 1933 von der Internationalen Bruckner-Gesellschaft eigens für die Publikation einer von der Österreichischen Nationalbibliothek in Wien und der IBG herausgegebenen wissenschaftlich-kritischen Gesamtausgabe der Werke Anton Bruckners gegründet. Dem Verlagsaufbau und den ersten Publikationen der Bruckner-Gesamtausgabe waren jahrelange Vorarbeiten durch Robert Haas, den Direktor der Musiksammlung der Österreichischen Nationalbibliothek, vorausgegangen. Haas wurde wissenschaftlicher Editionsleiter, sein erster Mitarbeiter war Alfred Orel. 1937 wurde Leopold Nowak Mitherausgeber. In rascher Folge konnten trotz widriger Zeitumstände zahlreiche Bände erscheinen. Mit dem « Anschluß » Österreichs an das Deutsche Reich 1938 wurden der MWV und die IBG in Wien aufgelöst und die Weiterführung der Gesamtausgabe nach Leipzig transferiert. 1945 wurden die dortigen Bestände bei einem Bombenangriff vernichtet.

Nach Ende des Zweiten Weltkriegs wurden die IBG und der MWV in Österreich reaktiviert, womit auch die Erstellung der Bruckner-Gesamtausgabe nach Österreich zurückkehrte. Die erste Ausgabe nach der mehrjährigen Zäsur war das 1951 von Leopold Nowak als neuem wissenschaftlichen Leiter vorgelegte korrigierte Reprint von Alfred Orels Ausgabe der 9. Symphonie. Es gilt als erster Band der aktuellen Bruckner-Gesamtausgabe. Nowak revidierte zunächst die bereits vor 1945 veröffentlichten Partituren und bezog bis dahin nicht berücksichtigtes Quellenmaterial ein. Insbesondere die von Haas bei der 2. und der 8. Symphonie unternommenen Versuche, verschiedene Werkfassungen Bruckners zu vermischen und dadurch eine ideale Fassung herzustellen, erschienen nicht mehr haltbar, sodass in der Konsequenz zunächst die beiden Fassungen der 8. Symphonie separat publiziert wurden. Bis 1989 edierte Leopold Nowak als wissenschaftlicher Leiter nahezu das gesamte Werk Bruckners. Nachdem er aus gesundheitlichen Gründen von der

Leitung der Gesamtausgabe zurücktreten musste, konnten unter der Geschäftsführung von Herbert Vogg bis 2001 die noch ausständig gewesenen Notenbände erarbeitet und vorgelegt werden.

Seit 2001 wurde eine weitere Perfektionierung durch Korrekturen auf Basis von Druckfehlerlisten von Rüdiger Bornhöft beziehungsweise das Einarbeiten neuer Forschungsergebnisse bei Nachdrucken betrieben. Zudem wurden bisher ausständige Revisionsberichte ergänzt. Im Zuge all dessen entstand der Wunsch nach einer neuesten Erkenntnissen Rechnung tragenden, einheitliche und zeitgemäße Editionsrichtlinien berücksichtigenden Reihe, sodass 2011 die Neue Anton Bruckner Gesamtausgabe begonnen wurde (siehe Editionschronologie, Neue Anton Bruckner Gesamtausgabe) .

Editionschronologie zur Bruckner-Gesamtausgabe

In Klammer die Namen der Herausgeber.

Vorarbeiten zur Bruckner-Gesamtausgabe

1930 : « Requiem » / « Missa solemnis » in B (Robert Haas) .

Alte Anton Bruckner-Gesamtausgabe (Wissenschaftliche Leitung : Robert Haas)

1934 : 9. Symphonie / Vier Orchesterstücke (Alfred Orel) .

1935 : 1. Symphonie, Linzer und Wiener Fassung / 5. Symphonie / 6. Symphonie (Robert Haas) .

1936 : 4. Symphonie, 2. Fassung (Robert Haas) .

1938 : 2. Symphonie, Mischform aus 1. und 2. Fassung (Robert Haas) .

1939 : 8. Symphonie, Mischform aus 1. und 2. Fassung (Robert Haas) .

1940 : Messe in E-Moll, 2. Fassung (Robert Haas / Leopold Nowak) .

1944 : 7. Symphonie / Messe in F-Moll (Robert Haas) .

Neue Bruckner-Gesamtausgabe (Wissenschaftliche Leitung : Leopold Nowak)

1951 : 9. Symphonie / 5. Symphonie (Leopold Nowak) .

1952 : 6. Symphonie (Leopold Nowak) .

1953 : 4. Symphonie, 2. Fassung / 1. Symphonie, Linzer Fassung (Leopold Nowak) .

1954 : 7. Symphonie (Leopold Nowak) .

- 1955** : 8. Symphonie, 2. Fassung / Streichquartett in C-Moll (Leopold Nowak) .
- 1957** : Messe in D-Moll (Leopold Nowak) .
- 1959** : 3. Symphonie, 3. Fassung / Messe in E-Moll, 2. Fassung (Leopold Nowak) .
- 1960** : Messe in F-Moll (Leopold Nowak) .
- 1962** : « Te Deum » (Leopold Nowak) .
- 1963** : Streichquintett mit Intermezzo (Leopold Nowak) .
- 1964** : « Psalm 150 » (Franz Grasberger) .
- 1965** : 2. Symphonie (Leopold Nowak) .
- 1966** : « Requiem » (Leopold Nowak) .
- 1968** : Symphonie in D-Moll « Nullte » (Leopold Nowak) .
- 1972** : 8. Symphonie, 1. Fassung (Leopold Nowak) .
- 1973** : Symphonie in F-Moll « Studiensinfonie » (Leopold Nowak) .
- 1975** : 4. Symphonie, 1. Fassung / Missa solemnis in B (Leopold Nowak) .
- 1977** : Messe in E-Moll, 1. Fassung / 3. Symphonie, 1. Fassung (Leopold Nowak) .
- 1980** : Adagio Nr. 2 zur 3. Symphonie (Leopold Nowak) / 1. Symphonie, Wiener Fassung (Günter Brosche) .
- 1981** : Finale 1878 zur 4. Symphonie / 3. Symphonie, 2. Fassung (Leopold Nowak) .
- 1984** : Kleine Kirchenmusikwerke (Hans Bauernfeind / Leopold Nowak) .
- 1985** : Rondo in C-Moll für Streichquartett (Leopold Nowak) .
- 1987** : Kantaten und Chorwerke (Franz Burkhart / Rudolf H. Führer / Leopold Nowak) .
- 1988** : Werke für Klavier zu zwei Händen (Walburga Litschauer) .
- 1994** : 9. Symphonie, Finale-Fragment (John Alan Phillips) / Werke für Klavier zu vier Händen (Walburga Litschauer) .
- 1995** : 1. Symphonie, Fragment der ursprünglichen Fassung des Adagios und ältere Scherzo- Komposition (Wolfgang

Grandjean) / Abendklänge für Violine und Klavier (Walburga Litschauer) .

1996 : 9. Symphonie, Finale-Fragment, Faksimile-Band (John Alan Phillips) / Vier Orchesterstücke (Hans Jancik / Rüdiger Bornhöft) / Ouvertüre in G-Moll (Hans Jancik / Rüdiger Bornhöft) / Marsch in Es-Dur (Rüdiger Bornhöft) / Magnificat / Psalm 146 / Psalm 112 (Paul Hawkshaw) .

1997 : « Psalm 114 » / « Psalm 22 » (Paul Hawkshaw) / Lieder für Gesang und Klavier (Angela Pachovsky) .

1998 : 9. Symphonie, Studienband zum 2. Satz : Entwürfe, älteres Trio (Benjamin-Gunnar Cohrs) / Orgelwerke (Erwin Horn) / Requiem. Neuausgabe (Leopold Nowak / Rüdiger Bornhöft) / Briefe Band I ; 1852-1886 (Andrea Harrandt) .

2000 : 9. Symphonie. Neuausgabe (Benjamin-Gunnar Cohrs) .

2001 : Weltliche Chorwerke (Angela Pachovsky / Anton Reinthaler) .

2002 : 9. Symphonie. Finale. Dokumentation des Fragments (John Alan Phillips) .

2003 : Briefe Band 2 ; 1887-1896 (Andrea Harrandt) .

2004 : 4. Symphonie, 3. Fassung 1888 (Benjamin Marcus Korstvedt) .

2005 : 2. Symphonie, 1. Fassung 1872 (William Carragan) / Messe in F-Moll. Neuausgabe (Paul Hawkshaw) .

2007 : Streichquintett / Intermezzo. Neuausgabe (Gerold W. Gruber) / 2. Symphonie, 2. Fassung 1877 (William Carragan) .

Die Symphonie Nr. 9 als Sonderfall

Die Herausgabe der 9. Symphonie war ein lange geplantes und für den Schluss der Gesamtausgabe vorgesehenes Projekt Leopold Nowaks. Bereits zu Beginn seiner Editionstätigkeit war als erster Band 1951 ein überarbeiteter Neudruck der Ausgabe von Alfred Orel erschienen, dem Nowak später auch eine Revision und Ergänzung der Skizzen und Entwürfe hinzufügen wollte. Kurz vor seinem Tod 1991 übertrug der 86-jährige diese Aufgabe an John Alan Phillips. Dessen kommentierte Rekonstruktion des Finale-Fragments anhand der Partitur-, Particell- und Satzverlaufsseiten fand viel Beachtung in der internationalen Fachwelt und wurde einer Sensation gleichgesetzt. Phillips nahm auch eine Einrichtung für den Konzertsaal vor, in der die fragmentarischen Teile mit Erklärungen verbunden wurden. In dieser Form wurde die « Neunte » im November 1999 von den Wiener Symphonikern unter der Leitung von Nikolaus Harnoncourt im Wiener Musikverein vorgestellt. Die Vielzahl neuer Details, die Benjamin-Gunnar Cohrs in seinem Kritischen Bericht zu den Sätzen eins bis drei aufzeigte, führte zu dem Entschluss der Herstellung einer neuen Partitur. Das umfassende Quellenmaterial wird in Studienbänden zu den einzelnen Sätzen und in einem zusätzlichen Textband erörtert.

Orchestermateriale und Revisionsberichte

Stimmenmaterial zu den Symphonien und anderen Orchesterwerken wird laufend neu hergestellt, wobei aktuelle Korrekturen berücksichtigt werden. Begleitend zur wissenschaftlich fundierten Publikation der Notentexte wurden schon früh, systematisch dann ab den 1980er-Jahren dazugehörige Revisionsberichte erstellt, die Quellenlage und Methodik der jeweiligen Edition detailliert darstellen, sich aber zudem durch eine allgemein verständliche und somit praxisdienliche Diktion auszeichnen. Eine Übersicht der vorhandenen Berichte verzeichnet der Musikwissenschaftliche Verlag.

Neue Anton Bruckner Gesamtausgabe

Editionsleitung : Paul Hawkshaw, Thomas Leibnitz, Andreas Lindner, Angela Pachovsky, Thomas Röder.

Wissenschaftlicher Beirat : Mario Aschauer, Otto Biba, Hans-Joachim Hinrichsen, Erich Wolfgang Partsch, Robert Pascall, Larry Todd.

Seit 2011 ist unter der Bezeichnung Neue Anton Bruckner Gesamtausgabe eine Neuauflage sämtlicher Werke Anton Bruckners in Vorbereitung, die dem aktuellen Forschungsstand Rechnung trägt, sämtliche Bände einheitlichen Richtlinien unterwirft und durch ein internationales Herausgeberteam betreut wird. Die Wiedergabe des authentischen Notentextes hat oberste Priorität, wobei auch neueste Quellenfunde eingearbeitet werden. Sämtliche Bände erscheinen sowohl als großformatige Dirigierpartituren als auch im Studienpartiturformat. Das Aufführungsmaterial wird wie auch bei der Bruckner-Gesamtausgabe leihweise erhältlich sein. Die Neue Anton Bruckner Gesamtausgabe soll in hohem Maß auch aufführungspraktische Aspekte berücksichtigen, auf die neben den Quellenangaben und Informationen zu Entstehungs- und Rezeptionsgeschichte auch in den Vorworten ausführlich eingegangen wird. Als erste Publikation ist für 2014 die Veröffentlichung der 1. Symphonie in der Linzer Fassung (Thomas Röder) vorgesehen.

Neben der Neuen Anton Bruckner Gesamtausgabe werden im Musikwissenschaftlichen Verlag sämtliche Bände der bisherigen Anton Bruckner-Gesamtausgabe parallel erhältlich sein, um Wissenschaft und Praxis die Wahl zu bieten und die Möglichkeit von Aufführungen nach individuellen Traditionen zu gewährleisten.

Die Neue Anton Bruckner Gesamtausgabe wird von der Internationalen Bruckner-Gesellschaft und der Österreichischen Nationalbibliothek unterstützt, die Schirmherrschaft haben die Wiener Philharmoniker übernommen.

Chronology of the Bruckner Complete Edition 1934-1944 (General Editor : Robert Haas)

1934 : Symphony No. 9 (Alfred Orel) .

1934 : 4 orchestral pieces (Alfred Orel) .

1935 : Symphony No. 1, Linz Version and Vienna Version (Robert Haas) .

1935 : Symphony No. 5 (Robert Haas) .

1935 : Symphony No. 6 (Robert Haas) .

1936 : Symphony No. 4, 2nd Version (Robert Haas) .

1938 : Symphony No. 2, as a hybrid of the 1st and 2nd versions (Robert Haas) .

1939 : Symphony No. 8, as a hybrid of the 1st and 2nd versions (Robert Haas) .

1940 : Mass in E minor, 2nd Version (Robert Haas ; Leopold Nowak) .

1944 : Symphony No. 7 (Robert Haas) .

1944 : Mass in F minor (Robert Haas) .

Chronology of the Bruckner Complete Edition 1951-1989 (General Editor : Leopold Nowak)

1951 : Symphony No. 9 (Leopold Nowak) .

1951 : Symphony No. 5 (Leopold Nowak) .

1952 : Symphony No. 6 (Leopold Nowak) .

1953 : Symphony No. 4, 2nd Version (Leopold Nowak) .

1953 : Symphony No. 1, Linz Version (Leopold Nowak) .

1954 : Symphony No. 7 (Leopold Nowak) .

1955 : Symphony No. 8, 2nd Version (Leopold Nowak) .

1955 : String Quartet in C minor (Leopold Nowak) .

1957 : Mass in D minor (Leopold Nowak) .

1959 : Symphony No. 3, 3rd Version (Leopold Nowak) .

1959 : Mass in E minor, 2nd Version (Leopold Nowak) .

1960 : Mass in F minor (Leopold Nowak) .

1962 : « Te Deum » (Leopold Nowak) .

1963 : String Quintet with Intermezzo (Leopold Nowak) .

1964 : « Psalm 150 » (Franz Grasberger) .

1965 : Symphony No. 2 (Leopold Nowak) .

1966 : « Requiem » (Leopold Nowak) .

1968 : Symphony No. 0 (Leopold Nowak) .

1972 : Symphony No. 8, 1st Version (Leopold Nowak) .

1973 : Study Symphony in F minor (Leopold Nowak) .

1975 : Symphony No. 4, 1st Version (Leopold Nowak) .

1975 : « Missa solemnis » in B-flat (Leopold Nowak) .

1977 : Mass in E minor, 1st Version (Leopold Nowak) .

1977 : Symphony No. 3, 1st Version (Leopold Nowak) .

1980 : Adagio No. 2 of Symphony No. 3 (Leopold Nowak) .

1980 : Symphony No. 1, Vienna Version (Günter Brosche) .

1981 : Finale (1878 version) of Symphony No. 4 (Leopold Nowak) .

1981 : Symphony No. 3, 2nd Version (Leopold Nowak) .

1984 : Smaller Sacred works (Hans Bauernfeind ; Leopold Nowak) .

1985 : Rondo for String Quartet in C minor (Leopold Nowak) .

1987 : Cantatas and choral works with orchestra (Franz Burkhart ; Rudolf H. Führer ; Leopold Nowak) .

1988 : Solo piano music (Walburga Litschauer) .

Chronology of the Complete Bruckner Edition 1990-2001 (General Manager : Herbert Vogg)

1994 : Symphony No. 9, fragment of the Finale (John Alan Phillips) .

1994 : Piano works for 4 hands (Walburga Litschauer) .

1995 : Symphony No. 1, fragment of the original Adagio ; the older Scherzo (Wolfgang Grandjean) .

1995 : « Abendklänge » for violin and piano (Walburga Litschauer) .

1996 : Symphony No. 9, fragment of the Finale and Fac-simile volume (John Alan Phillips) .

1996 : 4 orchestral pieces (Hans Jancik ; Rüdiger Bornhöft) .

1996 : Overture in G minor (Hans Jancik ; Rüdiger Bornhöft) .

1996 : March in E-flat major (Rüdiger Bornhöft) .

1997 : « Magnificat » (Paul Hawkshaw) .

1997 : « Psalm 146 » (Paul Hawkshaw) .

1997 : « Psalm 112 » (Paul Hawkshaw) .

1997 : « Psalm 114 » (Paul Hawkshaw) .

1997 : « Psalm 22 » (Paul Hawkshaw) .

1997 : Songs for voice and piano (Angela Pachovsky) .

1998 : Symphony No. 9, monograph on the 2nd movement : drafts, older Trio (Benjamin-Gunnar Cohrs) .

1998 : Organ works (Erwin Horn) .

1998 : Letters 1852-1886 (Andrea Harrandt ; Otto Schneider) .

1998 : « Requiem » , new edition (Leopold Nowak ; Rüdiger Bornhöft) .

2000 : Symphony No. 9, new edition (Benjamin-Gunnar Cohrs) .

2001 : Secular choral works (Angela Pachovsky ; Franz Reinthaler) .

2002 : Symphony No. 9, Finale, documentary score (John Alan Phillips) .

2003 : Letters 1887-1896 (Andrea Harrandt ; Otto Schneider) .

2004 : Symphony No. 4, 3rd Version 1888 (Benjamin Marcus Korstvedt) .

2005 : Symphony No. 2, 1st Version, 1872 (William Carragan) .

2005 : Messe in F Minor, new edition (Paul Hawkshaw) .

2007 : String Quintet with Intermezzo, new edition (Monika Gruber) .

2007 : Symphony No. 2, 2nd Version 1877 (William Carragan) .

Critical reports for the vast majority of the volumes of the Complete Edition

Symphony No. 1, all versions (in preparation, Thomas Röder) .

Symphony No. 2, all versions (in preparation, William Carrigan) .

Symphony No. 3, all versions (Thomas Röder, 1997) .

Symphony No. 4, all versions (in preparation, Benjamin Marcus Korstvedt) .

Symphony No. 5 (Robert Haas - Leopold Nowak, 1983) .

Symphony No. 6 (Robert Haas - Leopold Nowak, 1986) .

Symphony No. 7 (Rüdiger Bornhöft, 2003) .

Symphony No. 8 (in preparation, Paul Hawkshaw) .

Symphony No. 9 : 1st, 2nd and 3rd movements (Benjamin-Gunnar Cohrs, 2002) .

Monograph on the 1st movement (in preparation, John Alan Phillips) .

Monograph on the 2nd movement (Benjamin-Gunnar Cohrs) .

Monograph on the 3rd movement (in preparation, John Alan Phillips) .

Mongraph on the 4th movement (in preparation, John Alan Phillips) .

Textual volume on all 4 movements (in preparation, John Alan Phillips) .

« StudienSymphonie » (Leopold Nowak, 1981) .

« StudienSymphonie » (Leopold Nowak, 1981) .

Symphony No. 0 (Leopold Nowak, 1981) .

Solo piano music (Walburga Litschauer, in the reprint of the 2000 volume) .

Piano works for 4 hands (Walburga Litschauer, 1994 volume) .

Organ works (Erwin Horn, 2001) .

« Abendklänge » (Walburga Litschauer, 1995 volume) .

Rondo for String Quartet (not yet commissioned) .

4 orchestral pieces (Rüdiger Bornhöft, 1996 volume) .

Overture in G minor (Rüdiger Bornhöft, 1996 volume) .

March in E-flat major (Rüdiger Bornhöft, 1996 volume) .

String Quartet in C minor (Leopold Nowak, 1956) .

String Quintet with Intermezzo (in preparation, Monika Gruber) .

« Requiem » (Rüdiger Bornhöft, 2000) .

« Missa solemnis » in B-flat (Robert Haas ; Leopold Nowak, 1977) .

Mass in D minor (Rüdiger Bornhöft, 1999) .

Mass in E minor (in preparation, Paul Hawkshaw) .

Mass in F minor (Paul Hawkshaw, 2004) .

« Te Deum » (not yet commissioned) .

Psalms and « Magnificat » (Paul Hawkshaw, 2002) .

Smaller Sacred works (Leopold Nowak, 1984) .

Cantatas and choral works (not yet commissioned) .

Songs for voice and piano (Angela Pachovsky, 1997 volume) .

Secular choral works (in preparation, Angela Pachovsky) .

New orchestral parts for the Symphonies.

New orchestral parts now available for the following Symphonies : Nos. 2/1, 2/2, 3/2, 3/3, 4/2, F 4/3, 5, 6, 7, 8/2, 9.

New orchestral parts being prepared for the following Symphonies : Nos. 3/1, 8/1.

Anton Bruckner Gesamtausgabe

Unter der Patronanz der Wiener Philharmoniker.

Editionsleitung :

Paul Hawkshaw · Thomas Leibnitz · Andreas Lindner · Angela Pachovsky · Thomas Röder

Wissenschaftlicher Beirat :

Mario Aschauer · Otto Biba · Hans-Joachim Hinrichsen · Erich Wolfgang Partsch · Robert Pascall · Larry Todd.

Die Gesamtausgabe der Werke von Anton Bruckner steht mittlerweile in einer über 80-jährigen Tradition. Ein Pionierwerk zum Anfang, ließen bis in allerjüngste Zeit durchgeführte Revisionen im Abgleich mit neuen wissenschaftlichen Erkenntnissen die Ausgabe heranreifen.

Um nun über 30 Jahre intensiver Bruckner-Forschung in das Langzeitunternehmen Gesamtausgabe einzubinden, werden die Bände im Rahmen einer Neuausgabe auf den aktuellen Stand der Forschung gebracht und erhalten ein einheitliches Erscheinungsbild.

Die wichtigsten Merkmale im Überblick :

Alle Bände in Vollpartitur (Dirigierpartituren und Studienpartituren) .

Jeder Band mit ausführlichem Vorwort in Deutsch und Englisch.

Notenbild nach modernen Standards.

Jeder Band mit Editionsbericht mit den wesentlichen philologischen Informationen.

Ausgaben auf dem neuesten Stand der Forschung nach zeitgemäßen Editionsriterien.

Neue Gesamtausgabe

Erich Wolfgang Partsch. Fortsetzung des Artikels « Gesamtausgaben » , in : Anton Bruckner. Ein Handbuch, Linz (1996) ; Seiten 175.

Bis zum Beginn der Neuen Gesamtausgabe erschienen elf Bände in der « Zwischen-Edition Wiesbaden » (Leopold Nowak) . Es handelte sich um Nachdrucke, daneben auch um die Ausgabe der Dritten Symphonie in der zweiten Fassung. 1952, also bereits parallel zur Neuen Gesamtausgabe, wurde das Unternehmen beendet. In der Zwischenzeit hatte auch der Verlag Breitkopf & Härtel in Leipzig einige Nachdrucke vorgenommen. 1951 erschien die Fünfte Symphonie als erster Band in der von Nowak betreuten Neuen Gesamtausgabe in verkleinertem Format im wiedererrichteten Musikwissenschaftlichen Verlag in Wien. Die Revisionsberichte wurden als eigene Bände geplant. Bis auf wenige Ausnahmen gab auch Nowak die einzelnen Werke selbst heraus. Die Leitlinie des Unternehmens, im ersten Prospekt prägnant formuliert, hieß :

« Unbedingt zuverlässige Notentexte, Mitteilung aller erreichbaren Skizzen, Vorstufen, Abweichungen und Fassungen. »

So wurden eine Reihe neuer Quellen eingearbeitet und die Fassungen differenziert. Die Dritte Symphonie zum Beispiel liegt nun in drei Fassungen vor, das Adagio Nr. 2 von 1876 zusätzlich in einer eigenen Ausgabe. Heute ist das Gesamtwerk Bruckners (inklusive der Briefe) veröffentlicht, die Revisionsberichte hingegen fehlen noch zum Teil.

Literatur

Georg Göhler. Wichtige Aufgaben der Musikwissenschaft gegenüber Anton Bruckner, in : Zeitschrift für Musikwissenschaft Nr. 1 (1918-1819) .

Leopold Nowak. Die Bruckner-Gesamtausgabe. Ihre Geschichte und Schicksale, in : Bruckner-Jahrbuch (1982-1983) .

Notenbände (NGA) und Revisionsberichte (RB) in Vorbereitung (iV) im Notenband (iN)

NGA RB

1951 IX 2001 9. Symphonie Leopold Nowak

1951	V	1985	5. Symphonie	Leopold Nowak
1952	VI	186	6. Symphonie	Leopold Nowak
1953	IV/2	iV	4. Symphonie	Leopold Nowak (2. Fassung 1878)
1953	I/1	iV	1. Symphonie	Leopold Nowak (Linzer Fassung 1866)
1954	VII	2003	7. Symphonie	Leopold Nowak
1955	VIII/2	2014	8. Symphonie	Leopold Nowak (2. Fassung 1890)
1956	XIII/1		8. Symphonie	Leopold Nowak (2. Fassung 1890)
1957	XVI	1999	Messe in D-Moll	Leopold Nowak
1959	XVI	1997	3. Symphonie	Leopold Nowak (3. Fassung 1889)
1959	XVII/2	iV	Messe in E-Moll	Leopold Nowak (2. Fassung 1882)
1960	XVIII	2004	Messe in F-Moll	Leopold Nowak
1962	XIX		« Te Deum »	Leopold Nowak
1963	XIII/2	iV	Streichquintett mit Intermezzo	Leopold Nowak
1964	XX/6		Psalm 150	Franz Grasberger
1965	II/2	iV	2. Symphonie	Leopold Nowak (2. Fassung 1877)
1966	XIV	2000	« Requiem »	Leopold Nowak
1968	XI	1981	« Nullte » Symphonie	Leopold Nowak
1972	VIII/1	2014	8. Symphonie	Leopold Nowak (1. Fassung 1887)
1973	X	1982	Studiensymphonie	Leopold Nowak
1973	IV/	iV	4. Symphonie	Leopold Nowak (1. Fassung 1874)
1977	XV		« Missa solemnis » in B	Leopold Nowak
1977	XVII/1	iV	Messe in E-Moll	Leopold Nowak (1. Fassung 1866)

1977	III/1	1997	3. Symphonie	Leopold Nowak (1. Fassung 1873)
1980	Zu III/1		Adagio Nr. 2 zur 3. Symphonie	Leopold Nowak
1980	I/2	iV	1. Symphonie	Günter Brosche (Wiener Fassung 1890-1891)
1981	XXI		Finale 1878 zur 4. Symphonie	Leopold Nowak
1981	III/2	1997	3. Symphonie, 2. Fassung 1877	Leopold Nowak
1984	XXI	1984	Kleine Kirchenmusikwerke	Hans Bauernfeind, Leopold Nowak
1985	XII/1		Rondo in C-Moll für Streichquartett	Leopold Nowak
1987	XXII		Kantaten und Chorwerke	Franz Burkhart, Rudolf Führer, Leopold Nowak
1988	XII/2	iN 2000	Werke für Klavier zu zwei Händen	Walburga Litschauer
1994	Zu IX		9. Symphonie, Finale-Fragment	John Allan Phillips
1994	XII/3	iN	Werke für Klavier zu vier Händen	Walburga Litschauer
1995	Zu I/1	iN	1. Symphonie, Fragment der ursprünglichen Fassung	
1995			des Adagio und ältere Scherzo- Komposition	Wolfgang Grandjean
1995	XII/7	iN	Abendklänge für Violine und Klavier	Walburga Litschauer
1996	Zu IX	iN	9. Symphonie, Finale-Fragment, Faksimile-Band	John Allan Phillips
1996	XII/4	iN	Vier Orchesterstücke	Hans Jancik, Rüdiger Bornhöft
1996	XII/5	iN	Ouvertüre in G-Moll	Hans Jancik, Rüdiger Bornhöft
1996	XII/8	iN	Marsch in Es-Dur	Rüdiger Bornhöft
1996	XX/3		« Magnificat »	Paul Hawkshaw
1996	XX/4		Psalm 146	Paul Hawkshaw
1996	XX/5		Psalm 112	Paul Hawkshaw
1997	XX/1		Psalm 114	Paul Hawkshaw

1997	XX/2		Psalm 22	Paul Hawkshaw
1997	XXIII/1	iN	Lieder für Gesang und Klavier	Angela Pachovsky
1998	Zu IX/2		9. Symphonie, Studienband zum 2. Satz: Entwürfe, älteres Trio	Benjamin-Gunnar Cohrs
1998	XIV	2000	« Requiem », Neuausgabe	Leopold Nowak, Rüdiger Bornhöft
1998	XXIV/1		Briefe 1852-1886	Andrea Harrantdt, Otto Schneider
1999	XXII/6	2001	Orgelwerke	Erwin Horn
2000	IX	2001	9. Symphonie, Neuausgabe	Benjamin-Gunnar Cohrs
2001	XXIII/2	iV	Weltliche Chorwerke	Angela Pachovsky, Anton Reinthaler
2002	IX/4		9. Symphonie, Finale, Dokumentation des Fragments	John Allan Phillips
2003	XXIV/2		Briefe 1887-1896	Andrea Harrantdt, Otto Schneider
2004	IV/3	iV	4. Symphonie, 3. Fassung 1888	Andrea Harrantdt, Otto Schneider
2005	II/1	iV	2. Symphonie, 1. Fassung 1872	William Carragan
2005	XVIII	2004	Messe in F-Moll, Neuausgabe	Paul Hawkshaw
2007	XIII/2	iV	Streichquintett / Intermezzo, Neuausgabe	Gerold Gruber
2007	II/2	iV	2. Symphonie, 2. Fassung 1877	William Carragan

The early published Editions of Bruckner's Symphonies

The 1st versions of the Symphonies often presented an instrumental, contrapuntal and rhythmic complexity (Brucknerian rhythm « 2 + 3 », use of quintolets) , the originality of which has not been understood and considered unperformable by the musicians. In order to make them « performable » , the Symphonies, except Symphonies No. 6 and No. 7, have been revised several times. Consequently, there are several versions and editions, mainly of Symphonies 3, 4 and 8, which have been deeply emended.

The editions of Bruckner's works published by Theodor Rättig, Albert J. Gutmann, Haslinger-Schlesinger-Lienau and Ludwig Döblinger during and slightly after Bruckner's lifetime tended to « incorporate orchestral retouching, alterations in phrasing, articulation, and dynamics, and added tempo and expression markings » , and on occasion were cut. These changes were made by Bruckner's friends and associates, and it is not always possible to tell whether the emendations

had Bruckner's direct authorization. These were the versions that were used for nearly all performances until the 1930's. Deryck Cooke judges all these publications as « spurious » because they « did not represent Bruckner's own intentions » , while Benjamin Marcus Korstvedt classifies them into 3 categories :

Not authentic : Versions that « contain extensive modifications and additions made without Bruckner's approval, participation, or knowledge » .

Authentic : « Authentic versions prepared, supervised, and authorized by Bruckner. They do contain some elements that did not originate from the composer, but especially in the light of his publication of them, this is not enough reason to reject them. »

Grey area : Publications that « differ, in some ways, from the readings of Bruckner's last manuscript scores and certain contain some external editorial emendations, yet, they were published with Bruckner's apparent approval » . « More study is needed » into these texts.

Benjamin Marcus Korstvedt argues that it was not uncommon for differences to exist between the autograph manuscripts and the 1st publications of musical works in the late- 19th Century, and that while the discrepancies in Bruckner's case are « unusually pronounced » they are not « essentially aberrant » . He points to the example of Verdi's « Falstaff » , whose musical text contains substantial contributions from the leader of the Orchestra of La Scala which were apparently welcomed by the composer.

Robert Haas

Robert Haas produced a critical edition based on Bruckner's original scores during the 1930's, that was endorsed by the 3rd « Reich » .

Haas issued critical editions of Symphonies 1 (1877 version) ; 2 (1877 version) ; 4 (1881 version - aka 1878-1880) ; 5, 6, 7 et 8 (1890 version) .

In 1934, Alfred Orel issued a critical edition of Symphony No. 9 and of the sketches of its Finale.

In 1950, Fritz Öser issued a critical edition of Symphony No. 3 (1878 version) .

Leopold Nowak

While the Allies enforced denazification, Robert Haas' work was frowned upon and his rival Leopold Nowak was appointed to produce a whole new edition from scratch.

From the years 1950's onwards, Leopold Nowak revised and re-issued the editions of Robert Haas, Josef Venantius von Wöb and Alfred Orel. He claimed that in the case of Symphonies No. 2 and No. 8, Haas had mixed and matched

passages from an early version and a later version to create « hybrid » scores. However, when the manuscripts became available in microfilm, it was found that the passages that Haas had allegedly mixed in from earlier manuscripts were actually present, but crossed-out in the manuscript that Haas worked with ; Anton Bruckner wrote a letter to the conductor Felix Weingartner, in which he mentioned the cut passages and hoped that they will prove « valid for posterity, and for a circle of friends and connoisseurs » .

Beside the 1876, 1877 et 1889 versions of Symphony No. 3, Leopold Nowak issued the until that time forgotten, 1st version of Symphonies 3, 4 and 8.

In 1980, Günter Brosche re-issued the 1891 version of Symphony No. 1.

In 1997, Thomas Röder issued the 1874 version of Symphony No. 3.

William Carragan

William Carragan went on with the restitution of critical issues of Bruckner's Symphonies.

In 1998, Carragan reconstituted and issued the 1866, original version of Symphony No. 1. In 2005, he reconstituted and edited the 1872 version of Symphony No. 2, as well as its intermediate versions of 1873 and 1876. He also reviewed the 1877 version of Leopold Nowak, in which he corrected some residual errors. This revision, which is conform to Bruckner's manuscript, has been recorded by Daniel Barenboim with the Berlin Philharmonic Orchestra.

Some convinced Brucknerians, as Eliahu Inbal, Georg Tintner and, more recently, Simone Young and Marcus Bosch, have recorded the « forgotten » 1st versions of Symphonies No. 1, 2, 3, 4 and 8.

Because of the long duration and vast orchestral canvas of much of his music, Anton Bruckner's popularity has greatly benefited from the introduction of long playing media and from improvements in recording technology.

Decades after his death, the Nazis strongly approved of Bruckner's music because it was considered by them to be an expression of the zeitgeist of the German « Volk » , and Hitler even consecrated a bust of Bruckner in a widely photographed ceremony, on June 6, 1937, at Regensburg's « Walhalla » temple. (The « Führer » spoke to 200,000 people in on the « Parteitag » of the « Bayerische Ostmark » .) Bruckner's music was among the most popular in Nazi Germany and the Adagio from his 7th Symphony was broadcast by the German radio (« Deutscher Reichsrundfunk ») upon announcing the news of Adolf Hitler's death, on 1 May 1945. However, this did not hurt Bruckner's standing in the post-War media, and several movies and TV productions in Europe and the United States have used excerpts from his music ever since the 1950's, as they already did in the 1930's. Nor did the Israel Philharmonic Orchestra ever ban Bruckner's music as they have Wagner's, even recording with Zubin Mehta the 8th Symphony.

Bruckner's Symphonic works, much maligned in Vienna in his lifetime, now have an important place in the tradition

and musical repertoire of the Vienna Philharmonic Orchestra.

Alte Gesamtausgabe

Von Erich Wolfgang Partsch. Artikel « Gesamtausgaben », in : Anton Bruckner. Ein Handbuch, Linz (1996) ; Seiten 175.

Die komplizierte, missverständliche und an Manipulationen reiche Überlieferungsgeschichte der Werke Bruckners hat Georg Göhler 1918 pointiert zur Forderung nach einer « einwandfreien, streng wissenschaftlichen Ausgabe » veranlasst. 1927 hob die aus bereits bestehenden Bruckner-Vereinigungen neu gegründete Internationale Bruckner-Gesellschaft in Leipzig als « wichtigste Aufgabe » die Herausgabe des Gesamtwerkes hervor. Mittels einer « peinlich genauen, traditionsgeleiteten Textkritik » sollte der « Urtext » als « Grundlage für künftige praktische Ausgaben » entstehen. Die Leitung wurde Robert Haas als Vertreter der Österreichischen Nationalbibliothek gemeinsam mit Alfred Orel übertragen, den Druck übernahm statt des vorgesehenen Verlages Breitkopf & Härtel Benno Filser in Augsburg. Das war der Beginn der Alten Gesamtausgabe.

1930 erschien der erste Band (Nr. 15) mit der « Missa solemnis » in B-Moll und dem « Requiem » in D-Moll in Erstdrucken. 1932 erfolgte die Auflösung des Verlags, doch die in Arbeit befindliche Neunte Symphonie lag bereits so weit vor, daß Siegmund von Hausegger mit den Münchner Philharmonikern die berühmte Gegenüberstellung von Löwe-Fassung und Originalfassung durchführen konnte. Damit wurde eine heftige Diskussion um die Fassungen ausgelöst. Als Nachfolger wurde der Musik-wissenschaftliche Verlag eigens für die weitere Herausgabe der Gesamtausgabe gegründet. Die Symphonien erschienen nun regelmäßig in Dirigier- und Studienpartituren, ergänzt durch sogenannte, « Berichte », die über die Quellenlage Auskunft geben. Nach dem Ausscheiden von Alfred Orel wurde um 1937 Leopold Nowak neuer Mitarbeiter von Robert Haas.

Der weitere Weg der Alten Gesamtausgabe erwies sich alsbald problematisch, weil sich Haas bei der Zweiten und später bei der Achten Symphonie für sogenannte Mischfassungen (Vermengungen verschiedener Arbeitsstadien) entschloss. 1944 (mit dem Erscheinen der Siebenten Symphonie und der Messe in F-Moll) endete kriegsbedingt die Arbeit von Haas.

(Bereitstellung der Abbildungen mit Erlaubnis des Musikwissenschaftlichen Verlags Wien.)

1930

« Missa solemnis » in B-Moll (Band 15) , Robert Haas.

