

THE HORN IN SELECTED SYMPHONIES OF ANTON BRUCKNER

by

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A DISSERTATION

IN

FINE ARTS

Submitted to the Graduate Faculty
of Texas Tech University in
Partial Fulfillment of
the Requirements for
the Degree of

DOCTOR OF PHILOSOPHY

December, 1990

ACKNOWLEDGMENTS

I would like to thank my Committee, Professors Richard A. Weaver, Richard McGowan, Daniel O. Nathan, and especially, Professor Michael C. Stoune, Chairman, for his patient day-to-day help with this dissertation and Prof. Anthony N. Brittin for his help in preparing the lecture-recital portion of this project.

I would also like to thank Judy Marley, formerly with the On-Line Computer Search office, and Carol Robert of Interlibrary Loan Office of the Texas Tech Library, for their diligent searches for seemingly non-existent material for this project. I would like to thank Melinda Steele, Computer Short Course Coordinator with the Advance Technology Learning Center, for her personal help in formatting the style sheets for this paper.

I would like to thank Professor Phil Lehrman, who while lecturing on Mahler and Schoenberg, and orchestral music in general, fed me many tidbits about their intellectual predecessor, Bruckner.

I would also like to thank my mother, Minerva Landers of Casper, Wyoming, for her financial and moral support. I helped with her Master's Thesis in 1961 and this is how she has paid me back.

I would like to thank George Sturm, Executive Director of Music Associates of America for securing for me permission to reproduce musical examples from the Anton Bruckner Sämtliche Werke of the

Musikwissenschaftlicher Verlag Der Internationalen Bruckner-Gesellschaft of Vienna.

I would especially like to thank Gail Littleton for all her help in preparing and editing this project.

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CHAPTER I

INTRODUCTION

The chief aim of this document is to demonstrate the development of the horn as reflected in the horn parts of selected symphonies of Anton Bruckner and to identify the problems incurred by horn players in performing these symphonies. While there will be some mention of Bruckner's use of the other brass instruments as their parts interact with the horn parts, and of the rarely used instruments, Wagner tubas,¹ these will be referred to only to the extent that they are used as part of the horn section.

Bruckner composed eleven symphonies, nine with numbers, plus two preliminary symphonic attempts. Of these eleven, the symphonies selected for detailed study are nos. 1, 4 and 8. These three represent a good cross section of Bruckner's progress as a symphonist, as well as demonstrating Bruckner's use of the horn in a prominent way. Symphony No. 1 is Bruckner's first "mature" symphony (after his two "student" attempts) and features the horn in a manner that was to become typical of Bruckner's style. Symphony No. 4 uses the horn both as a solo instrument and as a virtuoso quartet to such a degree that it is comparable with Haydn's

¹The Wagner tuba will be discussed in this paper because it is played by horn players with a horn mouthpiece and Bruckner was the first symphonist to use it. There is a more detailed discussion of the Wagner tuba in Chapter III, "Horns in Bruckner's Symphonies."

Symphony No. 31, Schumann's Konzertstück for four horns and orchestra, and the several virtuosic works for horns and orchestra by Leopold Mozart.

Bruckner's Symphony No. 8 uses eight horns, four of the players doubling on Wagner tuba. While three of the works will be studied in detail, the use of the horn in the remaining symphonies will be mentioned generally.

There is the well-known problem of the various versions of Bruckner's symphonies. In dealing with any aspect of these symphonies, authors usually become preoccupied with the confusing mass of bits and pieces of information and to make it the central focus of all discussion. However, this paper will deal with the different versions of Bruckner's symphonies only to the extent that they affect the horn parts. The main source for this study is those volumes issued to date of the complete edition of Bruckner's works published by the Musikwissenschaftlicher Verlag of the International Bruckner Society in Vienna, edited by Leopold Nowak. These will hereafter be referred to as the Complete Edition or MWV. This edition was begun in 1930² by Robert Haas, and has been revised and is being completed by Leopold Nowak. There exist other

²The article, "Bruckner, (Josef) Anton," in Baker's Biographical Dictionary of Musicians, 7th edition, edited by Nicolas Slonimsky (New York: Schirmer Books, 1984), p. 362, gives the year as 1930. Friedrich Blume, in MGG, also gives the date as 1930. "Bruckner, Josef Anton," in Die Musik in Geschichte und Gegenwart, Friedrich Blume, editor, Vol.2. (Kassel und Basel: im Bärenreiter-Verlag, 1952), p. 379. Louise Cuyler gives 1932 as the beginning. Louise Cuyler, "The End of a Tradition: Bruckner and Mahler," in The Symphony (New York: Harcourt Brace Jovanovich, Inc., 1973), p. 126.

versions of these works that were edited by Bruckner's friends and students, published and performed before Haas began his work. These "suspect" editions are not available to the present author for comparison with the Complete Edition.

There is an edition of miniature scores available for study that was published by Ernst Eulenburg, apparently in the 1930s. This edition covers Symphonies Nos. 1 through 9 and generally matches the revised versions of the Complete Edition. No editor is cited for the Eulenburg publication, but Robert Altmann wrote the Foreword to each one, so it will be referred to as "the Altmann Edition."³

Many of the early recordings of Bruckner's symphonies were made from the "suspect" editions. For a while they were the only available editions. They have, therefore, become "traditional." It is important to use the most complete research into all existing versions, which is what the Nowak edition does. This interest in the earliest authentic version is not unique to the study of Bruckner.

