Decoding Bruckner

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The Symphonies
Composed during the summer of 1863.

Kitzler said the work was ”not particularly inspired”, causing Bruckner to write it off as “schoolwork”.

Bruckner referred to it as his First Symphony on at least one occasion.

Performance History:
2nd Movement premiered 30 October 1913

Two Unnumbered Symphonies

Symphony [Nr. 00] in F minor, WAB 099
(‘Studiensymphonie’ or ‘Jugendsymphonie’)

- Written at the age of 38 while studying composition with Otto Kitzler
- Never performed during Bruckner’s lifetime
- Never published during Bruckner’s lifetime
(Vienna, Ferdinand Löwe)
1st, 2nd, and 4th Movements performed 18 March 1923 (Klosterneuburg, Franz Moißl)
3rd Movement premiered 12 October 1928 (Klosterneuburg, Franz Moißl)

Publications:
2nd Movement published by Universal in 1913
First complete publication didn’t happen until 1973 (MWV, ed. Nowak)
Two Unnumbered Symphonies

Symphony [Nr. 0] in D minor, WAB 100
(‘Die Nullte’ or ‘Die Annulliert’)

- Written in 1869 (following the debut of the First Symphony) and originally intended as the Second
- Redacted by the composed sometime before 1873
- Neither performed nor published during Bruckner’s lifetime

Redacted prior to composition of the Second Symphony, but not “nullified” until ca. 1895

Performance History:
3rd and 4th Movements debuted 17 May 1924 (Klosterneuburg, Franz Moißl)
Complete symphony premiered 12 October 1924 (Klosterneuburg, Franz Moißl)

Published by Universal in 1924
The Doblinger publication, performed at the 1894 premiere, was prepared during Bruckner’s lifetime, but under Schalk’s supervision, not Bruckner’s.
Described by Bruckner as “Die Sechste, die keckste” or “The Sassy Sixth”

Bruckner died some 11 days before the full symphonic premiere
Symphonies with One Version

**Symphony Nr. 7 in E Major, WAB 107**
(1881-83)

- Premiered by the Leipzig Gewandhausorchester (Arthur Nikisch, conductor) on 30 December 1884
- First published by Albert J. Gutmann in 1885.
### Symphonies with Multiple Versions

**Symphony Nr. 1 in C minor, WAB 101**  
‘Linz’ Version (1865/66, rev. 1868, rev. 1877)

- Premiered in Linz on 9 May 1868 with Bruckner conducting
- Revised in 1877; this version unlikely to have been performed during Bruckner’s lifetime
- Never published during Bruckner’s lifetime

Described by Bruckner as ‘das kecke Beserl’ or ‘the Saucy Maid’ or ‘the Cheeky Brat’
Symphonies with Multiple Versions

**Symphony Nr. 1 in C minor, WAB 101**  
‘Vienna’ Version (1890/91, rev. 1893)

- Premiered by the Vienna Hofopernorchester (Hans Richter, conductor) on 13 December 1891
- Revised in 1893 and subsequently published by Doblinger

Dedicated to the University of Vienna after having been conferred an honorary doctorate
Bruckner offered the dedication of the symphony to Franz Liszt, who declined (it had previously been offered to Wagner, along with the 3rd Symphony, which Wagner preferred).

Theodor Rättig published a version circa 1876; this edition is considered ‘inauthentic’ as it was not prepared under Bruckner’s aegis.

<table>
<thead>
<tr>
<th>Symphonies with Multiple Versions</th>
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<tbody>
<tr>
<td>Symphony Nr. 2 in C minor, WAB 102</td>
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<tr>
<td>First Version (1871/72, rev. 1873, rev. 1876)</td>
</tr>
<tr>
<td>• Premiered by the Vienna Philharmonic (under Bruckner) on 26 October 1873</td>
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<tr>
<td>• Bruckner also conducted the premiere of the 1876 revision in Vienna on 20 February 1876</td>
</tr>
<tr>
<td>• Never published during Bruckner’s lifetime</td>
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</table>
Symphonies with Multiple Versions

Symphony Nr. 2 in C minor, WAB 102
Second Version (1877, rev. 1892)

- 1892 revisions carried out with the assistance of Cyrill Hynais
- First published by Doblinger in 1892
- Premiered by the Vienna Hofopernorchester (Hans Richter, conductor) on 25 November 1894
Symphonies with Multiple Versions

Symphony Nr. 3 in D minor, WAB 103
First Version (1872/73, rev. 1874)