« Requiem » in D-Moll (Band 15) , Robert Haas.

1934

Neunte Symphonie (Band 9) , Alfred Orel.

Vier Orchesterstücke (Band 11) , Alfred Orel.

1935

Erste Symphonie (Linzer und Wiener Fassung, Band 1) , Robert Haas.

Fünfte Symphonie (Band 5) , Robert Haas.

Sechste Symphonie (Band 6) , Robert Haas.

1936

Vierte Symphonie (2. Fassung, Band 4) , Robert Haas.

1938

Zweite Symphonie (Mischform aus 1. und 2. Fassung, Band 2) , Robert Haas.

1939

Achte Symphonie (Mischform aus 1. und 2. Fassung, Band 8) , Robert Haas.

1940

Messe in E-Moll (2. Fassung, Band 13) , Robert Haas - Leopold Nowak.

1944

Siebte Symphonie (Band 7) , Robert Haas.

Messe in F-Moll (Band 14) , Robert Haas.

Bruckner Erstausgaben

Elisabeth Theresia Hilscher. Artikel - « Erstdrucke » , in : Bruckner « Lexikon » , in Vorbereitung.

Von Anton Bruckner selbst, seinen Freunden und Verehrern, aber auch von Autoren wie August Göllerich, Max Auer oder Alexander Weinmann wurde fast gebetsmühlenartig die Meinung kolportierten, Bruckner sei nicht nur von Kritik und Publikum missverstanden, sondern auch von den Verlegern missachtet worden. Vielfach wird unkritisch der Brief Friedrich Ecksteins an Josef Sitard vom 03.04.1886 zitiert, in dem dieser berichtet, daß nur die Dritte Symphonie und das « Te Deum » bei Theodor Rättig, die Siebente bei Albert J. Gutmann erscheinen wären :

« Alles übrige von Bruckners Partituren, vielleicht an tausend geschriebene Seiten, ist noch ungedruckt, weil sich kein Verleger finden läßt, der diese Werke in Verlag nehmen würde. Diese traurige Thatsache wird vielleicht einmal als kulturhistorisches Exempel zu dienen haben ! Die Sache ist weit trauriger, als sie es sich vorstellen dürften, denn

Bruckner, der bis heute noch keinen Heller Geld für alle seine Werke gesehen hat, ist genöthigt, täglich etwas 7-8 Stunden zu geben, was für ihn, der ein wahrhaftiges Genie ist, eine wirkliche Folter sein muß ! »

Dem muß entgegengestellt werden, daß von Bruckners 136 echten Werken (die übrigen 14 - verschollene Werke, Entwürfe und zweifelhafte Werke - wurden nicht in die Statistik einbezogen) 82 (60,3 %) gedruckt wurden (die Zahlen wurden auf Basis des **WAB** erhoben ; Reproduktionen bei Göllerich-Auer beziehungsweise Editionen erst durch die Gesamtausgabe wurden ausgeklammert) . 31 Werke (22,8 %) erschienen bereits zu Bruckners Lebzeiten. Die häufigste Druckfrequenz erreichten die vier Hauptgattungen Bruckners : geistliche beziehungsweise weltliche Vokalmusik, Orchestermusik und Kammermusik ; Bläsermusik, Klavier- und Orgelwerke hingegen wurden zu Lebzeiten Bruckners überhaupt nicht gedruckt. Wie aus der Tabelle ersichtlich, wurden (dem Bild Bruckners als Symphoniker entsprechend) vor allem die Orchesterwerke publiziert, weiters die liturgisch gut verwendbaren kirchenmusikalischen Vokalwerke ; die weltlichen Vokalwerke hingegen wurden erst nach dem Tod Bruckners in größerer Zahl gedruckt :

Gattungen (jeweils 100 %)	gesamt	bis 1896
Kirchliche Vokalmusik (55)	34 (61,8%)	17 (30,9%)
Weltliche Vokalmusik (44)	24 (54,6%)	6 (13,6%)
Orchesterwerke (14)	12 (85,7%)	7 (50%)
Kammermusik (4)	3 (75%)	1 (25%)
Bläsermusik (4)	0	0
Klavierstücke (8)	4 (50%)	0
Orgelkompositionen (7)	5 (71,4%)	0

1864 erschien erstmals ein Werk Anton Bruckners im Druck, der Germanenzug bei Josef Kränzl in Ried/Innkreis, 1868 in Linz (Feichtingers Erben) In S. Angelum custodem. Erst nach zehn Jahren und Bruckners Übersiedlung nach Wien folgte die Drucklegung des nächsten Werkes (Dritte Symphonie bei Theodor Rättig) . Seit 1884 kam regelmäßig mindestens ein Werk pro Jahr heraus, 1885-1886 beziehungsweise 1892-1893 sind jedoch mit 9 beziehungsweise 10 Drucken auffällige Häufungen festzustellen. Nach dem Tod Bruckners stagnierte die Drucklegung seiner Werke (ausgenommen in den Jahren 1902 und 1911, in denen 5 beziehungsweise 8 Werke erschienen) . In den zwanziger Jahren hingegen kam es zu einem Bruckner-Boom, welcher jedoch 1932 mit einsetzender Wirtschaftskrise rasch beendet war. Durch die Gründung der Bruckner-Gesamtausgabe (erster Band 1930) und der daraus resultierenden Monopolisierung kam es kaum zu weiteren Erstdrucken Brucknerscher Werke durch andere Verlage :

Jahre	Anzahl der (Neu-)Drucke
1860-1869	2

1870-1879	1
1880-1889	15
1890-1899	20 (davon 17 bis 1896)
1900-1909	9
1910-1919	13 (1915-1919 keine Drucke)
1920-1929	19
1930-1939 (GA ab 1932/34)	8
1940-1949	1
1950-1959	6

Verlage der Erstdrucke (WAB)

Augsburg, Benno Filser	39, 131, 141
Augsburg-Wien, Anton Böhm & Sohn	7, 9, 17, 21, 67, 126, 130
Innsbruck, Johann Groß (S. A. Reiss)	5, 26, 33, 41, 42
Linz, Feichtingers Erben	18, 95, 147
Ried/Innkreis, Josef Kränzl	70
Straßburg, Männer-Gesangverein	90 (Faksimile)
Wien, Emil Berté & Cie.	91
Wien, Adolf Bösendorfer	(103)
Wien, Ludwig Döblinger	14, 16, 27, 28, 38, 56, 71, 74, 75, 80, 92, 101, 102, 105, 106, 109, 117
Wien, Albert J. Gutmann	104, 107, 112
Wien, Haslinger-Schlesinger-Lienau	108
Wien, Theodor Rätting	11, 23, 30, 45, 52, 87, 103

Wien, Adolf Robitschek 65, 84, 85

Wien, Universal-Edition 1, 2, 8, 13, 22, 32, 35, 54, 57, 63, 73, 82, 88, 89, [90], 98, 99, 100, 113, 124, 125, 129

Wien, Josef Weinberger 51

Wien, Emil Wetzler (Julius Engelmann) 6, 46

Wilhelmshaven, Heinrichshofen 121

Zürich, Hüni 118

Die Finanzierung der Drucklegung erfolgte nur in geringer Weise durch Bruckner selbst, sondern geschah entweder durch die Verleger oder durch Mäzene und Freunde (Kaiser Franz-Josef, Theodor Hämmerle) ; daß Bruckner zumindest von Haslinger und der UE Tantiemen erhielt, geht aus einem in der Zeitschrift für Musik 1924 abgedruckten Brief der Rechtsnachfolger hervor ; genaue Recherchen in den Archiven der Verlage stehen noch aus, sodass noch keine Rückschlüsse auf Veränderungen von Bruckners Vermögensverhältnissen durch diese Einnahmequellen gemacht werden können.

Literatur

WAB

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Bruckner Editions : the Revolution revisited

(Benjamin Marcus Korstvedt)

Textual matters loom large with Anton Bruckner. Not only have they been considered and reconsidered by generations of Bruckner scholars, but anyone, professional, student, or amateur, approaching this repertory soon runs into the « Bruckner problem ». Put simply, many of Bruckner's works exist in multiple versions and editions, some of which are clearly authentic, some of which are now known to be not authentic, and some of which are of unclear or disputed authenticity. The existence of multiple versions of Bruckner's Symphonies goes back to the composer's time ; as is well-known, he prepared more than one version of several of his works and the published texts of most of his works deviate, in some way or another, from his manuscript scores.

Currently, the study and performance of Bruckner's works are ordinarily based on a fairly well-defined canon of versions drawn from the Bruckner « Gesamtausgabe », the now nearly complete critical edition of Bruckner's works primarily edited by Leopold Nowak. For several Symphonies, notably the 2nd, 4th, 7th, and 8th, some conductors and critics prefer the somewhat different scores edited by Robert Haas, who directed the 1st collected edition in the 1930's and 1940's. Nowak's and Haas' scores alike are based principally on Bruckner's autograph manuscript scores and, with a few exceptions (most importantly, Haas' editions of the 2nd and 8th Symphonies) are examples of sound editorial methodology.

Alongside this group of regularly used versions stand a number of other versions, which we tend to see as variants of the now usual versions. These are encountered among the volumes of the « Gesamtausgabe » itself, in old scores found in libraries and antiquarians, on pioneering recordings of recently-published scores of early versions (by Eliahu Inbal and Georg Tintner, among others) , on some historical recordings that preserve older practices (most famously those by Hans Knappertsbusch) and, occasionally, in the concert-hall. These variant texts fall into 2 distinct categories : early versions that were precursors of the familiar later versions and revised versions published during the composer's lifetime, or shortly thereafter. The 1st, 2nd, 3rd, 4th, and 8th Symphonies were revised by Bruckner before publication and often even before performance, and the early versions of these works have been published in modern editions. Bruckner's revisions were concentrated in 2 periods of time : the late- 1870's when the 1st through 4th Symphonies were revised, and the years between 1887 through 1891 when the 1st, 3rd, and 4th were all revised again and the newly-composed 8th Symphony was re-worked. The motivations for these revisions were several. The 3rd, 4th, and 8th Symphonies were all 1st revised before they were performed, partly because of changing compositional conceptions and partly to ameliorate anticipated problems in performance ; in withdrawing the 1st version of the 4th Symphony, Bruckner referred to « difficult, unplayable violin figures in the Adagio » and instrumentation « that was too unsettled and overladen » in some places. Many revisions made in the 1870's also reflect Bruckner's desire to « regulate » rhythmically the periodic structures of his music, and those of the late- 1880's contain alterations of voice-leading to expunge hidden parallel octaves and 5ths.

The editing, publication, and elucidation of these early versions are among the most salient accomplishments of modern Bruckner scholarship. In the 1930's, Haas prepared versions of previously un-published, and effectively unknown, versions of the 1st, 4th, and 5th Symphonies, as did Alfred Orel with the 9th Symphony. In the 1970's, Leopold Nowak produced editions of early versions of the 3rd, 4th, and 8th Symphonies ; more recently, John Alan Phillips published a critical edition of the extant sources of the incomplete score of the Finale of the 9th Symphony and, soon, William Carragan will publish an edition of the earliest version of the 2nd Symphony. Furthermore, the early versions have

generated a substantial body of criticism that addresses their import in relation to Bruckner's compositional methods and his evolving approach to Symphonic form.

The 2nd major category of variant versions consists of the texts of the Symphonies that were published during the composer's lifetime, or shortly after. 7 of the Symphonies were published before Bruckner's death, in October 1896 ; the 6th was not published until 1899 and the unfinished 9th appeared in 1903, in an edition prepared by Ferdinand Löwe. The texts of these so-called « Erstdruckfassungen » or « 1st published versions » (literally, « 1st printed versions ») in varying degree incorporate orchestral retouching, alterations in phrasing, articulation, and dynamics, and added tempo and expression markings. The score of the 8th has a cut of 6 bars and a 2 bar insertion in the Finale and, like several other Symphonies, it contains suggestions for optional cuts (marked « Vi-de ») . In the 1st published versions of the 4th and 5th Symphonies, the « da capo » re-statement of the Scherzo movement is shortened. The 1st published scores of the 1st, 2nd, 3rd (both the 1879 publication and the 1890) , 6th, 7th, and 8th Symphonies do not comprise full-fledged versions in their own right, but are variants of versions transmitted by manuscript scores and now published in the « Gesamtausgabe » . The 1st published version of the 4th Symphony, with its modest but significant formal modifications in the last 2 movements, constitutes a distinct version, which is now generally accepted as authentic (an edition of which will soon be published in the « Gesamtausgabe ») . The most extreme changes are found in the posthumous edition of the 9th Symphony, in which the orchestral textures were thoroughly revamped by Löwe (the score was not cut) and, in the 5th Symphony, which in addition to re-worked orchestration includes 2 large cuts in the Finale and a re-casting of the final Coda. Although the 5th was performed and published in 1894-1895, it is now clear that that publication was revised by Franz and Josef Schalk, largely without Bruckner's participation or awareness of what was being done. (Bruckner did make some revisions between the finalization of the 1st version in 1878 and Schalk's re-working, but their extent and significance have not been fully-clarified.)

In contrast to the straightforward ways in which scholars have handled the early versions, the reception of the 1st published versions has been complex, contentious, and difficult. It has become traditional to regard these scores as essentially inauthentic, if not outright corruptions of Bruckner's intended texts. By the middle of the 20th Century, this judgement had become a basic premise shared by scholars, performers, and enthusiasts alike, and the 1st published versions fell into disrepute and out of use, replaced by modern scores transmitting what are commonly, if imprecisely, described as Bruckner's « original versions » , a term used to identify texts derived from Bruckner's manuscript scores, which are claimed as the only authentic expressions of his artistic vision. These matters are ordinarily explained quite simply in terms of authenticity and inauthenticity. For example, Deryck Cooke, whose writings on the « Bruckner problem » were tremendously influential for English-speaking Brucknerians, wrote that with the 2nd Symphony, we are faced with a simple « choice between the original version and the revised version ; and only one decision seems possible » . Despite their long familiarity, such formulations are misjudged if not actually mistaken, and their prevalence has constrained the emergence of a more critical and historically complete view of the texts of Bruckner's Symphonies. Above all, the idea that the main-issue is one of simple authenticity is too limiting to encompass the real textual complexities of Bruckner's music.

The seeds of the « Bruckner problem » lie in Bruckner's own processes of composition and revision, the ways in which his scores were brought to publication, and the nature of the extant sources of his works. Bruckner revised many of

his works extensively and often over relatively long periods of time. On various occasions, he sought advice about revisions, which he heeded or not as he saw fit. Many manuscript scores of his works are preserved, and these often present a complicated picture to modern-day scholars. The processes by which his works were published in his lifetime were often rather involved and not always straightforward. In addition, the particular directions in which Bruckner scholarship developed in the 20th Century decisively shaped modern perceptions of the issues at stake and the ways in which the discourse about them is framed. The most influential and, in many ways, the most radical work in this area was done in the 1930's and 1940's by Robert Haas, in conjunction with the preparation of the 1st collected edition of Bruckner's works. Haas and his colleagues, including Max Auer, Alfred Orel, and Fritz Öser, set-out to publish « for the 1st time, the texts determined by Bruckner » . How successfully and appropriately they accomplished this task may be questioned, but it cannot be doubted that their work effectively re-shaped the canon of Bruckner's Symphonies and revolutionized understanding of the textual issues attending them.

The Revolution in Bruckner Editing

Serious concern with editorial problems in Bruckner's Symphonies arose in the decade following the First World War. In 1919, the German conductor Georg Göhler decried the poor quality of the then-available editions of Bruckner's music in a polemical article. Göhler did not work from a direct knowledge of Bruckner's manuscripts, but was alarmed by prevalent errors and discrepancies in the published orchestral score, piano score, and orchestral parts of the 6th Symphony. What was needed, Göhler argued, was a « definitive, rigorous scholarly edition of Bruckner's scores » that reflected « what Bruckner himself had originally written » . The Austrian musicologist Alfred Orel promptly confirmed that it was well-known in « musicological circles » that significant differences existed between printed versions and autograph manuscripts of Bruckner's Symphonies, and agreed that a « stringent critical edition of the works of Anton Bruckner that contains authentic texts based on the Master's manuscripts is urgently needed » . Despite these calls by Orel and Göhler, it was not until 1927, with the founding of the « Internationale Bruckner-Gesellschaft » , that concrete steps were taken towards a new Bruckner edition. The « Bruckner-Gesellschaft » included among its main-goals the publication of a critical edition of Bruckner's complete works and, over the course of the next decade and a half, 12 volumes were published, most of them edited by Robert Haas.

The initial impetus behind the « Gesamtausgabe » may have been the desire to replace the error-ridden editions of Bruckner's Symphonies, then, in circulation with « error-free practical editions » , yet in the end, it came to have a scope undoubtedly greater than could have been foreseen in 1927, let alone 1919. Ultimately, it led to the determination that only Bruckner's unpublished manuscript scores, not the 1st published versions, could be accepted as authentic. This conclusion emerged incrementally. The series began with works that presented relatively straightforward editorial choices before moving on to knottier cases, and as the text-critical problems faced by the editors of the « Gesamtausgabe » grew increasingly difficult, their solutions grew increasingly radical.

The 1st 5 volumes of the « Gesamtausgabe » contain works that had not been published in Bruckner's lifetime, with the sole exception of the « Vienna version » of the 1st Symphony. With these works, including the posthumously published 6th and 9th Symphonies, there was no question about the primacy of autograph manuscript sources. Alfred Orel's edition of the 9th Symphony was of pivotal significance. In this case, a previously unknown original version,

which differed markedly from the then-familiar score edited after Bruckner's death by Löwe, did exist, and its publication must have been a revelation. The rather sensational way in which this score was introduced (at a special concert that juxtaposed Löwe's edition and the original version before an invited audience) and the often over-eager promotion, which occasionally verged on sloganeering, of the original version as the unveiling of the « true Bruckner » after long obscurity, proved to be symptomatic of future developments.

The next 2 volumes of the « Gesamtausgabe », those containing the 5th and the 4th Symphonies, raised different and more difficult questions, and the ways in which these problems were handled were to prove lastingly significant. Both Symphonies had been published during Bruckner's lifetime and were important repertory pieces ; Haas' new editions, particularly that of the 5th, presented these works in a form that differed dramatically from the guise in which they had been known and admired for some 4 decades. The publication of the 5th Symphony, in 1935, was supported by a vigorous and occasionally extravagant critical campaign, waged largely by Robert Haas and Max Auer, President of the « Internationale Bruckner-Gesellschaft ». This campaign sought to discredit the published version of the Symphony as an « inauthentic » version prepared behind Bruckner's back, and urged its replacement by Haas' new « authentic » score. Similar critical support had been offered for the new editions of the 6th and 9th Symphonies, but these cases had been much less contentious because the questions of authenticity they posed were much clearer. The new edition of the 5th Symphony, however, sparked a heated dispute in the musical community about the relative merits of the 2 competing versions of the Symphony. Ultimately, Haas' claim that the 1st published version was not authentic carried the day. Post-War scholarship supports this view but, in the 1930's, its acceptance was due at least as much to support by the National-Socialist cultural establishment and the emotional appeal of the resurrection of a suppressed text of a great German Master, as to its scholarly or musical merits. The legitimization of the new edition of the 5th Symphony as the only indisputably authentic text seems to have strengthened Haas' resolve to replace all of the 1st published versions, most of which were far less clearly « inauthentic » than was that of the 5th Symphony, with editions of the « original versions ». Haas' consolidation of power and the increasing rigidity of his editorial position led Orel to break with him. Orel objected to Haas' methodology and his approach to the 1st published versions ; he specifically contested Haas' rejection of the 1888 version of the 4th Symphony. In 1936, Orel published a lengthy article arguing for a less categorical approach and shortly, thereafter, was removed from the editorial board of the « Gesamtausgabe » .

The 3rd and, as it transpired, final phase of the « Gesamtausgabe » consisted of 5 volumes : the 2nd, 8th, and 7th Symphonies and the Masses in E minor and F minor. All of these volumes, like the 2 preceding volumes, contained works that had been published in Bruckner's lifetime. Again, Haas rejected the versions published in the 1880's and 1890's in favour of texts derived from earlier manuscript sources. Now, the « Gesamtausgabe » went forward virtually without opposition ; the climate in the 3rd « Reich » was hardly favourable for open, critical discussion of the « Bruckner problem », particularly after Josef Goebbels' infamous pronouncement at the ceremony installing a bust of Bruckner in the « Walhalla » temple (a shrine to German culture, built by Ludwig I in the 1840's, later appropriated by the Nazis) , in June 1937, that « the “ Führer ” and his government consider it their honourable duty » to promote and disseminate Bruckner's « precious legacy » and, therefore, they « have decided to make a substantial annual contribution to the “ Internationale Bruckner-Gesellschaft ” for the editing of the original versions of his Symphonies » .

The final volumes of Haas' « Gesamtausgabe » witnessed a decline in the quality and integrity of his editing ; as Leopold Nowak wrote, « with the 2nd Symphony, Haas set-out on a path that proved to be disastrous for the subsequent works he edited » . In his editions of the 7th and, especially, the 2nd and 8th Symphonies, Haas went beyond the limits of scholarly responsibility in his pursuit of new texts that differed from the 1st published versions. He attempted to recover an early version of the 7th Symphony, largely by deciphering earlier readings of passages that Bruckner had revised in the manuscript and by omitting the famous entrance of cymbal, triangle, and timpani in the Adagio that he implausibly deemed to have been later cancelled by Bruckner. In his editions of the 2nd and 8th Symphonies, Haas conflated discrete texts and actually re-worked details of some brief passages himself without signalling this fact to users of the edition. The 2nd Symphony was the last for which Haas prepared a critical report, and the lack of documentation for the 4 volumes, published in 1939-1944, long obscured the sometimes extreme nature of Haas' editorial choices. Following the German defeat, Haas, who had been a member of the Nazi Party, was removed as editor of the « Gesamtausgabe » and replaced by Leopold Nowak, who then held the position until his death in 1991.

Haas' editorial work has been subject to some revision, most importantly by Nowak, who rectified Haas' dubious editorial decisions in the 2nd, 7th, and 8th Symphonies in producing new editions that more accurately represented the texts of Bruckner's manuscript scores. He also supplemented Haas' work by preparing editions of early versions of the 3rd, 4th, and 8th Symphonies. Although Haas' editions are no longer universally accepted, his basic premise that Bruckner's autograph manuscripts alone represent the « real Bruckner » is still an article of faith for many Brucknerians, as is the belief that the composer's works were generally subjected to unwanted, ill-advised, clandestine, and even coercive editing before publication and that, therefore, the 1st published versions cannot be accepted as authentic.

Re-assessing Haas' Project and its Ramifications

Although substantial objections to central aspects of Haas' position have been raised periodically since the 1930's, beginning with Orel, they have remained largely on the margins until quite recently. Only in the last decade or so has new scholarship modifying and even contesting the traditional wisdom begun to emerge and gain credence. In particular, several scholars have seriously re-evaluated the broad dismissive judgement of the 1st published versions, including its genealogy, its historical justification, and its continued validity in an era in which the theory and practice of textual criticism have evolved substantially. This re-assessment has several aspects.

1st, our knowledge of the manuscript and printed sources of Bruckner's works has advanced greatly in the past half Century. Numerous manuscript sources, primarily copy scores with or without emendations in Bruckner's hand, have emerged since the 1930's, and some of these are crucial in understanding some of the 1st published versions. To take one prominent case, the score used to prepare the 1st edition of the 4th Symphony emerged after Haas' edition of this Symphony was finished. This score, which was copied by Ferdinand Löwe and the Schalk brothers and contains extensive revision in Bruckner's hand, makes it clear that Bruckner was fully-involved in the composition of the printed text. In addition, general understanding of the sources of Bruckner's works has been greatly aided by the appearance of new and revised critical reports detailing autograph manuscripts, copy scores, printed scores, variant readings, and

other pertinent information about several of the « Gesamtausgabe » editions. These include updated reports prepared in the 1980's by Nowak for the 5th and 6th Symphonies, and new reports on the 3rd and 9th Symphonies. Those on the 1st, 2nd, 4th, and 7th Symphonies as well as the F minor Mass are underway, but the 8th Symphony, in many ways the most complicated case of all, is still awaited.

The biographical explanations that have been offered in defence of the rejection of the published versions seem less persuasive today than they did 3 generation or 2, ago. Not only is there far less acceptance of legendary characterizations of Bruckner as an insecure, easily manipulated figure, but some of the specific claims made in support of Haas' contentions are now known to be false. It is not true, as Haas claimed that, at the time the 5th Symphony was published, Bruckner was under the sway of « sanctions » threatened by the Schalks and Löwe. We know now that Hermann Levi's rejection of the 1st version of the 8th Symphony, in 1887, came too late to motivate Bruckner's decision to revise the 4th Symphony. Nor is it true, as Hans Ferdinand Redlich and Deryck Cooke asserted, that Bruckner made a fresh copy of the 1880 version of the 4th Symphony, in 1890, as a « silent protest » against the 1st published version. Systematic study of the correspondence of Bruckner, the Schalk brothers, and others has, however, lent clear support to the idea that several works published in 1893 and after were subject to covert, unauthorized revision. Paul Hawkshaw wrote of « Bruckner's loss of control over the publication process » of the 5th Symphony and the F minor Mass. The circumstances surrounding the publication of several other works (notably, the 1st, 2nd, and 8th Symphonies) are widely considered suspicious, but much remains unclear about the circumstances of these editions.

Bruckner's famous bequest, stipulated in his will and testament, dated 10 November 1893, of the « original manuscripts » of his major works to the « Hofbibliothek » (now, the « Österreichische Nationalbibliothek »), in Vienna, may well have been prompted by the unauthorized revision of the F minor Mass. The will states that the firm of Josef Eberle « shall be authorized to borrow from the Imperial and Royal " Hofbibliothek " for a reasonable period of time the manuscripts of the compositions it publishes », notably the 1st, 2nd, 5th, and 6th Symphonies, « Psalm 150 », and the Masses in E minor and F minor. This stipulation often has been claimed as an indication that Bruckner did not accept the 1st published versions of these works, thereby, giving future editors licence, or even the imperative, to replace these texts with editions derived from the bequeathed scores. The will clearly does instruct that the 5th and 6th Symphonies and the E minor Mass, which were the works in question still un-published in November 1893, should be published from the bequeathed manuscripts (which did not happen) ; broader readings of the will that extend similar coverage to other works, even to those published by other firms, are open to question.

It has long been recognized that Haas' work and its reception in the 3rd « Reich » were deeply politicized ; however, many Bruckner scholars and critics, especially English-speaking ones, long remained rather oblivious to the ideological aspects of Haas' project. Mid-Century Anglo-American ideals of scholarly objectivity, which tended to see textual criticism as an essentially « positivistic » pursuit not much implicated in ideology, may paradoxically have made it hard to see how ideological Haas' work actually was. It was not until the 1990's, after post-structuralism and critical theory had focused attention on the ideological dimensions of all sorts of scholarship and cultural work, that several scholars returned to question how ideology and politics affected the substance of Haas' text-critical work.

Deciphering the ways in which the relatively abstract and largely apolitical work of a musical editor ramifies the influence of ideology is a complex task and certainly not one amenable to easy answers, yet, it is clear that ideological and political forces impinged in several ways on the development and reception of the 1st Bruckner « Gesamtausgabe » . Over time, external forces seem to have conspired to over-determine the rejection of the 1st published versions and fuel the pursuit of new « original versions » . For example, Christa Brüstle has documented previously un-recognized ways in which concerns about copyright impinged on Haas' editorial determinations. From quite early in the publication of the « Gesamtausgabe » , Universal-Edition, which held copyrights on all previously published scores of Bruckner's Symphonies, contested the legitimacy of copyrighting Haas' « original versions » as new, independent texts. Following a series of legal actions, in 1936-1938, Haas was left having to « manoeuvre his editions through various legal opinions » . In the end, he was not permitted to claim copyright on versions that Bruckner had published or performed or those that had been published posthumously and was « compelled » therefore, as Brüstle explained, « to edit “ versions ” that concurred with neither the Universal-Edition scores nor Bruckner's own » . This stricture must have greatly inhibited Haas. His editions of the 2nd, 7th, and 8th Symphonies (in which he pursued questionable editorial decisions to produce new textual readings) may, in part, be products of these constraints.

Ideology worked in more abstract ways to influence the course of the edition as well. The belief that the « Gesamtausgabe » represented « a liberation of the true Symphonic will of the Master » and, thus, helped the regeneration of the works of an unfairly beset German Master must have resonated with the Nazi ethos. Likewise, the express interest in recovering and restoring the pure, « original versions » of Bruckner Symphonies, freed from the foreign elements and textual contaminants, echoes other, far more sinister, Nazi practices. Anti-Semitism emerged palpably in the eagerness of Haas and other commentators to implicate Jews and Jewish firms (Hermann Levi, Ferdinand Löwe, Otto Dessoiff, Universal-Edition, the « Jewish press ») as culprits. Haas, himself, described his work in terms of cultural politics ; he reported that he had personally told Josef Gœbbels, immediately after the « Anschluß » , that « the spirit of this “ Gesamtausgabe ” with its plan, determined by me from the beginning, has differentiated itself so profoundly from the usual liberalistic habits of musical philology that it inevitably aroused the strongest Jewish objections and opposition » . Politics also played an important role in the legitimization of Haas' work as well ; not only was open debate of the « Bruckner problem » largely stifled in the 3rd « Reich » from the late- 1930's, but Haas was very willing to employ political advantage in this and other matters, ranging from obtaining manuscripts to disenfranchising opponents. In the end, careful and thorough study of these aspects of Haas' project can only undermine confidence in its commitment to reasonable standards of scholarly rigour.

The purposes of critiquing Haas' project in these ways should not be misunderstood. Surely, the point is not, as has been suggested, to oppose the « Gesamtausgabe » , or to suggest that Haas' work must be jettisoned wholesale. Nor is it a matter of exposing, let alone sensationalizing, the political past of Haas or other Bruckner scholars ; the Nazi affiliations of Haas, Orel, and several others are well-known and the political slant of much writing about the « Gesamtausgabe » , and much else about Bruckner, during that era is painfully evident. Nor is it a matter, as Günter Brosche explained, of « de-Nazifying » Bruckner, who was dead long before the Nazi movement began its rise to power and who, moreover, was a man who had nothing to do with any murderous ideology. The productive purposes of the critical analysis of the ideology of the 1st Bruckner « Gesamtausgabe » are twofold. 1st, it documents an important chapter in the history of musical scholarship in Nazi Germany, a topic of considerable import in its own

right. 2ndly, since the standard accounts of the text-critical problems of Bruckner's works remain deeply indebted to Haas, the realization of how his work and the acceptance of it were affected by the ideological and political circumstances of his times has direct relevance for current and future developments in this field. It should encourage an acute analysis of his text-critical judgements, especially in areas where the external impingements were most intense and compromising, notably those relating to the judgement of the 1st published versions. The ramifications of this are important. The belief in the inauthenticity of the 1st published versions of Bruckner's works, and the imperative instead to use, value, and believe in authentic, « original versions », has come to function as a mythology. The term « mythology », here, does not necessarily imply untruth ; quite the opposite, for, as Garry Wills wrote, « a myth does not take hold without expressing many truths - misleading truths, usually, but important ones », including « truth to the demand for some control over complex realities ». Functional myths tend to elude our awareness ; as Stephen H. Daniel suggested, « myths become effective, then, for the same reason that they fail to remain myths : insofar as they provide the basis for organizing experience, they become incorporated into the discursive practices of a community and, thus, are no longer viewed as source expressions of meaning. As the contingencies that shaped the origins of the received view of the « Bruckner problem » come clearly into view, it begins to lose its transparency and the ability of interpretative paradigms derived from it begin to lose their ability to provide effective « control over complex realities » .

The 1st Published Versions : Towards a New Paradigm

The possibility of re-admitting the 1st published versions of the Bruckner Symphonies to serious consideration poses some difficult and, perhaps, not finally soluble problems. The most basic problem is this : it seems quite clear that most if not all of the 1st published versions contain some emendations, revisions, and additions that were made by others, with or without Bruckner's approval and authorization ; yet, a historically and critically grounded comprehension of Bruckner's music and its significance can hardly afford to dismiss these editions out of hand, even if they contain some elements that did not originate directly from the composer. Most of them were performed and published with the composer's evident approval, and some are based on revised texts that the composer intended to supersede earlier versions.

1st, some important distinctions need to be drawn. The 1st published versions of the 5th and 9th Symphonies as well as the F minor Mass certainly contain extensive modifications and additions made without Bruckner's approval, participation, or knowledge. The text of the 6th Symphony as published in 1899 does too but, here, the changes are less profound. These texts are not then « authentic » « per se », but may hold interest as reflections of « turn of the 20th Century » conceptions of Bruckner's music and its performance. The published versions of the 3rd (both the 1879 and 1890 versions) , 4th, and 7th Symphonies (and, possibly, the String Quintet) are at the other end of the spectrum ; these are authentic versions prepared, supervised, and authorized by Bruckner. They do contain some elements that did not originate from the composer, but especially in the light of his publication of them, this is not enough reason to reject them. The remaining Symphonies, the 1st, 2nd, and 8th, fall into something of a grey area : they differ in certain ways from the readings of Bruckner's last manuscript scores and certainly contain some external editorial emendations (in the tempo and performance markings and occasional instrumental retouching) , yet, they were published with Bruckner's apparent approval. (More study is needed here ; one of the negative effects of the vigorous

rejection of the 1st published versions has been to discourage serious research into these texts.) In the absence of any extraordinary mitigating circumstances, such as those of the 5th Symphony, it is hard to justify simple rejection of texts published during Bruckner's lifetime. To do so in the name of honouring the composer's « real intentions » runs the risk of contradicting his own actions and defeating his own meticulous pre-publication decisions.

A crucial issue in developing a coherent critical interpretation of these texts is making sense of their authorship, especially its collaborative dimensions. It is helpful to gauge how unusual they are in this regard. Seen against the ways in which contemporary composers handled the final revisions and editing of published musical texts, the editorial alterations found in the 1st published versions of Bruckner's works appear unusually pronounced ; yet, they do not stand-out as essentially aberrant. Published musical texts ordinarily contain changes not found in a composer's raw manuscript score, whether these derive from the proving and refining of the musical text in performance or from the processes of editing, copying, and engraving. For example, as Robert Pascall has shown, Johannes Brahms often made revisions and emendation to his works in the engraver's score, in proof, or even in his personal copies of published scores ; Brahms, himself, stated that with the « Haydn Variations » (Opus 56a) , « it is not the manuscript that is definitive but rather the engraved score, which I myself have corrected » . Not all of such changes, even those that are ordinarily considered authentic, necessarily originate directly from the author's written script or even were made at his express direction. A remarkable case is the score of Giuseppe Verdi's « Falstaff » (1893) . James Hepokoski argued that « we grossly misunderstand the multi-layered reality » of this text if we approach it with a narrow « concern for Verdi's intentions alone » . The published text, for example, contains bowing markings and, very possibly, substantial revision of the string writing that was the work of the leader of La Scala's Orchestra ; although these changes are not found in Verdi's autograph scores, he knew about this work and « all the available evidence suggests that he welcomed it » . For these and related reasons, Hepokoski concluded that « the autograph score was not produced to serve as the final court of appeal in editorial questions » ; rather, it was a step (the single most important one, to be sure) in a process that aimed ultimately to produce a final, edited, published text and, therefore, the autograph manuscript could not properly be the « preferred principal source » for a modern critical edition of the Opera. It is not appropriate to draw easy parallels between the published texts of Bruckner's Symphonies and the text-critical problems stemming from their production and those of Brahms, let alone with a work as heterogeneous as a Verdi Opera ; yet, these examples offer pause for thought about the propriety of a notion of textual authenticity that regards the composer's autograph, especially one superseded by a published edition, as the pre-eminent or even exclusive source.

Re-conceptualizing authorship and authenticity (matters at the heart of the « Bruckner problem ») have been vibrant issues in the fields of literary scholarship and textual criticism for some 2 decades. The notion of authorship as an ideally isolated, essentially inner-process, which has been called the « Romantic ideology of authorship » , has been subject to important critique. In particular, textual critics have argued that authorship inevitably includes collaborative elements ; this is doubly true of works written and produced in modern print-based cultures, in the age of print, it is argued, authorial intention ordinarily includes the intention to publish, and this entails an expectation that certain types of textual changes (notably, typographic standardization and notational completion) would take place in the publishing process. Indeed, published texts often stand as the 1st fully-completed notation of a work ; as Donald Reimann wrote, « unlike earlier scribal manuscripts (which were themselves the published works) , modern holographs or transcriptions by amanuenses were intended merely as way-stations to the printed texts » . This applies to musical

works as well. Writing about Brahms' works, Pascall made the point that it is in the nature of an engraved score to differ from a composer's manuscript notation in certain ways, since it was part of an engraver's task not simply to reproduce the manuscript text but also to « regulate and amplify signs according to the, then, current compositional practice » .

Many critics see the social dimensions of publication as important sources of meaning. Jerome McGann argued famously that textual authority does not derive from « authorial intention » narrowly defined ; but rather « the concept of authorial intention only comes into force for criticism when (paradoxically) the artist's work begins to engage with social structures and functions » . Thus, although published texts may commonly be considered less authoritative than manuscript sources, published texts carry levels of meaning absent from un-published manuscripts ; the decision by Bruckner, or any author, to publish a particular version of one of his works endows that text with a certain authority, as do the ways in which a published text enters into the meaningful discourses of audiences, critics, and performers. A text-critical approach responsive to social, collaborative models of authorship and textual meaning, as James Grier wrote, « transforms the process of editing from a psychological endeavor (in which the editor attempts to determine the author's intention) into a historical undertaking » in which « the editor assesses the value of the evidence against the background of the larger historical context in which the piece was created » . This can be particularly helpful with Bruckner because claims about his true, inner-wishes have often been used to deny the authority of the 1st published versions and to trump, legitimately or not, the development of more complex answers that are more strongly historical and contextual.