Historical musicology has recently witnessed vigorous and wide-ranging efforts to deepen understanding of the means by which composers of various periods and traditions brought their works to realization. In part this trend has resulted from renewed and intensive study of the manuscript sources of works by many of the major figures in Western music history, especially those for whom new and authoritative complete editions are being

³The only date to appear in this publication is 1935, in the Foreword to Symphony No. 9. This is soon after the year that Haas began his giant editorial project (see the previous footnote). Neither Altmann nor this Eulenburg edition are mentioned in any of the Bruckner sources available to the present author.

undertaken. In part it has arisen from the desire to establish more cogent and precise claims about the formative background of individual works than could be accomplished by more general stylistic study. In many cases, the fortunate survival of much of the composer's working materials--sketches, drafts, composing scores, corrected copies, and the like--has stimulated this approach on a scale that no one could have imagined a century ago, when Gustav Nottebohm's pioneering studies of Beethoven's sketches and drafts first appeared.⁴

Bruckner was born in 1824, just before Beethoven, Schubert and von Weber died, and about the time Berlioz began to compose.⁵ His birth was coincidentally close to the invention and perfection of the valve for brass instruments (first reported in 1815 and patented in 1818).⁶ He died in 1896, around the time of the development of the modern double horn.⁷ Therefore, Bruckner's development as a symphonist paralleled the development of the horn, and his use of that instrument reflects that progress.

As a boy, Bruckner assisted his father who was a village schoolmaster and the organist in the church of Ansfelden, Austria.⁸

⁴Lewis Lockwood, editor's preface in Finson, Robert Schumann and the Study of Orchestral Composition--The Genesis of the First Symphony, Op. 38 (Oxford: Clarendon Press, 1989), no page number.

⁵Von Weber died in 1826, Beethoven in 1827 and Schubert in 1828. Berlioz was born in 1803 conducted his first Mass in 1825 and his first important work, Symphonie Fantastique, was first performed in 1830.

⁶Anthony Baines, Brass Instruments: Their History and Development (London: Faber and Faber, 1976), pp. 206-207.

⁷Baines, p. 224, says that the first double horn was exhibited in 1897 even though it had been thought of 40 years earlier.

⁸Werner Wolff, pp. 16-17 and Roger Price describe the poverty and medieval repression of pre-1848 Austria and the living conditions for a poor

The church had an orchestra of two violins, double bass, clarinet, a horn and occasionally, trumpets and timpani. This youthful experience may be the foundation of some of the characteristic Brucknerian gestures heard in his mature works.⁹

Bruckner's father died in 1839 when Anton was fourteen and the boy took over some of the organ playing responsibilities. Before playing for a funeral, he was expected to accompany the priest to visit the dying. Surrounded by the mood of death, the shock of his own father's death, his mother's depression, which he may have inherited, all had an influence on Bruckner's personality, and some of these influences may be perceived in his music.¹⁰

The atmosphere and the scenery of the area between Ansfelden and St. Florian also contributed to Bruckner's personality and musical style:

The road to St. Florian rises out of the village and leads over gentle, wooded hills characteristic of this part of upper Austria. On the way it diminishes to a narrow, unpaved track through a magical forest which stimulates a wealth of romantic associations expressed in many

schoolmaster. Werner Wolff, Anton Bruckner: Rustic Genius (New York: E. P. Dutton & Co., Inc., 1942) and Roger Price, The Revolutions of 1848 (Atlantic Highlands, NJ: Humanities Press International, Inc., 1988).

⁹Philip Barford, Bruckner Symphonies (Seattle: University of Washington Press, 1978), p. 17; Hans-Hubert Schönzeler, Bruckner (New York: Grossman Publishers, 1970), p. 16; and Erwin Doernberg, The Life and Symphonies of Anton Bruckner (London: Barrie and Rockliff, 1960), p. 29.

¹⁰Barford, p. 8; Schönzeler, pp. 19-20.

Austrian and Bavarian folksongs. Bruckner must have known it well. The peace and beauty of the region, and its haunting atmosphere, explain much about Austrian romanticism and about Bruckner's music. On a summer afternoon one's mood is exactly conveyed by the almost inaudible vibration with which the composer opens his Fourth Symphony; it would not seem surprising if its romantic horn-call sounded softly through the trees.¹¹

Bruckner's first use of the horn is in the Mass in C, the "Windhaager Mass," written when the composer was eighteen years old. Bruckner probably had the natural horn in mind.¹² The two horn parts are for instruments in C, with one movement in E^b. These are common keys for early 19th century natural horns, probably the type of instrument available in the tiny town of Windhaag, Austria (pop. 200).

While his writing for the horn in the "Windhaager Mass" is quite simple, the soloistic horn passages, as well as his use of the horn section in brass chorales, in all of the symphonies tend to be a mix of significant intervals and chromaticism. The occasional horn solos sometimes outline an important theme, but more often are written as obligatos. The fourth symphony might be described as a "concerto" for the horn section.

¹¹Barford, p. 7.