• Rehearsed by the Vienna Philharmonic over the summer of 1874, but not accepted for public performance
• First public performance not given until 1 December 1946 in Dresden-Bühlau

Usually known as the ‘Wagner-Symphonie’ on account of its dedication to Richard Wagner
Apparently, Bruckner bequeathed his manuscript to Gustav Mahler upon his death; it wouldn’t find its way to the Austrian National Library until Alma Mahler’s death in 1964.
Symphonies with Multiple Versions

Symphony Nr. 3 in D minor, WAB 103
Third Version (1888/89, rev. 1890)

• Premiered by the Vienna Philharmonic under Hans Richter on 21 December 1890

• First published by Theodor Rättig in 1890
Given the nickname ‘Die Romantische’ by Bruckner himself.

Scherzo premiered on 12 December 1909 (Linzer Musikvereinorchester, August Göllerich).

First complete performance not given until 20 September 1975 (Munich Philharmonic, Kurt Wöss).

**Symphonies with Multiple Versions**

**Symphony Nr. 4 in E-flat Major, WAB 104**

First Version (1874, rev. 1876)

- Neither published nor performed in Bruckner’s lifetime
Symphonies with Multiple Versions

**Symphony Nr. 4 in E-flat Major, WAB 104**
Second Version (1878, rev. 1880/81, rev. 1886)

- First complete performance given on 20 February 1881 by the Vienna Philharmonic (Hans Richter, conductor)
- Revised in 1886 for Anton Seidl; subsequently premiered by the New York Philharmonic on 4 April 1888
- Neither variant published during Bruckner’s lifetime
Piano performances by Josef Schalk had been given in 1887 and 1888.

Symphonies with Multiple Versions

**Symphony Nr. 4 in E-flat Major, WAB 104**

Third Version (1887-89)

- Premiered by the Vienna Hofopernorchester 22 January 1888 under Hans Richter
- Revised in 1889 and subsequently published by Albert J. Gutmann in 1890
Generally speaking, the Eighth Symphony shows the most editing from beginning to end – the number of autograph manuscripts and copyist versions known to exists far exceeds those of any other symphony.

First known performance given in Munich by the Symphonieorchester des Bayerischen Rundfunks on 2 May 1954 [Eugen Joachim, conductor].

Symphonies with Multiple Versions

**Symphony Nr. 8 in C minor, WAB 108**
**First Version (1884-87)**

- Neither published nor premiered in Bruckner’s lifetime.
Haas believed the 1892 publication showed undue pressure from Schalk, and possibly changes that were not approved by Bruckner.

Nowak notes that Bruckner’s 1890 manuscript contains no changes other than those in Bruckner’s handwriting.
Löwe’s performing edition did contain some serious departures from Bruckner’s manuscript, though the conductor was very familiar with Bruckner’s style and previous works.
Some conductors familiar with Bruckner – namely Leopold Auer and Hans Richter – have intimated that Bruckner considered using his Te Deum as the Finale when it became clear that he would not live to complete it.


Nicola Samale & Giuseppe Mazzuca prepared

There remains no “official” ending to the Ninth
A Version or a “Version”?
There is no scholarly consensus on what constitutes a version of a symphony versus what constitutes a revision, variant, or reading of a previous version.
First scheme comes from MWV; second is from Carragan’s Red Book

<table>
<thead>
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<tr>
<td><strong>Symphony Nr. 1 in C minor, WAB 101</strong></td>
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<tr>
<td><strong>If you’ll recall…</strong></td>
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<tr>
<td>‘Vienna’ Version (1890/91, rev. 1893)</td>
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WAB = Werkverzeichnis Anton Bruckner

Beginning in the 1970s, Chilean musicologist Juan Ignacio Cahis Llugany proposed a new numbering system to distinguish between versions, not just works.
| The Critical Editions |
He did not bequeath all his manuscripts to the imperial library, not even all his autograph scores for the symphonies. He selected specific ones and asked Theodor Reisch to take them to the library. That is what gave Haas the ammunition to take the position that the ones Bruckner selected represented the versions he wanted published.

In the early 20th Century, common practice was to revise Bruckner’s works in order to
make them sound Wagnerian – this resulted in ‘glaring discrepancies’ between what Bruckner wrote and what audiences heard.

“In order to smooth the path for his works to be performed and published, Bruckner did give his provisional agreement to adaptations designed to bring his music closer into line with the prevailing spirit of the times. But his agreement was only provisional – when he entrusted his manuscripts to the Imperial and Royal Court Library (the present-day Austrian National Library), he bequeathed his music to us in the form in which he 'according to his last will and testament' wished it to be passed on to posterity.”