One of the most important contexts for music is of course performance, and it is in conjunction with issues of performance that the 1st published versions have clear pertinence. As a rule, these scores, which formed the sole basis for Bruckner performance traditions for several decades, contain more extensive and more detailed marking of tempo, dynamics, and expression than do Bruckner's manuscript scores (and the modern editions based on them) . Connections between these new markings and the experience of performance are manifest. With only a few exceptions (the 9th Symphony and the outer-movements of the 6th were not performed during Bruckner's lifetime, and the 8th was published before its 1st performance) , Bruckner's Symphonies were performed before publication and these performances, not surprisingly, provided the opportunity to emend, correct, and even complete the notation of performance markings. In 1884, in anticipation of the premiere of the 7th Symphony, in Leipzig, Bruckner twice wrote to the conductor Arthur Nikisch regarding the notation of tempi.

On 5 July, he wrote :

« Schalk and Löwe have just played the Finale of the 7th Symphony for me, on 2 pianos, and I see that I may have selected too quick a tempo. I am convinced that the tempo must be very moderate and that tempo changes are often required. »

In a letter dated 5 November, Bruckner reiterated that « many important things as well as frequent tempo modifications are not marked in the score » . The score of the Symphony was emended before publication, not in Bruckner's hand, to contain several notated tempo changes, which seem designed to spell-out some of these tempo modifications. It is possible to trace in other Symphonies a similar process of emendation and clarification of tempo

and other markings during rehearsal and after 1st performances. Often, these markings are not present in the « original versions » ; i.e : the autograph manuscripts.

The value and meaning of these performance indications is naturally open to interpretation. No one can claim that these scores (or, indeed, any other scores) preserve Bruckner's interpretation of a Symphony in all of its details ; yet, they are a potentially very rich resource for the interpretation of Bruckner's music. The scores of some of the « original versions » do not clearly delineate large-scale tempo schemes and, often, the 1st published versions contain markings that can help clarify things. To take one instructive example, the outer-movements of the original version of the 6th Symphony, which were never brought to performance in Bruckner's lifetime, contain an incomplete, ambiguous series of tempo markings, and the « obstinate adherence » to them, as Peter Gülke put it, « leads to a dead-end » . The 1st published version indicates defined tempi for each of the 3 theme groups in the 1st movement of the 6th ; but, in the original version, the markings are ambiguous : either the 3rd theme group of the 1st movement should be taken at different tempi in the exposition and the recapitulation (as Nowak's text seems to imply) ; or, following Haas or Nowak to the letter, the slower tempo marked for the 2nd theme group should be held through the development section and for most of the Coda. Several musicians and scholars have turned to the 1st published versions in considering these and similar interpretative problems and found that the tempo markings of these scores can facilitate the sensible organization of Bruckner's Symphonic structures and their component parts in performance.

The 1st published versions are also intriguing because of the ways in which their tempo and performance markings, and even their orchestral modifications, contrast and conflict with the ways Bruckner Symphonies are now typically performed. The confluence of modern, relatively literal approaches to musical notation and to the realization of tempi in particular, and the sparse tempo indications characteristic of the critical editions of Bruckner's Symphonies (reflecting those in Bruckner's autograph manuscripts) , have encouraged performances that attain a degree of sonic monumentality and marmoreal « grandeur » that seems quite incompatible with the much more mercurial, dramatically labile picture presented by the 1st printed versions and supported by what we know generally about performance styles from around 1900. The aims of historically and contextually informed approaches to musical performance are not just the achievement of historical authenticity or the recreation of a composer's original conception, but also the stimulation of new, musically compelling performances. Here, the 1st printed versions should have something to say. Precisely because of the fascinating difference (even strangeness) of their flow of accelerandos and ritenutos, the Wagnerian vocabulary of their tempo markings, and their detailed dynamic shadings, the critical reading and performance of these texts may productively challenge our traditions of performance and our assumptions of how Bruckner should and could sound.

The pursuit of the original texts of Bruckner's works has unquestionably under-written, and continues to under-write, a great deal of important research that greatly enriches our understanding of this music. We would be incomparably poorer without the critical editions of the early versions that are now available, and it would be impossible to understand Bruckner's art and career adequately without a clear picture of the complex patterns of his revisions and a sense of how they inter-locked with his efforts to bring his scores successfully to performance and publication. Yet, concern about textual authenticity, especially if framed too facilely, becomes counter-productive when it unduly inhibits or even forecloses other critical and interpretative approaches. Myths, if not outright misconceptions, growing from the

discourse about the inauthenticity of the 1st published versions have, for example, sedimented themselves widely across many areas of Bruckner reception, from biography to style criticism to performance practices. Narrow, dogmatic approaches to the « Bruckner problem » have long obstructed serious, reasonable engagement with the texts of the 1st published versions. It can only be beneficial that this is gradually beginning to change. To do full justice to the « Bruckner problem » surely means testing our understanding of these texts, their authorship, their authenticity, and their musical meanings against the fullness of the existing documentary and contextual evidence, and simultaneously to judge this evidence (and our reading of it) against our conceptualizations of authorship and authenticity. Some preliminary steps in this direction have already been taken and, while it is still unclear exactly where this process will lead, it may well become an important avenue for the continued renewal of the study, performance, and understanding of Bruckner's music.

Recent Developments in Bruckner Scholarship

Crawford Howie introduces his new biography of Bruckner (1) with the following remarks :

« Although Vienna, Linz and Saint-Florian will always be the main centres of Bruckner research, the most striking feature of recent Bruckner scholarship has been the increasing recognition of the composer's importance outside central Europe and the efforts made by English-speaking scholars to subject him to the same close scrutiny that other composers have enjoyed in the past few years. The Centenary of Bruckner's death, in 1996, prompted several articles and publications in English, and the main purpose of this book is to help maintain the momentum of this scholarly interest. » (page v.)

While it would be excessive to style this turn of events as transatlantic scholarship's discovery of Bruckner, it is quite clear that perceptions of him in the English-speaking world have shifted radically over the last 20 years. The improvement in Bruckner's musicological fortunes, which is, at least in part, a response to his belated entry into the British and American concert repertoires, gathered force in the late- 1980's and early 1990's with the publication of articles on textual, historical, and analytical matters by Timothy L. Jackson, Paul Hawkshaw, Benjamin Marcus Korstvedt, and Bryan Gilliam among others, and crystallized, in 1997, with the appearance of « Bruckner Studies » . (2) The conviction that we have emerged into a new era of scholarly objectivity has been central to this research. The barely concealed agendas attending much literature from the 1st half of the 20th Century have ceded to an effort « to disencumber Bruckner from layers of special interest which have hindered the dissemination of his music since the inception of his career as a professional composer » , as Paul Hawkshaw and Timothy L. Jackson have put it. (3) Textual research has, perhaps, benefited most tangibly from this ethos. The end of Leopold Nowak's tenure as principal editor of the 2nd complete edition has allowed much wider access to the surviving source materials, generating a new internationalism in the production of the « Gesamtausgabe » , with English-speaking scholars becoming substantially involved in what was previously an almost exclusively Austrian enterprise. (4) As a result, Robert Haas's editions for the 1st « Gesamtausgabe » have been subjected to fresh scrutiny, and the collaborative 1st publications, the rejection of which formed the guiding principle behind both complete editions, have concomitantly found renewed support, particularly in view of the connections between Robert Haas and the cultural politics of National-Socialism. (5) Concerns to unmask political affiliations have also guided much recent work on reception history, with Wagnerian and,

later, Fascist appropriations receiving especially close attention. (6) Analytical interest has similarly burgeoned and diversified. Schenkerian analysis, attempts to place Bruckner's harmonic vocabulary in broader post-Wagnerian contexts, applications of Sonata deformation theory, and considerations of Bruckner's metrical strategies have all augmented our understanding of the music. (7)

The publication of Crawford Howie's biography and a recent collection of essays does much to sustain this scholarly impetus. « Perspectives on Anton Bruckner » engages with a particularly broad cross-section of issues, and reflects generously the transatlantic complexion of recent scholarship. (8) As well as contributions from Howie, Paul Hawkshaw, Timothy L. Jackson, Benjamin Marcus Korstvedt, William Carragan, and John Alan Phillips on philological, analytical, and historical topics, there is also a strong Germanic representation. Thomas Röder adds to the debate surrounding the early publications with a study of the 1889 Finale of the 3rd Symphony, and there are essays on biography and reception history by Constantin Floros, Andrea Harrandt, Thomas Leibnitz, and Christa Brüstle. In addition, Edward Laufer, Robert S. Hatten, and Graham Phipps provide analytical readings from Schenkerian, topical, and Sechterian perspectives respectively, and Peter Palmer and Erik Levi trace in turn Bruckner's reception by Ludwig Wittgenstein and the German composer Richard Wetz.

The essays concerned with textual matters either break new ground or supply fresh approaches to old problems ; they also uncover analytical problems that, at times, threaten their philological premisses. Hawkshaw's synopsis of the so-called « Kitzler Studienbuch », which documents Bruckner's studies in free composition with Otto Kitzler, between 1861 and 1863, brings to light materials that have remained hitherto unexplored, with 2 particularly valuable consequences. (9) 1st, the major works from the « Studienbuch » (the F minor Symphony ; the G minor Overture ; the 3 Orchestral Pieces ; and the String Quartet in C minor) can now be understood in their original context, as the end-products of a directed process of study that began with the simple construction of cadences and periods, and worked through intermediate forms, from strophic song to Rondo, culminating with the Sonata structures of Symphonic and chamber music. 2nd, the relationship between these works and the « Formenlehren » Kitzler used, mainly Ernst Friedrich Richter's « Die Grundzüge der musikalischen Formen und ihre Analyse », illuminates formative didactic influences and provides a case study of the relationship between theory and practice in the late- 19th Century.

Hawkshaw's research also has 2 important analytical implications, which demand further investigation. In view of recent efforts to understand late- 19th Century practice in Sonata-type works as concerned with the fulfilment or deformation of the codified Sonata form as architectonic pattern, it is significant that Richter, like Adolf Bernhard Marx and, then, Arnold Schönberg, perceived form in precisely the opposite sense : as a structural expression of the initial material and its periodic organization ; in short, as a product of content. (10) It is reasonable to suppose that Bruckner's contact with Richter instilled a notion of form as a large-scale response to the implications of « the musical idea » that became basic to his mature compositional process. The view, pursued most extensively by Warren Darcy, that Bruckner was concerned with the deformation of a theorized form is consequently compromised. In addition, Richter's heavy emphasis on the period, as a fundamental structural unit, is relevant to how we understand Bruckner's metrical numberings of his own scores, which could be regarded as periodic analyses after Richter's example. (11)

William Carragan and Thomas Röder straddle the problematic boundary between philology and analysis, in a different

sense. Carragan's work on the 1872 version of the 2nd Symphony is undoubtedly seminal : this score has, until recently, remained unpublished and unperformed. His critique of Robert Haas's edition, which mixed elements of the 1872 and 1877 scores, moves, however, beyond editorial concerns and into the domain of analytical value judgement. Thus, the statement that « performing music from the 1872 score, in conjunction with music from 1877, is anachronistic and ultimately unethical, as the 1877 has its own logic which stems from the composer, not from an editor » (page 86) smuggles an analytical perception (the apparently self-contained « logic » of the 1st version) into what is, ostensibly, a philological observation (the anachronism of conflating the 2 sources) , without acknowledging this difficult transition. Röder confronts the matter more openly. The evident problems of sufficient resolution arising from the cuts, in the 1889 Finale of the 3rd Symphony, are, for him, intractable from a textual viewpoint : « One cannot resolve this critical dilemma by defending one's favourite version with philological arguments » (page 99) .

The central thesis of Jackson's 1st contribution that Bruckner's revisions, at least from 1888 onwards, were motivated principally by a desire to eliminate or justify forbidden parallels in an orchestral context is also qualified by Röder, who views the revisions more broadly as attempts to regulate the use of doubling as a conveyor of part-writing. The way we resolve this matter has consequences for how we perceive the collaborations with the Schalk brothers and Ferdinand Löwe that render the initial publications contentious. For Jackson, collaboration became bowdlerization when Bruckner's pupils did not act within the purview of his theoretical concerns and, therefore, any text he did not sanction on these grounds can be regarded as spurious. Röder is more consistently revisionist. At least, for the 1889 version of the 3rd Symphony, not only the changes in orchestral voice-leading but also the cuts and many of the recomposed passages were accepted by Bruckner and, therefore, demand serious consideration. (12) With the exception of John Alan Phillips's essay, which returns to textual questions in its clarification of Bruckner's intention to use the « Te Deum » to end the 9th Symphony, the remaining analytical essays span a methodological division between presentist and historicist approaches. Edward Laufer's analysis of the 1st movement of the 4th Symphony, and Magdalena Kraus' work on the 8th, both develop immanent analytical themes. 2 issues raised by Kraus are of particular significance : the distinction between « being » and « becoming » , which he pursues in its metrical applications, has general relevance for Bruckner's thematic technique ; the appropriation of Ernst Kurth's notion of the « Symphonic wave » (« symphonische Welle ») affords a compelling structural framework for situating these techniques. (13)

Laufer revisits a theme introduced in his earlier work on the 9th Symphony : Schenker's negative reception of Bruckner, which arose from an inability to detect continuity between foreground and deep structure, can be challenged using Schenker's own methods. The music's discontinuities are rather matters of gesture, not material process : superficial breaks in the texture are underpinned by transformations of middle-ground motifs, which link ostensibly discrete ideas. The analysis is dense and, in many respects, compelling but a key element, which is entirely plausible in itself, also acts to the detriment of its underlying premiss : Laufer detects no « Urlinie » , either complete or incomplete. Instead, the entire movement effectively prolongs an ascent to the initial « Kopfton » , which is triumphantly secured in the Coda, without subsequent resolution. In a sense, Schenker's point is reinforced ; Bruckner's material is prolongational only to a certain structural depth, beneath which the very nature of his style precludes the detection of an « Ursatz » , supporting regional transformations. The problem belongs decisively to Schenker, not to Bruckner. The music subscribes to practices to which Schenker's theoretical model is only partly applicable.

Hatten, Phipps, Korstvedt, and Jackson's 2nd submission are all more historically orientated. Hatten's topical and expressive analyses of the 4th and 5th Symphonies broach convincingly a largely neglected field. Quite rightly, he takes issue with Deryck Cooke's view of the Symphonies as anti-dynamic and even quasi-medieval conceptions, on the grounds that their topical discourses have much in common with those of the post-Beethovenian repertory in general. A problem at the centre of this approach, however, bears clarification. In Baroque and Classical music, topical types and styles are grounded in social functions ; no equivalent network of associations obtains in the late- 19th Century. However, we view Bruckner's deployment of topical or narrative strategies derived from Beethoven, these devices are crucially introversive or, at best, inter-textual : they refer to a self-regarding discourse of Symphonic style, or to a personal model of the musical reflection of society, not to a shared fund of social affiliations.

Graham Phipps, alternatively, relates structural observations and Wagnerian quotations in the 1st movement of the 7th Symphony to a harmonic reading based on the principles of Bruckner's teacher, Simon Sechter. The study does not engage with Bruckner's own harmonic annotations, but supplies a novel fundamental bass analysis encompassing chromatic elements of the harmonic vocabulary. Phipps' application of contrapuntal categories to the 2nd group is apposite ; his discovery of a conflict of thematic and tonal recapitulatory function is more tenuous. There are scant grounds for defining the partial statement of the 1st theme in C minor, from bar 249, as a thematic reprise. Only the 1st 5 bars of the theme are present, after which sequential repetition of its 4th and 5th bars prevails. This is definitively a developmental variant ; the decisive articulation of thematic return is reserved for the tonal reprise at bar 281.

Some of the Wagnerian references Phipps discovers are also contentious. He only unearths the allusion to the « Reuemotiv » from « Tannhäuser » in bars 59-60 of the movement by ignoring the final pitch of the 4 note group C-sharp / B-sharp / B / B-sharp in which it is embedded. In its complete form, this motif more closely resembles the opening theme of Bruckner's own 2nd Symphony. At the same time, possibly the most overt Wagnerian quotation in the movement is neglected. The 2nd violin part, in bars 13-18 of the 1st theme, comprises a rising sequence plainly built from repetitions of the « Liebestod » motif from « Tristan » . The quotation is duly reproduced as an internal voice in the consequent repetition of this material, in bars 35-38.

The historical context in Korstvedt's case is the late- 19th Century problem of applying Wagnerian harmonic means within the closed forms of the Symphony. According to Korstvedt, Bruckner's solution in the 1st movement of the 6th is to collapse the large-scale dissonance essential to the Sonata principle into the 1st theme, with the result that it expresses a « dissonant tonal complex » that is « incrementally resolved » as the movement progresses, rather than a single prolonged key (page 188) . Jackson, in turn, focuses on the anticipation of tonic return in the development of the Adagio, and relates this to similar procedures in works by Johannes Brahms and Antonín Dvořák, concluding that it is clear that this technique was « in the air, in Vienna and Prague, at the time » (page 225) .

The notion of the dissonant complex is absolutely central to Bruckner's mature style. The introduction of chromatic elements into the 1st theme of the 1st movement that, subsequently, conditions tonal strategy is, by no means, limited to the 6th Symphony ; it can also be found in the 4th, 5th, 7th, 8th, and 9th. (14) Korstvedt, thus, engages with a crucial analytical issue here, which awaits the attention of a more extended study. This practice also complicates the

reading of the Adagio proposed by Jackson. The 1st theme does not express an unambiguous F major tonic, as is supposed in Jackson's middle-ground graph (page 224) ; rather, F is sufficiently heavily inflected with elements of B-flat minor for its initial tonic status to be obscured. This ambiguity persists until the Coda, where the invasive chromatic features are expunged in precisely the way Korstvedt observes in the 1st movement. Even more problematic is Jackson's analysis of the harmony, at bar 77, as an anticipatory tonic. F is definitively treated as V of B-flat, at this point, a quality secured by the presence of E-flat ; as a 7th, in the oboes and violas. If the 1st subject is understood as expressing a dissonant complex conflating F and B-flat minor, then the reading of bar 77, as an anticipation of the recapitulation of the 1st theme, can to an extent be salvaged. Otherwise, notwithstanding the validity of the other analyses presented, the Adagio does not exhibit an anticipatory tonal reprise as Jackson contends.

The essays on biography and reception history deploy a productive diversity of approaches ; and here, again, the merging of disciplines becomes a significant concern. Floros and Howie, in particular, apply divergent methods. Howie's essay is markedly positivistic, supplying the details of Bruckner's concert tours, in France and London, without extended comment or analysis. Floros, in contrast, offers a polemic against trends in psycho-biography, directing his attention specifically at Erwin Ringel, who detected in Bruckner a deep-seated neurosis combining personal insecurity with marked dysfunction in his relationships with others. (15) Floros accuses Ringel of failing to gather sufficient biographical evidence, and with some justification ; the considerable body of material testifying to Bruckner's strength of conviction and self-confidence problematizes Ringel's view. The composer's peculiarities are to be regarded as social, not mental : they are products of his Upper-Austrian background, not of mental illness. Ultimately, Floros links psycho-biography and hermeneutics ; Bruckner becomes a « subjective composer » whose music reflects G  the's conception of art works as « fragments of a large confession » (page 296) .

Floros' biographical readings of the Symphonies, which are enabled by Bruckner's own extra-musical interpretations, confront the convergence of biography and analysis directly, and with difficult consequences. The surviving programmes, which mostly concern the 4th and 8th Symphonies, interpret isolated moments in the structure ; as such, they strongly resemble Carolyn Abbate's notion of the « narrative moment » in Opera. (16) Expanding these moments into a general psycho-biographical narrative courts a type of analytical synecdoche : it construes the whole, in terms of meanings, accruing to isolated parts. Moreover, while it is clear that Ringel did not fully account for the available evidence, this insufficiency does not negate the possibility that Bruckner may have endured a mental disorder of some kind. His nervous breakdown of 1867 and the residual symptoms of numeromania and other compulsive behaviours still demand explanation. Like Phillips' essay, Palmer's elucidation of Wittgenstein's scattered remarks about Bruckner also stands apart from the essays surrounding it which, for the most part, concern figures who were variously linked to Right-wing political tendencies in Viennese and, later, German society. The essays by Harrant and Leibnitz are complementary, presenting different facets of the efforts of the « Akademische Wagner-Verein » to promote Bruckner's music during his lifetime. In Harrant's estimation, its activities, especially the private renditions of the Symphonies, in piano arrangements, both assisted the composer's aural perception of his work and raised his profile in Vienna. The obverse of this, as Leibnitz makes clear, was an attendant nationalism which, at best, populated the Symphonies with Wagnerian constructions of Teutonic identity, at worst hijacked them in the name of an ideology prescient of National-Socialism. By considering the careers of Siegmund von Hausegger and Richard Wetz, Br  stle and Levi effectively move into the next phase of this history. Hausegger's work as a conductor became entwined with Nazism's appropriation of Bruckner

as a political symbol ; Wetz's view of Bruckner's style as a corrective to the perceived shallowness of Weimar modernism became institutionalized in the 3rd « Reich » .

Crucially, Leibnitz and Brüstle furnish a response to the claim, advanced by Gilliam and Korstvedt, that Germanic scholarship has generally not addressed the ideological implications of pre-War reception. (17) Leibnitz also confronts, perhaps, the most pressing inter-disciplinary question of the volume : to what extent were political appropriations a response to inherent properties of the music ? He offers a twofold solution : the music became prone to appropriation through its combination of Wagnerian traits and archaic devices. Thus, although « the elevation of Bruckner's Symphonies to a metaphysical phenomenon did not stem from the composer » , it nevertheless « relates to qualities immanent in his scores » (page 337) . There is, however, a problematic reversal in this reception history, which complicates Leibnitz's point. Bruckner's music was most widely perceived as reactionary in the aftermath of Viennese and Weimar modernism, and especially of free atonality and expressionism. But these radical developments also owe much to Bruckner, especially to his harmonic vocabulary. In effect, the modernism of the Symphonies was neutralized by Right-wing protagonists, in the years preceding the 2nd World War, via comparison with Bruckner's radical successors. Such appropriations did not, therefore, simply draw upon « qualities immanent in his scores » , but refracted them through the lens of reification, through which their modernity was reconstructed as tradition.

Notwithstanding some questionable structural decisions, and an array of typographical errors that is too extensive to ignore, (18) Howie's biography is in many respects a considerable achievement. It is the 1st study of this size and ambition to appear in English. He has marshalled an impressive arsenal of primary and secondary sources as its basis, including not only Bruckner's letters and the 1st hand accounts of a wide range of contemporaries but also the correspondence of many of the composer's supporters and detractors, among them Franz and Josef Schalk, Gustav Mahler, Hermann Levi, Felix Weingartner, Arthur Nikisch, and Siegfried Ochs. At least as significant is Howie's contribution to our understanding of the early reception of the Symphonies and mature sacred works. The performance history of the music, both inside and outside Austria, is traced in some detail, and the critical responses are documented extensively and dispassionately. Although much of this material has appeared piecemeal in German-language publications, the collation of this quantity of sources, in the same place and in translation, represents a significant step forward and provides a vital resource for subsequent research.

Moreover, Howie's documentary approach does much to circumnavigate the « special interests » noted by Hawkshaw and Jackson. His technique of allowing the primary materials to speak for themselves contrasts sharply with the polemical defensiveness of the standard Göllerich - Auer biography, or with the relentless revisionism of Manfred Wagner's more recent monograph. (19) For different reasons, this characteristic also renders the book distinct from many older English-language biographies, which frequently responded apologetically to the hostility towards Bruckner manifest in Britain and America. (20) The recent atmosphere of public and scholarly acceptance relieves this burden of justification, and Howie can proceed without defending himself against the accusation that the effort expended is disproportionate to the composer's significance. The picture of Bruckner that emerges is refreshingly distant from the dated stereotype of the hapless yokel, whose only defences against the intellectual establishment in Vienna were his rigid Catholicism and the fanatical support of a Wagnerian lunatic fringe. On the contrary, Howie's account bolsters Manfred Wagner's assertion that Bruckner was a highly-pragmatic and ambitious man. Bruckner's letters reveal an

unrelenting desire to better his social and financial position, together with an urgent conviction that his artistic talents deserved recognition beyond current circumstances. The interpretative neutrality of Howie's method is, in many respects, also its principal shortcoming. Frequently, important issues of psychology or cultural politics are either broached without extended critical consideration, or else ignored altogether. The following passage, dealing with Bruckner's apparent interest in corpses and the paraphernalia of death, is a case in point :

« Bruckner did not have necrophiliac tendencies and, so, it was not so much a morbid interest in the dead Wagner as a genuine affection for his memory which led him to make an annual pilgrimage to his grave when he visited Bayreuth, every summer. The same is true of his high-regard for Beethoven and Schubert. The remains of both these composers were exhumed in 1888 and moved to specially prepared graves in the "Zentralfriedhof". Bruckner was present, on both occasions, and took a particularly keen interest in the removal of Beethoven's body from the Währinger cemetery. » (page 567)

Howie makes no comment on this matter beyond the above remarks ; yet, it surely deserves further analysis. We can quite easily invite discussion of its psychological motivations without courting salacious accusations of sexual perversion. Although the anecdotal reportage of such issues has, in the past, often swamped the factual narrative of the composer's life, the questions they pose are unlikely to evaporate as a result of omission. (21)

More general problems surrounding Bruckner's sexuality also demand closer scrutiny. Howie documents many of the composer's failed proposals of marriage, but does not investigate their probable psychological causes or consequences. It seems unlikely that Bruckner ever consolidated, much less consummated, any kind of relationship, an inhibition often attributed to his strong Catholic faith. Occasionally, the resulting tensions provoked strikingly frank admissions :

« At this point, I should mention a peculiar experience during our time, in Berlin. I had to help Bruckner pack so that we could get to the station on time. Amongst his effects was a huge pair of swimming trunks. In answer to my enquiring glance, he explained : " You see, I suffer from wet dreams, and I put these on at night so that no-one will find anything on the bed-linen. " - And this was a man of 67 ! » (22)

The question of whether the root of this matter was Bruckner's adherence to Catholic doctrine, or whether this served as a foil for other problems (Oberleithner suggests an unresolved tension between libido and the discipline of composition) , (23) is worth addressing not only because it illuminates the composer's creative psychology but, also, because it accesses broad sociological questions of the effects of religious and secular influences on the late- 19th Century European psyche and its sexual mores. Howie is similarly brief, on the question of Bruckner's alleged compulsive behaviours, particularly his recurrent numeromania. Consideration of this problem is restricted to the 2 periods in Bruckner's life when it seemed especially severe : his nervous breakdown of 1867 and the aftermath of Levi's rejection of the 1st version of the 8th Symphony, in 1887. In both instances, Howie explains the counting manias as by-products of excessive work. But, « pace » Floros, it is entirely possible that Bruckner suffered from a general neurosis, which simply became more pronounced, at times, of emotional stress or overwork. More specifically, much of the evidence seems consistent with a species of obsessive-compulsive disorder. This label reflects a division into 2 distinct classes of symptoms, both of which Bruckner appeared to exhibit : obsessions are « persistent ideas, thoughts

or impulses that are experienced, at least initially, as intrusive and senseless » ; compulsions are « repetitive, purposeful and intentional behaviors that are performed in response to an obsession, according to certain rules, or in a stereotyped fashion » . (24) The counting or classifying of objects constitutes a common compulsive response to obsessional thoughts. The attempt to impose numerical order on the world is a form of mental ritual, designed, as Sigmund Freud explained it, as a « parrying action » that deflects or controls deeper anxieties. (25) Numerous secondary sources, and a number of Bruckner's letters, testify to compulsive behaviours. (26) Karl Waldeck's account of the composer's mental state, in 1867, which Howie cites (pages 118-119) , is especially revealing :

« Bruckner suffered a great deal from mental disturbances, depressions, fixations, etc. For instance, during a walk, he would stand next to a tree, in order to count its leaves. On one occasion, he came into my house without knocking at the door or introducing himself, sat down at the piano, and played for a while. When I asked him what he was playing, he said « the “ Kyrie ” of my new (F minor) Mass » . Most people were amused by his behaviour, but I took the unfortunate man under my wing and provided him with as much company as I could. When I wished to leave him, late at night, he begged me to stay with him because, left on his own, he would be troubled by his fixations. » (27)

Waldeck's reminiscence is significant because it not only describes the compulsion or parrying action, which is the counting mania, but also bears witness to the presence of underlying obsessions. The fixations that Bruckner's plea for company sought to ward-off constitute the unspecified obsessions, while his counting of leaves represents the compulsive response.

Obsessive-compulsive disorder has been understood as arising from an anxiety of control : obsessions are products of the subject's inability to deal with his or her essential impotence, in the face of the external world. Compulsions are, therefore, acts of compensation, which allay the fear of impotence through an excessive regulation of the immediate environment. (28) This definition allows other aspects of Bruckner's personality to be brought into the diagnosis. Difficulties in consolidating sexual relationships, the strict observation and recording of religious rituals, and a preoccupation with the relics and circumstances of death could all be understood as falling within its spectrum, since they all variously invoke issues of control. (29) Relationships inevitably compromise the extent of the subject's command over his or her circumstances ; (30) the recording of prayers and the attempt to hoard corporeal relics both regulate a fear of death or the uncertainty of transcendental knowledge. (31) It is even possible that the evidence of ambition, pragmatism, discipline, and self-assurance that has been marshalled to defend Bruckner against the traditional claims of vacillation and insecurity can be understood in these terms. For example, all these features fall within the 7 behavioural categories through which Graham Reed defines the compulsive personality. Doubt, indecision, and scrupulosity occupy the 1st category ; thoroughness, concentration, and precision occupy the 2nd ; aspiration, conscientiousness, perfectionism, and persistence occupy the 3rd. (32)

The slight attention Howie pays to the politics of the music's early reception is no less troubling : the considerable space dedicated to the critical antagonisms between Brahmsian and Wagnerian factions urges an investigation of cultural politics that never materializes. The sole reference to the connections between the Schalk brothers, August Göllerich, and the Right-wing movements deploying in Vienna comes in a footnote to an account of the 1891

celebration, organized by the « Akademischer Gesangverein » , of Bruckner's receipt of an honorary doctorate. Howie notes that :

« Göllerich was not asked to give a speech, no doubt because of his strong nationalistic and anti-Semitic views and his tendency to make controversial statements. » (page 634)

As Margaret Notley has shown, Göllerich's speech, which was subsequently published, mobilized a post-Wagnerian rhetoric that made plain his links with Georg Schönerer's Right-wing Pan-German movement. (33) And this is, by no means, an isolated example. Josef Stolzing's review, in the « Ostdeutsche Rundschau » , of a performance of the 3rd Symphony, on 21 December 1890, offers perhaps the most blatant exposition of a political orientation that was endemic to elements of Viennese Wagnerism :

« The great German Master is naive and kind as a man ; his innermost being is so little founded on the influence of Jewish elements, that he even associates with Jews in a friendly manner. Also, he has no “ Judentum in der Musik ”, no “ Modern ”, no “ Erkenne dich Selbst ” on his conscience. Anton Bruckner has been feuded-over from the moment when he dedicated his 3rd Symphony to the Master Richard Wagner. And woe to those Austrians who proclaim themselves as full-blooded Wagnerians, as Wolzogen so admirably names them ! » (34)

It is not difficult to perceive the continuity between Stolzing's remarks and the political rhetoric surrounding the appropriations of Bruckner and his music in Nazi Germany.

All of this indicates a clear conclusion : Bruckner's life is not primarily interesting because of its literal narrative, which, when placed beside, for example, the convolutions of Wagner's biography, seems distinctly monochrome. Rather, it is his complex psychological profile, the cultural politics that surrounded his career, and the resulting question of how these factors conditioned the compositional process, that most obviously lay claim to our attention. In one respect, Howie's perspective renders these matters acutely visible. The absence of extended value judgement, and the extensive collation of letters and reviews, purges Bruckner's image of its anecdotal baggage, and exposes a psychological and political substrate. But this, in turn, pleads for a more objective re-engagement with psychology and politics. An extended study in English, that responds to this challenge, remains to be written.

Both « Perspectives on Anton Bruckner » and « Anton Bruckner : A Documentary Biography » , at once, advance Bruckner scholarship considerably and perpetuate problems that remain intractable. On the one hand, they share a specificity of approach, which is productive inasmuch as it subjects issues to a detailed scrutiny that unseats « clichés » and received opinions. The analytical essays are especially valuable in this respect ; in no field of research has the neglect of Bruckner been more egregious than in analysis. On the other hand, there persist general critical problems that concern the interaction of fields of enquiry, not their specific composition. This raises urgent questions of how reception, biography, analysis, and philology affect one another, and of how our critical, analytical, and hermeneutic strategies should respond, which surface at key points but remain largely unexplored. The research collected here provides the materials with which to approach these matters, while leaving them substantially untouched.

Admission of Bruckner to a musicological canon is necessarily an act of institutionalization, and this is also, potentially, a double-edged sword. The neglect of Bruckner is undoubtedly one of the enduring embarrassments of post-War anglophone musicology. However, one partitions the matter, he remains one of the pre-eminent musical figures of his generation ; certainly, his importance as a Symphonist can scarcely be challenged, if only because he was the 1st composer of stature after Beethoven to make the Symphony his encompassing expressive vehicle. If a vital function of analytical, critical, and historical musicology is to provide a substantial account of the technical, cultural, and historical import of a composer's work, then we have, for the most part, failed utterly in Bruckner's case. Recent scholarship has done much to redress this neglect.

At the same time, institutionalization brings with it the danger of normalizing, or at least of diluting, the features that rendered the Symphonies distinctive in their historical circumstances, or which bestow analytical specificity. This is especially acute in the application of Schenkerian theory. Laufer's analysis does not simply unearth concealed relationships ; it subjects Bruckner to the hegemony of a theoretical model, which implicitly defines canonical status. His inability to uncover an « Ursatz » , however, implies that the music critically undermines this hegemony in its deep structure. And this sounds a general note of caution : it is to be hoped that the momentum of current research fosters a critical engagement with Bruckner's music in the widest possible sense, not its simple submission to a set of institutional norms.

Notes

(I) Crawford Howie. « Anton Bruckner : A Documentary Biography » , Volume I : « From Ansfelden to Vienna » ; Volume II : « Trial, Tribulation and Triumph in Vienna » , The Edwin Mellen Press, Lampeter, Lewiston, N.Y. (2002) ; ISBN 0-7734-7300-9 / -7302-5 .

This study provides a fuller account of Bruckner's early and middle-years than has hitherto been available, and supplements the more accessible information about his years in Vienna by drawing on a rich source of material in contemporary reviews of performances of his works, comparisons between him and Johannes Brahms, and the well-documented accounts of hostility between the « conservative » pro-Brahms faction (represented by Eduard Hanslick, Max Kalbeck and others) and the « progressive » pro-Wagner and pro-Bruckner faction (represented by the Schalk brothers, Ferdinand Löwe and Hugo Wolf) .

Reviews

« Howie bases his scrupulously detailed account of Bruckner's life and music on letters, documents, contemporary reviews, and other primary source. Howie cobbles an enormous amount of material into a flowing narrative, shedding light on the composer's complicated early life. He dispels many myths that have plagued Bruckner scholarship over the years, especially those created by Bruckner's disciples and early biographer. Provides particularly important insights into the composer's personality as articulated in letters to and from his many friends and acquaintances. Brings-out Bruckner's insecurity and loneliness through careful examination of letters and documents from the composer's closest confidants. The writing is excellent. This substantial piece of scholarship is a must for collection serving upper-division

undergraduates and above. » (CHOICE)

« A highly-readable account of Bruckner's life and times. His writing style is absolutely clear and lucid, and his command of the facts impressive. Without question, this book will be the most thorough and informative biography of the composer to appear in English to date. » (Timothy L. Jackson)

« A clear, factual and very well-researched biography of a major composer. Moreover, since Bruckner has not often been well-served by his biographers, this work will fill a real need. The many quotations from primary sources (both correspondence and reviews) are especially valuable. Not only are all well-chosen and also finely translated (no small trick !), but they make available in English an abundance of significant information that has previously been hard to locate. An important contribution to the field. » (Benjamin Marcus Korstvedt)

Crawford Howie's 2 volume Biography was 1st published in 2002. Since that time, a great deal of primary research material has come to light and the author wanted to incorporate that information into his biography. The version that will be posted at : <http://www.abruckner.com/articles/articlesEnglish/HowieBrucknerBio/> is a revised edition of that original publication. Chapters will be added as they are completed. (John F. Berky - abruckner.com)

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5) Bruckner in Vienna : The 2nd 10 Years (1878-1887)

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(2) « Bruckner Studies » , edited by Paul Hawkshaw and Timothy L. Jackson, Cambridge (1997) .

(3) « Perspectives on Anton Bruckner : An International Symposium » , « Chord and Discord » , Volume 3 (1998) ; pages 53-56.

(4) William Carragan, for example, has worked on the 1872 version of the 2nd Symphony ; John Alan Phillips, on the Finale of the 9th ; and Benjamin Marcus Korstvedt, on the 1889 score of the 4th. Compare this with Hans Ferdinand Redlich's bitter remarks from the preface to his 1967 edition of the F minor Mass :

« The editor of the present edition was denied access to the autograph and refused a microfilm of it by Leopold Nowak. That unco-operative attitude is inexcusable in the trustee of a State-controlled public library-institution whose very " raison d'être " must be to make the autographs of a great composer accessible to every serious scholar and student. » See : « Anton Bruckner : Mass in F minor » , edited by Hans Ferdinand Redlich, London (1967) ; page 40.

(5) See : e.g. , Benjamin Marcus Korstvedt. « " Return to the Pure Sources " : The Ideology and Text-Critical Legacy of the 1st Bruckner " Gesamtausgabe " » , in : « Bruckner Studies » , edited by Paul Hawkshaw and Timothy L. Jackson, Cambridge (1997) ; pages 91-109. And, Morten Solvik. « The International Bruckner Society and the N.S.D.A.P. : A Case Study of Robert Haas and the 1st Critical Edition » , « The Musical Quarterly » , No. 83 (1999) ; pages 362-382.

(6) See : e.g. , Mathias Hansen. « Die faschistische Bruckner-Rezeption und ihre Quellen » , « Beiträge zur Musikwissenschaft » , No. 28 (1986) ; pages 53-61. Bryan Gilliam. « The Annexation of Anton Bruckner : Nazi Revisionism and the Politics of Appropriation » , « The Musical Quarterly » , No. 78 (1994) ; pages 584-604. Benjamin Marcus Korstvedt. « Anton Bruckner in the 3rd " Reich " and After : An Essay on Ideology and Bruckner Reception » , « The Musical Quarterly » , No. 80 (1996) ; pages 132-166. Leon Botstein. « Music and Ideology : Thoughts on Bruckner » , *ibid.* ; pages 1-11. Stephen McClatchie. « Bruckner and the Bayreuthians » or, « Das Geheimnis der Form bei Anton Bruckner » , in : Paul Hawkshaw and Timothy L. Jackson (editors) . « Bruckner Studies » , pages 110-121. Christa Brüstle. « Anton Bruckner und die Nachwelt : zur Rezeptionsgeschichte des Komponisten in der ersten Hälfte des 20. Jahrhunderts » , Stuttgart (1998) .