¹²This is the horn without valves. It is limited to the notes of the harmonic series, although the in-between notes can be obtained with the stopping action of the right hand in the bell. However, each of these stopped notes has a different timbre than the open notes. The "Windhaager Mass" has almost no stopped notes in the horn parts. The horn parts of this Mass are discussed in the Appendix. Another interesting non-symphonic work using four horns, "Abendzauber," for horns, singers and yodlers, is outside the scope of this paper.

For this study the horn parts in the symphonies will be examined and the horn section will be treated as a unit. Its use in harmonic modulation, as a part of the massive Brucknerian brass chorales, and as an accompaniment for horn solos, will be the major topics of study. Frequently, Bruckner used the horn section to emphasize major, or subtle, harmonic changes, and he wrote for the horn section as a unified organ stop. This is not surprising since Bruckner was so well known as an organist. These uses of the horns became a keystone of his style and will be explored as they pertain to Bruckner's writing for the horns.

Previous research into Bruckner's symphonies, besides the many books and biographies, includes the dissertations by Robert Pinson Bobo, "Scoring for the Wagner Tuba by Richard Wagner, Anton Bruckner, and Richard Strauss"; David Bushler, "Development in the First Movements of Bruckner's Symphonies"; James H. Wilcox, "The Symphonies of Anton Bruckner"; and Jerry Allen Young, "The Tuba in the Symphonic Works of Anton Bruckner and Gustav Mahler."

Also consulted was contemporary research on the use of the horn and other brass in the music of Bruckner's contemporaries: Edward J. Bostley, "The Horn in the Music of Gustav Mahler"; David G. Ritter, "The Brass Instruments as Used by Brahms in His Four Symphonies"; and Stephen Lyons Seiffert, "Johannes Brahms and the French Horn."

CHAPTER II

THE SYMPHONIES IN GENERAL

The editions of the symphonies to be discussed are those found in the Complete Works of Anton Bruckner, hereafter referred to as the Complete Works. The volume numbers of the Complete Works correspond to the symphony numbers, with 1 or 2 designating a version or a *Revisionsbericht* (account of a revision). Symphony in F minor, "Student Symphony," occupies volume X and Symphony in D minor, "Die Nullte," volume XI.

It is possible to group Bruckner's symphonies by their character, regardless of chronology.

[Some writers] see a religious character in Bruckner's orchestral work. The author Frank Wohlfart divided them into three categories. Symphonies nos. 3, 5 and 9 are the most sacramental. The relation to God and worship speaks most strongly from them because of their chorale-like themes. Symphonies nos. 4, 6 and 7 have a less exalted atmosphere and awaken an idea of sensitivity to nature. The first, second and eighth symphonies all share the same key of C minor, the 'fate key' of Beethoven's fifth symphony.¹

¹Janny de Jong, "Brahms and Bruckner," The Great Symphonies, ed. by Clive Unger-Hamilton (New York: Facts on File Publications, 1983). This article is the only source for the above quote, as well as the only mention of a publication, the report of a 1980 symposium in Linz, Austria, on Bruckner. Since the book has no bibliography it is not possible to track down the source of the quote by Frank Wohlfart.

The Symphony in F minor, called by Bruckner the "Study Symphony," or "Student Symphony," was composed in 1863. It followed immediately after the Apollo March for military band, c. 1862; the March in D minor and Three Pieces for Orchestra, 1862; and an Overture in G minor, 1862-1863. These short pieces are interesting because they, along with the symphony, were written as exercises while Bruckner was studying orchestration with Otto Kitzler, principal cellist and occasional conductor at the Linz Municipal Theater.² They were written at approximately the same time and they each include at least two horns. The horn writing includes elements from both the "Windhaager Mass," written twenty years earlier, and the more chromatic use of the horn heard in later works.

Symphony No. 0, "Die Nullte," in D minor, written in 1863-1864, and revised in 1869, neatly fills the time gap between the Symphony in F minor and Symphony No. 1 in C minor.³

²Deryck Cooke, "Bruckner, Anton," The New Grove Dictionary of Music, (edited by Stanley Sadie, 1980), III, p. 354; and Doernberg, p. 42, who says that Kitzler (1834-1915) occasionally played cello in Bruckner's church concerts and that they became good friends. Erwin Doernberg, The Life and Symphonies of Anton Bruckner (London: Barrie and Rockliff, 1960).

³The date of "Die Nullte" is controversial. The above dates are given by Leopold Nowak, Foreword to Symphonic D-Moll, Anton Bruckner Sämtliche Werke, Volume 11, (Vienna: Musikwissenschaftlicher Verlag Der Internationalen Bruckner-Gesellschaft, 1968). However, Hawkshaw claims the "Die Nullte" was composed, not revised, in 1869. Paul Hawkshaw, "The Date of Bruckner's 'Nullified' Symphony in D Minor," 19th Century Music, VI, 3 (Spring, 1983), p. 252. The present author will use the traditional order of numbering (that is, "0" between the Study Symphony and No. 1).

There are two versions of Symphony No. 1, the "Linz" version, 1865-1866, and the "Vienna" version, 1890-1891. The work was immediately preceded by a March in E^b for band (1865) and a Scherzo in G minor for orchestra (1865) which was intended for inclusion in Symphony No. 1. There also exists an Adagio in A^b (1865-1866), the original version of the second movement of Symphony No. 1.