IBG goal to “create understanding for Bruckner’s life work everywhere as well as establish its universal dissemination and recognition.”
Haas was working on an edition of the Third Symphony towards the end of the war; his work on this edition was destroyed in a 1945 air raid on Leipzig.
Bruckner and the War Years

- Nazi Germany annexes Austria in March 1938; IBG and MWV dissolved.
- Publication of the Gesamtausgabe transferred to Leipzig.
- Publishing house destroyed in an air raid in 1945; large portion of archives destroyed.
- IBG and MWV re-established in 1951; Leopold Nowak named General Editor.

Bruckner considered “good Aryan music”.

Ownership of the Gesamtausgabe is provisionally transferred to the Reichsmusikammer; Hitler and Goebbels aim to establish the Bruckner-Stiftung at St. Florian.

Nowak had been with the MWV prior to the war, having been named co-General Editor in 1937.
Save for the Vienna version of the First Symphony, everything was edited by Nowak.

Ill health forces Nowak to step down in 1989. Herbert Vogg takes over as General Manager; editing is tasked to a board of prominent Bruckner scholars.
Bruckner Sämtliche Werke (1990 – 2014)

<table>
<thead>
<tr>
<th>Year</th>
<th>Symphony Nr. 9</th>
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<tbody>
<tr>
<td>1994</td>
<td>Finale fragment</td>
</tr>
<tr>
<td>1995</td>
<td>Symphony Nr. 1</td>
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<tr>
<td></td>
<td>1865/66 Adagio &amp; Scherzo</td>
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<tr>
<td>1996</td>
<td>Symphony Nr. 9</td>
</tr>
<tr>
<td></td>
<td>Finale fragment facsimile</td>
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<tr>
<td>1998</td>
<td>Symphony Nr. 9</td>
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<tr>
<td></td>
<td>2nd Movement monograph</td>
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<tr>
<td></td>
<td>Older Trio</td>
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<tr>
<td>2000</td>
<td>Symphony Nr. 9</td>
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<tr>
<td></td>
<td>Cohrs edition</td>
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<tr>
<td>2002</td>
<td>Symphony Nr. 9</td>
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<tr>
<td></td>
<td>Finale Documentary score</td>
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<tr>
<td>2004</td>
<td>Symphony Nr. 4 (3rd Version)</td>
</tr>
<tr>
<td>2005</td>
<td>Symphony Nr. 2 (1st Version)</td>
</tr>
<tr>
<td>2007</td>
<td>Symphony Nr. 2 (2nd Version)</td>
</tr>
<tr>
<td></td>
<td>Critical Reports and Study Scores of</td>
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<tr>
<td></td>
<td>all symphonies</td>
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</tbody>
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Names you might recognize:
John A. Phillips
Angela Pachovsky
Benjamin Gunnar Cohrs
William Carragan
Benjamin Korstvedt
Paul Hawkshaw
## Bruckner in the Modern Era

- *Neue Anton Bruckner Gesamtausgabe* (‘NBG’) launched in 2016
- Published jointly with the IBG and Austrian National Library, with patronage of the Vienna Philharmonic
- Overseen by a 6-member Editorial Board and 6-member Advisory Board
- All publications include a detailed *Revisionsbericht*
- Cleaner, more modern layout; up-to-date notation

Incorporates all known sources as well as the most current research

Critical report will include standard fare plus information about how it differs from previous publications.
Symphony Nr. 1 is as it was during the premiere (which wasn’t published in Bruckner’s lifetime).

Symphony Nr. 4 as it was during the premiere, before Bruckner’s 1886 revisions for Anton Seidl

Keep in mind the 8th Symphony didn’t premiere until 1892; this version may have been influenced by Josef Schalk
Further Reading
Bruckner Online

Musikwissenschaftlicher Verlag Website
www.mwv.at

Bruckner Online
www.bruckner-online.at

Bruckner Society of America
www.brucknersocietyamerica.org

Bruckner Online is jointly maintained by the Austrian Centre for Digital Humanities & Cultural Heritage and Austrian National Library – most detailed information about sources and performances; German only
Bruckner In Print

William Carragan: Anton Bruckner: Eleven Symphonies (Bruckner Society of America, 2020)


Timothy L. Jackson and Paul Hawkshaw, editors: Bruckner Studies (Cambridge University Press, 1997)

Thank you!