(7) See : Timothy L. Jackson. « The Enharmonics of Faith : Enharmonic Symbolism in Bruckner's " Christus Factus est " » , « Bruckner-Jahrbuch (1987-1988) » , (1988) ; pages 7-20. Edward Laufer. « Some Aspects of Prolongational Procedure in the 9th Symphony » , in : Paul Hawkshaw and Timothy L. Jackson (editors) . « Bruckner Studies » , pages 209-255. Derrick Puffett. « Bruckner's Way : The Adagio of the 9th Symphony » , « Music Analysis » , No. 18 (1999) ; pages 5-99 - reprinted in : Kathryn Bailey-Puffett (editor) , « Derrick Puffett on Music » , Aldershot (2001) ; pages 687-789. Warren Darcy. « Bruckner's Sonata Deformations » , in : Paul Hawkshaw and Timothy L. Jackson (editors) . « Bruckner Studies » , pages 256-277. Joseph C. Kraus. « Phrase Rhythm in Bruckner's Early Orchestral Scherzi » , *ibid.* ; pages 278-297. Benjamin Marcus Korstvedt. « Bruckner : Symphony No. 8 » , Cambridge (2000) ; pages 27-53.

(8) « Perspectives on Anton Bruckner » , edited by Crawford Howie, Paul Hawkshaw, and Timothy L. Jackson, Ashgate,

Aldershot (2001) ; xxvii and 412 pages - ISBN : 0-7546-0110-2.

(9) This essay was first published as : « A Composer Learns his Craft : Bruckner's Lessons in Form and Orchestration (1861-1863) » , « The Musical Quarterly » , No. 82 (1998) ; pages 336-361.

(10) For important applications of defamation theory, see : James Hepokoski. « Sibelius : Symphony No. 5 » , Cambridge (1993) , and more recently : Warren Darcy. « Bruckner's Sonata Deformations » . Richter begins with a consideration of the properties of « (der) musikalische Gedanke » ; see : « Die Grundzüge der musikalischen Formen und ihre Analyse » , Leipzig (1852) ; pages 1-4. His definition of the period, moreover, strikingly anticipates that of Arnold Schoenberg : compare Richter, page 5, with Arnold Schoenberg. « Fundamentals of Musical Composition » , edited by Gerald Strang and Leonard Stein, London (1967) ; page 5.

(11) The matter of Bruckner's metrical annotations, see : Timothy L. Jackson. « Bruckner's Metrical Numbers » , « 19th Century Music » , No. 14 (1990) ; pages 101-131. Edward Murphy. « Bruckner's Use of Numbers to Indicate Phrase Lengths » , « Bruckner-Jahrbuch (1987-1988) » , (1988) ; pages 39-52. Leopold Nowak. « Anton Bruckner, Musik und Leben » , Linz (1973) ; page 127 - and id. « Studien zu den Formverhältnissen in der E-Moll Messe von Anton Bruckner » , in : « Bruckner-Studien. Festgabe der Österreichischen Akademie der Wissenschaften zum 150. Geburtstag von Anton Bruckner » , edited by Othmar Wessely, Vienna (1975) ; pages 249-270.

(12) Thomas Röder adds force to the revisionist perception of the first publications that emerged in the 1990's. See : Benjamin Marcus Korstvedt. « Return to the Pure Sources » , and Leon Botstein. « Music and Ideology » . Other scholars have responded cautiously to what John Alan Phillips has called « the Korstvedt / Botstein “ blitzkrieg ” » . See : Paul Hawkshaw. « The Bruckner Problem Revisited » , « 19th Century Music » , No. 21 (1997-1998) ; pages 96-107. And also : John A. Phillips. « Review of Korstvedt, Bruckner : Symphony No. 8 » , in : « Music & Letters » , No. 82 (2001) ; pages 323-328 - especially, page 325.

(13) Kraus' resuscitation of Kurth's ideas is timely. Although Kurth aroused considerable interest in the 1980's and 1990's, this has since waned, and the transatlantic reception of his work on Bruckner remains patchy. See : Ernst Kurth. « Bruckner » , 2 Volumes, Berlin (1925) - reprinted Hildesheim (1971), parts of which are translated in : Ernst Kurth. « Selected Writings » , edited by Lee Rothfarb, Cambridge (1991) ; pages 151-207. See, also : Stephen Parkany. « Kurth's Bruckner and the Adagio of the 7th Symphony » , « 19th Century Music » , No. 11 (1988) ; pages 262-281 - and more generally : Lee Rothfarb. « Ernst Kurth as Theorist and Analyst » , Philadelphia (1998) .

(14) Considerations of this matter have mainly focused on the 8th Symphony. See : e.g. , Paul Dawson-Bowling. « Thematic and Tonal Unity in Bruckner's 8th Symphony » , « Music Review » , No. 30 (1969) ; pages 225-236. William Benjamin. « Tonal Dualism in Bruckner's 8th Symphony » , in : William Kinderman and Harald Krebs (editors) . « The 2nd Practice of 19th Century Tonality » , Lincoln, Nebraska (1996) ; pages 237-258 - and Julian Horton. « Towards a Theory of 19th Century Tonality » , Ph.D. dissertation, University of Cambridge, (1998) ; pages 128-270.

(15) See : Erwin Ringel. « Psychogramm für Anton Bruckner » , in : Franz Grasberger (editor) . « Bruckner Symphonien

Linz (1977) » , Linz (1978) ; pages 19-27.

(16) See : Carolyn Abbate. « *Unsung Voices* » , Princeton (1991) ; pages 3-29 - especially, pages 28-29.

(17) See : Bryan Gilliam. « *The Annexation of Anton Bruckner* » , and Benjamin Marcus Korstvedt. « *Anton Bruckner in the 3rd “ Reich ” and After* » . Gilliam’s views have been vigorously contested by Manfred Wagner. See : « *A Response to Bryan Gilliam Regarding Bruckner and National-Socialism* » , « *The Musical Quarterly* » , No. 80 (1996) ; pages 118-131.

(18) The most serious structural issue is the near verbatim repetition of pages 171-173 on pages 229-231. There are numerous inconsistencies of spacing and omissions or repetitions of words and, at least, one paragraph break in the middle of a sentence. Sometimes, the errors endanger the sense of the text : e.g. , « *There were also 2 another performances of the 3rd Symphony during this period.* » (page 621) .

(19) August Göllerich and Max Auer. « *Anton Bruckner : Ein Lebens- und Schaffensbild* » , Regensburg (1922-1937) and Manfred Wagner. « *Bruckner : Ein Monographie* » , Mainz (1983) .

(20) Typically, this line of thought has emphasized Bruckner’s mental and cultural detachment from his Viennese milieu, in particular, and the Austro-German mainstream, in general, ascribing to the composer a static, mystical, and profoundly anti-modern mentality that sets his music aside from the post-Beethovenian tradition. See : e.g. , Geoffrey Sharp. « *Anton Bruckner : Simpleton or Mystic ?* » , « *Music Review* » , No. 3 (1942) ; pages 46-54. Robert Simpson. « *The Essence of Bruckner* » , London (1967) ; reprinted (1992) . Or, Deryck Cooke’s claim that Bruckner’s « *stance is not Romantic, but Medieval : indeed, the mentality of the Austrian Catholic peasantry, which Bruckner to a very large extent retained, was essentially a survival from the Middle-Ages* » , in : id. et al. « *The New Grove Late-Romantic Masters : Bruckner, Brahms, Dvořák, Wolf* » , London (1985) , page 50.

(21) Other commentators have paid similarly slight attention to this matter. See : e.g. , The brief, dismissive remarks in : Elisabeth Maier. « *A Hidden Personality : Access to an “ Inner Biography ” of Anton Bruckner* » , in : Paul Hawkshaw and Timothy L. Jackson (editors) . « *Bruckner Studies* » ; pages 32-53 - especially page 51.

(22) Max von Oberleithner. « *Meine Erinnerungen an Anton Bruckner* » , Regensburg (1933) ; pages 65, translated in : Stephen Johnson. « *Bruckner Remembered* » , London (1998) ; page 67.

(23) « *While he was in Linz, the conflict between powerful masculine urges and imposed restraints brought about a mental crisis, manifest in overwork and hyper-nervousness, so that, in 1867, he had to go to Bad Kreuzen for the cold-water cure* » . See : Stephen Johnson. « *Bruckner Remembered* » ; page 65.

(24) See : « *American Psychiatric Association Diagnostic and Statistical Manual of Mental Disorders* » , Washington, DC (1987) ; page 245. For a more extended consideration of the relationship between theories of obsessive-compulsive behaviour and Bruckner’s personality. See : Julian Horton. « *Bruckner’s Symphonies : Analysis, Reception and Cultural*

Politics » , Cambridge, (forthcoming) Chapter 7. Although the diagnostic vocabulary of this disorder has been deployed in the assessment of Bruckner's character, see : e.g. , Hans Ferdinand Redlich's remarks, in : « Bruckner and Mahler » , London (1963) ; pages 26-32. Scant effort has yet been made to ground his behaviour in psychoanalytic models.

(25) Sigmund Freud. « A Case of Obsessive-compulsive Neurosis (The “ Ratman”) » , in : « The Wolfman and Other Cases » , translated by Louise Adey Huish, London (2002) ; pages 125-202.

(26) See : e.g. , The letter dated :Vienna, 12 August 1889, which famously asks August Göllerich to classify features of a church and municipal buildings in Bayreuth, in : « Anton Bruckner. Gesammelte Briefe » , « Neue Folge » , edited by Max Auer, Regensburg (1924) ; page 225, translated in : Hans Ferdinand Redlich. « Bruckner and Mahler » ; page 31. Crawford Howie (pages 580-581) , also alludes to the letter, and to Hans Ferdinand Redlich's relating of it to numeromania. The original is lost. Oberleithner describes similar counting and classifying behaviours in : « Meine Erinnerungen an Anton Bruckner » , pages 55-66.

(27) Originally related, in : Franz Gräßlinger. « Anton Bruckner : Bausteine zu seiner Lebensgeschichte » , Munich (1911) ; pages 115-116.

(28) Obsessive-compulsive disorder has been defined in this way, in : Leon Salzman. « The Obsessive Personality » , New York (1968) . For Sigmund Freud, by contrast, obsessions comprised symbolic representations of repressed adverse responses to childhood sexual experiences : they were « reproaches that have been repressed but now return transformed, always related to a sexual act from childhood that brought pleasure when carried-out » . See : « A Case of Obsessive-compulsive Neurosis (The “ Ratman ”) » ; page 179.

(29) For a consideration of Bruckner's prayer records, see : Elisabeth Maier. « A Hidden Personality » .

(30) On the issue of relationships and the obsessive personality, see : Leon Salzman. « The Obsessive Personality » ; pages 61-85. Salzman's remarks on marriage bear extended quotation : « The marriage commitment is particularly difficult for the obsessional because it involves inter-personal issues, as well as legal sanction. Since, it is possible to achieve some degree of control over things, through intelligence or know-how, the obsessional can manage some power in his dealings with objects or ideas. Emotions and feelings enter into the relationships with one's fellow-man (sic) and these are much harder to control - so that the degree of control over inter-personal relationships is always far less than is possible in non-personal relationships. The commitments are always partial, contingent and, if possible, have an escape route » . Ibid. ; page 72. Bruckner's love life exhibited just such a contingency. His superficial zeal to acquire a wife masked a tendency to « fall for the unattainable » , as Stephen Johnson has put it, which ensured a lack of commitment. See : Johnson. « Bruckner Remembered » , page xiv.

(31) Graham Reed's remarks on the relationship between obsessive-compulsive disorder and religiosity are instructive : « Until relatively recent times, the content of (the obsessive-compulsive's) scrupulosity was commonly of a religious nature. The patients of both, Janet and Freud, were very often concerned with whether their moral views and behaviour were strictly in accord with their religious dogmas. See : Obsessional Experience and Compulsive Behaviour,

Toronto and Orlando (1985) ; page 55.

(32) See : *ibid.* ; pages 114-116.

(33) See : Margaret Notley. « Bruckner and Viennese Wagnerism » , in : Paul Hawkshaw and Timothy L. Jackson (editors) . « Bruckner Studies » ; pages 54-71 - especially, pages 67-68. Contemporary documentary evidence is also collected, in : Manfred Wagner. « Bruckner in Wien » , in : Franz Grasberger (editor) . « Anton Bruckner in Wien : Eine kritische Studie zu seiner Persönlichkeit » , Graz (1980) ; pages 9-74.

(34) « Der große deutsche Meister ist als Mensch naiv und liebenswürdig, sein innerstes Wesen wird so wenig von dem Einflusse jüdischer Elemente berührt, daß er sogar mit Juden in freundschaftlicher Weise verkehrt. Auch hat er kein “ Judentum in der Musik ”, kein “ Modern ”, kein “ Erkenne dich Selbst ” auf dem Gewissen ! - Anton Bruckner wurde von dem Zeitpunkt an so befehdet, als er seine vierte Symphonie dem Meister Richard Wagner widmete. Und wehe denen in der Ostmark, die sich als Vollblut-Wagnerianer, wie Wolzogen so trefflich dieselben nennt, bekennen ! » . Quoted, in : Manfred Wagner. « Bruckner in Wien » ; page 65.

Defining the « Problem » : the Development of Post-War Attitudes toward Bruckner Versions

Article published by Benjamin Marcus Korstvedt (Professor of Music at Clark University) in : « Journal of Musicological Research » , No. 32 (2013) .

Abstract

Concern with the « Bruckner Problem » was one of the most important elements in the scholarly and popular reception of Bruckner's Symphonies, in the 2nd half of the 20th Century. The conventional position was to accept only the « original versions » as published by modern editors, while dismissing the versions published during the composer's lifetime as corrupt. This article outlines the pivotal but largely overlooked process by which this view of the Bruckner versions, which was forged by German speaking scholars in the 1930's, came to be embraced and cultivated by English speaking scholars and critics in post-War era.

Textual matters play an extraordinarily large role in the performance, study, and appreciation of the Symphonies of Anton Bruckner. As is well-known, Bruckner revised most of his Symphonies, sometimes more than once. Some of these versions were published during his lifetime ; some were published shortly after his death in different editions ; and numerous others were published by modern scholars and editors. Moreover, the authenticity, priority, and authorship of several of these versions remain unclear. The confusion surrounding these matters is commonly known in the English speaking world as the « Bruckner Problem » . During the 2nd half of the 20th Century, an overarching approach to resolving this problem became entrenched. Its basic tenet is that the best, most authentic versions of the Symphonies are the « original versions » or, in some cases, what have been called the « 1st definitive versions » .

Defining the « Problem »

These versions are, as a rule, preserved in the collection of manuscripts that Bruckner left to the Imperial Court Library in Vienna at his death. He made this bequest, it is often believed although without clear evidence, in anticipation of « later times » in which these versions could finally come into their own. The versions published during the composer's lifetime are, in contrast, seen as provisional editions prepared by Bruckner's « well meaning » but misguided friends and students that may have been tentatively accepted by Bruckner, but merely provisionally, not as ultimately authentic texts. According to this way of thinking, it was not until the 1930's that Bruckner scholars, most famously Robert Haas, deduced the truth of the matter and began to publish editions based on Bruckner's original versions in the Bruckner Collected Works edition. And, still following this line, these new editions have rightly driven the « corrupt » versions into well-deserved oblivion. (1)

(1) The most influential formulation of this view is presented in Deryck Cooke, « The Bruckner Problem Simplified », « Musical Times » 110 (1969) : 20-22, 142-144, 362-365, 479-482, and 828. Dermot Gault has recently written about it quite rightly as « The Old Bruckner Orthodoxy » ; see his « The New Bruckner: Compositional Development and Dynamics of Revision » (Ashgate, 2010) , pages 240-245.

This way of constructing and solving the « Bruckner Problem », which readers will recognize from its wide dissemination as standard dogma over the last several decades, was established as accepted wisdom among English speaking Brucknerians in the 1960's. Nevertheless, it involves some tricky negotiation of historical facts, particularly since many of the ostensibly spurious versions were performed and published in Vienna with Bruckner's full awareness. These performances and publications occasioned no clear objection from him ; to the contrary, he tended to receive them with indications of satisfaction. The evident contradictions that emerge here are often answered by appealing to a set of debatable ideas involving Bruckner's rather compulsive need to revise his works, his naiveté in practical matters, his unusual susceptibility to making compromises and accepting revisions suggested by others, and in some instances his victimization by clandestine editorial interference.

Scholarly understanding (in contrast to popular reception) of the textual problems involved in Bruckner editions has increasingly moved beyond these positions. A renewed wave of scholarly study of the textual sources of Bruckner's music, to say nothing of the influence of new theoretical approaches to textual criticism, significantly refined and deepened understanding of these matters over the last 2 decades. (2)

(2) For an overview of this new understanding, see : Benjamin Marcus Korstvedt, « Bruckner Editions : The Revolution Reconsidered » in The Cambridge Companion to Bruckner, edited by John Williamson (Cambridge University Press, 2004) , pages 121-137.

In light of this new research, a more nuanced view has emerged. (3)

(3) The literature is quite extensive. The most important includes Christa Brüstle, « Bruckner und die Nachwelt. Zur Rezeptionsgeschichte des Komponisten in der ersten Hälfte des 20. Jahrhunderts » (Stuttgart, 1998) ; Dermot Gault, « The New Bruckner » ; Benjamin Marcus Korstvedt, « The 1st Printed Edition of Anton Bruckner's 4th Symphony :

Collaboration and Authenticity » , 19th-Century Music No. 20 (1996) , pages 3-26 Thomas Roeder, « Neues zur Fassungsfrage bei Anton Bruckner » in Neues Musikwissenschaftliches Jahrbuch 8 (1999) , pages 115-135 and « Master and Disciple United : the Finale of Bruckner's 3rd Symphony » in « Perspectives on Anton Bruckner » , edited by Crawford Howie, Paul Hawkshaw und Timothy L. Jackson (Aldershot, 2001) , pages 93-113. A somewhat more resistant stance, along with some cautions about certain versions published in the mid- 1890's, is offered by Paul Hawkshaw in « The Bruckner Problem Revisited » , 19th Century Music No. 21 (1997) , pages 96-107. An extensive attempt to defend Robert Haas's methods and conclusions was presented by Wolfgang Doebbel, who warned that recent approaches may be in danger of committing a serious error in reviving versions that were properly dismissed as corrupt by Haas, in « Bruckners Symphonien in Bearbeitungen : Die Konzepte der Bruckner-Schüler und ihre Rezeption bis zu Robert Haas » (Tutzing, 2001) . Also, see Brüstle's comments on Doebbel's position in « Verbotene Klangbilder des 19. Jahrhunderts : Beispiel Anton Bruckner » in Klanganthropologie : Performativität - Imagination - Narration, edited by Holger Schulze and Christoph Wulf (Berlin, 2007) , pages 56-66, especially pages 59-60.

The editorial and musical complexities have, if anything, increased as scholars surveyed have the full scope of the matter ; in the process, the categorical conclusions of previous generations have gradually lost their authority. In particular, the claims once commonly made about the inauthenticity of the revised versions published in the 1880's and 1890's have been shown to be far too sweeping and based upon incomplete knowledge of the extant sources and outmoded notions of textual authenticity.

Although the currency of older, conventional views is waning among scholars, interest in the « Bruckner Problem » persists about Bruckner among enthusiasts, as well as many critics and performers. This interest is expressed not simply in the perennial fascination with Bruckner versions, but also in an overweening concern with the authenticity of various versions and editions, often in ways that treat authenticity essentially as a « hard to define » , yet palpable spiritual condition rather than as a matter of fact. It also inclines people to regard questions about Bruckner versions as ethical matters that ultimately come down to the preservation, or even the defense, of Bruckner's true artistic will. As a result, many English speaking Bruckner lovers fasten on to questions about versions of the Symphonies, even when the actual musical differences involved are quite insignificant (and, in some cases, even apparently unheard) . The often moralistic and combative tone, aggressively claiming the high-ground of authenticity and denouncing those believed to have violated Bruckner's intentions, is part of this legacy as well.

The intention of this article is not to explore directly the intricacies of the textual and editorial issues raised by the sources of Bruckner's works, rather it sets out to examine how, where, and by whom the long prevailing English view of the « Bruckner Problem » was constructed and to consider what its genealogy may say about its nature and its validity. My hope is that by clarifying the roundabout route by which it gained popular authority may loosen the grip the « Bruckner Problem » maintains on the interested musical public.

Before the « Problem » Existed

Before the 1930's, the different versions of Bruckner's Symphonies were hardly at issue ; the versions that were published during Bruckner's lifetime (or in the cases of the 6th and 9th Symphonies, a few years after his death) were

in general use and were not regarded as unduly problematic. (4)

(4) On the initial concerns about Bruckner editions, see : Korstvedt. « Bruckner Editions : The Revolution Reconsidered » , pages 124-126.

Nevertheless, a radically new understanding of Bruckner versions took shape with remarkable suddenness as part of the revolution in Bruckner studies in Germany in the 1930's. This development was spearheaded by Robert Haas, who directed the 1st Edition of Bruckner's collected works from 1932 to 1945. Emphasizing Bruckner's supposed victimization by manipulative editors, Haas presented his edition as the reclaiming of Bruckner's pure original texts, purged of alien elements, in service of the « großdeutschen Idee » , a highly-loaded suggestion to make about an Austrian composer in the context of Nazi geopolitics in the year following the « Anschluß » . (5)

(5) In the preface to his 1939 edition of the 8th Symphony, Haas said that for him the significance of the Symphony lay in « the greater German idea as a historical, spiritual attitude » (der großdeutschen Idee als geschichtliche Geisteshaltung) , VIII, Symphonie C-Moll (Originalfassung) , Studienpartitur, Anton Bruckner Sämtliche Werke, edited by Robert Haas (Leipzig, 1939) .

The history, validity, and significance of this entire project, particularly to the extent that it was colored by the ideology of National-Socialism and enmeshed in the politics of the 3rd « Reich » , raises complex questions of its own that have been addressed by several scholars. (6)

(6) See, in particular : Brüstle, « Bruckner und die Nachwelt » , pages 123-236 ; Korstvedt, « Anton Bruckner in the 3rd “ Reich ” and After : an Essay on Ideology and Bruckner Reception » , « The Musical Quarterly » , No. 80 (1996) , pages 132-160 ; and Morten Solvik, « The International Bruckner Society and the NSDAP : A Case Study of Robert Haas and the Critical Edition » , « The Musical Quarterly » , No. 82 (1998) , pages 362-382.

Take purely on its text-critical merits, some of Haas's editorial work (notably his editions of previously unpublished early versions of the 1st, 4th, 5th and 6th Symphonies) stands-up to contemporary standards of rigor and objectivity, nevertheless, during the late- 1930's, his editing became more adventurous. At times, he combined music from incompatible sources, made speculative decisions about tempo markings, and, in 2 instances, recomposed brief passages. (7)

(7) For a discussion of Robert Haas's editorial interventions in his editions of the 2nd and 8th Symphonies, see : Dermot Gault, « The New Bruckner » , pages 218-228.

Other aspects of his project, especially his zeal to consign previous editions to oblivion, were shaped as much by reactionary ideology, politics and careerism as by scholarly justification.

The process by which the revolutionary view of the Bruckner versions forged by German speaking scholars working in the 3rd « Reich » came to be widely accepted and cultivated by English speaking scholars and critics in the post-War

era was less direct than might be expected. The obvious assumption is that the zeal for authenticity as well as the tone of aggrievement and the polarizing rhetoric that tends to colour English language discussions of the topic even today were adopted more or less directly from Haas's work and from the Bruckner-Streit in the 1930's, when the terms of debate and the rhetoric grew very combative indeed. Yet, a close study of the construction of the « Bruckner Problem » in the English speaking world in the mid- 20h Century shows that Anglo-American awareness and acceptance of the new German interpretation of Bruckner's texts followed no straight line of transmission. So, while it is true that the work of Haas and his supporters sowed the seeds of the « Bruckner Problem » , its influence on English speaking Brucknerians was neither simple nor immediate. (8)

(8) Chord and Discord, the journal of the Bruckner Society of America founded in 1931, did not devote significant attention to questions about different versions until the late- 1940's and 1950's and, then, primarily through reprints of British articles.

In fact, it encountered resistance even into the 1950's. What we now see as the conventional view emerged relatively slowly and only became fully established in the 1960's.

Serious interest, let alone enthusiasm, about Bruckner developed hesitantly in the both the United States and Great Britain. For at least a generation after his death (well before the « Bruckner Problem » began to emerge, Bruckner was regarded in these countries as an imperfect composer of parochial interest. (9)

(9) See : Julian Horton's concise but telling synopsis of English opinion on Bruckner in « Bruckner's Symphonies : Analysis, Reception and Cultural Politics » (Cambridge, 2004) , pages 4-7.

H. C. Colles's dismissive treatment of Bruckner in The Oxford History of Music was remembered by more than a generation of English Brucknerians. (10)

(10) H.C. Colles, « The Symphony in Vienna » in The Oxford History of Music, Volume 7, Symphony and Dramatic Music, 1850-1900 (London, 1934) , pages 164-213, especially pages 170-78.

Colles found Bruckner to be a naïve musician, a « simple soul » , skilled in « subtle effects of harmony heightened by the instrumental colours » in which they are clothed, but unable to create the sort of organic structure that Colles felt was essential to the Symphony. In offering this opinion, Colles was undoubtedly drawing upon established Continental prejudices, as is in his positioning of Bruckner as Brahms's direct inferior as a Symphonist. The prevalence of dismissive, patronizing English attitudes toward Bruckner's music, epitomized by Colles, formed the backdrop against which pro-Bruckner criticism took shape in the post-War era, a factor that helps to explain the tone of advocacy so frequently adopted. (11)

(11) It is noteworthy that even in the 1960's Robert Simpson was willing to concede that although « on paper the 1st movement of the 7th looks like a clumsily formed sonata design with its tensions in the wrong places » , but nevertheless was at pains to rebut Colles's conclusion that this demonstrated Bruckner's ineptitude ; see : Simpson's

« Essence of Bruckner » (London, 1967) , page 142.

The 1st positively influential English commentator on Bruckner was Tovey. His essays on the 4th and 6th Symphonies in his *Essays in Musical Analysis* positioned themselves against the English tradition of resistance to Bruckner. (12)

(12) « Bruckner : Romantic Symphony in E Flat Major, No. 4 » and « Bruckner : Symphony in A Major, No. 6 » in *Essays in Musical Analysis, Volume 2 : Symphonies (II) , Variations and Orchestral Polyphony* (London, 1935) , pages 69-84.

Indeed, although Tovey admired Bruckner for his melody, drama, and counterpoint, he was troubled by his difficulty in commanding the sort of musical structure and motion Classically found in Symphonic sonata form. In a famous phrase, he admitted that Bruckner's « defects are obvious on first hearing » , but « no other defects will appear ; this art has no tricks » (page 72) . Tovey had little to say directly about the different versions of the Symphonies, but was not willing to adopt Robert Haas's position on Bruckner editions. In 1939, in a retrospective essay appended to the final volume of the essays, he wrote :

Today, the pious restoration of Bruckner's original form and scoring is acclaimed as the restoration of things that were beyond the spiritual grasp of the age. If these changes had been made after Bruckner's death or against his will, there would be a strong case for returning to his original versions ; but, apart from their intrinsic merits, they were all accepted and published by him as expressing his final intentions. And it is to these that piety is due. (13)

(13) « Retrospect and Corrigenda » , in *Essays in Musical Analysis, Volume 6 : Miscellaneous Notes, Glossary and Index* (London, 1939) , page 144.

As a native British admirer of Bruckner, Tovey was something of an exception during the era. Throughout the 1930's and 1940's most of the serious writing in English about Bruckner was produced by German and Austrian expatriates who had been driven from the Continent by Nazi racial policies. These observers could see all too vividly the political agenda and the scholarly fault lines of the Bruckner Bewegung, and it was in their writings that the editorial program being carried out by Robert Haas and other German speakers 1st came-up for discussion in English. One of the most characteristic of these books, entitled « Anton Bruckner : Rustic Genius » , was published in New York in 1942 by Werner Wolff (1883-1961) , the son of the great concert agents Hermann and Louise Wolff, who had been instrumental in the reorganization of the Berlin Philharmonic in the 1880's and whose concert agency was a leading force in Berlin until it was put out of business by the Nazis in 1933. (14)

(14) Werner Wolff, *Anton Bruckner : Rustic Genius* (New York, 1942) , especially Part 5 : *Manuscript and Revised Score*, a « Bruckner Problem » of a Recent Date, pages 261-270.

Werner Wolff was himself a conductor, opera director, and eventually a professor in Tennessee. (15)

(15) For Wolff's biography, see : the *Tennessee Encyclopedia of History and Culture*. In Berlin, he was a conductor of

considerable accomplishment and esteem. Between 1913 and 1921, he conducted 4 Bruckner Symphonies with the Berlin Philharmonic.

It is easy to dismiss this book, which opens with a notoriously clichéd description of the author's childhood impression of Bruckner's startlingly unsophisticated demeanor, yet, despite its occasional banality, the book contains quite a bit that is of historical interest. In a closing chapter entitled « Manuscript and Revised Score : a Bruckner Problem of a Recent Date », Wolff made it clear that he believed that claims of historical priority or textual purity were not decisive, but that « artistic motives alone should be the criterion in deciding which edition to use » (page 270) . (16)

(16) Incidentally, this may be the 1st mention a « Bruckner Problem » in this sense in English. H. C. Robbins Landon used the term the « Bruckner Problem » in *The Symphonies of Joseph Haydn* (London, 1955) , when he wrote that, in comparison with the editorial problem in Haydn, the « Bruckner Problem is complicated by the fact that not only did the composer often revise his own works but to a certain extent sanctioned the alterations, even those on the largest scale, which his pupils and others found it advisable to make » (page 101) .

His attitude to these matters is that of a practical musician, less interested in historical authenticity or textual purity than with effective, artful performance ; for example, commenting on the addition of a bassoon supporting the viola line in the introduction of the 5th Symphony in edition published in 1895, he wrote entirely in this spirit :
The conductor who desires to keep the entire introduction mysterious and who does not want to emphasize this phrase will follow the manuscript (i.e. , the original version) . But if he wishes to make the beautiful phrase prominent, he will have the violas play louder, thereby disturbing the general soft tone of the introduction. Following the revised partitura (sic) , he can keep-up the piano throughout. The listener will hardly hear the co-operating bassoon. It serves its purpose unnoticed. One must admit that the revisers did a very tasteful piece of work (page 266) . (17)

(17) This edition of the 5th Symphony in fact does contain unauthorized editorial additions. See : Paul Hawkshaw, « The Bruckner Problem Revisited » , pages 101-103.

The appearance of the new editions did little to change his already established understanding of Bruckner's music ; he remained unwilling to accept that the new editions of the original versions could lay claim to « exclusive rights to Bruckner's true wishes » (page 261) .

The Austrian-born musician, musicologist, and critic Joseph Braunstein (1892-1996) was unusually well-positioned to critique Robert Haas's project. In the 1920's, Braunstein performed Bruckner as an orchestral violist under both Franz Schalk and Ferdinand Löwe, and he witnessed the debates about Haas's edition in Vienna in the mid-1930's. After emigrating to New York in 1940, Braunstein, who had completed a dissertation in 1927 under the direction of Guido Adler (himself a student of Bruckner) , continued to work as a music historian. (18)

(18) See : David H. Aldeborgh and Benjamin M. Korstvedt, « Joseph Braunstein (1892-1996) : a Voice from the Brucknerian Past (A Tribute and an Interview) » , *Chord and Discord*, Volume 3, No. 2 (1998) : pages 57-68 ; reprinted in *The Bruckner Journal*, Volume 3, No. 1 (March 1999) , pages 19-23 and Volume 3, No. 2 (July 1999) , pages 19-24.

In reviews and liner notes, he consistently gave credence to the authority of the 1st Editions and expressed reservations about the claim that only the versions published by Robert Haas represented Bruckner's authentic texts.

Braunstein also took issue with the accusations of dishonesty Haas leveled at Schalk and Löwe in the 1930's. (19)

(19) See, for example, his review of « Bruckner : Symphony No. 9 in D minor (Original Version) », Pro Musica Symphony, Vienna ; Jascha Horenstein, conductor. LP, Vox PL 8040 », « The Musical Quarterly », No. 40 (1954) , pages 286-289.

The publication of the original versions caused a heated controversy about the authenticity of the 1st Editions and resulted in a campaign against those whom Haas called the Praktiker who were charged with the responsibility for the « distortions » (contained in the 1st published versions) . These « practical ones » were, as everybody knew, primarily Bruckner's pupils Ferdinand Löwe and the brothers Franz and Josef Schalk (A) legend impugning the memory of these deserving Bruckner apostles was created and often circulated by people who, ignorant of the complexity of the problem and the related facts, raised their voices and accused Löwe, and Schalk of editorial crimes without offering proofs to substantiate the charges. Haas insisted that alterations and instrumental changes were wrung from Bruckner under duress, and he went even so far as to speak of « sanctions » imposed upon the helpless composer. (20)

(20) From the liner notes to Bruckner : Symphony No. 8 in C minor (1890 Version) , Pro Musica Symphony, Vienna, Jascha Horenstein, conductor. Vox CDX 2-5504 ; originally published as Turnabout THS 65090/91 (around 1970) .

The most remarkable contemporary account of the 1930 Bruckner revolution by an Austrian émigré was published only in 2007 in Alfred Mathis-Rosenzweig's unfinished study entitled « Gustav Mahler : New Insights into his Life, Times and Work » Mathis-Rosenzweig (1897-1948) had, like Braunstein and Haas, for that matter, written a doctoral dissertation under Guido Adler at the University of Vienna and had worked as a critic in Vienna. He left Austria for England in the late- 1930's, where he resided for the rest of his life. At the time of his untimely death, he left unfinished and unpublished a major study of Mahler, which he originally hoped to publish on the 85th anniversary of Mahler's birth in July 1945. Recently, the completed portion, totaling close to 200 pages, was translated and published. (21)

(21) Alfred Mathis-Rosenzweig, « Gustav Mahler : New Insights into his Life, Times and Work » , translation, annotation and commentary by Jeremy Barham (Guildhall School of Music and Drama / Ashgate, 2007) . The relevant section covers pages 131 to 150.

This torso contains an account of Mahler's apprentice years in which Mathis-Rosenzweig offered a sharply critical, and, in some ways, penetrating, appraisal of Haas's Bruckner project. His basic position was that the 1st Bruckner collected works edition could not be understood outside of the larger context of Nazi cultural and musical propaganda. He emphasized the importance of the Nazis' determination to claim Bruckner as a German composer as part of a larger mission to subsume Austria's cultural and musical development into a larger narrative of « greater Germany » . Mathis-Rosenzweig also contended that Haas's edition was driven in part by a strong desire to claim the copyright of the Bruckner Symphonies away from Universal-Edition, a firm long despised by the Nazi movement, and whose

Bruckner publications had received direct financial support from Mahler. (22)

(22) For documentation of Robert Haas's efforts to claim the copyrights away from Universal-Edition, see : Brüstle, « Bruckner und die Nachwelt » , pages 178-183.

He was emphatic about this : « From the beginning the most important thing seemed to him (Haas) the discrediting of Universal-Edition's hitherto universally accepted printed editions. » (page 139, emphasis in the original) . Mathis-Rosenzweig believed that this was the true motivation behind Haas's insistence that the 1st Editions of Bruckner's Symphonies had been « falsified » . As he wrote :

The way in which Haas supported the « falsification theory » all too obviously trying to construct a criminal case around Anton Bruckner, contrasts so strongly with the scrupulousness and wealth of information in his other musicological works that one cannot possibly mistake his role as an illicit, clandestine agent of National-Socialist propaganda. It is scarcely credible that he would otherwise have neglected to examine more closely the personal relationships between Bruckner and his friends and the various conductors of his 1st performances. and that he would have overlooked the conclusions arising from this in his historical-critical introductions and commentaries to the Complete Critical Edition. Instead, Haas attempted to represent each divergence between the original and the printed versions as an act of sacrilege committed against Bruckner's music by his conductors and friends who imposed their will on the old Master. The huge intellectual energy with which Bruckner pursued his goal of complete Mastery, fulfilling his intentions whether initially as an organist, later as a composer of counterpoint and fugues, and finally as Symphonist, demonstrates that it is unacceptable to portray him as a weakling who was not in full possession of his mental powers (page 147) .

He concluded bluntly : in the end Haas's Bruckner edition « had nothing to do with scholarship » but « revealed itself simply as a cunning trick of National-Socialist propaganda » (page 148) . Although this is a crude oversimplification, Mathis-Rosenzweig was justified in emphasizing that Haas's edition was motivated, in part, by the desire to secure copyright over Bruckner and dissociate him from the Universal-Edition series sponsored by Mahler. A more substantive discussion of the issues raised by the publication of the manuscript versions of Bruckner's Symphonies came from Egon Wellesz, a composer and musicologist with impeccable Austrian credentials, having been a student of both Arnold Schönberg and Guido Adler, who later had a significant career in Britain as a professor at Oxford and as a composer. (23)

(23) For a brief biography, see : « Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit » .

Wellesz was compelled to emigrate after the « Anschluß » , and in that year he published an article, entitled « Anton Bruckner and the Process of Musical Creation » , that was one of the 1st, serious scholarly essays on Bruckner to appear in English. (24)

(24) Egon Wellesz, « Anton Bruckner and the Process of Musical Creation » , « The Musical Quarterly » , No. 24 (1938) , pages 265-290.

It remains a refreshingly reasonable and objective introduction to the questions raised by Bruckner's revisions. Wellesz argued that the editions printed during the composer's lifetime were hardly falsifications or corruptions of Bruckner's intentions, but rather embody a different, later phase of the creative process that was concerned with the actual performance of the score. Bruckner was not, Wellesz wrote, « endowed with the gift of easy creation », but rather « had to struggle to realize his ideas, and the struggle continued even after a work was apparently finished » (page 276) .