Five years elapse between Symphony No. 1 (1866) and Symphony No. 2 in C minor (1871). Although there are some sketches for a Symphony in B^b (1869), during this time Bruckner concentrated on the composition of sacred music, producing two of his large masses, No. 2 in C (1866) and No. 3 in F minor (1867-1868). Perhaps the emphasis on sacred works was due to his application for various organ and teaching posts in Vienna. He was beginning to come to the attention of the Viennese public through performances of his first major works: the Mass in D minor was first performed in the Linz Cathedral in 1864 and in the Imperial Chapel in Vienna in 1867, and his Symphony No. 1 was performed in Linz in 1868. In that year Bruckner moved permanently to Vienna and traveled from there to give organ recitals in Nancy (France), Paris and London. These recitals increased Bruckner's fame as an organist internationally.

Once settled comfortably in his new jobs as professor at the Vienna Conservatory and provisional organist at the Imperial Chapel,

Bruckner enjoyed further performances of his new religious works. In 1870 he gained further financial security when he became a theory and keyboard teacher at the College of St. Anna. With his reputation as an organist assured, Bruckner began a new set of symphonies.

Symphony No. 2 in C minor contains some innovations that were to become standard Bruckner techniques: the dramatic pauses; thematic and rhythmic unity among the movements, including a final coda which recapitulates the important themes of the entire symphony, a technique which is perfected in the Finale of Symphony No. 8; the first movement trumpet rhythm, which was to become a theme in itself and be used throughout this work, and later to become the "Bruckner rhythm"; the added length and importance of the coda; and the abrupt changes between loud and soft, which is an organ technique, and in which Bruckner used the horn section.

The original version of Symphony No. 2, 1871-1872, was revised with the help of the conductor and teacher Johann Herbeck⁴ in 1875-1876, again in 1877 and a third time in 1891-1892. As he revised the second symphony, he commenced work on Symphony No. 3 in D minor, composed in 1873-1874 and revised in 1876-1877. He again revised it with the aid of one of his pupils, Franz Schalk, in

⁴Herbeck had been on the examining committee for Bruckner's diploma and had made the famous statement, "He should have examined us." Herbeck then became a champion for Bruckner's music.

1888-1889. This revision was so complete that Deryck Cooke, in Grove, calls it a recomposition.⁵

The Symphony No. 3 begins with a famous solo using trumpet and horn, which induced Wagner to name the composer, "Bruckner the Trumpet," and which influenced Gustav Mahler. The revision of this work increased the difficulties of the horn solos. It also accentuates the statement and answer process between the horn section and the woodwind section.

Symphony No. 4 in E^b, "The Romantic," is Bruckner's most performed symphony. The original version was written in 1874, at the same time that Symphony No. 3 was being revised. A "definitive" version was produced in 1878-1880 by his favorite pupils, Schalk and Ferdinand Löwe. There were additional slight revisions in 1886.

The next three symphonies may be taken as a group, because they did not receive extensive revision from Bruckner, even though they were edited by Schalk, Löwe and another Bruckner pupil, the theorist Cyril Hynais. These include Symphony No. 5 in B^b major (1875-1876 and a version by Schalk, 1896), Symphony No. 6 in A major (1879-1881), and Symphony No. 7 in E major (1881-1883).

Symphony No. 8 in C minor took three years to compose, 1884-1887. It was "recomposed" with the help of Josef Schalk (who was

⁵Deryk Cooke, "Bruckner," The New Grove Dictionary of Music and Musicians, III, p. 367.

Franz Schalk's brother) in 1889-1890, and a composite edition of the two versions was made in 1939 by editor Robert Haas.⁶

In 1889 Bruckner composed an orchestral Trio in F major intended to be for the Scherzo of Symphony No. 9. In 1887-1896 he began the Symphony No. 9 in D minor but left it unfinished. Ferdinand Löwe altered the instrumentation and made other score changes for the first performance in 1903, which he conducted. The symphony has only three movements: *Feierlich*, *Scherzo* and *Adagio*. Realizing that he might not finish the ninth symphony, Bruckner suggested to a friend that his Te Deum be used for a fourth movement, giving his ninth a choral ending like Beethoven's ninth symphony. However, this is not often done, because the instrumentation and character of the Te Deum are quite different and the serene ending of the *Adagio* is a perfect conclusion, not only to this work, but to Bruckner's life work.

⁶Leopold Nowak, Preface to VIII, Symphonie C-Moll, Fassung von 1890, Anton Bruckner Sämtliche Werke, Volume VIII/2 (Vienna: Musikwissenschaftlicher Verlag Der Internationalen Bruckner-Gesellschaft, 1955). The composite version by Haas is not included in the Complete Works.

CHAPTER III

HORNS IN BRUCKNER'S SYMPHONIES

In all of his symphonies, except the last three, Bruckner used four horns. The last three symphonies include the Wagner tuba and, in Symphonies Nos. 8 and 9, eight horns. Bruckner's use of the other brass is conventional: three trombones, specifying alto, tenor and bass, two or three trumpets and, beginning with the fourth symphony, "contrabass" tuba.¹ Woodwinds are used in pairs: two flutes (piccolo is used only in Symphony No. 8), two oboes, two clarinets and two bassoons. Symphonies Nos. 8 and 9 call for tripled woodwinds. Bruckner, alone of the late German Romantics, used only timpani of the percussion instruments, other than very brief uses of triangle and cymbals in Symphonies Nos. 7 and 8. He chose to ignore the possibilities of Romantic effects provided by additional percussion used frequently by his contemporaries.

Bruckner's first use of horns, in the "Windhaager Mass" in 1842, was for natural horns. He then used the horn in a simple style in his sacred works for more than twenty years while he continued his studies in theory and orchestration. At the time that Bruckner wrote his Symphony in F, the "Study Symphony" in 1863, the

¹Contrabass tuba refers to the modern orchestral tuba. Bruckner designates it "Kontrabass tuba" in the scores and this term will be retained to differentiate this tuba from the Wagner tubas, which are called "tuben" in the scores.

valved horn was already well established in orchestras, although some composers and players continued to favor the natural horn and its style.

Valved horns were first made in 1815, patented in 1818, and reached France in the mid-1820's, but these were the primitive and unreliable square-valve types. They were in F, with no alternative crooks. At the Paris Industrial Exhibition of 1827, two instrument makers were awarded medals for valved horns that they exhibited. In early 1828 P. J. (Pierre Joseph Emile) Meifred (1791-1867), a professor at the Paris Conservatoire and author of the first method book for valved horn, played a solo on a valved horn at the first concert ever given by the Société des Concerts du Conservatoire. There is also the strong possibility that a valved horn was used in the premiere of Franz Schubert's "Auf dem Strom," for horn, baritone voice and piano (the modern edition calls for soprano) at the composer's last public performance shortly before his death in 1828. The chromatic style of this work suggests that the composer was familiar with the possibilities of the valved horn and the half-step trills are impossible to play well on a natural horn.

The valved horn made its orchestral debut in Jacques Halévey's (1799-1862) La Juive (Paris, 1835). The score calls for two natural and two valved horns;² Wagner used the same combination in his early works. It was then considered desirable to retain hand-horn

²Kurt Janetzky and Bernhard Brühlle, The Horn, trans. by James Chater (Portland, Oregon: Amadeus Press, 1988), p. 94.

technique as far as was consistent with equality of tone. Robert Schumann firmly established the valve horn as a virtuosic orchestral and solo instrument in 1849 with his Adagio and Allegro for horn in F and piano, Op. 70, and his Konzertstück for four horns in F and orchestra, Op. 86.³

Despite these auspicious beginnings, the valved horn was still not universally accepted. Although Meifred taught a class for valved horn at the Paris Conservatoire from 1833 to his retirement in 1864, there was no instruction for the instrument at the Conservatoire from then until 1896, coincidentally the year of Bruckner's death.

Bruckner used four horns in the "Study Symphony" through Symphony No. 6, and he called for horns in a variety of keys, as did his contemporaries, such as Richard Wagner (1813-1883), Johannes Brahms (1833-1897), and Camille Saint-Saëns (1835-1921). It is generally accepted that Tchaikovsky was the first major composer who settled upon and consistently wrote for horn in the modern key of F.

³Janetzky and Bröchle, The Horn, pp. 92-93, say, "[Schumann] was also the first famous composer to take to the new valve-horn with enthusiasm and conviction...Schumann himself considered this generously proportioned, Romantically impassioned adaptation of the Baroque concerto grosso style to be one of his best pieces..." Ironically, at the first performance on 25 February 1850, the first horn player, "The brilliant Primarius Pohle, conservatively but with great mastery, still played his part on the old-fashioned stopped horn...while the three remaining players used the prescribed valve-horns--indeed, were unable to do otherwise."

Bruckner settled on a few transpositions for the horn, F, E^b, which are fairly middle range and present no problems for players of today. However, for the third and fourth horns, Bruckner frequently calls for B^b *basso*, which means that modern players with instruments in F must transpose down a fifth. This puts the parts in a rather clumsy range. In addition, Bruckner sometimes writes these B^b *basso* parts low on the staff, and also gives the players challenging lines to play. This combination of factors can occasionally make the third and fourth parts very difficult to play cleanly. These instances will be noted as they occur.

The "Study Symphony" of 1863 uses four horns as follows:

Mvt.	1 and 2	3 and 4
I	F	B ^b <i>basso</i>
II	E ^b	"
III	"	"
IV	F	"

The second movement opens with a horn solo similar to the opening of Symphony No. 4.

The Symphony in D minor, "Die Nullte" was begun in 1863 and revised in 1869. Only the 1869 version is available in the complete works.

In all four movements:

1 & 2 in F

3 & 4 in B^b *basso*

Symphony No. 1 in C minor, has the same horn complement in all four movements in both the Linz (1866) and Vienna (1891) versions:

1 & 2 in F

3 & 4 in E^b

Bruckner's only orchestral use of G horn occurs in the third movement, in the Trio of the Scherzo. Since the player has only one measure to make the change from F horn, it is obvious that Bruckner did not intend for the player to actually change instruments or crooks. Wagner's writing for the horn does this frequently. However, since the solo is so simple, and since Bruckner has already written many chromatic parts for the first horn, there seems to be no clear reason for this remarkable and needless change. Nevertheless the G horn solo is a charming example of a technique that Bruckner used in all his remaining symphonies: the *Gesangsperiode* (song section), a lyrical third theme group added to the sonata form's usual two, and frequently using a graceful duet between horn and violin.