With Bruckner, the alterations in the published scores are the signs of the composer's struggle to give reality to the sounds he heard in his mind. There can be no doubt that it is the manuscript that gives the purer and clearer external picture of the score, so far as voice leading is concerned. But it seems to me to be pertinent to the issue also that Bruckner was never satisfied with the instrumentation, just as he never was with the form, for the purity of the inner conception could find no realization in the outer realm of sound. Doubt that it would be possible to realize the inner image is the psychological reason why Bruckner continually added improvements to his instrumentation and listened to the advice of his friends and pupils when, as practical executants, they recommended alterations (pages 285-286) .

Wellesz regarded the new versions published in Haas's Collected Works edition not as the restored authentic versions that should replace those previously known, but rather as early versions set aside by Bruckner during his struggle to give the best, most effective « concrete expression to his musical ideas » (page 290) . He also contested Haas's claims that Bruckner's Symphonies had been published under suspicious circumstances ; for example, he reported that the proof sheets of Bruckner's Quintet, which at the time were in the possession of Friedrich Eckstein, « show many corrections in Bruckner's hand » , which reveal that « the last actual manuscript handed in by Bruckner before the printing did not mark the conclusion of his work on the composition » . (25)

(25) Wellesz, « Anton Bruckner and the Process of Musical Creation » , page 286, note 7. These proofs, which would be of great interest, have not been discussed by subsequent scholars and presumably are no longer extant.

On stylistic grounds, he argued that the final version of the 4th Symphony's Finale (i.e. , the 1888 version that Haas was at pains to reject) actually stands « entirely in the line of the creative process which leads from the Finale of 1878 to the Finale of 1879-1880, and from the latter to the version contained in the printed score which previously was the source of our knowledge of the Symphony » (page 284) . Seen in light of future developments, what is most striking about Wellesz's approach is simply how normal it is. He deals with the « Bruckner Problem » with the critical sense of a well-trained musicologist and with the musical sensibility of a fellow composer, but without extraordinary claims and without the hints of zealotry common elsewhere. It is unfortunate that his article received little attention from subsequent scholars.

The Emergence of a New Paradigm

A few years after the appearance of Wellesz's article, the British writer Geoffrey Sharp (1914-1974, the founder and

editor of « The Music Review » , from 1940 until his death) published an essay called « Anton Bruckner : Simpleton or Mystic ? » (26)

(26) « Anton Bruckner : Simpleton or Mystic ? » Music Review No. 3 (1942) , pages 46-54 ; reprint Chord and Discord, Volume 2, No. 4 (1946) , pages 8-16.

The article is, alas, as poorly conceived as its title suggests. It opens with some anecdotal discussion of Bruckner's supposed simplicity and his religiosity and social naïvety (traits that are presented as related) , before complaining about the « spurious versions, incorporating unauthorized or at least unimaginative editorial glosses, that became accepted as Genuine Bruckner » (page 13) . Sharp also provided two fairly lengthy, if selective, excerpts from Wellesz's article, but he either misunderstood or suppressed Wellesz's essential point, namely that it would be a mistake simply to accept the argument that Robert Haas's so-called original versions are the sole legitimate texts of Bruckner's Symphonies. To the contrary, Sharp asserts (without offering any supporting evidence or even a citation) that « Bruckner became to some extent the dupe of an all-consuming and very distorted Wagnerian perspective. Quite probably, Bruckner himself was no more than half convinced of the wisdom of this, but unfortunately where he only doubted he acquiesced ! » (page 14) .

In its cavalier approach, its freely assembled evidence, and its mode of argument by assertion (not to mention its intimation that Bruckner was both a mystic and a simpleton) Sharp foreshadows tendencies that became characteristic of popular Bruckner reception during the next generation. It is also noteworthy that Sharp, the 1st native-born Englishman to take-up the cause in Haas's wake, embraced and adapted Haas's position on editorial issues in the somewhat banal way that soon was to become common. It seems likely that Sharp was either oblivious to or ignorant of the nationalistic, ideological, and anti-Semitic agendas that inflected the scholarship and editorial mission that lay behind the Collected Works edition. The tone and standards of proof used in Sharp's article also foreshadow the coming migration of the discussion of the « Bruckner Problem » away from scholarly discourse and into more popular modes of opinion based argument. The increasing influence of the sensibility captured by Sharp's article, especially among amateur Brucknerians, was demonstrated by the decision to reprint the article in the American journal Chord and Discord in 1946.

The work of Hans Ferdinand Redlich (1903-1968) , another Austrian-born musicologist and conductor who permanently left Austria for England in 1939, proved to be important to the development of American and especially English views of the « Bruckner Problem » . Redlich's work on the topic is quite extensive. In addition to several scholarly articles, in the mid- 1950's, he published a new article on Bruckner for the 5th edition of the Grove and a volume on « Bruckner and Mahler » in the Master Musician series. (27)

(27) « Bruckner, Anton » , in The Grove Dictionary of Music and Musicians, 5th Edition, Volume No. 2 (London, 1954) , pages 969-976 and « Bruckner and Mahler » , The Master Musicians (London, 1955 ; revised edition 1963) .

He also wrote extensive prefaces for Eulenburg Edition scores of the 3rd, 4th, 7th and 9th Symphonies, the Mass in F minor, and the « Te Deum » . (28)

(28) These scores were published in London between 1955 (the 4th Symphony) and 1967 (the Mass in F minor) .

With Redlich a somewhat differently balanced, and not entirely coherent, view of the matter begins to take shape. He recognized the politicization of the Bruckner edition under Haas, but in marked contrast to Mathis-Rosenzweig, he regarded this as merely incidental to the substance of Haas's editorial work, which he declared « a staggering achievement of editorial scrupulosity and insight into the secret processes of Bruckner's mind » . (29)

(29) « Bruckner and Mahler » , The Master Musicians, revised Edition (London, 1963) , page 50.

Likewise, he accepted the belief that « as is well-known today, Bruckner was ready to make pro tempore concessions to conductors and publishers for the sake of a quicker popularization of his music » . (30)

(30) « Bruckner, Anton » , in The Grove Dictionary of Music and Musicians, 5th Edition, Volume 2 (London, 1954) , page 972.

A combination of external pressures and « an abnormally self-critical attitude » made him « yield only too readily to the wishes of early interpreters » . (31)

(31) « Bruckner and Mahler » , page 41.

Redlich regarded the « posthumously published editions » of the 5th (sic) , 6th, and 9th Symphonies, as well as the 1885 edition of the 7th Symphony as « inadmissible » , the latter apparently because he believed that the cymbal stroke, the triangle, and the timpani that enter at the climax of the Adagio were added against Bruckner's better judgment. (32)

(32) The 5th Symphony was actually 1st published in 1896 before Bruckner's death.

Yet, he was not willing to reject the authority of the revised versions of all of Bruckner's works, for he recognized that most of these were approved, if not wholly edited, by the composer. These produced a « case unique in musical history ; and in so far as Bruckner seems to have been the only major composer whose scores though published during his lifetime, do not necessarily represent his ultimate artistic convictions » . (33)

(33) « Bruckner and Mahler » , page 40.

Redlich was certainly correct that a single categorical answer to the « Bruckner Problem » is untenable, yet, it is not always clear that he was willing to grapple with the full complexity of the historical and textual issues involved. He, like Werner Wolff in the 1940's, felt that, in the end, « the question of these Urfassungen is fundamentally not a philological one but an artistic one » . (34)

(34) « Bruckner, Anton » , in The Grove Dictionary of Music, page 972.

As if to demonstrate this point, Redlich made the remarkable suggestion in the preface of the Eulenburg score of the 4th Symphony that « it is quite possible that, in a more distant future, conductors will try to coalesce versions II / III and IV in an ultimate « practical version » , embodying the best solutions, taken from all existing variants of the Symphony » . (35)

(35) Symphony No. 4 in E flat major « Romantic » , Eulenburg Edition (462) , pl. number E. E. 3636, (London, 1955) , page VIII.

It is also essential to be aware that Redlich, like other scholars in the 1950's and 1960's, was not granted permission to study even microfilms of the manuscript sources in the collection of the Austrian National Library. (36)

(36) See : Redlich's comments in the preface to his edition of the Mass in F minor, Eulenburg Edition (961) , pl. number E. E. 6527, (London, 1967) , page 40. Arthur D. Walker complained that he too was denied access to microfilms by the Austrian National Library's Music Collection, of which Leopold Nowak was of course the director, in a letter published in « Musical Times » (December 1966) , pages 1067.

This inevitably limited Redlich's ability to research textual questions. (37)

(37) For example, in the preface to the Eulenburg edition of the 4th Symphony, Redlich proposed that Bruckner made a fresh copy of the 2nd version in 1890 apparently as a protest against the publication of the revised version in the previous year (pages V-VI) . In this case, Redlich was misled by his lack of access to the sources. He based his surmise on a photograph in Robert Haas's biography Anton Bruckner (Potsdam, 1934) that shows the 1st page of Bruckner's autograph score of the 2nd version (Tafel IV, following page 128) . The image is cropped in such a way that the date « 18. Jänner 1878 » (which is mentioned by Haas) seems to read « 18. Jänner 1890 » . Had he been able to examine the manuscript, Redlich would have realized his error. He did state that Haas never mentioned the 1890 date (see his note 12, page IX) , but this did not prevent Deryck Cooke from claiming this as « not only (as Redlich admits) a ' silent protest ' against the publication of the Löwe-Schalk score in 1890 but an annulment of the revision made (in what circumstances we do not know) for Anton Seidl's performance of 1886 » (« The Bruckner Problem Simplified » , « Musical Times » (1969) , pages 364-365) . Also, see : Benjamin Marcus Korstvedt, « The First Printed Edition of Anton Bruckner's 4th Symphony » , page 21.

It also seems to have given rise to the note of antagonism toward Leopold Nowak that occasionally surfaces in his writings. Limited access to the original sources of Bruckner's music, apparently because of restrictions placed by Leopold Nowak, combined with the relative lack of interest in the subject by the musicological establishment, constrained the development of well-grounded scholarly understanding of the « Bruckner Problem » by English speaking scholars well into the 1970's.

The antagonism toward Leopold Nowak hinted at by Hans Ferdinand Redlich burst-out full force in the next English

book on Bruckner, Erwin Doernberg's « The Life and Symphonies of Anton Bruckner », which was published in 1960. In his discussion of Bruckner editions, Doernberg went-out of his way to laud Haas and criticize Leopold Nowak. He faulted Nowak not only for admitting some textual impurities into his editions but also for offering « frequent warm, almost gushing, references to the editors of the old garbled versions » in his prefaces alongside « contemptuous treatment of Robert Haas ! » (page 123) . He contrasted this with Haas's prefaces, which he described as « strictly to the point » : a statement that is hard for defend in light of, for example, the preface to Haas's edition of the 8th Symphony with its obvious political slant. Doernberg, an occasional contributor to musical journals, emerges as a frankly partisan enthusiast who literally adopts positions taken by German speaking writers in the 1930's and 1940's. His book consistently echoes or even paraphrases Max Auer's writings, is prone to maudlin hagiography, gladly rises to defend Bruckner from the critical abuse he received from Hanslick and Kalbeck in the 1880's, and is openly antagonistic toward the effort of the Schalks and Löwe to promote Bruckner's cause. His favourite target, though, were the « totally new versions of the composer's own works » produced by « Bruckner's pupils » . He repeatedly denigrates these as « garbled versions » , but when he attempts to offer some examples of the actual textual differences between the corrupt and authentic versions, he is not only unclear, but at times erroneous. For example, he credulously repeats a misstatement Haas made in his « Revisionsbericht » , stating that in the 5th Symphony « no less (sic) than 222 bars were omitted from the Finale » (page 119) . In fact, the correct figure is 122 bars. Doernberg's error, like Haas's before him, is made more egregious by the fact that he lists the 4 groups of bars that were cut, which obviously total 122, not 222. (38)

(38) The measures he lists are : 113-114, 325-353, 374-459, 624-627. Doernberg was evidently working from Haas's « Revisionsbericht » , 1st published in 1935, which contains the same set of figures that Doernberg offers (see : « V. Symphonie B-Dur, « Revisionsbericht » , Anton Bruckner Sämtliche Werke » , edited by Robert Haas, supplemented by Leopold Nowak, Vienna, 1985, page 50) . Haas corrected this error quickly (the preface to the study score of the 5th Symphony published in late 1937 contains the correct figure, 122) , but not before he claimed that 222 bars had been cut from the movement in a lecture he gave before the Viennese premiere of his edition ; see the report by Paul Stefan, « Um Bruckner, Die Stunde » , 15 March 1936, page 4. This inaccurate number (the result of an « addition error ») in Haas' « Revisionsbericht » was pointed-out at this time, as well ; see : « r. » , « Anton Bruckner Fünfte Symphonie : Aufführung der Urfassung durch Oswald Kabasta » , Neue Freie Presse, 15 March 1936, page 14. Haas must also have provided the false figure to Heinrich Strobel, who repeated it in « Bruckner Original : Neue Tatsachen zur eienem alten Problem » , Berliner Tagesblatt, Sunday Edition, 2 February 1936, Beiblatt No. 4.

The preface to Doernberg's book was written by a more distinguished figure, Robert Simpson (1921-1997) . Simpson was, of course, a musician and critic of consequence. His book « The Essence of Bruckner » , which 1st appeared in 1967, followed by a revised version in 1992, offered an insightful, if opinionated, study of the musical language and structure of Bruckner's Symphonies. (39)

(39) « The Essence of Bruckner : An Essay Towards the Understanding of his Music » (London, 1967) . A revised edition was published in 1992.

Simpson's extended, detailed accounts of each movement of each Symphony repay study and some of his ideas about

the composer's aesthetic still need to be reckoned with. Simpson, who approached the Symphonies as a composer explaining the thought process of a fellow composer, was not primarily interested in questions about the versions, yet, Simpson knew Bruckner's Symphonies very well indeed and was fully aware of (and interested in) the differences between the various versions and editions. He held decided opinions about them, stated with utter certainty, as for example in this statement :

The disastrous revision of the 1st Symphony is a document of deep interest, if only because it reveals the disturbed state of Bruckner's mind at the time. If we want to know what the Symphony is really like we must turn to its bold, clean Linz version. (40)

(40) « The Essence of Bruckner » , revised Edition, pages 29-30.

Simpson's musical responses, his feeling for musical form, and his sense of what was « authentic Bruckner » formed the essential basis of his judgments in textual matters, which in practice corresponded by and large with Haas's editions. Thus a sort of circularity enters the equation ; what is authentic is defined as such because it is characteristic of the « original versions » published by Robert Haas, which are themselves regarded as authentic in part because of the style traits that distinguished them from later versions. Simpson was also inclined to rather polemical rhetoric and definitive pronouncements based on his musical sensibilities. For example, in discussing the brass chorale in the middle of the 1st movement of 4th Symphony (measures 305-332) , Simpson expressed the belief that Bruckner « must surely have been appalled, in his helpless way, at the ' improvements ' made in the spurious Albert J. Gutmann edition of 1889, a model of how to ruin glorious music » . (41)

(41) « The Essence of Bruckner » , revised Edition, page 93.

Simpson wrote sarcastically : « But to turn it into a pizzicato, to add triplets rippling prettily up and down in the flutes and oboes, to make the horns play pulsating harmonies ! Bruckner cannot have committed such a crime. » (42)

(42) « The Essence of Bruckner » , page 87. In the revised version of the book, he deleted the phrase « Bruckner cannot have committed such a crime » and replaced it with an ellipsis ; see : « The Essence of Bruckner » , revised edition (London, 1992) , page 93.

(His suggestion of criminality revives a trope common in German diatribes of the 1930's.) Ironically enough, the offensive wind and horn parts in this passage were in fact written in a manuscript score by Bruckner himself after the 1st performance. (43)

(43) See : Benjamin Marcus Korstvedt, « The 1st Printed Edition of Anton Bruckner's 4th Symphony » , pages 10-12.

Although some of Robert Simpson's judgments about issues of authenticity are factually unfounded (as well as debatable on musical grounds) , he generally did present the reasoning behind his conclusions, and for this reason so at least they can be disputed honestly.

The « Bruckner Problem » takes shape

For all of Robert Simpson's importance to English and American understanding of Bruckner, the single most influential figure in the popular formulation of the « Bruckner Problem » was surely Deryck Cooke (1919-1976) . This is certainly the case with amateur Brucknerians, among whom Cooke's influence remains potent, despite more than 3 decades of new research and study since his death. Among musicologists, Cooke's construction of the « Bruckner Problem » achieved widespread acceptance in the 1970's, a point confirmed by the selection of Cooke to write the article on Bruckner for the New Grove Dictionary. (44)

(44) Deryck Cooke, « Bruckner, Anton » The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London, 1980) , Volume 3, pages 352-366 ; reprinted in The New Grove Late Romantic Masters (New York, 1972) , pages 1-73. The article was replaced in the revised edition of the The New Grove Dictionary of Music and Musicians, which was published in 2000, by a new, more « up to date » article by Paul Hawkshaw and Timothy L. Jackson.

His signal contribution was « The Bruckner Problem Simplified » , 1st published in « The Musical Times » in 1969, later published as a pamphlet (New York, 1975) and republished in an anthology of his writings entitled Vindications (Cambridge, 1982) . The essay was intended to sort out the confusion caused, as Cooke put it, by « that sorry business of the composer's revising his Symphonies under the influence of well-meaning colleagues who wanted to make them more easily accessible to the public » (page 20) . (45)

(45) All citations to this article are to the versions published in « Musical Times » , No. 110 (1969) .

Cooke firmly accepted the essentials of Robert Haas's position and harbored a similar wish « to get back to Bruckner's intentions and get rid of elements originating in the influence of his colleagues » (page 144) . He evidently sympathized with Haas, who he believed had been very close to definitively solving the « Bruckner Problem » before this possibility was « annulled » when he was « deposed » in 1945 for « political, non-musical reasons » : a statement that crassly suppresses the fact that Haas was already a committed supporter of the Nazi Party before the « Anschluß » , when it was still illegal in Austria, and was therefore legally denied the right to continue in civil service as Director of the Music Collection of the National Library after the War (page 21) . (46)

(46) See : Braunstein's comments on this in « Joseph Braunstein (1892-1996) : a Voice from the Brucknerian Past » , pages 59-60.

Like several of his English colleagues, Cooke expressed a certain animus toward Leopold Nowak's editorial work, which he implied betrayed Haas's editorial program by admitting revised versions of the 2nd, 3rd, and 8th Symphonies to the canon, thus sowing « fresh confusion » and creating « an intolerable state of complexity » (page 21) . Cooke also dismissed the early versions of the 3rd, 4th and 8th Symphonies (none which were yet available in published form) from consideration and instead asserted that the versions published by Haas represent the 1st and, for all intents and purposes, the only definitive versions that Bruckner produced. In short, then, Cooke accepted the essentials of Haas's

position and harbored a similar wish « to get back to Bruckner's intentions and get rid of elements originating in the influence of his colleagues » (page 144) . His enthusiastic advocacy of this viewpoint was essential to its achieving the status of conventional wisdom for more than one generation of English-speaking music lovers, students, performers, and, perhaps, to a slightly lesser extent, scholars. Therefore it is important, and (as will become clear) revealing, to examine how Cooke's opinions came be formed.

Cooke was not a scholarly musicologist, and it seems that he never studied any of the primary sources of Bruckner's Symphonies. Nor was he truly interested in the exploring the historical and textual intricacies of the problem. Rather, his approach was essentially that of a knowledgeable practical critic : he wanted to simplify the problem by identifying as clearly as possible which scores of Bruckner Symphonies, as he put it, « really matter » (page 142) . His attitude is clear from his glib comment that while the « Bruckner Problem » is « sheer purgatory » for the « music lover who simply wants to enjoy his Bruckner Symphonies » , it « has become so, really, because it is such a paradise for Bruckner scholars, who are delighted to have as many versions as possible to compare, contrast, and classify » (pages 21-22) .

Cooke was a skilled critic, and a fluent, engaging writer. During the 1960's and early 1970's, he wrote many reviews for « Gramophone » magazine of recordings of Bruckner, as well as of Gustav Mahler and Richard Wagner and others. Cooke's Bruckner reviews offer a fascinating record of his evolving opinions about Bruckner's music and shed some interesting light on the emergence of the views that he voiced so clearly in « The Bruckner Problem Simplified » . These reviews make frequent reference to textual issues and the merits of different versions, as well as to styles of performance and interpretation, some of which relate to different editions. As with his opinions about which Bruckner versions should « count » , Cooke's opinions about Bruckner performance styles did much to establish current mainstream opinion.

The 1st of Cooke's Bruckner reviews for the « Gramophone » appeared in February 1960 and evaluated a new LP issue of Volkmar Andreae's 1953 recording of the 3rd Symphony with the Vienna Symphony, which had been recorded in 1955 using the supposedly spurious 1890 edition of the Symphony. (47)

(47) Cooke's reviews were accessed at <http://www.gramophone.net/> in January and February 2011.

Already Cooke's opinion about this score was firm : Now that Bruckner's own definitive version of 1878 is available in the Bruckner Society Edition, there is no excuse for using Schalk's score any more. A study of the Finale in the 2 versions reveals that the 1890 score badly mutilates a noble if faulty structure.

Cooke's next Bruckner review appeared almost 2 years later, in November 1961, and, again, concerns one of the more problematic texts in the canon, Robert Haas's edition of the 8th Symphony, as recorded by Herbert von Karajan with the Berlin Philharmonic. Cooke's opinion on this matter appears set : « On the credit side again is the fact that, of the 2 ' original versions ' of the work published by the Bruckner Society, Karajan uses Robert Haas's conjectural restoration of the score as Bruckner almost certainly would have left it if he had not been under pressure from his friends and pupils » . The words « almost certainly » are telling ; they give a sense of factual assurance, but are

actually pure surmise. Cooke's next review of a recording of the 8th appeared in September 1963 ; in discussing a reissue of Eugen Jochum's 1949 recording with the Hamburg Philharmonic, Cooke reiterates his preference for the Haas edition, in which the editor « restored the missing material because he thought (rightly, I believe) that Bruckner had made the cuts against his better judgment to satisfy well-meaning advisors » . This pronounced bias in favor the versions published by Haas was to remain a hallmark of Cooke's Bruckner commentary for the rest of his career. In other respects, Cooke's attitude did change over time. His earlier reviews, aside from those of the 3rd and 8th Symphonies, were generally less interested in different versions of the Symphonies and tended to take a rather haphazard view of editorial issues. His concert with these matters began to heat-up in the mid- 1960's, at least in part because of his correspondence with Arthur D. Walker, Music Librarian at the University of Manchester. Walker had been working, to some extent in concert with Hans Ferdinand Redlich, to prepare a bibliography of Bruckner editions.

(48)

(48) This was published as « Bruckner's Works : A List of the Published Scores of the Various Versions » , Brio 3 (Autumn 1966) , pages 4-9. In « The Bruckner Problem Simplified » , Cooke acknowledged that « for the lists of publishers of the 1st Editions, in all cases, I am indebted to the comprehensive list issued by Arthur D. Walker » (page 142) .

He published several letters on the topic in « Musical Times » and « Gramophone » , some in response to Cooke's reviews, and it seems likely that Walker's correspondence helped to prod Cooke to take a closer look at the problem with an eye to « solving » it. In light of future developments, Cooke's reply to Walker's letter in the December 1965 issue of « Gramophone » seems both prescient and a trifle ironic :

However, I feel that Mr. Walker is too exclusively concerned with the textual problem at the expense of the artistic problem, and pushes his case a little too far, in respect of record reviews. My fundamental interest in Bruckner (and, I am sure, that of all Bruckner lovers who read this journal with a view to buying Bruckner records) is in Bruckner's actual music, and not in every last detail of the various ways in which he (or others) tinkered with it. The « Bruckner Problem » can become a wearisome side issue, and should only be gone into when it affects the legitimacy of a given score.

Another source of influence on Cooke's developing position on the « Bruckner Problem » was his taste in interpretive styles, especially matters of tempo. In his reviews, Cooke consistently expressed his dislike for « irritating gear changes » (« Gramophone » , December 1964) and for the use of different tempi for different theme groups (« Gramophone » , December 1962) . Several times, he suggested that the « secret » of Bruckner conducting « is to give the impression that the underlying pulse never alters, while nevertheless changing tempo here and there, imperceptibly, so that the contrasting moods of the various sections can register themselves clearly, each at the speed appropriate to it. In short, there should be slightly different speeds within a basic tempo » (« Gramophone » , December 1974) . He is undoubtedly correct about the need for subtle, even imperceptible, tempo flexibility ; the point of contention, though, involves the treatment of large-scale tempo changes. In his distrust of the use of different tempi for different thematic groups or structural episodes, Cooke shared a widespread modern taste for generally steady, unified tempi ; his ideal was a « self-effacing straightforward » performance style that « lets the music speak firmly for itself at a unified

broad tempo » (« Gramophone » , December 1968) . (49)

(49) Cooke's words and the assumption that lie behind them are usefully illuminated by Richard Taruskin's essay « On Letting the Music Speak for Itself » in *Text and Act* (Oxford, 1995) , pages 51-66.

In the late- 1960's, just at the time he must have been conceiving his « Bruckner Problem » essay, Cooke wrote an important review of a new recording of the 4th Symphony in which he identified Bernard Haitink as the ideal Bruckner conductor, declaring him, « the answer to a Brucknerian's prayer » (« Gramophone » , February 1968) . (Haitink's record company, Philips, boldly featured this phrase in an advertisement placed next to the 1st installment of Cooke's « Bruckner Problem Simplified » in « Musical Times » !) . He praised Haitink's interpretation as « mercifully free from the subjective tempo-changes of Jochum, yet, far rhythmically flexible than the rather rigid account of the work given by Kertesz » and ranked it « in the class of the splendidly unexaggerated performances of Walter and Klemperer » . « For me » , he continued, « it has that necessary touch of affection that Klemperer lacks, while at the same time avoiding Walter's occasional indulgence in personal emotionalism » . His comments in this review amount to an informal credo about the style of performance he favored :

Bruckner plain and unvarnished, in all his noble simplicity the music is presented with great strength and deep sensitivity, but without any over-dramatization. It is as though Haitink sees the Bruckner Symphonies as great monuments, the conductor's duty to which is humbly to unveil them and let them make their own tremendous impression, without pointing out this or that remarkable feature and rhapsodizing over it.

As an example, he cites « Haitink's unadorned presentation » of « the trivial 2nd group in the Finale » (which Cooke felt to be « the only weak point in the score » which is here « played absolutely straight, without any concession to Viennese charm, with the result that the music's incongruous naïvety is considerably minimized » . Exactly why this music was incongruously naïve, let alone why it should not be performed with its full measure of charm, was not made at all clear.

The extent to which Cooke's opinions about the proper style of Bruckner performance became entwined with his ideas about the « Bruckner Problem » can be judged from his June 1973 review of Haitink's recording of the 1st Symphony. After taking Jochum and Claudio Abbado to task for their tempo changes in the exposition of the 1st movement, Cooke wrote :

None of this is in the score, and I have been waiting for years to hear someone start the movement steadily and hold the tempo for the 2nd theme, and that is just what Haitink does. Admittedly, he slows down for the woodwind passage (which seems inevitable) , but only a little ; and he returns to the main tempo for the 2nd theme which not only preserves the movement's impetus, but makes the 2nd theme sound better. Then, as indicated by Bruckner, he slows down for the 3rd theme in bar 98 [recte : 94] (the impetus is not lost here, since the violins are playing brilliant demi-semiquavers against a mighty trombone theme) , and does not return to Tempo I until bar 156. How much more alive the whole movement sounds when the conductor follows Bruckner's markings, instead of slowing down because he happens to feel like it !

While it is true that Haitink's tempo flexibility is less pronounced than in the recordings by Claudio Abbado and especially Eugen Jochum, Cooke exaggerates Haitink's restraint and literalism. (50)

(50) Cooke reviewed the original LP issues of these recordings : Abbado and the Vienna Philharmonic, recorded in 1969 (Decca SXL6494) , Haitink and the Concertgebouw Orchestra, recorded in 1972 (Philips 6500 439) , and Jochum and the Berlin Philharmonic, recorded in 1965 (DG 139 131) . All 3 of them have since been reissued on compact disc.

In fact, Haitink quickens the tempo perceptibly during the 1st theme group and then slows noticeably (indeed changes gears) for the 2nd theme (roughly from a peak of MM 69 to MM 56) as the music naturally seems to require, and he returns to the distinctly brisker main tempo for the next theme group (in measure 67) before slowing down sharply for huge trombone theme in measure 94 (to ca. MM 48) . Here, we can sense the influence of Cooke's increasingly firm opinions about Bruckner versions entering into his musical judgments. One of the most audible, and musically significant differences between the « corrupt » old editions and the « original versions » favored by Haas and Cooke, is the relative absence of large-scale tempo changes for contrasting theme groups in the the modern editions (for example, unlike Haas's edition, the edition of the 1st Symphony published in 1893 calls for 4 tempo changes in the exposition, at precisely the points where Haitink, Abbado and Jochum modify the tempo to various degrees) . Apparently because he believed that these tempo changes were alien to Bruckner's authentic texts, Cooke was loathe even to consider how well the tempo schemes offered in the revised versions worked in practice. Cooke's belief in Haitink's superiority as a humble and faithful conductor, despite the pronounced changes of tempo he made in the 1st Symphony, must have been linked in some way to the conductor's reliance on Robert Haas's editions ; just as Cooke identified Jochum, whose recordings consistently perplexed him, as an adherent of Leopold Nowak. What Cooke really seems to have been resisting was not the relatively incidental differences that exist between the Haas and Nowak editions of most of the Symphonies, but rather the sense that Jochum's performances, as individual and distinctive as they were, retained the style of an earlier generation based on the performance markings preserved in the 1st printed versions that Cooke rejected as a matter of principle.

In the last 2 years before his untimely death in October 1976, Cooke's preference for « objective » Bruckner performances seems to have sharpened. In one of his later Bruckner reviews, Cooke wrote very admiringly of Karl Böhm's « superlative » recording of the 4th Symphony, recorded in 1973 with the Vienna Philharmonic. Here, he found an interpretation that combined Haitink's « objective » avoidance of unwritten tempo changes with Cooke's increasing taste for broader tempi. Böhm's « interpretation has all the monumental objectivity of Haitink » , Cooke wrote, « built up on a much broader and to my mind more Brucknerian scale, and with all the straightforward simplicity lacking in Karajan. This interpretation is really breathtaking in its unhurried majesty, about as broad as can be from start to finish (slow movement, Scherzo and all) since Böhm, like Karajan, has the rare gift of being able to sustain the broadest tempi convincingly and magisterially » (« Gramophone » , October 1974) . (51)

(51) It is fascinating to compare this 1973 recording with Böhm's 1936 recording of the Symphony with the Sächsische Staatskapelle, which is both quicker in its basic tempo and contains some distinct accelerandi of exactly the sort Cooke rejected as inauthentic.

Cooke's « Gramophone » reviews reached a large audience (far greater than did scholarly publications or even books like Hans Ferdinand Redlich's, Erwin Doernberg's, or Robert Simpson's) and the opinions he regularly offered in them undoubtedly influenced the purchasing and listening habits of many Brucknerians. The selection of Cooke to write the article on Bruckner for the New Grove (which was to appear only several years after his death) , in which he reiterated the views expressed in the « Bruckner Problem Simplified » in a slightly more tempered manner, ensure the currency of Cooke's views in the scholarly world as well. After his death, the « Gramophone » 's new lead Bruckner reviewer, Richard Osborne, kept Cooke's flame alive. Osborne remained vigilant to textual issues, and his opinions hewed closely to Cooke's. In 1991, he even published an article intended to update Cooke's guide to Bruckner versions (which had long been Osborne's « own vade mecum on the subject » , as he put it) largely to take account of the scholarly editions of the early versions of the 3rd, 4th, and 8th Symphonies that had been published in the interim. (52)

(52) « The Bruckner Collection » , « Gramophone » , August 1991, page 35f.

The New Paradigm in Place

Thus by the 1970's, a new orthodoxy about Bruckner versions was well established in the English-speaking world. (53)

(53) Dermot Gault, working entirely independently of me, has discussed this phenomenon in very similar terms, but describes it as the « Old Bruckner Orthodoxy » because he argues that it has lost its authority as a new image of Bruckner and the textual history of his Symphonies has emerged from current research. See : « The New Bruckner » , especially pages 6-11 and pages 240-251.

This orthodoxy held the many of the same basic views as that the 2 recordings in Robert Philip, « Early Recordings and Musical Style : Changing Tastes in Instrumental Performance » , 1900-1950 (Cambridge, 1992) , page 24, advanced by Robert Haas and his supporters in the 1930's : Bruckner's autograph manuscripts were regarded as the only representations of the « real Bruckner » and these texts (and not the 1st printed editions) were believed to be the only ones that matter. Early published editions, even those that appeared Bruckner's lifetime and with every sign of approval, were regarded as unethical bowdlerizations, if not scurrilous violations of the Master's will made behind his back or forced through during moments of weakness or self-doubt, and the style of performance these editions conveyed was regarded with considerable disdain. (54)

(54) This paradigm is in force in the 2 most widely distributed English books on Bruckner of the 1970's, Derek Watson, « Bruckner » , Master Musician Series (London, 1975) and Philip Barford, « Bruckner Symphonies » , BBC Music Guides (London, 1978) .

The new consensus held that the so-called Bruckner case was closed : as Cooke wrote his article on Bruckner in the New Grove, « the 1st Editions have been utterly discredited » . (55)

(55) The New Grove Late Romantic Masters, page 32.

At least in this connection, the text-critical program I st promulgated in the 1930's and enshrined in the I st Collected Works edition had triumphed in the English-speaking world. It did so (to state the obvious) in a rather roundabout way and in a totally different context than it had in Germany and Austria, in a situation in which many of the ideological issues that had animated the Bruckner-Bewegung in the 1930's were hardly present, and, in a culture in which Bruckner's music was hardly a matter of widespread concern, let alone political moment, for the great majority, even of music lovers.

One important factor that should not be overlooked in this process was the role played in the definition of the « Bruckner Problem » by the loss of living historical memory of pre- « Anschluß » Vienna. It is notable that many of those who contested the claims of Haas's edition were Jewish expatriates (most notably, Egon Wellesz, Alfred Mathis-Rosenzweig, and Joseph Braunstein) who had been part of Viennese musical life going back to the I st decades of the 20th Century (Werner Wolff represented a similar case from the standpoint of Berlin) . (56)

(56) It is worth noting that not all Jewish expatriates shared this attitude. The conductor Georg Tintner (1917-1999) , who though somewhat younger had been a choir boy under Franz Schalk and a pupil of Robert Haas, strongly advocated Haas's general view of the « Bruckner Problem » and recorded Haas's editions of the 4th, 5th, 6th and 7th Symphonies for « Naxos » label in the 1990's.

The crucial considerations here are 2. One is that these men were in a position to know a great deal about the circumstances and the people involved. Both Wellesz and Braunstein could refer directly to their experience and their direct knowledge of leading figures, including Robert Haas and Alfred Orel, as well as Ferdinand Löwe and Franz Schalk. These lines of living connection were all permanently disrupted and largely lost, like so much else in Austrian (and German) culture and social life with the Nazi take-over. Furthermore, unlike those still working in the 3rd « Reich » , these expatriates did not live under the sway of the Nazi culture industry. (57)

(57) Even in the 3rd « Reich » , debate about the « Bruckner Problem » was far from one-sided until open discussion was effectively shut down in 1937 following the official ban on music and art criticism. On this development, see : Benjamin Marcus Korstvedt, « Anton Bruckner in the 3rd “ Reich ” and After » , especially page 149.

The propagandistic promotion of the new Bruckner edition probably did not reach them very directly and because of their position forcibly outside of Nazi culture, they naturally retained a critical perspective on it. It is in this circle, I suggest, that we find the tradition of skeptical critical inquiry, not in the circle of Nazi scholars and their fellow-travelers, who were inclined to reject « liberalistic habits of musical philology » that were limited, as Robert Haas dismissively wrote, by « the curse of lifeless literalism » . (58)

(58) See : Morten Solvik, « The International Bruckner Society and the N.S.D.A.P. : Case Study of Robert Haas and the Critical Edition » , « The Musical Quarterly » , No. 82 (1998) pages 362-382, here pages 369 & 371. Robert Haas believed that these issues of scholarly method were in essence matters of cultural politics. He wrote, for example, that his approach to the Bruckner edition « has differentiated itself so profoundly from the usual liberalistic habits of

musical philology that it inevitably aroused the strongest Jewish objections and opposition » (page 369) .

There is, then, something terribly ironic that, in the decades after 1945, it was only in an intellectual culture (namely that of post- War Britain and America) based on a liberalism that espoused the principles of freedom of inquiry and the ideal of non-political scholarship that a set of radical ideas about the authenticity of Bruckner versions that emerged and 1st gained credence in a utterly different environment succeeded in achieving acceptance, and indeed predominance, in the English-speaking world.

The fullness of the sea change that occurred in English opinion about the nature and significance of the « Bruckner Problem » can be illustrated neatly by comparing the article about Bruckner in the 1st version of the Pelican book of « The Symphony » , published in 1949, with that in the 2nd, enlarged version of the book from 1966. In 1949, the article was written by the veteran British critic Richard Capell (1885-1954) . Capell did address what he called the « unavoidable textual question » , taking a rather skeptical stance toward the claims of the « original versions » , reminding the reader that the revised versions were « the versions performed in the composer's lifetime, presumably with his acceptance » . He even stated quite plainly that « for all anyone knows, the differences between the manuscripts and these publications represent modifications sanctioned by Bruckner, or even, in some cases, made by himself in proof (the proofs have disappeared) » . He recognized that Robert Haas's editions « convey Bruckner's original thoughts » and « no less that Universal-Edition is often a more effective striking version » . Capell even acknowledges that « Hitlerean politics entered into the propagation of the M.W.V. (Musikwissenschaftlicher Verlag, which published the Robert Haas and Leopold Nowak editions) versions (Gustav Mahler, a Jew, having, not long before his death, subsidized the Universal-Edition publications) » . (59)

(59) « Anton Bruckner (1824-1896) » in *The Symphony*, edited by Ralph Hill (Hammondsworth, 1949) , pages 214-215.