Between Symphonies Nos. 1 and 2 there exist sketches and fragments of a Symphony in B^b of 1869. These fragments are not available for study and there is no indication that they were included in a later work such as Symphony No. 5, which is in B^b.

Symphony No. 2 in C minor is in several versions: an original of 1871-1872, and revised versions in 1875-1876, 1877, and 1891-1892. Only the 1877 version has so far been issued by the

Musikwissenschaftlicher Verlag (MWV). It uses the horns in these keys throughout:

1 & 2 in F

3 & 4 in E^b

Symphony No. 3 in D minor, the "Wagner," also exists in several versions. The 1873 and 1877 versions use:

1 & 2 in F

3 & 4 in B^b *basso*

The 1889 version uses the above keys in the first three movements and all four horns in F in the fourth movement, Allegro. This movement is the first time that Bruckner places all four horns in the modern transposition of F. Although he does this in several later works, it should be noted that he more often reverts to the traditional 19th century practice of writing for the horns in various transpositions.

The Symphony No. 4 in E^b major, "The Romantic," uses the horns as a virtuosic section more than any other of Bruckner's symphonies. All four horns are in F in all movements and versions. The Trio to the Scherzo of the 1874 version uses first horn and the trumpets as the only brass. The trio in the 1878 version, while different in other respects, uses two trumpets only.

The 1878 revision of Symphony No. 4 includes contrabass tuba for the first time in the symphonies. This late introduction of the

contrabass tuba is surprising, especially for a composer who revelled in the "low" sounds of the large pipe organ, who studied Wagner's scores and adopted his orchestration. By 1878 the contrabass tuba was well developed and well established in European orchestras. The bombardon, predecessor to the tuba, was introduced around 1830, the bass tuba in 1835 and the bass saxhorn and contrabass tuba in 1845.⁴

The Symphony No. 5 in B^b major of 1875-1876 is one of the few works that Bruckner did not revise. His student Schalk published a revision in 1896, near the end of Bruckner's life. All four horns are in F. MWV has published a large and detailed *Revisionsbericht*⁵ for this symphony, which has scant mention of the horn parts.

Symphony No. 6 in A major also escaped extensive revision. It uses four horns in F throughout.

Symphony No. 7 in E major uses four horns in F. This work represents the first symphonic use of Wagner tuba (also called Bruckner tuba, *Waldhorntuba* and Ringtuba in various sources, althorn or alto tuba in Germany and tubette in France). The Wagner tuba was built at the request of Bruckner's idol, Richard Wagner, who was seeking a tone quality between the horns and the trombones. It first appeared in the score of Der Ring des Nibelungen

⁴Baines, pp. 249-261.

⁵Lest it seem like a contradiction to supply a *Revisionsbericht* for a work that was not revised, the term here refers to the research and corrections done by the editor, not by the composer.

in 1854, in passages that in sketches from the year before had been written for trombones.⁶

Despite the name and its upright construction, the Wagner tuba is not related to the tuba family. It is not closely related to the horn family either: even though it uses a horn mouthpiece, it does not have the same bore taper as the horn. This mismatch between the narrow horn mouthpiece and the wide bore of the instrument creates intonation and response problems which make it very difficult to play accurately and in tune, and account in part for its rarity. The problem is that because the Wagner tuba uses a horn mouthpiece, is built in the same keys as the modern double horn (F and B^b), and uses the same fingerings as the horn, horn players are just handed the instruments and are expected to play well. This is a dangerous procedure, because The Wagner tuba just does not play like a horn.

The upward pointing bell made it attractive to early recording studio players who were dealing with inefficient microphones and were competing for volume with other brass instruments with forward pointing bells. Oddly enough, despite its great cost and rarity, the Wagner tuba has become popular with Southern California jazz players who refer to the instrument as "tuben" from the plural designation found in Wagner's and Bruckner's scores. Even though it is the German plural for tuba, tuben in English

⁶Baines, pp. 263-264.

means either singular and plural. To differentiate the instrument from the modern orchestral tuba, the present author will use the word *tuben* for one or more Wagner tubas for the remainder of this paper.

The notation for *tuben* is not standardized. In his dissertation on this subject, Robert Pinson Bobo shows that Bruckner, Wagner and Strauss could not decide in which octave the *tuben* parts should be written. Tenor *tuben* parts (with instruments in B^b) can appear *alto* or *loco*. Bass *tuben* parts (with instruments in F) might be written *loco* or *basso*, in bass or treble clefs. Furthermore, the octave transpositions might change without notice during the course of a movement.⁷ The simple solution would have been for all the parts to be written in F and in bass or treble clefs as needed.⁸

The four *tuben* are designated in Symphony No. 7:

1 & 2 tenor in B^b *alto*

1 & 2 bass in F

The instruments are used in the second movement, Adagio, and in the Finale. The *tuben* are called for in addition to the horns. Bruckner requires four additional players, rather than expecting the

⁷Robert Pinson Bobo, "Scoring for the Wagner Tuben by Richard Wagner, Anton Bruckner, and Richard Strauss" (D.M.A. dissertation, University of Miami, 1971). The problem is also dealt with using all of the orchestral excerpts in Hans Pizka, Orchesterstudien für Wagner-Tuba, Vol. 4, (Munich: Hans Pizka Edition, 1985).