Things are very different in the 1966 edition of the book, which was edited by Robert Simpson, who commissioned a new article by Deryck Cooke. It is here that Cooke 1st coined his well-known term : « the vexatious ' Bruckner Problem ' - the confusion over the various versions which exist of most of his Symphonies » . Gone is Capell's suggestion that Bruckner may well have been responsible for the revised versions that were published in his day, replaced by a much more dramatic and speculative proposal : « Unluckily, in his extreme humility, Bruckner let himself be persuaded by clever colleagues and pupils that the public's resistance to his Symphonies might be overcome if he made extensive cuts in the form and changes in the orchestration ; and worse, his advisors took his willingness as carte blanche to produce mangled versions of their own. The 1st Editions of Bruckner's Symphonies, published between 1878 and 1903, are nearly all of these kinds. » . Cooke then turned, by way of contrast, to the editions produced by Robert Haas and Leopold Nowak that, he believed, set matters right by publishing Bruckner's « own revisions which, he decreed in his will, should be left for later times » . Cooke claimed that now that since « from now on, the 1st Editions are utterly discredited » , the only area of remaining uncertainty was between the merits Haas's editions and those of Leopold Nowak, who had replaced Haas owing to « dissension in the Bruckner Society » (a disingenuous, if not dishonest, description of the situation) . The differences between Haas's and Nowak's editions « should not be exaggerated » , he wrote, adding a footnote to declare simply, « the present writer adheres to Haas » . (60)

(60) Deryck Cooke, « Anton Bruckner (1835-1896) » in « The Symphony » , Volume I : Haydn to Dvorak, edited by Robert Simpson (Hammondsworth, 1966) , pages 285-286.

The Pelican book of « The Symphony » was intended, as the 1st Edition prominently stated, « to guide the intelligent and serious listener towards a deeper understanding of the Masterpieces of Symphony he is likely to hear often » .
(61)

(61) « The Symphony » , edited by Ralph Hill, cover text.

This orientation to the intelligent and serious listener is emblematic of much of the writing I have been discussing. This writing was disseminated largely non-scholarly and semi-scholarly publications, often seconded by the BBC, with which both Deryck Cooke and Robert Simpson were long involved and which exerted substantial influence on British musical life during this era. It did not partake in the methods of scholarship, which rely upon critical analysis of all available evidence, nor did it pursue the paths of scholarly argument. Instead, it was essentially a discourse of opinion, all too open to expressions of partisanship and personal feeling. Furthermore, the story that modern scholars resurrected the original versions of Bruckner's Symphonies, which had been lost to the world ever since (or in some cases even before) they were ever performed, is immensely appealing both intellectually and emotionally. It makes us feel as if we have recognized the truth of the situation and have come to appreciate the artistic superiority of these original versions and, in doing so, that we help in some way to redeem Bruckner's honour and his music.

To a certain extent it is probably inevitable that attitudes and opinions about the « Bruckner Problem » tend to involve passionately held beliefs and feelings, if only because the factual issues and historical circumstances involved are so complex, often obscure, and in many cases too intricate to point to any single, decisive answer. Thus opinions, personal preferences, and other underlying subjective factors (not to mention heated partisan rhetoric) come to fill the breach left in the objective facts at hand. But it is also true that the genealogy of the « Bruckner Problem » (the ways in which it emerged, the discourses that have legitimated it, the interests it has served) have cultivated a dangerous blurring of fact and opinion in ways that undermine both sound musical judgment and historical accuracy. This has started to change, especially among scholars for whom, as Dermot Gault reminds us, a new Bruckner has begun to take shape, but the attitudes advanced by Cooke and Simpson remain very much alive in other circles.

By way of conclusion, consider how the « Bruckner Problem » is handled in one of the best books about Bruckner written in English during this era. In his 1970 biography of the composer, Hans-Hubert Schönzeler wrote (62) :

Again and again, we hear from Johann Herbeck, from Franz Schalk, and from Ferdinand Löwe what extraordinary efforts they had to make to get Bruckner to agree with alterations or cuts. That Bruckner was absolutely sure of himself even when he did give in to the well-meaning advice and insistence of friends is shown by he said on many occasions : that his Symphonies as he had written them were meant for « times to come » ; a statement which has fortunately been handed down to us not only in the reports of others, but in his own letters, so that here the evidence is conclusive. When he allowed those around him to influence him in the matter of cuts and alterations, it

was not a sign of his weakness (Bruckner himself referred to his « Upper-Austrian stubbornness » !) but merely a concession to the spirit and demands of his time. The accusation might therefore be leveled at him that he committed the artistic crime of compromise, but he wanted his Symphonies to be performed, his music to be heard, and to this end the sacrifices must have appeared worthwhile to him. After all, in death, he was to have the last word when he confided his precious manuscripts in the form in which he considered them valid to the Hofbibliothek in anticipation of those « times to come » .

(62) Hans-Hubert Schönzeler, « Bruckner » (London, 1970) , page 124.

Here, we see a thoughtful writer, sensing the tenuousness of his claim, trying to find a way to square the circle. He accepts, on principle, that the versions published in the 1880's and 1890's are highly-suspect. His references to artistic compromises, « concessions » to the spirit of the times, « well-meaning advice » , even the oblique evocation of « artistic crime » are all standard fare. Statements from Herbeck or Löwe about these matters do not exist, while the little that exists from Schalk is far from decisive. Schönzeler put substantial weight on Bruckner's comment about « times to come » , which I assume refers to Bruckner's phrase « späteren Zeiten » , but the composer did not utter it « on many occasions » , but only once, and, in any case, Schönzeler applies these words far more broadly and emphatically than what Bruckner intended by them. (63)

(63) In a letter dated from 27 January 1891 to the conductor Felix Weingartner, who was preparing a performance of the 8th Symphony, Bruckner requested that the conductor make the optional cuts indicated in the Finale, for otherwise « it would be far too long and is valid only for later times and for a circle of friends and connoisseurs (gilt nur späteren Zeiten und zwar für einen Kreis von Freunden und Kennern) » . See : « Bruckner, Briefe 1887-1896, Anton Bruckner Sämtliche Werke » , Volume 24, part 2, edited by Andrea Harrandt and Otto Schneider (Vienna, 2003) , page 114.

My purpose is not to damn Schönzeler for twisting the facts to fit his case ; he is not saying anything not said by numerous others before him, just as they have been repeated by many others since then. But this example does demonstrate how the conventional construction of the « Bruckner Problem » forces its proponents to make awkward jumps, to rely on assumptions and, almost inevitably, half-truths. The real problem lies in how the « Bruckner Problem » was constructed, and how 2 generations of Brucknerians learned to live with it, perhaps too comfortably. Now the challenge is to learn to live without it.

Still Searching For Bruckner's True Intentions

(Benjamin Marcus Korsvedt.)

POSTERITY has not always treated Anton Bruckner kindly. The popular image of this composer as an unwitting visionary (« half genius, half klutz » , as the conductor Hans von Bülow once said) developed early on. During Bruckner's lifetime, conservative critics recoiled from his music. Eduard Hanslick called him the « gentlest and most peaceable of men who becomes an anarchist during the act of composition » .

These dismissals were vigorously countered at the time by critics like Hugo Wolf and, a generation later, by music theorists like Ernst Kurth and August Halm, who argued that the line of musical Mastery stemming from Bach and Beethoven found its rightful culmination in Symphonies by Bruckner (1824-1896) . And, in Nazi Germany, Bruckner was manipulatively promoted as a herald of the new « Reich » .

Through it all, Bruckner has retained a secure place in the Symphonic repertory. And today, many experience a combination of spiritual depth and intellectual intensity in this music that uncannily suits our post-modern condition, a sensibility reflected in the Cleveland Orchestra's contribution to the Lincoln Center Festival : « Bruckner : (R)evolution » , with Franz Welser-Möst conducting 4 concerts mingling Symphonies of Bruckner with music of John Adams, at Avery Fisher Hall.

Still, particularly in the English-speaking world, Bruckner's Symphonies continue to live under the shadow of the « Bruckner Problem » . This term refers to the confusion that has arisen around competing claims of the numerous versions and editions of his works, full of complexities stemming from Bruckner's intricate patterns of composition, revision and publication.

Since the 1960's, the conventional solution has been to accept as authentic only « original versions » of Bruckner Symphonies, preserved in un-published manuscripts. In contrast, the versions published during Bruckner's lifetime are seen as provisional editions prepared by well-meaning but misguided friends and students (notably, the conductors Ferdinand Löwe and Franz Schalk) that distort Bruckner's true intentions. Over time, those editions have been eclipsed by « urtext » versions that take no account of the scores published in Bruckner's time.

The desire for good new editions of Bruckner's works is certainly justified. Not all of the early published versions meet modern standards of textual accuracy or authenticity, but this hardly justifies condemning them all as bowdlerizations. Over the last decade or so, it has become clear that a number of these scores contain revisions that Bruckner made after rehearsals and performances, and thus should have much to say to contemporary performers interested in historically informed approaches to performance.

The belief that the early published editions are insuperably corrupt originated in the 3rd « Reich » . This development was led by the musicologist Robert Haas, who, from 1932 to 1945, directed the 1st edition of Bruckner's collected works. Emphasizing Bruckner's supposed victimization by manipulative editors, Haas presented his edition as the reclaiming of Bruckner's pure original texts, purged of alien elements, for « Greater Germany » . Some of Haas's editorial work stands-up to contemporary standards of rigor and objectivity but, during the late- 1930's, his editing became more adventurous. At times, he combined music from incompatible sources, made arbitrary decisions about tempo markings and, in at least 2 instances, recomposed brief passages. Other aspects of his project, especially his zeal to consign previous editions to oblivion, were shaped more by reactionary ideology, politics and careerism than by scholarly justification.

After the War, Haas's basic editorial approach, though not his ideological agenda, was continued by his successor, Leopold Nowak. In the post-War era, the English-speaking world embraced the premise that the versions published by Haas and, to a lesser extent, Nowak are the true Bruckner, and that earlier editions « should be simply repudiated » ,

as the British critic Deryck Cooke wrote in his influential 1969 essay, « The Bruckner Problem Simplified » .

As a result, many English-speaking Bruckner lovers have become fixated on questions about versions of the Symphonies, though the differences among them are not always striking. (An exception, the early-1887 version of the 8th Symphony that Mæstro Welser-Möst conducts in the Nowak edition, is distinctly different from the familiar 1890 version.) Still, Haas's position, and even echoes of his crusading dogma, are commonly adopted by commentators no doubt unaware of its ideological baggage.

It was not always so. The radical thinking about Bruckner versions that emerged in Germany in the 1930's was relatively slow to gain a foothold in the English-speaking world. In the 1930's and 1940's, most serious writing in English about Bruckner came from Germans and Austrians driven from the Continent by Nazism. They could see all too vividly the political agenda and the scholarly fault lines of the revolution in the editing of Bruckner's work.

The Vienna-born musicologist Joseph Braunstein, who lent his distinctive voice to the New York Classical music scene for decades until his death at 104, in 1996, refused to accept the claim that only the « original versions » as published by Haas represented Bruckner's authentic texts. He also cautioned against accepting myths about Bruckner versions « created and often circulated by people who, ignorant of the complexity of the problem and the related facts » , offered « no proofs to substantiate the charges » .

Another Austrian « émigré » , Alfred Mathis-Rosenzweig, argued that Haas's Bruckner edition « had nothing to do with scholarship » but « revealed itself simply as a cunning trick of National-Socialist propaganda » . Though this is a crude over-simplification, Mathis-Rosenzweig was justified in emphasizing that Haas's edition was motivated, in part, by the desire to pry the copyright of the Bruckner Symphonies away from Universal-Edition, a Viennese company long despised by the Nazis.

The Austrian musicologist and composer Egon Wellesz, who had been a student of both Arnold Schœnberg and Guido Adler (himself a student of Bruckner) but was compelled to emigrate after the « Anshluß » , proved more sophisticated in his skepticism.

His article « Anton Bruckner and the Process of Musical Creation » , published in 1938, considered the questions raised by Bruckner's revisions with the critical sense of a good scholar and the musical sensibility of a fellow composer. He argued (presciently, we now see) that the editions printed during Bruckner's lifetime did not falsify his intentions but embodied a different, later phase of the creative process. So Wellesz regarded the new versions published by Haas not as restorations of authentic versions that had been suppressed but as early versions set aside by Bruckner as he tried to find the most effective « concrete expression » of his musical ideas.

Attitudes soon began to shift. In a 1942 essay, « Anton Bruckner : Simpleton or Mystic ? » , the British critic Geoffrey Sharp adopted Haas's belief that Bruckner's apparent personal naïveté was the key to understanding the textual situation. He airily proposed that Bruckner had become « the dupe » of editors driven by « an all-consuming and very distorted Wagnerian perspective » .

« Quite probably » , he added, « Bruckner himself was no more than half convinced of the wisdom of this, but unfortunately where he only doubted, he acquiesced » .

This attitude came to dominate British and, in turn, American thinking about Bruckner. The emerging consensus was driven not by scholarship but by journalism and criticism. Cooke's advocacy, including numerous Bruckner reviews in « Gramophone » magazine, had great impact. So did Robert Simpson's influential book « The Essence of Bruckner » (1967) , which, though quite perceptive musically, was often hampered by an easy acceptance of « clichés » about the composer.

New research that could have offered competing views was hindered by lack of access to crucial sources that were housed in Austrian archives well into the 1970's. An additional factor was the loss of living historical memory of pre-War Vienna. Many of those who 1st contested Haas' claims (including Wellesz, Mathis-Rosenzweig and Braunstein) were Jewish expatriates who had been part of Viennese musical life from the 1st decades of the 20th Century and could draw on direct knowledge of the circumstances involved as well as the people : Haas and even Löwe and Schalk.

The sea change in English-speaking opinion about the « Bruckner Problem » is clearly illustrated by comparing the article about Bruckner in the 1st version of the book « The Symphony » , published in 1949, with that in the enlarged 2nd version, from 1966. In 1949, the veteran British critic Richard Capell took a rather skeptical stance toward the claims of the « original versions » and cautioned that the revised versions were « the versions performed in the composer's lifetime, presumably with his acceptance » . He recognized that while it is « clear enough » that Haas's editions convey « Bruckner's original thoughts » , the scores Haas wanted to expunge were often musically « more effective » .

Capell stated quite reasonably (and, we know now, with considerable justification) that « for all anyone knows, the differences between the manuscripts and these publications represent modifications sanctioned by Bruckner » . And he acknowledged that « Hitlerian politics entered into the propagation » of Haas' edition.

Things look very different in the 1966 edition of the book. Here Cooke introduced the well-known term : « the vexatious ' Bruckner problem ' , the confusion over the various versions which exist of most of his Symphonies » . And setting aside Capell's cautious approach, Cooke indulged in reckless speculation : « Unluckily, in his extreme humility, he let himself be persuaded by clever colleagues and pupils » that the resistance of the concert-going public « might be overcome if he made extensive cuts in the form and changes in the orchestration » of his Symphonies.

As new research undercuts old assumptions about the facts of the « Bruckner Problem » , established ways of thinking look increasingly like an elaborate mythology with some basis in reality as well as troubling ideological biases and historical blind spots. In discussing the brass chorale in the middle of the 1st movement of the 4th Symphony, for example, Simpson, in 1967, imagined that Bruckner « must surely have been appalled, in his helpless way, at the ' improvements ' » found in the score published in 1890. Simpson reviled the addition of « triplets rippling prettily up and down in the flutes and oboes » and « pulsating harmonies » in the horn, sternly concluding that « Bruckner cannot have committed such a crime » .

In fact, Bruckner did commit this « crime ». Study of the manuscript score used in the printing process reveals that the new wind parts were written by Bruckner himself during his final revisions before publication. Cooke and Simpson had great and deserved successes in other areas, but as Dermot Gault says in his important 2011 book « The New Bruckner », « we cannot rely on anything Deryck Cooke or Robert Simpson has to say on the subject of Bruckner versions or editions » .

Scholars are steadily coming to understand the entire matter in ways that account for the history of Bruckner editing and that accommodate the complex array of musical sources now available. Not only are these efforts important in their own right, but as they continue to make their way into the mainstream, they offer the hope that music lovers will be able to appreciate Bruckner's Symphonies more clearly, free from the suspect traditions of thought that have long constrained perceptions of these splendid musical works.

Benjamin Marcus Korstvedt is an associate professor of music at Clark University in Worcester, Massachusetts.

Vers une nouvelle Édition

Déjà latente, cette remise en question a été clairement définie en 1994 dans la revue américaine « The Musical Quarterly », Volume 78, n° 3, par une étude de Bryan Gilliam, un musicologue de la Duke University de Caroline du Nord, sous le titre : « The Annexation of Anton Bruckner : Nazi Revisionism and the Politics of Appropriation ». Au début de 1996, l'éditeur de cette revue, Leo Botstein, reprenait le sujet avec 3 études dont une de Benjamin Marcus Korstvedt (4) qui, un peu plus tard, mettait ouvertement en cause dans l'ouvrage collectif « Bruckner Studies » publié par l'Université de Cambridge (5), la partialité des éditions de Robert Haas.

Ce débat et sa conclusion (la nécessité d'entreprendre une nouvelle édition utilisant objectivement toutes les sources disponibles aujourd'hui), avait déjà été évoqué dans notre livre « Le destin juif et la musique » (Fayard, 2001) (6), suscitant 2 réactions d'Harry Halbreich dans la revue Crescendo (n° 55 / 2001 et n° 56 / 2002). Mettant en garde contre ce « révisionnisme anglo-saxon », il demandait de « renvoyer messieurs Schalk et Löwe à un juste oubli » car Bruckner disposait « d'une des éditions critiques les plus solides dont un compositeur ait jamais bénéficié ». Cette opinion d'un brucknérien particulièrement érudit n'a cependant pas empêché qu'une unanimité internationale se développe et qu'une nouvelle édition soit décidée par la « Musikwissenschaftlicher Verlag Wien » (www.mwv.at) en plein accord avec l'« Internationale Bruckner-Gesellschaft » et l'« Österreichische Nationalbibliothek », les 2 piliers des anciennes éditions. La parution d'un 1er volume (la 2e version de la 4e Symphonie) était prévu pour la fin de 2012.

Il n'est donc pas étonnant qu'un ouvrage examinant en détail toute cette problématique s'intitule « The New Bruckner » (7), tant les stéréotypes accumulés durant un demi-siècle sont remis en question, en particulier celui de l'artiste germanique exemplaire dont la génialité est issue de la terre (« Boden »), du peuple (« Volk ») et de la race (« Blut ») en opposition avec l'esthétisme fin-de-siècle d'une Vienne corrompue dont Gustav Mahler était le modèle définitivement rejeté. Son auteur, Dermot Gault, a obtenu son doctorat à l'Université de Belfast en 1994 avec une thèse sur les Symphonies de Bruckner et a suivi depuis, toute l'évolution de la musicologie brucknérienne,

aboutissant aux conditions suivantes :

1. Le zèle de Robert Haas à créer l'image du Bruckner qu'il imaginait, ne correspond plus aux critères déontologiques et scientifiques actuels, même si le résultat musical incontestablement séduisant de son entreprise a fait son succès.
2. On ne peut continuer à séparer par un mur les solutions apportées aux nombreux problèmes que posent les compositions de Bruckner en affirmant qu'elles sont mauvaises quand elles sont contemporaines de Bruckner et bonnes quand elles viennent des années '30.
3. Cette déformation avait déjà été dénoncée par Leopold Nowak mais son action correctrice s'avère aujourd'hui nettement insuffisante.
4. L'étude minutieuse des documents originaux (en particulier, les « Stichvorlage » , c'est-à-dire les épreuves d'imprimerie des 1^{res} éditions) montre que dans la majorité des cas Bruckner a revu et annoté lui-même très soigneusement les épreuves des éditions imprimées de ses partitions alors qu'on les a rejetées en les présentant comme élaborées contre sa volonté.
5. La correspondance montre que l'estime de Bruckner pour Franz Schalk et Hermann Levi n'était pas de la soumission et qu'il pouvait s'exprimer avec force et rudesse lorsqu'il n'était pas d'accord. Franz Schalk était beaucoup plus jeune que Bruckner : il n'avait que 18 ans à l'époque de la 6^e Symphonie. Dans son testament, Bruckner confie ses partitions à Joseph, de 6 ans l'aîné de Franz Schalk. Bref, le rôle des frères Schalk faisant de leur aîné d'une quarantaine d'années, une victime paraît avoir été largement déformé lorsque l'on réunit toute la documentation disponible aujourd'hui, la correspondance en particulier.

Le mérite de la nouvelle édition entreprise est de mettre un terme au culte monolithique de l'« Originalfassung » que Robert Haas et son époque avaient imposé et que les publications de Leopold Nowak n'avaient que partiellement élargi. Bien plus que d'un révisionnisme anglo-saxon, il s'agit aujourd'hui de la reconnaissance par les gardiens mêmes du temple, de la nécessité de restituer la musique de Bruckner dans sa diversité et ses hésitations à l'aide d'une équipe internationale disposant d'un maximum d'éléments d'appréciation.

The New Anton Bruckner Complete Edition (2013-2014)

Founded in 1933 by the Internationale Bruckner Gesellschaft (International Bruckner Society: IGB) for the purpose of publishing a Complete Critical Edition of the works of Anton Bruckner. The General Editor of the old Bruckner Complete Edition was Robert Haas, together with Alfred Orel; after Orel's resignation, Leopold Nowak became co-editor from 1937. In 1938 the IGB was absorbed into the German Bruckner Society, and Musikwissenschaftlicher Verlag Wien (MWV) was dissolved in Vienna and transferred to Leipzig. In 1944 it was renamed Bruckner-Verlag Leipzig. Shortly before the end of World War II the publishing stock was destroyed by bombing.

In 1946 the IGB was re-established and the headquarters of MWV moved to Vienna, with the aim of a new start for

the Bruckner Complete Edition. Between 1951 and 1989 a major part of the editions of the Complete Works of Anton Bruckner were published under the general editorship of Leopold Nowak; from 1989-2002 Herbert Vogg continued the editorship of the Complete Works in the spirit of Nowak. From 1960 MWV also published the Critical Complete Edition of the works of Hugo Wolf under the general editorship of Hans Jancik, followed by Leopold Spitzer from 1991. As well as the two Complete Editions, the publishing programme also includes musicological literature, specialising in Anton Bruckner and Hugo Wolf, including a Complete Edition of the letters of Hugo Wolf and the publication series of the Anton Bruckner Institut Linz and the Anton Bruckner Research Centre at the Austrian Academy of Sciences.

In 2011, work began on a new edition of the complete works of Anton Bruckner under the title "New Anton Bruckner Complete Edition".

...

The « MWV » (« MUSIKWISSENSCHAFTLICHER VERLAG VIENNA ») was founded in 1933 by the « International Bruckner-Gesellschaft » (International Bruckner Society, « IBG » for short) for the specific purpose of publishing a critical complete edition of the works of Anton Bruckner, a project undertaken by the « IBG » in collaboration with the Austrian National Library, Vienna.

The foundation of the « MWV » and the 1st publications of the Bruckner Complete Edition had been preceded by years of preparatory work, particularly on the part of Robert Haas, Director of the Music Collection of the Austrian National Library. Haas became General Editor, with Alfred Orel as his 1st collaborator ; in 1937, Alfred Nowak became co-General Editor. In spite of the difficult circumstances of the time, numerous volumes were published in quick succession. After the « Anschluß » of 1938 had incorporated Austria into Hitler-Germany, the « MWV » and « IBG » were dissolved in Vienna and transferred to Leipzig, where the stocks of the publishing house were destroyed in an air-raid, in 1945, shortly before the end of the War. After the end of the War, the « IBG » , « MWV » , and Bruckner Complete Edition returned to Austria. Between 1951 and 1989, when poor health forced him to step down as General Editor, Leopold Nowak personally edited almost the whole of Bruckner's work. In his capacity as Managing Director, Herbert Vogg was (with the cooperation and hard work of a number of prominent Bruckner researchers) able to oversee the editing and publication of all outstanding volumes by the year 2001.

The continuation of the work on the Bruckner Complete Edition has focused on corrected and re-adjusted reprints (with the elimination of misprints, and the incorporation of fresh research findings) , and on the production of the few outstanding critical reports. The production of new orchestral parts for the Symphonies is now almost completed.

...

The International Hugo Wolf Society Vienna was founded in 1956 with the principal intention of publishing a critical complete edition of the works of Hugo Wolf. Hans Jancik was appointed General Editor ; having prepared the 1960 edition of the chamber music, he continued by editing volume after volume of further works. In 1991, he passed on the General Editorship to Leopold Spitzer, whose most important achievement has been the publication of the full and

piano scores of the « Der Corregidor » together with libretto and critical report, complemented by a fundamentally important comprehensive study of the composer Hugo Wolf based on facts and data provided by « Der Corregidor » . Spitzer also ensured the incorporation of critical reports into reprints of earlier volumes of the complete edition, and of English- and Italian-language prose translations of the texts in the reprints of the volumes of Lieder. He brought the Wolf Complete Edition to completion with the publication of the fragments for orchestra.

As with Bruckner, subsequent work has focused on corrected and re-adjusted reprints (elimination of misprints, incorporation of fresh research findings) . Most recently, the 7 groups of Lieder from the Volume W VI, « Songs to texts by various poets » , have been published as 7 separate items, edited by Leopold Spitzer.

...

For decades, the work of the « MWV » focused on the Bruckner and Wolf complete editions. This fact was reflected in the modest number of book publications, all of which were devoted to subjects related to these 2 composers. Leopold Nowak's 80th birthday was celebrated with the publication of his collected essays from the period 1936-1984, entitled « Über Anton Bruckner » .

In an entirely different field, 4 volumes were published between 1985 and 1994 as a series entitled, « drama per musica » , subtitled, « Articles on the history, theory and criticism of music theatre » , under the editorship of Richard Bletschacher.

In 1986 and 1993, Walburga Litschauer published her « Neue Dokumente zum Schubertkreis - aus Briefen und Tagebüchern seiner Freunde » (New documents regarding the Schubert circle from the letters and diaries of his friends) .

In 1991, the Anton Bruckner Institut Linz (ABIL) signed a contract with the « MWV » for the sales of its publications in the field of Bruckner studies. The ABIL volumes have since occupied an important place in the « MWV » catalogue :

« Anton Bruckner - Dokumente und Studien » (Musikwissenschaft 101 ff.) .

« Bruckner-Jahrbücher » (Musikwissenschaft 201-209) .

« Bruckner-Symposionberichte » (Symposium reports, Musikwissenschaft 301 ff.) .

« Bruckner-Vorträge und Tagungsberichte » (Lectures and conference reports, Musikwissenschaft 401 ff.) .

Since 2009, « MWV » publishes also the series, « Wiener Bruckner Studien » (Vienna Bruckner Studies) , edited by the « Anton Bruckner » Research Unit / Austrian Academy of Sciences (Musikwissenschaft 501ff.) .

From 1991 to March 2004, the « MWV » had the responsibility for sales of the annual publication of the « Österreichische Gesellschaft für Musikwissenschaft » (Austrian society for musicology) , « Musicologica austriaca » (Musikwissenschaft 504-520) .

Finally, the « MWV » is also responsible for the dissemination of the « Mitteilungsblatt der Internationalen Bruckner-Gesellschaft » , « Studien und Berichte » (IBG I ff.) .

The « Musikwissenschaftlicher Verlag » is a non-profit-making institution. The elected Committee consists of the following persons :

Honorary President : Professor Doctor Herbert Vogg.

President : « Hofrat » Doctor Günter Brosche.

Vice-President I (Managing Director) : Prokuristin Tilly Eder.

Vice-President II : Professor « Magister » Leopold Spitzer.

Secretary : Doctor Andrea Harrandt.

Treasurer : Professor Doctor Otto Biba.

From the foundation of the publishing house, in 1933 until 1938, and from the re-foundation, in 1946 until his death in 1967, the managing director of the « MWV » was Ingenieur Norbert Furegg. His successor was his daughter Käthe Smetana. When she died, in November 1971, the administration was transferred to Ludwig Döblinger publishers, at the beginning of 1972 ; the Döblinger « Prokuristin » Margarete Puhlmann was appointed Managing Director. After her death, in 1979, the musicologist and Döblinger Director of Publications Doctor Herbert Vogg was entrusted with the managerial directorship of the « MWV » . When Leopold Nowak retired as General Editor for health reasons, in 1989, Doctor Vogg took-over responsibility for the completion of the outstanding volumes of the Bruckner Complete Edition. On August 1st, 2002, he retired as Managing Director and his place was taken by his long-standing deputy, « Frau Prokuristin » Tilly Eder. The Committee appointed « Frau » Doctor Angela Pachovsky as Director of Publications.

« The New Anton Bruckner Complete Edition » team

Editorial Board : Paul Hawkshaw, Thomas Leibnitz, Andreas Lindner, Angela Pachovsky, Thomas Röder.

Advisory Board : Mario Aschauer, Otto Biba, Hans-Joachim Hinrichsen, Erich Wolfgang Partsch, Robert Pascall, and Larry Todd.

Information : « Musikwissenschaftlicher Verlag, Wien » - www.mwv.at

Distribution Rental Performance Materials (international) : Bärenreiter · Alkor.

Distribution Rental Performance Materials (Austria) : « Musikverlag » Ludwig Döblinger, Vienna.

The start of the « The New Anton Bruckner Complete Edition »

The Vienna « Musikwissenschaftlicher Verlag » is proud to announce the « Neuen Anton Bruckner Gesamtausgabe » (New Anton Bruckner Complete Edition) . In cooperation with the International Bruckner Society and with the Austrian National Library, the 1st volume of this new complete edition of the works of Anton Bruckner will appear approximately at the end of 2013.

All compositions by the Austrian composer will be newly edited for the New Anton Bruckner Complete Edition. Each volume is prepared by internationally renowned Bruckner scholars according to uniform and up-to-date editorial guidelines and not only takes into account the most recent discoveries of source material, but also places more importance on questions of performance practice. Faithfully, to present the authentic urtext remains the uppermost priority.

Apart from a comprehensive preface which includes discussions of source material, creative process and reception history, as well as of questions of performance practice, each volume contains a critical report. All texts appear in German and English. Each volume will be printed in both full-sized conductor's score and in study score format. Performance materials will be available on hire from Alkor Edition, Kassel, Germany.

Even before its launch, the New Anton Bruckner Complete Edition has gained prominent advocates : The Vienna Philharmonic have agreed to assume official patronage of this edition.

The « blue volumes » of the Anton Bruckner Complete Edition also published by the Vienna « Musikwissenschaftlicher Verlag » (1934-1944) under the general editorship of Robert Haas (1886-1960) and, later, under the editorship of Leopold Nowak (1904-1991) will remain available in the future.

(Angela Pachovsky.)

...

The « ANTON BRUCKNER “ URTEXT ” GESAMTAUSGABE » (ABUGA) is published by the « Bruckner Edition Wien » , an imprint of « Verlagsgruppe Hermann Wien » , since 2015. The patron is Nikolaus Harnoncourt. The Editorial Director is Benjamin-Gunnar Cohrs. The publisher is Alexander Hermann. This newly-conceived, scholarly-practical complete edition (45 volumes) has a fundamentally revised division into scorings and genres. Parallel with the music-editions, a series of text publications on Bruckner will be published, providing contextual information.

EDITORS

Doctor Benjamin-Gunnar Cohrs : scholar, author and conductor (Bremen, Germany) .

Doctor Morten Solvik : scholar (Vienna, Austria) .

Matthias Giesen : « Stiftskapellmeister » and organist (Saint-Florian, Austria) .

Joseph Kanz : « Kapellmeister » and arranger (Wiesbaden, Germany) .

Rob van der Hilst : Organist, composer, author and scholar (Utrecht, Netherlands) .

ADVISORY BOARD

University Professor, Doctor Manfred Wagner : scholar (Vienna) .

« Magister » , Doctor Beatrix Darmstädter : curator of the Collection of Early Musical Instruments in the « kunsthistorisches Museum » , Vienna.

Doctor Franz Scheder : author and editor of the Bruckner chronology (Nuremberg, Germany) .

Doctor Johannes Wildner : conductor and scholar (Vienna) .

Gerhard Zechmeister : tuba player, scholar and author (Vienna) .

CONCEPTION

In comparison with other composers, Bruckner's own manuscripts contain very few errors in the musical text. Nevertheless, they present particular problems in terms of performance practice (dynamic markings, articulation, tempi etc.) , because these kinds of performance instructions were often added as part of the last stage of a work on a composition. It is precisely the complex source material which demands that, in addition to the autograph manuscripts, the 1st copies, manuscript sets of parts, 1st editions and corresponding galley proofs have to be taken in consideration, together with secondary documents. This is where the « “ Urtext ” Complete Edition » comes into play : all sources have been thoroughly examined as a whole, for the 1st time, and are newly-presented together in a scholarly-practical edition. Bruckner left part of his output in several versions, which will be published in separate volumes. A few versions and works which have remained unpublished to the present day will be evaluated and published for the 1st time in the « ANTON BRUCKNER “ URTEXT ” GESAMTAUSGABE » (ABUGA) . Variants, alternatives and reworked individual movements will be included in a volume where possible. Scholars and performers will find these « in situ » , without having to combine different editions.

In its many years' preparatory work for the ABUGA, the « Bruckner Edition Wien » has conceived a fundamentally new layout which is especially suited to the particular problems and peculiarities of Bruckner's manuscripts. Works with orchestra are published in full-score. The omission of key signatures and clefs on the right-hand page creates the visual impression of a landscape-shaped music page over the page break when reading the score ; it provides additional space, thereby, reducing the number of page-turns required. For the 1st time, Bruckner's « metrical numbers » , which help in the division and emphasis of groups of bars, have been reproduced where they survive in the musical text. Editorial additions and variants in the text will be identified in different colours. This method supersedes the often cluttered visual appearance of scores by avoiding the uses of brackets, dotted lines or cue-sized notes. In order to reflect the needs of performers, individual performance material can be supplied on request, chosen variant readings can be given preference and alternatives suppressed. Great importance is attached to achieving the most usable result.

PUBLICATION

The volumes of the Complete Edition and full-scores appear in the format 25 centimeters x 31 centimeters as hard-cover with cloth binding and 2 colour embossing. All volumes include detailed foreword, suggestions on performance practice, chronology, tables, appendices and editorial report. Texts are generally included in German and English. Study scores are planned. 2 volumes will be published each year. Volumes can be purchased separately, or after arranging a subscription upon publication. Performance materials for the Symphonies are available on hire ; all other works (smaller orchestral works, choral works, church music, chamber music, Lieder, piano and organ works) will be on sale as part of a set. The « Anton Bruckner “ Urtext ” Complete Edition » is distributed internationally by Schott Music.

STRUCTURE OF THE EDITION

Series I : Works with Orchestra

I.1. Symphonies (Volumes 1-19) .

I.2. Orchestral works (Volumes 20-21) .

I.3. Vocal works with orchestra (Volumes 22-30) .

Series II : Sacred Works for Mixed Choir

II.1. Sacred works for mixed choir with instruments (Volumes 31-33) .

II.2. Sacred works for mixed choir with organ or piano (Volume 34) .

II.3. Sacred works for unaccompanied mixed choir (Volume 35) .

Series III : Secular Works for Mixed Choir

III.1. Secular cantatas for mixed choir with wind instruments (Volume 36) .

III.2. Secular works for mixed choir with organ or piano (Volume 37) .

III.3. Secular works for unaccompanied mixed choir (Volume 38) .

Serie IV : Works for Male Choir

IV.1. Works for male choir with instruments (Volume 39) .

IV.2. Works for male choir with organ or piano (Volume 40) .

IV.3. Works for unaccompanied male choir or male solo quartet (Volume 41) .

Serie V : Chamber Music and Lieder

V.1. Chamber music for ensembles (Volume 42) .

V.2. Sacred and secular Lieder (Volume 43) .

Serie VI : Works for Keyboard Instruments

VI.1. Works for piano (Volume 44) .

VI.2. Works for organ (Volume 45) .

INFORMATION

www.benjamin-gunnar-cohrs.com

www.hermann.eu

www.harassowitz.de

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The « Musikwissenschaftlicher Verlag » was founded by the International Bruckner Society as a publishing house for the complete critical edition of the works of Anton Bruckner and is still the only publisher authorized by the International Bruckner Society to act in this function. The Anton Bruckner Complete Edition can now look back on a tradition

lasting over 80 years. In its pioneering years, it was directed by Robert Haas and, from the 1950's, by Leopold Nowak. Since the end of the 1970's, the « Musikwissenschaftlicher Verlag » has also been active as the publisher of scholarly literature on Bruckner's life and work, as well as on the world in which he lived. Today, the various series produced by the Anton Bruckner Institute, Linz, and the research department « Anton Bruckner » of the Austrian Academy of Sciences include more than 70 publications of the most up-to-date Bruckner research.

The « Musikwissenschaftlicher Verlag » of Vienna is proud to announce a new critical edition of the complete works of Anton Bruckner. Published jointly with the International Bruckner Society in co-operation with the Austrian National Library, it will include newly-edited scores of the entire corpus of Bruckner's work.

Editorial Board

Professor Doctor Paul Hawkshaw (Yale University) .

Doctor Thomas Leibnitz (« Österreichische Nationalbibliothek - Internationale Bruckner-Gesellschaft ») .

Doctor Andreas Lindner (« Anton Bruckner Institut Linz ») .

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Advisory Board

Doctor Mario Aschauer (Sam Houston State University) .

Professor Doctor Otto Biba (« Archiv der Gesellschaft der Musikfreunde Wien ») .

Professor Doctor Hans-Joachim Hinrichsen (« Universität Zürich ») .

Professor Doctor Robert Pascall (University of Nottingham) .

Professor Doctor Larry Todd (Duke University) .

Editors

Paul Hawkshaw, Thomas Röder, Benjamin Marcus Korstvedt, Crawford Howie, Dermot Gault, David Chapman, Torsten Blaich, Mario Aschauer et al.

The NEW ANTON BRUCKNER COMPLETE EDITION is supported by the International Bruckner Society and the Austrian

National Library ; in addition, it enjoys the patronage of the Vienna Philharmonic Orchestra.

The NEW ANTON BRUCKNER COMPLETE EDITION will include all of the composer's works in newly-edited scores in a uniform format. Each volume will be based on the most up-to-date research and take into account all sources that have come to light, in recent years.