⁸The recurring problem for horn players of interpreting bass clef in "old" or "new" notation is dealt with in Chapter V.

four horn players to change between instruments. In the score the tuben are placed below the contrabass tuba part.

Symphony No. 8 in C minor is in three main versions. Only the 1887 and 1890 versions are in the collected works and they show remarkable differences from each other.

1887 version

1890 version

First Movement

4 horns: 1 & 2 in F;

3 & 4 in B^b *basso*

4 tuben

8 horns: 1, 2, 5, 6 in F;

3, 4, 7, 8 in B^b *basso*

no tuben

Second Movement

4 horns: 1 & 2 in F;

3 & 4 in B^b *basso*

no tuben

8 horns: 1-6 in F;

7 & 8 in B^b *basso*

no tuben

Third Movement

4 horns as above

4 tuben

4 horns: 1 & 2 in F;

3 & 4 in B^b *basso*

4 tuben

Finale

4 horns as above

8 horns: 1, 2, 5, 6 in F;

3, 4, 7, 8 in B^b *basso*

horns 5-8 switch to tuben

horns 5-8 switch to tuben

at measure 49

at measure 49

In the score to both published versions of the Symphony No. 8, Bruckner wrote the tuben parts right below the horn parts. This suggests that Bruckner now considered the tuben part of the horn section, rather than related to the contrabass tuba as in Symphony No. 7.

Symphony No. 9 in D minor was begun in 1887 and was unfinished at the composer's death: he was working on it the day he died. It uses horns and tuben in a different fashion than the previous two symphonies. In the ninth all eight horns play movements 1 and 2. Horns 5 through 8 play only tuben in the third (last) movement without switching instruments during a movement as in Symphonies 7 and 8.

First and Second Movements:

8 horns; 1-6 in F; 7 & 8 in B^b *basso*, no tuben

Third Movement:

4 horns; 1-4 in F; 4 tuben

CHAPTER IV
SYMPHONY NO. 1 IN C MINOR

Bruckner worked on the Symphony No. 1 from January 1865 to April 1866,¹ and conducted its first performance in Linz in 1868 under curious circumstances:

The first performance took place at Linz in sadly unfavourable conditions. An inadequate orchestra was assembled, consisting of the theatre orchestra, members of two regimental bands stationed in the town, and dilettantes;.....In fact there was but a scanty audience, because on the day preceding the performance the bridge across the Danube had collapsed and the people of Linz were much too thrilled by the disaster to be interested in a matinee concert.²

Nevertheless the concert seems to have been a success, both with the audience and the critics. "Even Hanslick mentioned the performance in the Vienna press, concluding, 'There are rumours that Bruckner is to join the staff of the Vienna Conservatorium. If these should be correct, we may well congratulate the institution.'"³ Bruckner apparently began revising the symphony in 1890 in anticipation of a performance in Vienna, and also to dedicate the

¹Doernberg, p. 47, says May through July 1866.

²Doernberg, p. 47.

³Hans-Hubert Schönzeler, Bruckner (New York: Grossman Publishers, 1970), p. 48.

work to the University of Vienna for granting him an honorary doctorate, which he received in 1891.⁴

The style of the symphony was quite bold for Bruckner and he named it "kecke Beserl," Austrian slang for a sassy, spirited young girl. "I was never again so bold and daring as I was in the First Symphony. I challenged the whole world."⁵

Redlich praises the work, "Symphony I, in C minor, is surely one of the most remarkable 'first' symphonies ever conceived by a great composer. It is original to excess."⁶ Redlich maintains that the two versions are equally authentic, as does Barford, but Nowak prefers the original version:

It was Robert Haas who by issuing both versions first enabled a comparison to be made between the early version and the later one, and on almost all counts it is the former that shows up the better, because in it Bruckner addresses us in his own natural language, before he became inhibited, or in his own works "intimidated", by ulterior considerations⁷

⁴Wolff, p. 95. Also, Günter Brosche, Foreword to I. Symphonie C-Moll, Linzer Fassung, Anton Bruckner Sämtliche Werke, Vol. I/2, 1980. Other factors that may have resulted in the revision were Hermann Levi's rejection of the eighth symphony which triggered a massive spate of revisions of several works by Bruckner. Also, Doernberg, p. 61, says that press criticism of the complexities of the first symphony had some effect.

⁵Wolff, p. 80.

⁶Hans Ferdinand Redlich, Bruckner and Mahler (New York: Farrar, Straus and Cudaby, Inc., 1955), p. 79.

⁷Leopold Nowak, Foreword to I. Symphonie C-Moll, Linzer Fassung, and Barford, p. 22. Doernberg, p. 50, reports that Bruckner included both versions in the sealed package that he intended for posterity.