The new edition is founded on decades of experience publishing the complete works of Anton Bruckner and on long-standing collaboration with the most important institutions in the field of Bruckner research. The Editorial Board of Bruckner experts and specialists with years of editorial experience has developed uniform publication guide-lines incorporating the most modern practices. Renowned Bruckner specialists from around the world have been selected to edit the individual works. An Advisory Board composed of scholars of the highest calibre will perform the important function of external monitor.

All volumes will appear as large-format conductor's scores ; corresponding performance material will also be available. The new publications will be designed for practical use and will include readable Critical Reports explaining all editorial decisions. Each volume will contain a detailed introduction with information about the sources, genesis and reception history of the work ; pertinent issues concerning its performance ; and the difference between the reading in the New Anton Bruckner Complete Edition and that of earlier publications. The Critical Reports will contain more detailed information about the sources as well as a practical listing of conflicting readings and editorial choices. To meet the needs of an international public, all the texts are to be printed in German and English.

The New Anton Bruckner Complete Edition will also include, for the 1st time, a comprehensive supplement containing sketches, fragments, drafts and studies, thus, providing an indispensable tool for the serious study of Bruckner's work and compositional process.

The most important features in brief :

All volumes reflect the latest research and the most up-to-date editorial criteria.

All volumes include a detailed Source Critical Report.

All volumes contain an extensive foreword in German and English.

All volumes are in full score, 24.5 x 33 cm, with thread-stitched impressed cloth binding.

Musical graphics are in accordance with the latest style and standards.

Supplementary and continually updated information available on the World Wide Web.

Overview of Volumes

The NEW ANTON BRUCKNER COMPLETE EDITION is to appear in the form of 31 musical volumes and a 12 volume supplement with sketches, drafts and fragments.

Series I : Sacred Music (7 volumes) .

Section 1 : Masses and « Requiem » with orchestra (4 volumes) .

Section 2 : Other sacred works with orchestra (2 volumes) .

Section 3 : Smaller sacred works (1 volume) .

Series II : Secular Vocal Music (3 volumes) .

Choral works with orchestra or instrumental ensemble.

Choral works for men's voices.

Choral works for mixed voices and Lieder.

Series III : Orchestral Music (19 volumes) .

Section 1 : Symphonies (16 volumes) .

Section 2 : Studies and occasional works (3 volumes) .

Series IV : Smaller Instrumental Works (2 volumes) .

Chamber music.

Music for keyboard instruments.

Series V : Supplement (around 12 volumes)

Section 1 : Studies.

Section 2 : Sketches, drafts and fragments.

The focus in the near future will be Symphonies and orchestral Masses.

The 1st volume, to appear in fall 2015, will be Symphony No. 1 in the « Linz Version » of 1868, to be published for the 1st time in the form in which it was premiered, as performed under the baton of Cornelius Meister at the Salzburg Festival, in August 2014.

Planned for 2016 :

Symphony No. 4, in 3 versions (edited by Benjamin Marcus Korstvedt) .

Symphony No. 8, in 2 versions (edited by Paul Hawkshaw) .

Constantin Floros

« Anton Bruckner. Persönlichkeit und Werk, Europäische Verlagsanstalt, Sabine Groenewald Verlag, Hamburg (2004) .

« Anton Bruckner. The Man and his Work » , Peter Lang GmbH, Frankfurt am Main / New York (2011) . Translated by Ernest Bernhardt-Kabisch. 232 pages, numerous figures and examples of notes ; ISBN 978-3-631-61439-6.

« A masterful achievement. » (« Süddeutsche Zeitung » , about the German edition of the book.)

Contents : Who was Bruckner ? ; Neurosis ; Libido ; Emotionality ; Persecution Mania ; Religiosity ; Personality and Œuvre ; Music as Religious Confession ; A new Dramatic Conception of the Mass ; The Fiction of « Absolute Music » ; Originality and Modernity ; Imaginations.

While unappreciated and controversial during most of his life, Anton Bruckner is today regarded as the greatest Symphonist between Beethoven and Gustav Mahler - in terms of originality, boldness and monumentality of his music. The image of Bruckner the man, however, is still extreme instance of the tenacious power of prejudice. No less a figure than Gustav Mahler coined the « aperçu » about Bruckner being « a simpleton : half genius, half imbecile » . The author is out to correct that misperception. His thesis, in this study, is that, contrary to what has hitherto been asserted, there is an intimate relation between Bruckner's sacred music and his Symphonies from multiple perspectives : biographical data, sources and influences, the psychology of creation, musical structure, contemporary testimony and reception history. Additional chapters assess important Bruckner recordings and interpreters and the progressiveness of his music.

...

Constantin Floros's new study of Bruckner is based on the central thesis that his music should be understood as a symbolic reflection of biography. This is by no means a fresh theme for Floros ; it has formed a vital preoccupation, at least since his 1980 study of the 8th Symphony (« Bruckner und Brahms : Studien zur musikalischen Exegetik » , Wiesbaden, 1980) , and has permeated his work on other composers. In Austro-German scholarship, moreover, the question of whether we understand the Symphonies as absolute structures or narratives of Bruckner's « inner world » is, at least in part, ideological or political, even if it is not overtly construed as such. The preoccupation with music as

biography is not ideologically neutral, but forms part of a general reaction in Germanic Bruckner scholarship against the types of formalism that prevailed before and during the Second World War, as a result of which the Symphonies came to be regarded as archetypes of absolute music. And, although Floros remains silent on the matter, rejection of the « formalist » Bruckner is thus also a tacit rejection of the view that prevailed in the 3rd « Reich » , which, as numerous commentators have pointed-out, carried this perception into extreme political territory.

Although comparison with the antiquated life-and-works paradigm is immediately invited, Floros does not simply draw the music into a chronological biography ; rather, he 1st establishes a psycho-biographical sketch, which identifies various facets of Bruckner's character before linking them to thematic, stylistic, and structural aspects of the Symphonies and sacred works. In this way, Part I introduces prominent issues in Bruckner biography, before offering concise appraisals of important psycho-biographical categories, among them the composer's neuroses, libido, religiosity, fascination with death, relationship with figures of authority, and excessive concerns over financial security. In the course of this sketch, Floros broaches some important biographical questions. The section on neurosis, for instance, confronts a matter that surfaces frequently, but has received relatively little scholarly attention, namely Bruckner's compulsive behaviour. Floros relates the composer's alleged compulsions to the work of the psychiatrist Gerhardt Nissen, and speculates about their influence on the compositional process, paying special attention to the notorious issue of revision. The author proceeds cautiously here, musing over whether « the much-disputed problem of the “ versions ” is not also linked to his compulsive illness » (page 31) , without reaching firm conclusions. Following Erwin Ringel, whose work Floros briefly considers, these speculations could be taken further : Bruckner suffered from symptoms consistent with a species of obsessive-compulsive disorder, which in its milder manifestation was channelled into systematic aspects of the compositional process, especially revision and the analysis of phrase structure.

(Julian Horton.)

...

Mit Notenbeispielen. Anton Bruckner (1824-1896) war zu Lebzeiten verkannt und umstritten. Heute gilt er als der bedeutendste Symphoniker nach Beethoven und vor Gustav Mahler, was die Originalität, Kühnheit und Monumentalität seiner Musik angeht. Das Bild des Menschen Anton Bruckner dagegen ist immer noch ein geradezu extremes Beispiel für die Macht der Vorurteile. Von keinem Geringeren als Gustav Mahler stammt das viel und gern zitierte Aperçu : « Bruckner, ein einfältiger Mensch - halb Genie, halb Trottel. » Constantin Floros' These ist, daß, anders als bisher behauptet, zwischen Persönlichkeit und Werk Bruckners eine enge Beziehung herrscht. Im Mittelpunkt der Darstellung stehen daher existenzielle Probleme : die Vorstellung, durch das Werk einem höheren Ziel zu dienen, die Auffassung von Musik als religiösem Bekenntnis, die Angst vor « Rivalen » , wie Johannes Brahms, und einer feindlichen Öffentlichkeit, das gestörte Verhältnis zu Frauen, Einsamkeit und « Sympathie mit dem Tod » .

...

« Kein Dorfdepp also » , weiß Wolfram Goertz von Anton Bruckner, nachdem er Constantin Floros' Darstellung von Persönlichkeit und Werk des oft « belächelten » Komponisten studiert hat. Wer Bruckner verstehen will, muß sich nämlich durch eine Flut von Anekdoten, Missverständnissen und Klatschgeschichten kämpfen, so Goertz. Der « neueste

Baggerführer des Schrifttums » Constantin Floros' zeige nun « mit Erfolg » die autobiografischen Züge in Bruckners Musik, den Einfluss der Religion, von Wagner oder der Einsamkeit in Wien. Floros geht es um das « Moderne und Kühne » bei Bruckner, erklärt der Rezensent : Er enttarnt die Angriffe des Musikkritikers und Brahmsverehrers Eduard Hanslick als « durchsichtige und erstaunlich taube Manöver » , weist nach, daß das Ungestaltete der Brucknerschen Werke das Resultat einer « inneren Dynamik der Form » war und konstatiert, als « Trumpfkarte » , daß die Harmonik Bruckners progressiver war als die des Antipoden Brahms.

...

Völlig hin und weg ist Wolfgang Schreiber angesichts dieser Bruckner-Biografie. Eine Meisterleistung in jeder Hinsicht ist dem Musikwissenschaftler Constantin Floros aus der Feder geflossen, preist der Rezensent in hymnischem Ton. Das Werk sei klug komponiert und präsentiere sich auch literarisch-formal als wahrhaft meisterlich. Floros Grundthese ist es, daß Persönlichkeit und Werk keine getrennten Einheiten sind, sondern sich wechselseitig beeinflussen. Auch hieran hat der Kritiker nichts auszusetzen. Insgesamt sei mit dieser Biografie ein « überschaubares, scheinbar leicht und unpräzises geschriebenes, auf jeden Fall schlüssiges und auch für den " Musikliebhaber " mühelos lesbares Buch » entstanden. Die Verehrung des Autors kennt für Schreiber keine Grenzen. Das Nachwort hat ihn sogar an einen « krönenden Choral einer Bruckner-Symphonie » erinnert. Der Mann muß schreiben können !

...

The Greek musicologist Constantin Floros (Κωνσταντίνος λωρος) was born on 4 January 1930 in Thessaloniki. He studied law at the University of Thessaloniki (1947-1951) and, then, composition and conducting at the Vienna Music Academy. At the same time, he studied musicology with Erich Schenk at Vienna University as well as art history (with Carl Swoboda) , philosophy and psychology. In 1955, he obtained the doctorate in Vienna with a dissertation on Campioni. He continued his musicological studies with Husmann at Hamburg University (1957-1960) where, in 1961, he completed his « Habilitation » in musicology with a work on the Byzantine kontakion. In 1967, he became super-numerary professor ; in 1972, professor of musicology ; and, in 1995, professor emeritus at the University of Hamburg. He received the honorary doctorate from the University of Athens, in 1999.

He is the co-editor of the « Hamburger Jahrbuch für Musikwissenschaft » and, in 1988, he founded and became president of the « Gustav Mahler Vereinigung, Hamburg » . In 1992, he was elected a member of the « Erfurt Akademie der gemeinnützigen Wissenschaften » and, in 1999, was made an honorary member of the « Richard Wagner-Verband » , Hamburg.

Floros' interests include the origin of Gregorian neumes, various aspects of Byzantine music, connections between the music cultures of East and West, the semantic meaning of the 18th and 19th Century Symphony, the music of the Second Viennese School.

...

Constantin Floros was born on 4 January 1930 in Salonica, Greece. He is involved in musicology, culture and history.

After studying law at the University of Thessaloniki, Professor Floros went to the Vienna Music Academy, where he studied composition with Alfred Uhl and conducting with Hans Swarowsky and Gottfried Kassowitz, graduating in both subjects, in 1953. At the same time, he studied musicology with Erich Schenk at Vienna University as well as art history (with Carl Swoboda), philosophy and psychology. In 1955, he obtained the doctorate in Vienna with a dissertation on Antonio Campioni. He continued his musicological studies with Heinrich Husmann at Hamburg University, where, in 1961, he completed his habilitation in musicology with a work on the Byzantine kontakion. In 1967, Professor Floros became a super-numerary professor; in 1972, professor of Musicology; and, in 1995, professor emeritus at the University of Hamburg. He received the honorary doctorate from the University of Athens, in 1999.

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Professor Floros is one of the leading German musicologists and his research interests are varied. He wrote 22 books and numerous papers. His 3 volume « Universale Neumenkunde » (1970) over-turned previous theories concerning the origin of Gregorian neumes. He deciphered the oldest Byzantine and Slavic notations and developed a new method of semantic analysis. In his 3 volume treatise « Gustav Mahler » (1977-1985), and his writings on other composers of instrumental music in the 18th and 19th Centuries, he examined the semantic meaning of the Symphony alongside theories of the dominance of absolute music. He also carried-out pioneering research on the music of the Second Viennese School, in particular Alban Berg; he discovered the hidden Programme for Berg's « Lyric Suite » before the relevant sources were found. His view of « Musik als Autobiographie » characterises his books on Berg (1993) and Ligeti (1996) and connects musical aesthetics with everyday circumstances.

...

Constantin Floros (Κωνσταντίνος Λόρος, Konstandinos Floros); geboren 4. Januar 1930 in Thessaloniki) ist ein griechisch-deutscher Musikwissenschaftler.

Einem Studium der Musikwissenschaft, Kunstgeschichte, Philosophie und Psychologie sowie Komposition und Dirigieren an der Hochschule für Musik und darstellende Kunst in Wien. Es folgten in Wien 1955 über das Thema Antonio Campioni als Instrumentalkomponist die Promotion und 1961 die Habilitation. 1967 bis 1995 hatte er eine Professur für Musikwissenschaft an der Universität Hamburg. Er wurde mit der Ehrendoktorwürde der Nationalen und Kapodistrias-Universität Athen und der Aristoteles-Universität Thessaloniki ausgezeichnet.

Constantin Floros, emeritierter Professor für Musikwissenschaft an der Universität Hamburg, entzifferte die ältesten byzantinischen und slawischen Notationen, wies den byzantinischen Ursprung der gregorianischen Choralnotation nach und entwickelte eine Methode musiksemantischer Analyse, die er an zahlreichen Werken verschiedener Komponisten exemplifizierte.

Die Schwerpunkte seiner Forschungen liegen in der Musik des Mittelalters und des 18. bis 20. Jahrhunderts. Unter den

von ihm publizierten 30 Büchern finden sich Monographien über Beethovens Eroica, über Johannes Brahms (drei Bände), Anton Bruckner, Piotr Ilitch Tschaikowsky, Gustav Mahler (vier Bände), Alban Berg (zwei Bände) und György Ligeti.

Zu seinen Veröffentlichungen gehören weiterhin die dreibändige Universale Neumenkunde (Kassel, 1970) sowie unter anderem die Bücher Musik als Botschaft (Wiesbaden, 1989), Der Mensch, die Liebe und die Musik (2000), Neue Ohren für neue Musik (Mainz, 2006) und Hören und verstehen. Die Sprache der Musik und ihre Deutung (Mainz, 2008).

Einige seiner Bücher sind in mehrere Sprachen übersetzt.

Er ist Mitglied der Akademie der Wissenschaften in Erfurt, der Europäischen Akademie der Wissenschaften und Künste, Ehrenpräsident der Gustav Mahler Vereinigung Hamburg, Ehrenmitglied mehrerer Institutionen und mehrfacher Ehrendoktor.

Im März 2010 verlieh ihm die Internationale Gustav-Mahler-Gesellschaft in Würdigung seiner Verdienste um das Werk Gustav Mahlers die Goldene Gustav-Mahler-Medaille.

Constantin Floros lebt in Hamburg.

Werke :

Universale Neumenkunde. Band 1 : Entzifferung der ältesten byzantinischen Neumenschriften und der altslavischen sematischen Notation Bärenreiter, Kassel (1970) . Das modale System der byzantinischen Kirchenmusik. Beiträge zur Geschichte der byzantinischen Kirchendichtung.

Universale Neumenkunde. Band 2 : Ursprung und Deutung der lateinischen Neumen Bärenreiter, Kassel (1970) . Beiträge zur Figurenlehre und Rhythmik des gregorianischen Chorals. Die byzantinische Herkunft des lateinischen Dodekaechos.

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Johannes Brahms. Sinfonie Nr. 2 in D-Dur, Opus 73, Taschenpartitur. Einführung und Analyse. Originalausgabe, Goldmann / Schott, München / Mainz (1984) ; Neudruck der Einführung und Analyse in : Johannes Brahms. Die Sinfonien, herausgeber von Giselher Schubert, Constantin Floros und Christian Martin Schmidt, Schott, Mainz (1999) , Seiten 75-138.

Musik als Botschaft, Breitkopf, Wiesbaden (1989) .

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Johannes Brahms. « Frei, aber einsam » , Ein Leben für eine poetische Musik. Arche, Zürich / Hamburg (1997) ; ISBN 3-7160-3900-4. Englische Ausgabe, Frankfurt am Main (2010) .

Gustav Mahler. Visionär und Despot, Porträt einer Persönlichkeit. Arche, Zürich / Hamburg (1998) . Griechische Ausgabe, Athen (2010) .

Der Mensch, die Liebe und die Musik, Arche, Zürich / Hamburg (2000) ; griechische Ausgabe, Athen (2003) ; 2. Auflage Athen, (2006) ; Englische Ausgabe, Humanism, Love and Music, Peter Lang, New York (2011) .

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Peter Ilitch Tschaikowsky, Rowohlt, Reinbek (2006) .

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Gustav Mahler, C. H. Beck, München (2010) .

The Origins of Western Notation, Peter Lang, New York (2011) .

Gustav Mahler. Visionary and Despot. Portrait of a Personality, Peter Lang, Frankfurt am Main (2012) .

Beethoven's Eroica, Thematic Studies, Peter Lang, Frankfurt am Main (2013) .

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Gustav Mahler and the Symphony of 19th Century, Peter Lang, New York (2014) .

Alban Berg. Music as Autobiography, Peter Lang, New York (2014) .

Cornelis Van Zwol

La Hollande possède avec Cornelis Van Zwol non seulement un brucknérien inconditionnel mais sans doute l'un des plus compétents qui se puisse trouver ainsi qu'en témoignent les 782 pages de ce livre. Présent à chaque symposium, collaborateur de l'Institut Bruckner de Linz, il a accumulé une gigantesque information dont il nous offre, après 15 années de travail, un panorama extraordinairement détaillé. La biographie occupe, en effet, 634 pages qui vont d'une généalogie remontant au XVe siècle jusqu'aux derniers instants du musicien, le 11 octobre 1896. La typographie est serrée mais agréablement illustrée et sans notes de bas (ou de fin) de page, assurant ainsi une lecture agréable.

La seconde partie ne comporte pas l'analyse musicale des œuvres. Sans doute a-t-on trouvé que cela mènerait trop loin et que, dans un pays comme la Hollande, les Symphonies de Bruckner étaient suffisamment connues par leur omniprésence dans la vie musicale. Le texte se concentre, en revanche, sur une description détaillée de la genèse de l'ensemble des œuvres dans l'ordre des 23 volumes (8) de la « Gesamtausgabe » actuelle, avec pour chacune d'elles, un inventaire complet des exécutions du vivant de Bruckner, des éditions jusqu'à nos jours et des problèmes majeurs d'interprétation. On sait quel dédale cela signifie pour certaines Symphonies. Une telle information est donc plus que nécessaire fournissant ainsi un état complet de la question au moment où l'on annonce une nouvelle édition s'efforçant de clarifier totalement les incertitudes ou les dilemmes qui subsistent. Sans doute ne faut-il pas en attendre de grands bouleversements mais plutôt une stimulation à ne pas laisser enfermer la musique de Bruckner dans certains stéréotypes. On peut espérer aussi que cela encouragera l'exécution de pages moins connues et la libération de documents voire de partitions (notamment des mélodies) retenues dans des collections privées. L'ouvrage de Cornelis Van Zwol s'achève par la bibliographie d'usage et une annexe consacrée aux sociétés ou associations Bruckner en Autriche, Allemagne et aux Pays-Bas (9) .

(1) Une discographie extraordinairement complète, répertoriant même chacune des éditions faites d'un même enregistrement, est tenue par John F. Berky, un professionnel américain de la radio.

(2) Grand admirateur de Fürtwängler, le chef d'orchestre Takashi Asahina (1908-2001) a été un défenseur acharné de la musique de Bruckner et un nombre considérable de ses interprétations publiques ont été publiées en CD.

(3) En particulier, Ferdinand Löwe 1880 et Franz Schalk 1890 pour la 4e Symphonie ; Franz Schalk 1896 pour la 5e ; Albert J. Gutmann 1885 pour la 7e ; Franz Schalk 1892 pour la 8e ; Ferdinand Löwe 1903 pour la 9e Symphonie.

(4) « Anton Bruckner in the 3rd “ Reich ” and After : An Essay on Ideology and Bruckner Reception » (« The Musical Quarterly » , Nos. 80-81, pages 132-160) .

(5) « Return to the pure sources » : the ideology and the critical legacy of the 1st Bruckner « Gesamtausgabe » , dans Bruckner Studies, pages 91-109, Cambridge University Press, 1997.

(6) L'anti-sémitisme n'est pas absent du sens donné à la musique de Bruckner par le régime Nazi et par Robert Haas, en prétendant en particulier que la musique de Bruckner a été victime de l'hostilité des milieux juifs de Vienne pour sa musique et des tentatives maladroites de ses amis Juifs de la modifier pour la conformer au goût de l'époque.

(7) Dermot Gault, « The New Bruckner » . Compositional Development and the Dynamics of Revision, 276 pages, Ashgate, 2011.

(8) Le 24e volume est consacré aux lettres, 360 de Bruckner lui-même et une centaine de ses interlocuteurs ou contemporains.

(9) À la fin des années '50, une tentative de création d'une Société Bruckner en Belgique, en association avec l'

« Bruckner lebt ! » : Entrevue du 15 Juillet 2013

(voestalpine.com)

Cornelis van Zwol was born in 1935 in Amersfoort, in the Netherlands. He has been a music-critic, journalist, and musicologist since 1956. In Holland (and not only there) , he is considered the Bruckner expert « par excellence » . He has been reporting for Dutch radio from the « Linz Bruckner Fest » since 1974, and he was involved at the Festival in numerous recordings and direct broadcasts. At the age of 17, he heard Bruckner's 7th Symphony for the 1st time, and, for him, it was « love at 1st sight » . Working for the Anton Bruckner Institute Linz since 1978, he has added many pieces to the mosaic of our knowledge of Bruckner. In 2012, van Zwol published an 800 page biography of Bruckner. In addition to being a recipient of the « Brucknerhaus » Honorary « Ring » , van Zwol has been awarded the Cultural Medal of the City of Linz and the Decoration of Honour in Gold for Services to the State of Upper-Austria. In the Netherlands, he was made a Knight of the Order of Orange-Nassau.

Genius, bumpkin, « bon vivant » ? What kind of man was Anton Bruckner ? We asked someone who should know : Cornelis van Zwol is a well-known Bruckner expert.

How did Anton Bruckner live ?

He liked to work and worked a great deal, composing the entire day. In the evenings, he went to a pub. He liked to eat and ate a lot. Smoked ham with dumplings was his favourite dish, accompanied by a goodly number of pints 15, 16 was not unusual.

What kind of person was he ?

There are many different theories one needs to be careful. Some think that he was a somewhat awkward loner, but I don't think that's true. Evenings in the pub, he drank and had discussions with his students. They liked him. He was a teacher who liked to give solid, vivid examples. And he was also very sociable.

But Bruckner was never at home in the Viennese cultural scene ...

He had influential opponents in Vienna the conservative clique that surrounded the critic Eduard Hanslick, who always tore his music to pieces. They considered Bruckner a Wagnerian and, therefore, refused to give him any recognition. It was only after his big successes in Germany, 1884 in Leipzig and 1885 in Munich, that the Viennese began to appreciate him and his music. But he never really felt at home in the Viennese « salons ». He was from the provinces, and he did not dress very fashionably he always wore the same suits.

Is that why his love life was not successful ?

That's not really true. He was even engaged once in Berlin, but the lady was Protestant and therefore, a marriage was impossible. Bruckner always idealized women ; he always fell in love with young girls he was somewhat insecure with more mature women. But his love letters to the young ladies were never successful. The love that remained a force in his life was his love for God and music. Anyone who wants to enjoy Bruckner's music must fully engage with it.

Bruckner lived for music. Can one say that ?

Yes, definitely. He was a music fanatic ; music was everything to him his life and his path to God. Originally, he was a great improviser on the organ. And then, after decades of studying the musical works of others as well as harmony and counterpoint, he began to compose. Bruckner was also very knowledgeable about music, but he knew very little about history and literature. It is said that he only had 5 or 6 books on his bookshelf.

What is it that makes Bruckner's music so unique ?

In our time where people are looking for distraction, for lightness, Bruckner's music does not have an easy time of it. But this was always the case because his music is very spiritual. It is music that does not give-up its secrets easily ; his Adagios, for example, are almost like a prayer. It is not surprising that Bruckner's music is infused with religion ; after all, he began as an organist in Saint-Florian monastery and in Linz.

His Symphonies are very long ; were they too long for his era ?

Well, look at it this way, his Adagios alone often last half an hour ; his Symphonies are 80, 85 minutes long. This is really very long. At the time, people (at least in Vienna) could not handle that. But he simply had a lot to say. After all, he came from a rural area where people had time and where life was not hectic.

Bruckner really sounds very edifying ...

That's true it is very Austrian music. In addition to its religious aspects, his music also has very incisive, « demonic » passages and his Scherzos originate in dance music, the « Ländler » country dance. As an adolescent, Bruckner played his fiddle in pubs. By the way, he nicknamed his 1st Symphony « Das kecke Beserl » , which translates roughly as : « The saucy maid » .

Cornelis Van Zwol, « Anton Bruckner. Leven en werken. »

Uitgeverij Thoth, Bussum (2012)

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...

Josefine Lang. Marie Demar. Een zeventienjarige bruinogige uit Steyr. Mathilde Fessl. Marie Payrleiter. Caroline Weillböck. Minna Reischl. Ida Buhz. Margarethe Boucher. Meisjes, bloedjong, Oostenrijks of Duits, van nederige afkomst, alle negen vlammen van Anton Bruckner (1824-1896) , verdwaalde middeleeuwer in de eeuw van Nietzsche. Zijn leven lang zoekt de vrijgezel tussen het lesgeven en componeren door vergeefs naar een recht passende liebe Flamme. Opgeven zit niet in zijn systeem. Na God, het orgel, Wagner en de symfonie, de teldwang, getuigschriften en eredoctoraten, bier en proteïnerijke vleeschotels blijven de meisjes zijn hardnekkigste obsessie.

In een brief doet hij het voorkomen alsof ze voor hem in de rij staan. In november 1891 schrijft de 67-jarige symfonicus zijn vriend Waldeck :

« Pas gisteren weer een brief van een burgerjuffrouw uit Berlijn (18 jaar oud) . Die wil mij tot iedere prijs hebben ! Om te lachen ! In Wenen zes. In vertrouwen ! »

Het is moeilijk voor te stellen. De Bruckner van zijn laatste aanzoeken is oud en ernstig ziek, een beetje zielig ook. De late roem, het verkeer met grote dirigenten en de Weense haute-volée, zijn eredoctoraat van de Weense universiteit in 1891 - ze mogen na een leven vol onterende miskennis een tijdelijke overwinning hebben opgewekt, ze genezen hem niet van zijn nederig-onbeholpen omgangsvormen. Zijn nietigheid lijkt met zijn oprijzende grootheid te zijn meegegroeid. De toon van die muziek blaast tragikomisch mee in een nieuwjaarswens aan zijn biograaf August Göllerich :

« Hochverehrter, edelster grosser Tonkünstler, wärmster Freund und Gönner ! Ik groet en kus u duizendmaal ! En wens u al het goede, dat men maar wensen kan ! »

De dirigent Hermann Levi, die als pleitbezorger veel voor hem heeft betekend (en hem met zijn afwijzing van de Achtste symfonie in een van de diepste crises van zijn leven stort) , blijft hij met kindse aanhankelijkheid als « mein künstlerischer Vater » aanspreken, alsof niet hij maar de genadige vertaler van zijn werk de grote man is. De maestro's van zijn hoogtijdagen worden hysterisch van zijn handkussen.

...

De Bruckner- en Mahler-tradities in ons land worden altijd in één adem genoemd. Desondanks wordt de muziek van Gustav Mahler vaker uitgevoerd dan die van Anton Bruckner. Mogelijk heeft het ontbreken van een actuele biografie over Bruckner daarbij een rol gespeeld ; dit boek voorziet in deze lacune.

Cornelis Van Zwol is sinds de oprichting in 1978 van het Anton Bruckner Instituut in Linz nauw bij dit instituut, dat hem in 2010 erelid heeft benoemd, betrokken. Dankzij dit instituut, waaraan wetenschappers uit de hele wereld zijn verbonden en dat sinds 1980 symposia over Bruckner organiseert en jaarboeken uitgeeft, is het wat eenzijdige beeld over Bruckner aanzienlijk bijgesteld. Deze nieuw verworven kennis vindt haar neerslag in « Anton Bruckner 1824-1896 - Leven en werken » . Naast de vele, soms tot nu toe onbekende biografische gegevens, zijn in dit boek voor het eerst in vertaling talloze brieven van, aan en over Bruckner opgenomen, evenals eigentijdse besprekingen van de uitvoeringen van Bruckners werken.

Deze omvangrijke geïllustreerde uitgave bestaat uit twee delen : op de uitvoerige biografie, die een levendig beeld geeft van de persoon Bruckner en zijn omgeving, volgt de bespreking van al zijn composities - behandeld in de volgorde van de inmiddels voltooide Gesamtausgabe. Vele daarvan zijn in ons land nog nooit uitgevoerd.

Bij de biografie wordt een cd geleverd met de opname van de wereldpremière van de eerste versie van Bruckners Vierde symfonie (1874) op 20 september 1975 door de Münchner Philharmoniker in de grote zaal van het Brucknerhaus in Linz. Deze uitvoering is niet eerder op cd verschenen.

...

Wie in Nederland Anton Bruckner zegt, zegt Koninklijk Concertgebouworkest, Eduard van Beinum, Bernard Haitink en Cornelis van Zwol. Laatstgenoemde is zonder ook maar de geringste twijfel de grootste Brucknerkenner in Nederland. Van Zwol, van origine chemicus, woonde (zoals hij zelf in het voorwoord tot bovengenoemde lijvige biografie schrijft) in december 1953 in de Amsterdamse muziektempel aan de Van Baerlestraat een uitvoering van de Zevende symfonie van Bruckner onder de toenmalige chef-dirigent van het KCO Eduard van Beinum bij, die hem tot in het diepste van zijn ziel trof. Deze gebeurtenis vormde au fond de eerste aanzet tot zijn vanaf dat moment constante en intense bemoeienis met leven en werken van deze Oostenrijkse componist. Van Zwols zeer onlangs verschenen gigantische « Opus Magnum » is de tweede biografie van Nederlandse bodem over Bruckner. De eerste dateert uit 1937, werd geschreven door wijlen de bekende Mens en Melodie-redacteur en - auteur Wouter Paap en werd opgedragen aan Eduard van Beinum ! Dit feit is in hoge mate vermeldenswaard aangezien van Zwol zijn Bruckner-Bijbel aan het Koninklijk Concertgebouworkest opdroeg en daarmee (om zijn eigen woorden te parafraseren) « emotioneel » aan Bernard Haitink, de opvolger van Van Beinum bij het Amsterdamse keurensemble. Het eerste exemplaar van « Anton Bruckner 1824-1896, leven en werken » werd dan ook op 16 mei jongstleden, na afloop van een fenomenale vertolking van Bruckners Vijfde symfonie onder Haitink, aan de eredirigent van het KCO door de auteur uitgereikt :

« L'histoire se répète ! »

Haitink heeft meer dan eens van de immense deskundigheid van Van Zwol mogen profiteren (het feit dat Haitink recentelijk de Nowak-uitgave van de 1890-versie van de Achtste dirigeerde na voordien altijd voor de Mischfassung van Robert Haas te hebben geopteerd, valt voor een belangrijk deel aan Van Zwols invloed toe te schrijven) . En hij niet alleen. Ook met onder meer Riccardo Chailly, Kurt Masur en wijlen Eugen Jochum staat en stond Van Zwol regelmatig in verbinding over de « Stand der Dinge » bij Bruckner.

Bekroning

De weg naar wat Van Zwol terecht de bekroning van zijn levenswerk noemt, was lang. Een van de belangrijke mensen in de musicologisch / journalistieke ontwikkeling van de Amersfoortse auteur was een van de voormalige hoofdredacteurs van het muziektijdschrift Luister, Cor Molenbeek, die Van Zwol niet alleen tot Brucknerspecialist van dit orgaan bombardeerde maar hem ook in staat stelde tot het vervaardigen van een imposante reeks artikelen onder de noemer « Op reis door 't land van Bruckner » . De artikelen in kwestie werden tevens in boekvorm gepubliceerd en onderdelen daarvan zijn ook voor de biografie gebruikt (en in verregaande mate aangevuld) . Daarnaast heeft Van Zwol zich als muzikaal leider van de NCRV nadrukkelijk beijverd de klinkende erfenis van Bruckner in den brede bekend te maken, speciaal ook door op nadrukkelijke wijze een lans te breken voor de eerste versies van Bruckners Derde, Vierde (hierover zo dadelijk meer) en Achtste symfonie, maar ook door het initiatief te nemen tot de

Nederlandse vuurdoop van de complete Negende symfonie met de door William Carragan gerealiseerde finale, waarmee het Utrechts Symfonie Orkest in April 1985 onder supervisie van Hubert Soudant zijn zwanenzang verklankte. Vervolgens mag Van Zwols medewerking aan het boek « Bruckner en het Koninklijk Concertgebouworkest » hier niet onvermeld blijven, evenals zijn nadien voor het reeds genoemde tijdschrift Mens en Melodie geschreven reeks artikelen over Bruckners composities. Stuk voor stuk elementen die, zij het opnieuw in substantieel uitgebreide vorm, hun plek in de biografie hebben gevonden, evenals aspecten die Van Zwol in zijn talloze voordrachten, gehouden gedurende Bruckner-symposia in Linz waar hij kind aan huis was en is, aan de orde stelde.

Luxe

Wat mij meteen tijdens het lezen van dit boek aangenaam trof is het ontbreken van voetnoten. Het voorkomt het telkens opnieuw moeten terugbladeren en maakt dat men het geheel als een roman kan absorberen. Want dat is de manier waarop het levensverhaal van Bruckner met al zijn ups en (vooral) downs via deze biografie op je overkomt. Hoewel het betoog bol staat van de feiten, is Van Zwols stijl zo onderhoudend dat dit niet als een bezwaar overkomt en je het boek maar moeilijk kan wegleggen. Natuurlijk is de term « roman » niet van enig gevaar ontbloot, want het zou de indruk kunnen wekken dat het hier om « fiction » gaat en niets is minder waar. Doordat Van Zwol decennialang kon studeren in het Anton Bruckner-Instituut te Linz en hem onafgebroken alle archieven ter beschikking stonden, maar ook door zijn contacten met nazaten van de componist is een buitengewoon werkelijkheidsbeeld van Bruckner ontstaan. En niet alleen dat, ook talloze onjuistheden in oudere biografieën, de lijvige en uit meerdere delen samengestelde van August Göllerich en Max Auer niet uitgezonderd, konden worden rechtgezet. Met andere woorden, was men voorheen, wilde men tot en detail geïnformeerd raken over de wederwaardigheden van Bruckners leven, op een immense reeks van publicaties aangewezen, nu is alles binnen een uitgave van kaft tot kaft beschikbaar, en dat is een enorme luxe.

Bruckners leven als « Mysterium »

Betekent dit nu dat alle vragen omtrent de persoon Anton Bruckner in extenso zijn beantwoord? Zeker niet. Maar dat valt Van Zwol niet aan te rekenen. Bruckner zelf zei over zijn moeizaam tot stand gekomen Achtste symfonie (in het boek worden er vele woorden aan gewijd) :

« Meine Achte ist ein Mysterium. »

Dat laatste zou men ook over Bruckners leven in zijn totaal kunnen beweren. Hoe dan ook, wie goed door de regels heen leest, zal bemerken dat Van Zwol behoorlijk afrekenet met het beeld van Bruckner als benepen dorpsschoolmeester en een man van een geen twijfel kennende godsvrucht. Daarbij, de veelal nog heersende opvatting dat Bruckner een zo bescheiden mens was is al evenmin de eerste indruk die boven komt drijven als men de vele in deze uitgave opgenomen brieven goed op zich laat inwerken, integendeel soms. Aanvankelijk, zo blijkt, was Bruckner vooral organist, en hoe! Meer dan eens vertoefde hij in die hoedanigheid buiten de landsgrenzen, getuige tournees naar Frankrijk en Engeland. En, sterker nog, er is zelfs even sprake geweest van een reis naar Mexico! Niet bepaald omstandigheden die men associeert met een eenkennige plaatselijke en plattelandse onderwijzer. Iets anders is dat Bruckner een speelbal

van het lot was en dat hij, om het zacht uit te drukken, er niet bijster in slaagde zaken goed naar zijn eigen hand te zetten. Boeiend is ook om te lezen dat de gevreesde Weense criticus en Brahms-aanhanger, Eduard Hanslick aanvankelijk helemaal niet zo tegen Bruckner gekant was. Dat kwam pas later en op een manier die wellicht eerder iets zegt over Hanslicks ziekelijk geworden persoonlijkheid dan het niveau van Bruckners componeren. Brahms mag dan geen immense bewonderaar van Bruckners muziek zijn geweest (en dat was geheel wederkerig) het is niet zo dat hij geen respect voor de Oostenrijkse meester koesterde. Hoe is anders te verklaren dat Brahms zich, voor het begin van de rouwdienst voor de gestorven Bruckner op 14 oktober 1896, bij de ingang van de Weense Karlskirche bevond, waar de plechtigheid zou plaatsvinden?

Tiende symfonie / Opera

In menig geval, en dat bedoel ik niet als kritiek maar eerder als een verdienste, roept Van Zwols boek vragen op. Zoals deze : wat zou er zijn gebeurd indien Bruckner eerder vrijstelling van zijn kerkelijk / muzikale en lesverplichtingen had kunnen krijgen om te componeren ? Wie weet had hij dan de finale van zijn Negende nog helemaal zelf tot een goed eind kunnen brengen (hoewel die voor 98 procent compleet is) en niet alleen dat, het geheel (zoals hij met meerdere van zijn symfonieën heeft gedaan) ook nog hebben kunnen reviseren. En, zou het wellicht zelfs nog tot een Tiende symfonie zijn gekomen, want Van Zwol maakt gewag van een in 1892 verschenen notitie uit de Leipziger Neue Musikzeitung, waarin staat te lezen :

« Onze Anton Bruckner, de oude symfonicus, loopt met het plan rond aan zijn Negende nog een Tiende symfonie toe te voegen en wel de “ Gotische ”. »

Wie de definitieve versie van de finale van de Negende in de 2012-editie van Samale / Phillips / Mazzuca / Cohrs in de visionaire uitvoering door de Berliner Philharmoniker onder leiding van Simon Rattle beluistert (klik hier voor de recensie) , krijgt een idee van die nooit op papier gekomen Tiende. Wat ook niet in den brede bekend zal zijn, is dat Bruckner serieus met de gedachte heeft gespeeld een opera te componeren, daarbij vanzelfsprekend geïnspireerd door zijn grote idool Richard Wagner, aan wie hij zijn Derde symfonie (eerste versie) opdroeg en die bij de meester uit Bayreuth zozeer in de smaak viel dat hij zich graag als dirigent over Bruckners muziek had willen ontfermen, maar daarvan is het nooit gekomen, ook al heeft Bruckner (het boek telt de nodige voorbeelden) dikwijls Wagners naam gebruikt om zichzelf aan te prijzen. Wat hij beter niet had kunnen doen, aangezien hij zich daarmee in de conservatieve (en vooral Weense) kringen juist onbemind maakte - hier komt de notoire onhandigheid van Bruckner weer om de hoek kijken. Trouwens, over de Derde symfonie gesproken, de tweede en later derde versie van dit werk waren aanvankelijk relatief aanmerkelijk populairder dan nadien de Vierde en « Romantische » bijgenaamde symfonie (wat mede te verklaren is uit het feit dat de Vierde later werd gepubliceerd dan de Derde symfonie) . Nederland heeft in de receptie van de Derde een wezenlijke rol gespeeld, te meer wanneer men zich realiseert dat, vooral op aandringen van de Haagse bibliothecaris Wilhelmus Ludovicus van Meurs (1817-1906) , niemand minder dan de als vurig anti-Wagneriaan bekend staande dirigent Johannes Verhulst op 4 februari 1885 deze Derde voor het Nederlandse publiek introduceerde. En wel in het kader van de als prestigieus bekend staande Diligentia concerten. Dat was de eerste uitvoering van een Brucknersymfonie in ons land (waarbij de naam van de componist consequent, namelijk met een Umlaut op de u, verkeerd werd gespeld) .

Naslagwerk

« Leven en werken », aldus luidt een deel van de titel van Van Zwols Bruckner-biografie. Wie « werken » opvat in de zin van analyses zal wellicht lichtelijk zijn teleurgesteld. Want die ontbreken. Van Zwol heeft dat bewust gedaan, omdat hij absoluut wilde dat het geschrevene ook door de niet theoretisch doorwinterde muziek- en Brucknerliefhebbers kon worden gelezen. Niettemin komt men indirect toch heel veel aan de weet omtrent Bruckners composities. In de eerste plaats valt uit de talrijke aangehaalde recensies de vroegste geschiedenis van de receptie van Bruckners muziek haarscherp te reconstrueren, niet in de laatste plaats ook het onbegrip voor Bruckners unieke symfonische stijl, die in diepste wezen even ver van Brahms als van Wagner (afgezien van enkele cosmetische en instrumentale effecten) is verwijderd. In het tweede deel van het boek worden de werken weliswaar niet aan een analyse onderworpen, wel wordt de ontstaansgeschiedenis kort en bondig heel helder weergegeven en, wat in het geval van de symfonieën en de missen van fundamenteel belang is, wordt telkens de problematiek van de versies gedegen op een rijtje gezet, met inbegrip van de recentste ontdekkingen, zoals de tussenversie van het adagio van de Achtste symfonie uit 1888. Maar ook bijvoorbeeld alle en voor het merendeel onbekende, en in ons land voor een aanzienlijk deel nog niet uitgevoerde, vocale werken komen gedetailleerd aan bod. Verder wemelt het in het boek van illustraties, waarvan menige in kleur en is het geheel voorzien van zowel een algemeen als een werkregister, als gevolg waarvan deze biografie behalve als een uiterst hoogwaardig leesboek ook als voortreffelijk naslagwerk kan dienen.

Lovenswaardige traditie

Wat een uitgave als deze natuurlijk extra aantrekkelijk maakt, en daarmee zet Thoth een zeer lovenswaardige traditie voort, is de bijgevoegde cd met een opname die niet elders in de handel verkrijgbaar is. In dit geval behelst dit de wereldpremière van de oerversie uit 1874 van de Vierde symfonie waarvan de receptiegeschiedenis begon op 20 september 1975 te Linz. Op die datum tekende de Münchner Philharmoniker onder leiding van Kurt Wöb voor deze hoogst belangwekkende primeur. Het lag in de bedoeling dat de Oostenrijkse Radio dit evenement zou uitzenden. Echter een van de leidinggevende functionarissen van dit instituut meende dat de verschillen tussen deze editie en de bekende 1878-1880-versie verwaarloosbaar klein waren, waardoor de transmissie in gevaar dreigde te komen. Dankzij de inspanningen door Cornelis van Zwol, toen hoofd van de muziekafdeling van de NCRV, is de uitzending gered en werd het Oostenrijkse concert via voornoemde omroep de ether ingestuurd. En niet alleen dat, want Van Zwol wist bovendien te bewerkstelligen dat van deze live-gebeurtenis een dubbelelpee werd gesneden, die echter in een kleine oplage in omloop werd gebracht. Ik herinner me nog als de dag van gisteren hoe onder de indruk ik was van deze uitvoering, en vooral de eclatante verschillen (waaronder een totaal ander scherzo !) waardoor men haast van een andere, ja een totaal nieuwe symfonie kon spreken. Een wereld ging dus voor mij open. Het goede nieuws is dat uit de bij dit boek gevoegde cd blijkt dat de uitvoering door Wöb en de zijnen de tand des tijds meer dan voortreffelijk heeft doorstaan en dat de geluidskwaliteit ten opzichte van de elpees nog belangrijk is verbeterd. Daar komt nog bij dat de Münchner Philharmoniker ook toen al (we spreken over een periode voor de komst van Celibidache) een puik Brucknerorkest was, dat de bijzondere tongval van de meester uit Ansfelden van A tot Z beheerst. Wat me vooral frappeerde is de enorme weerbarstigheid van deze versie (finale), de soms al naar het expressionisme en daarmee reeds naar de late Bruckner verwijzende accenten. Hoewel Eliahu Inbal (Teldec) de eer toekomt de eerste studio-

opname van dit werk te hebben gemaakt, verbleekt zijn rechttoe rechtaan verklanking volledig tegen Wöb' integere, monumentale en diep-doorvoelde lezing van deze bijzondere editie, welke ook door Leopold Nowak in de tweede Kritische Gesamtausgabe is uitgegeven. En dan het ongelooflijke : boek en cd kosten naar boven afgerond slechts 45 euro en dat is te geef. Van harte aanbevolen.

...

Als we iemand willen aanwijzen die een volslagen eigen plaats inneemt binnen de Romantiek, dan is het wel de grootmeester der symfonie Anton Bruckner. Deze reus ging helemaal zijn eigen weg en verrichtte zijn titanische arbeid buiten de literaire en filosofische stromingen van zijn tijd om. Bij het zien van zijn portretten en het lezen van de biografieën die in de loop der tijd over hem zijn verschenen, is het met de beste wil van de wereld niet voor te stellen dat deze enigszins naïeve mens van het platte land, de schepper is van de kolossale symfonieën die wij nu kennen. Dit zal wel voor altijd een mysterie blijven en wordt ook niet ontsluitend in de nieuwe lijvige biografie van Cornelus van Zwol.

Bruckner apologet

Als door een lichtflits van de Heer die Saulus tot Paulus maakte, zo trof Bruckners zevende onder van Beinum ergens in december 1953 onze Cornelis. Het was vervolgens mentor en vriend Edward Reeser die hem in zijn onderzoeksdrijf zou stimuleren en van van Zwol een ware Bruckner apologet zou maken. Deze prachtig gebonden Bruckner biografie, is het resultaat van decennialang onderzoek in het Anton Bruckner-Instituut in Linz en contacten met het nageslacht van de componist. Van Zwol leverde (toen hij nog voor het muziektijdschrift Luister schreef) een serie artikelen aan, genaamd « Op reis door 't land van Bruckner » . Hij werd daarbij bijgestaan en gestimuleerd door de toenmalige hoofdredacteur Cor Molenbeek. Onderdelen van die artikelen zijn dan ook voor de biografie gebruikt en behoorlijk aangevuld. De auteur droeg de biografie op aan het Koninklijk Concertgebouworkest en werd na afloop van een uitvoering van Bruckners Vijfde symfonie onder Haitink, aan de eredirigent van het KCO aangeboden.

Hanslick

De prettig leesbare biografie leidt ons door de kritieken en recensies van toen. Vooral die van de beruchte Eduard Hanslick en zijn medestanders, zijn een lust om te lezen. Deze bittere tegenstander van Bruckner (Hanslick is dat overigens niet van het begin af aan geweest) heeft uiteindelijk geen gelijk gekregen, maar wat een geweldige pen had die man ! Een waarlijk geducht wapen. Merkwaardig overigens is dat van Zwol het in zijn voorwoord heeft over de « moderne Hanslick » uit zijn tijd, toen hij nog voor het tijdschrift Luister schreef. Kennelijk waren er zelfs toen recensenten die Bruckner niet begrepen of niet wilden begrijpen. Ook in Bruckners tijd waren er voor- en tegenstanders, met de leus : wie niet voor ons is, is tegen ons (lets dergelijks zien we wel vaker : of men was aanhanger van de Beatles of van de Rolling Stones) . Waar ik persoonlijk van opkeek was dat Johan Strauß weg was van Bruckners muziek. In een telegram naar aanleiding van een uitvoering van de zevende schreef de koning der wals : « Bin ganz erschüttert - es war einer der grössten Eindrücke meines Lebens. »

Aparte kop

Ook Bruckners verschijning vormde kennelijk gespreksstof. Kunsthistoricus Konrad Fiedler schreef daar toen al iets over : « ... een zeer ongelofelijke verschijning met een aparte kop, half nijlpaard, half galeislaaf ... Hij weet niets van God en de wereld, is een kind en daarbij toch schrander en hartstochtelijk, zeer merkwaardig. »

Evenzo vinden we een boeiende appendix over Bruckners persoonlijkheid waarin wordt afgerekend met hardnekkige clichés. Anderzijds worden bepaalde gemeenplaatsen bevestigd.

Noeste arbeid

De biografie is ook prima als naslagwerk te gebruiken. Analyses van Bruckners werk zal men tevergeefs zoeken, maar de lezer komt indirect toch heel veel te weten over des meesters composities. Het wemelt van recensies van het eerste uur, over de ontvangst van Bruckners muziek. Vooral het onbegrip voor zijn harmonieën, zijn manier van moduleren en unieke symfonische stijl. Ook vinden we de beknopte ontstaansgeschiedenis en de problematiek van de versies, met inbegrip van de recentste ontdekkingen. Bruckner heeft namelijk de meeste symfonieën op latere leeftijd nog grondig herzien. Ook hierin is hij uniek. En met herzien, bedoelen we niet hier en daar even wat bijschaven of polijsten. Neen, dit zijn ingrijpende en dus tijdrovende herzieningen geweest. Als er ergens iets wordt veranderd, dan moest dat ook op andere plekken gebeuren ter wille van de balans in de structuur. Zo beschouwd, heeft hij het aantal symfonieën bijna verdubbeld. Uiteindelijk is hij daardoor tijd tekort gekomen om zijn 9de symfonie af te maken, hoewel we nu inmiddels weten dat de finale bijna af was.

De « Gotische »

Wat als hij eerder vrijstelling van zijn lesverplichtingen en andere beslommingen had kunnen krijgen om te componeren? Dan zou het wellicht zelfs nog tot een tiende symfonie zijn gekomen. Van Zwol wijst ons namelijk ook nog op een in 1892 verschenen notitie uit de Leipziger Neue Musikzeitung, waarin staat te lezen: “Onze Anton Bruckner, de oude symfonicus, loopt met het plan rond aan zijn Negende nog een Tiende symfonie toe te voegen en wel de ‘Gotische’.”

Dit standaard werk is een must, niet alleen voor Bruckneraanbidders, maar ook voor mensen die nog niet zijn toegekomen aan de indrukwekkende klankwereld van de Oostenrijkse toondichter. Cornelis van Zwol heeft een mooie balans gevonden tussen naslagwerk en biografie en toont andermaal zijn liefde en toewijding voor de kunst van Anton Bruckner. De bijgevoegde cd met een opname die niet in de handel verkrijgbaar is, is een leuke bonus. Het is de wereldpremière van de oerversie uit 1874 van de Vierde symfonie door de Münchner Philharmoniker onder leiding van Kurt Wöb.

Rest mij slechts mijn waardering en bewondering uit te spreken voor deze niet te versmaden biografie.

Cornelis Van Zwol : « Bruckner zit in mijn genen »

In december 1953 zat de achttienjarige chemiestudent Kees Van Zwol in het Amsterdamse Concertgebouw bij een uitvoering van de Zevende Symfonie van Anton Bruckner onder leiding van Eduard van Beinum. De emotionele ervaring en onuitwisbare indruk veranderden zijn leven op slag. Nadien besteedde hij meer tijd aan de muziek dan aan zijn chemiestudie, maar er ontstond wel een enorme « chemie » met componisten als Schütz, Mendelssohn, Mahler en Bruckner. Over laatstgenoemde componist schreef Van Zwol de afgelopen jaren een lijvige biografie van 782 bladzijden, gepubliceerd door Uitgeverij Thoth in Bussum en op 16 mei jl. gepresenteerd in het Amsterdamse Concertgebouw. Een recensie van de biografie door Maarten Brandt vindt u hier.

Cornelis Van Zwol was van 1960 tot 1990 werkzaam bij de NCRV, schreef ontelbare artikelen, recensies en toelichtingen voor muziektijdschriften als Luister, Preludium, Mens en Melodie en De Orgelvriend. Hij was (is) onder meer vicepresident van de Internationale Heinrich Schütz-Gesellschaft, de Gustav Mahler Stichting Nederland en de Internationale Johann Nepomuk David-Gesellschaft. Ook is hij de Nederlandse vertegenwoordiger van het Anton Bruckner Institut Linz en de Internationale Bruckner-Gesellschaft in Wenen.

In juli 2012 had ik een interview met hem ter gelegenheid van de verschijning van de biografie Anton Bruckner 1824-1896 Leven en werk. Omdat het vraaggesprek in het maandblad De Orgelvriend zou worden gepubliceerd, is het enigszins toegespitst op Bruckners relatie met het orgel.

Bij een temperatuur van circa dertig graden Celsius nadert een statige figuur in blauw kostuum met hoed en aktentas het etablissement « De Generaal » bij Station Baarn. Ik heb afgesproken met Cornelis Van Zwol, wiens plaatrecensies ik al sinds m'n middelbare schooltijd lees en met wie ik een passie voor de componist Anton Bruckner (1824-1896) deel. In mei is zijn langverwachte boek over de Oostenrijkse componist van de pers gerold en op de avond van 16 mei jl. ging zijn langverwachte wens in vervulling het eerste exemplaar aan de ere-dirigent van het Koninklijk Concertgebouworkest, Bernard Haitink, te mogen overhandigen.

« Maar Bruckner is toch geen orgelcomponist ? » zullen orgelliefhebbers opmerken, en daarin hebben ze in zekere zin gelijk. Want hoewel Bruckner gedurende zijn leven vele orgels bespeelde en zelfs furore maakte als concertorganist in Parijs en Londen, schreef hij in 1885 aan de commissaris-bibliothecaris Van Meurs van de Maatschappij Cæcilia : « Für Orgel habe ich nichts geschrieben. » . Maar Bruckner en het orgel zijn wel degelijk onlosmakelijk aan elkaar verbonden. Een groot literatuurvertolker was Bruckner weliswaar niet, maar hij was des te beroemder om zijn improvisaties over eigen thema's - en over orgelwerken (!) van Bach en Händel. Ook in Van Zwols Bruckner-boek lezen we veelvuldig over orgeloptredens, en wie de negen symfonieën van de meester beluistert, zal bemerken dat daarin veel orgelmatige elementen zitten.

Cornelis, ik geloof te mogen constateren dat als je nú had gestudeerd, je zeker in aanmerking zou komen voor een « langstudeerboete » .

« Absoluut ! Na mijn eindexamen hbs-B kreeg ik een studiebeurs en ging ik chemie studeren, maar op de practicummiddagen ontdekte ik al gauw dat muziek een grote rol in het leven van mijn medestudenten speelde. Ze

liepen bijvoorbeeld het Violconcert van Beethoven en de Fantasie en fuga in g-klein van Bach te fluiten en ik kende dat allemaal niet. Zodoende ging ik concerten in Utrecht bezoeken en verslond ik muzikale biografieën en studieboeken. Aan het eind van m'n eerste studiejaar hield ik op het fysisch lab al een lezing voor medestudenten over de muziek die me bezighield. ' Je bent ons allemaal al voorbij ', zeiden ze, ik had in korte tijd een enorme repertoirekennis opgebouwd. Met de chemiestudie schoot het daarentegen niet op ; ik zette 's morgens om vijf over negen de radio aan, luisterde dan naar een of ander klassiek concert en zat meteen te schrijven en te timen. »

Dat « timen » zat er al vroeg in ?

« Dat heb ik altijd al gedaan. Waarschijnlijk was het een voorbode voor m'n radiotijd (ik was tenslotte een bèta-man) en een middel om interpretaties en tempi met elkaar te vergelijken. Bij uitvoeringen van Bruckners symfonieën doe ik het nog steeds. Maar het is één aspect, je kunt er geen uitvoeringen op beoordelen. Eduard van Beinum hanteerde vlotte tempi maar toch waren zijn vertolkingen buitengewoon rustgevend. »

Cornelis Van Zwol groeide op in een gezin waar vooral jazzmuziek klonk. Zijn vader was rijwielhersteller, had een fietsenzaak aan de Utrechtseweg in Amersfoort (Van Zwol woont er nog altijd) en bezocht nachtelijke jazzconcerten in het Concertgebouw. Toen de jonge Cornelis de mazelen had en niet stil te krijgen was, kocht zijn vader voor hem een koffergrammofoon met dertig 78-toerenplaten. Die draaide hij alle dertig achter elkaar en begon daarna weer opnieuw, tot zijn ouders er tureluurs van werden. Van zijn grootvader kreeg hij zijn eerste klassieke 78-toerenplaten.

Na zijn eindexamen hbs had Van Zwol geen idee wat hij wilde gaan doen. Vanwege zijn 9 voor scheikunde raadde zijn scheikundeleraar hem aan chemie te gaan studeren, « het vak van de toekomst » waarin veel te verdienen viel. Met een studiebeurs maar zonder enige passie voor het vak begon hij aan die studie. Omdat de muziek bleef trekken, ging hij daarnaast een Studium generale volgen bij professor Eduard Reeser aan de Rijksuniversiteit van Utrecht. « Een zeer bevlogen man die bij mij het muzikaal vuur nog wat harder opstookte. Hij wakkerde mijn enthousiasme voor Bruckner aan, maar leidde mij ook de wereld van Gustav Mahler in. Mijn bewondering voor hem is in de loop der jaren uitgegroeid tot een vriendschap die tot het eind van zijn leven heeft geduurd. Hij stimuleerde mijn onderzoeksdrijf en zette mij met vragen en suggesties op het spoor van nieuwe ontdekkingen, die hun neerslag hebben gevonden in referaten en publicaties en uiteindelijk ook in het Bruckner-boek. »

In 1960, nog tijdens zijn studie chemie, vernam Van Zwol dat er bij de NCRV een baan voor samensteller van grammofoonplatenprogramma's vrijkwam. In 1956 had hij al eens de meeste punten behaald bij een muziekpuzzelprogramma voor de NCRV-radio, getiteld « Cryptoludium » en in 1958 won hij opnieuw. In 1959 won hij de finale van het puzzelprogramma, dat inmiddels « Rad van 't avond-uur » heette - « Rad van avontuur » was natuurlijk taboe voor de christelijke omroep ! Die resultaten én zijn enorme repertoirekennis spraken in zijn voordeel toen hij met vier (van de 250 !) andere sollicitanten werd uitgenodigd voor een examinatie. Na een laatste telefoontje over zijn geloofsovertuiging werd Van Zwol aangenomen als « grammofoonplatenprogrammasamensteller » (« dat woord paste nog nét op de contractregel » , lacht hij) . Zijn studie chemie rondde hij een jaar later af met een z.g. « verkort doctoraal » waarmee hij de bevoegdheid kreeg om onderwijs te geven. Na tien jaar werd Van Zwol « Chef orkestzaken » , wat betekende dat hij zich naast zijn gewone werk bij de NCRV met de programmering van de

verschillende radio-orkesten bezighield.

Intussen ontwikkelde hij zich ook als muziekcriticus. Na veertien jaar recensies te hebben geschreven voor de Amersfoortse Courant en het Veluws Dagblad, verbond Cornelis Van Zwol zich in oktober 1970 aan het platenblad Luister, waarvoor hij recensies en artikelen ging schrijven. Door zijn voorliefde voor Bruckner en Mahler vertrouwde hoofdredacteur Cor Molenbeek de nieuwe opnamen van dat repertoire graag aan zijn nieuwe medewerker toe. Het jaar 1974, waarin het 150 e geboortejaar van Bruckner werd herdacht, was een mooie aanleiding voor Van Zwol om zowel bij de NCRV als bij Luister flink uit te pakken over de gevierde Oostenrijkse componist. Voor Luister schreef hij een twaalfstal artikelen onder de titel « Op reis door 't land van Bruckner » waarin hij veel resultaten van zijn research naar de componist en zijn leefomgeving kwijt kon. Het jaar daarop werden die artikelen gebundeld tot de bekende langwerpige blauwe brochure waarnaar tot op heden nog altijd vraag is, maar waar zelfs antiquarisch zeer moeilijk aan te komen is. Ook in Oostenrijk was Van Zwols naam intussen als Brucknerforscher gevestigd en werd hij uitgenodigd voor de opening van het Brucknerhaus in Linz en voor de daarop volgende festivals.

In 1977 werd Van Zwol Hoofd Muziekafdeling van de NCRV. Daarnaast schreef hij, gebruikmakend van zijn encyclopedische kennis, talrijke toelichtingen voor programmaboeken van de Nederlandse orkesten en sinds 2000 voor het Linzer Brucknerfest. De aanzet voor de nu verschenen biografie werd al gegeven in het Bruckner-jaar 1996 (honderd jaar na de dood van de componist) toen een boek verscheen over Bruckner en het Koninklijk Concertgebouworkest waaraan ook Van Zwol zijn bijdrage had geleverd. Maar eerst moesten nog talrijke bezoeken worden gebracht aan bibliotheken en moest de auteur de nodige gezondheidsproblemen overwinnen voor hij zich in augustus 2007 definitief aan het schrijven van « het » boek kon gaan wijden.

Laten we ons nog even tot « Bruckner en het orgel » bepalen. Van wat voor soort orgels hield Bruckner ? Wat voor klank stond hem voor ogen ?

« Het oude Chrismann-orgel in het Stift Sankt Florian, waarvan hij van 1851 tot 1855 vaste bespeler was, was natuurlijk zijn alfa en omega. Hij noemde het altijd liefkozend ' meine Chrismannin ' en wanneer hij orgeladviezen gaf, had hij ongetwijfeld dit instrument in zijn achterhoofd. Verder weten we dat de orgels van de Mauracher-familie bij hem hoog aangeschreven stonden. Het was ook Matthias Mauracher der Aeltere die in 1875 het orgel in Sankt Florian grondig ombouwde. Wat klank betreft : ik denk dat Bruckner vooral een man van het ' volle werk ' is geweest en dat de trompetten een grote rol hebben gespeeld. Maar we weten het niet echt ... ik zou er alles voor over hebben om één improvisatie van Bruckner terug te horen ... maar we zullen het moeten doen met de karige beschrijvingen van zijn improvisaties. »

Uit je boek heb ik begrepen dat Bruckner niet graag orgelliteratuur studeerde maar liever improviseerde tijdens zijn orgeloptredens. Had hij een hekel aan studeren of hechtte hij geen belang aan orgelliteratuur ?

« Van Bruckners leerling Josef Pembauer bestaat de overlevering dat Bruckner zich tijdens zijn lessen aan het conservatorium wat neerbuigend uitte over het spelen van orgelliteratuur : ' Nee, ik zal niet lang op Bach studeren, dat moeten diegenen maar doen die geen fantasie hebben. ' . Dat klinkt wat cru maar we moeten niet vergeten dat

Bruckner van 's morgens vroeg tot 's avonds laat les gaf, en ik denk dat er bij zijn vele orgelleerlingen nogal wat waren met een middelmatig niveau. Steeds weer datzelfde repertoire te horen zal hem niet geïnspireerd hebben om eens een groot Bach-preludium en fuga in te studeren. In zijn concertprogramma's zie je wel regelmatig 'de' Toccata en fuga in d van Bach en diens Toccata in F terugkeren, maar merkwaardigerwijs improviseerde hij ook over orgelwerken van Bach en bijvoorbeeld het Halleluja-koor van Händel. In Engeland werd hij daar zelfs om bekritiseerd. »

In het boek lezen we dat Bruckner als organist twee buitenlandse tournees maakte : in 1869 naar Frankrijk en in 1871 naar Engeland, beide keren met behoorlijk succes. Heeft hij nadien nog in het buitenland opgetreden ?

« Als organist niet meer. Dat had ongetwijfeld te maken met zijn onwilligheid om literatuur in te studeren. Vijf jaar voor de eerste tournee, wanneer hij het plan heeft opgevat om orgelconcerten te gaan geven, schrijft hij al aan een vriend : ' Wat de reis betreft, moet ik helaas schrijven, dat ik nog geen repertoire heb, hoewel ik Bach en Mendelssohn heb gespeeld. Ik heb weinig tijd en zin me in dit opzicht bijzonder te plagen, want het heeft geen zin; organisten worden steeds slecht betaald en als men concerten ten slotte niet met voordeel kan regelen, is het beter ze zonder betaling te geven en daarbij allerlei fantasieën zonder noten uit het hoofd te spelen.' Na die twee tournees heeft hij alleen nog in Wenen en in diverse plaatsen in Opper-Oostenrijk gespeeld, en natuurlijk tijdens zijn vakanties als er een orgel op zijn pad kwam. »

We blijven nog altijd met de vraag zitten waarom Bruckner, die de mogelijkheden van het orgel toch goed kende, niets noemenswaardigs voor het orgel gecomponeerd heeft. Heb jij een idee waarom niet ?

« Ik denk dat hij het improviseren veel hoger aansloeg dan het componeren voor orgel. Als je echt wilt componeren, doe je dat voor volledig symfonieorkest, heeft hij vermoedelijk gedacht. Bovendien : voor het componeren golden strenge regels waar Bruckner zich aan hield ; achter het orgel kon hij zijn fantasie laten gaan, daar voelde hij zich bevrijd van alle theorie die hij geleerd had. Van César Franck is de uitspraak ' Mon orgue, c'est mon orchestre ', Bruckner redeneerde waarschijnlijk andersom : mijn orgel is het symfonieorkest. Als ik even voor hem mag spreken, zou hij gezegd kunnen hebben : ' wie mijn orgelwerken wil leren kennen, moet maar naar mijn symfonieën luisteren '. »

In hoeverre heeft het orgel een aantoonbare rol gespeeld bij het ontstaan van Bruckners symfonieën ?

« Bruckner zelf heeft zich daarover nooit uitgelaten, maar als je kijkt naar de bloksgewijze opbouw van zijn symfonieën, kun je daar zeker orgelmatige elementen in herkennen. Na een bepaalde passage krijg je een Generalpause, dan volgt er een lyrisch thema dat ook weer afgesloten wordt met een korte pauze, en vervolgens wordt er een derde thema uitgewerkt. Die opbouw verraadt Bruckners ' organistisch denken ' : dat zijn typische registratiepauzes zoals die in orgelcomposities voorkomen. Zelf zegt hij daarover : ' je moet muziek laten uitklinken voordat je aan een nieuwe frase begint '. En een andere keer zegt hij : ' als ik iets belangrijks te vertellen heb, moet ik eerst ademhalen '. Zo'n lyrische passage klinkt ook heel erg naar het gebruik van een solostem op het orgel. De grote Bruckner-dirigent Eugen Jochum, zelf ook organist, heeft over dit onderwerp al eens gezegd : ' Diese Sinfoniebau kommt natürlich von der Orgel '. Het feit dat Bruckner al een groot organist was toen hij zijn eerste symfonie schreef, spreekt voor mij boekdelen. »

Een kleine anekdote

De hierboven genoemde dirigent Eugen Jochum (1902-1987) was in zijn laatste jaren hecht bevriend met Cornelis Van Zwol. « De eerste keer dat ik hem ontmoette was tijdens een perspresentatie van de Beethoven-symfonieën onder zijn leiding, begin jaren zeventig. Ik heb toen een kwartiertje met hem gepraat ; de tweede zin ging al over Bruckner. Toen hij merkte dat ik ' in Bruckner ' was, nam hij me vaderlijk bij de arm en zei triomfantelijk : ' Ich hab' den Bruckner noch zweimal gesehen ! ' Aber Herr Professor', zei ik, ' Sie sind doch in 1902 geboren ? ' ' Ja, das wissen Sie aber gut ! ', antwoordde Jochum. ' Aber der Bruckner ist leider 1896 gestorben ', probeerde ik nog. ' Ja, aber trotzdem ! ', hield Jochum vol. Toen kwam de verklaring : Bruckners lichaam heeft nog jaren opgebaard gelegen in zijn sarcofaag, onder het orgel van Sankt Florian, en daar had Jochum hem tweemaal zien liggen. Direct na zijn overlijden was Bruckners lichaam namelijk geprepareerd. Rond de Eerste Wereldoorlog werd de kist definitief gesloten nadat een tweede preparatie was mislukt. »

Wat vind jij ervan dat sommige organisten, bij het ontbreken van orgelrepertoire van Bruckner, zelf symfoniedelen en zelfs hele symfonieën voor orgel transponeren ?

« Ik waardeer het dat zij zich op die manier aan Bruckner wijden, maar als Bruckner-kenner en bewonderaar heb ik eigenlijk geen behoefte aan orgelversies van zijn symfonische werken. Ik vind het soms knap wat organisten als Thomas Schmögner en Erwin Horn gerealiseerd hebben, maar je moet ook constateren dat bepaalde passages gewoon niet gelukt zijn. Aardiger vind ik dan weer pogingen als die van Erwin Horn om over een nagelaten schets van een door Bruckner voorbereide improvisatie in Bad Ischl met thema's uit de eerste symfonie te improviseren. Ik ben er dus niet op tegen en kan er ook best van genieten wanneer tijdens een orgelconcert een bewerking van het Adagio uit de zevende symfonie klinkt. Die muziek is niet kapot te krijgen. »

Drieënhalf jaar heeft Cornelis Van Zwol aan zijn 782 bladzijden tellende boek gewerkt. « Dat lijkt snel, maar mentaal gesproken was ik er al veertig jaar mee bezig. Ik moest het alleen nog even opschrijven. » Het boek kwam tot stand op een ouderwetse typemachine; de computer en het internet zijn aan de auteur niet besteed. « Ik ben als een kind zo blij dat ik het af heb kunnen maken. Wat erin staat, vind je niet via Google. »

Preis der Bertil Östbo Bruckner-Stiftung an Cornelis Van Zwol

Für besondere Verdienste um die Brucknerpflege wird Cornelis Van Zwol der Preis der Bertil Östbo Bruckner-Stiftung 2007 verliehen. Die feierliche Übergabe erfolgt am Dienstag, 18. September 2007, um zirka 21 Uhr im « Anschluß » an das Brucknerfest-Konzert des Bayerischen Staatsorchesters im « Roten Saal » des Stiftes Sankt Florian.

1974 wurde vom schwedischen Industriellen Bertil Östbo die Stiftung gegründet, mit dem Ziel die Bruckner-Pflege zu intensivieren. Aus dem Ertrag der Stiftung werden Preise an österreichische und internationale Interpreten von Anton Bruckner-Kompositionen vergeben, Bruckner-Forscher werden gewürdigt. Auch Förderer von Bruckners Musik können Preise erhalten. Ebenso gilt das Augenmerk dem schwedisch-österreichischen Kulturaustausch.

Die Stiftung wird von der Kulturdirektion der Stadt Linz verwaltet. Ein Kuratorium, bestehend aus dem Bürgermeister der Stadt Linz, dem Landeshauptmann und dem Probst von Sankt Florian entscheidet über die jeweilige Preisvergabe. Preisträger der Stiftung waren bisher unter anderem Augustinus Franz Kropfreiter, Professor Kurt Wöb, Theodor Guschlbauer, Professor Ernst Balluf, Franz Welser Möst, Manfred Mayrhofer oder das Brucknerhaus Linz.

Biografie

Cornelis Van Zwol wurde 1935 im holländischen Amersfort geboren. Er studierte an der Reichsuniversität Utrecht und ist seit 1956 als Musikkritiker und -publizist tätig. 1977 wurde er Leiter der Hauptabteilung Musik im NCRV (Niederländische Christliche Rundfunkvereinigung), 1982 bis 1988 war er Vize-Präsident der Arbeitsgruppe Musik der NOS Hilversum. Vorstands- beziehungsweise Vizepräsidentenfunktion nimmt Cornelis Van Zwol unter anderem bei folgenden Gesellschaften ein: Gustav Mahler Stichting Nederland, Alphons Diepenbrock Fonds, International Heinrich Schütz-Gesellschaft, Edison-Jury. Seit 1974 ständiger Gast des Brucknerfestes Linz, hat Van Zwol zahlreiche Direktübertragungen und Aufzeichnungen von Konzerten aus dem Brucknerhaus verantwortet. Auch als Musikwissenschaftler ist er in Linz verstärkt in Erscheinung getreten. Als Mitarbeiter des Anton Bruckner Instituts Linz hat er seit 1978 viele Mosaiksteinchen zur Vervollständigung des Bruckner-Bildes hinzugefügt.

Neben dem Brucknerhaus-Ehrenring ist Van Zwol bereits Träger der Kulturmedaille der Stadt Linz und des Goldenen Verdienstzeichens des Landes Oberösterreich. In den Niederlanden wurde er 1991 zum Ritter des Ordens von Oranjen-Nassau geschlagen.

In biografie over Bruckner worden puntjes op de u gezet

In mijn jonge jaren als freelancer voor deze krant leverde ik eens een artikel in over componist Anton Bruckner. Of het een heel goed stuk was, of waar het precies over ging, dat weet ik niet meer. Wat ik nog wel heel goed weet is dat een overcorrecte eindredacteur overal waar de naam Bruckner stond ijverig puntjes op de u had gezet. Zo'n slordige tien keer Brückner dus, met mijn naam eronder.

Men had hier in Nederland wel vaker moeite met de correcte spelling van Bruckner. Zoveel blijkt uit de nieuwe, lijvige biografie over de componist van Cornelis van Zwol. Minutieus vermeldt Van Zwol in zijn hoofdstuk « Bruckner in Nederland - het begin » de keren dat in Nederlandse kranten of brieven de componist genoeg moest nemen met puntjes op de u. Zeer interessant zijn de gegevens die Van Zwol boven water heeft weten te halen over bibliothecaris Wilhelmus Ludovicus van Meurs uit Den Haag. Die was verantwoordelijk voor de introductie van Bruckners muziek in Nederland. Hij zorgde ervoor dat Wagnerhater Johannes Verhulst in Diligentia Bruckners Derde symfonie (opgedragen aan Wagner) dirigeerde.

Van Zwols « Anton Bruckner - Leven en werken » (uitgeverij Thoth, 784 pagina's) staat vol met dit soort kleine, maar interessante weetjes over werk en leven van Bruckner. Van Zwol (de grootste Brucknerkenner van Nederland en erelid van het Anton Bruckner Instituut in Linz) maakte in 1953 in het Concertgebouw kennis met « zijn » componist. Diens

Zevende symfonie was een emotionele ervaring, schrijft hij, die zijn leven op slag veranderde. Een fascinatie was geboren.

Het is bepaald bijzonder dat er zo'n uitgebreide en doorwrochte biografie van een componist in het Nederlands verschijnt. Met een uitvoerige index zal dit boek voor velen een boeiend naslagwerk worden. En als er iemand is die je kan bijpraten over Bruckners symfonieën in al hun verschillende versies en bewerkingen (een nogal dicht en ondoordringbaar bos) dan is het Van Zwol. Zijn uitvoerige beschrijvingen van de symfonieën en alle andere composities, inclusief handige tabellen, zijn zeer volledig. Zelfs de nieuwste bevindingen (over het vierde deel van de Negende bijvoorbeeld) zijn opgenomen.

Van Zwol zet aardige kanttekeningen bij enkele hardnekkige clichés over Bruckner, zoals de veel gebruikte typering « Musikant Gottes » of martelaar - dat laatste cliché hield Bruckner overigens zelf graag in stand. Aan de hand van ontelbare brieven en aantekeningen vertelt Van Zwol het verhaal van zijn aanbeden componist. Die vele citaten houden het betoog soms wel wat op, en sommige uitweidingen zijn aan de onnodige kant. Maar een vollediger beeld van deze ongreepbare man met al zijn nukken en eigenaardigheden is moeilijk voorstelbaar. Het eerste exemplaar van dit boek, waarin Riccardo Chailly een voorwoord schreef, werd in mei aan Bernard Haitink overhandigd. Aanwijzing genoeg voor de waarde van dit mammoetwerk.

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