The conductor Hermann Levi had seen the score and wrote to Bruckner, "The *First Symphony* is wonderful. It must be printed and played. But I ask you not to change too much, everything is all right as it is, the orchestration too."⁸

Although the following discussion is a general description of Bruckner's writing for the horn section in his *Symphony No. 1*, it will be more detailed in dealing with the differences in the horn parts between the 1866 (Linz) version and the 1891 (Vienna) version. Differences that affect the other brass instruments will also be mentioned.

In general, the main differences are these: the original, Linz version horn parts are simpler and less virtuosic. There is more octave playing between first and second horns and between third and fourth horns. The horns tend to support or echo passages in other instruments, particularly rhythmic and sustained sections. The revised Vienna version horn parts are a little more adventuresome, with wider pitch ranges, more chromatic melody, and more solos for the third and fourth horns.

The main recurring features of this symphony are its double dotted rhythm and themes based on half steps. The horn section is used extensively to support these two features throughout the work. This symphony marks a greater use of the general pause to announce new themes or sections, a technique which was hinted at in the

⁸Wolff, p. 80.

"Study Symphony" and which was to become a Bruckner trademark. Also Symphony No. 1 contains a particular combination of triple and duple rhythm that was later to become known as the "Bruckner Rhythm."

The examples will be designated with the following system. "Example A" refers to the sequence of examples within each movement; this designation starts over with each new movement. A Roman numeral refers to the symphony number, with the version date following in parentheses. Following a colon is an Arabic numeral corresponding to the movement number; finally, following a semicolon, the last Arabic numbers locate the measure numbers within that movement.

The measure numbering for the trios of the Scherzos start over at "1," even though they are part of the same movement. In these instances, the word "Trio" will be included with the measure numbers.

First Movement: Allegro

The symphony opens with a march rhythm, which is not typical of the later symphonies, and a half-step theme in the violins. This theme is punctuated by staccato notes in dotted rhythm by the first horn. Here, Bruckner is using the horn, not as a melodic instrument, but as a rhythmic instrument. The first difference between versions occurs in this horn solo, beginning in measure 9. In the original (Linz) version, the chromatic horn passage descends by half steps from D to B^b. The examples are reproduced with permission.

tempting to speculate that Bruckner found the section hornists in Vienna to be more reliable, or that, later in life he had learned more of the possibilities of the instrument.

The second theme is the *Gesangsperiode*. "The main melody of one of Bruckner's *Gesangsperioden* is usually accompanied by a counterpoint which is itself melodically interesting, if not actually imitative of the theme."⁹ This theme is first stated as a duet between first and second violins. At measure 58 the horn and bassoon play the *Gesangsperiode* duet, both instruments being doubled by *divisi* cellos. The same solo in the Vienna version at measure 56 has been given to the violas.

Example B, I (1866): 1; 58-62.

It should be noted that, although not difficult, the horn solo is more chromatic than solos found in the Symphony in F minor, the "Study Symphony."

⁹Barford, p. 23.

The Vienna version adds a third horn solo at measure 62, which in the original is played by the clarinet.

Example C, I, (1890/91): 1; 62-66.

The long *fortissimo*, contrapuntal transition between the second and third themes involves the typically Bruckner technique of a repetitive tremolo pattern in the strings, climbing by half steps with each repetition. Against this is a series of dotted rhythm counterpoints, with the horns and trumpets. This dotted rhythm is the same as the opening of the finale.

At the subito *fortissimo* at measure 67 (1866) and 65 (1890/91) the horn section has a more vigorous and melodic solo in the revised version.

Example D, I (1866): 1; 67-68.

Example D', I (1890/91): 1; 65-66.

The trumpet pattern at measure 74 (1866) becomes an alternating duet between the third horn and first trumpet at measure 76 (1890/91). In the Linz version, this same duet is between the first horn and unison trumpets.

Example E, I (1866): 1; 74-79.

Example E', I (1890/91): 76-79.

The exposition ends at measure 107, with an inversion of the second theme in the violins. This theme fragment is repeated by the first horn, *piano*, at measure 112 and by the third and fourth horn, *fortissimo*, at measure 123.

In the development at measure 141 (1866), the first horn has a simple scalar solo pattern which is a fragment of the opening theme and which has been recurring in the development. In the revised version (measure 139) this solo is given to the bassoon.

Example F, I (1866): 1; 141-146.

At measure 177 against a *pianissimo* violin soliloquy, the four horns play a progression that illustrates Bruckner's "tight" writing for the section and, again at measure 187. These are a series of close,

diminished harmonies, that flow into each other rather than resolving.

The image displays two systems of musical notation for horns. The first system is labeled '1.2. in F' and 'Hrn.' with a dynamic marking of *pp*. It shows two staves: the top staff (treble clef) and the bottom staff (bass clef). The second system is labeled '1.2. in F' and 'Hrn.' with a dynamic marking of *p*. It also shows two staves: the top staff (treble clef) and the bottom staff (bass clef). The notation includes notes, rests, and dynamic markings.

Example G, I (1866): 1; 177-183.

At measure 257 (1866) the horns have a dotted octave leap pattern that becomes merely a sustained chord in the Vienna version. The octave jump, at measure 264 (1866) and 265 (1890/91), played earlier at measure 67 in the exposition, resembles a horn pattern in the scherzo of Beethoven's Symphony No. 9. In the original version, the third and fourth horns are answered by the first and second horns a step higher, followed by the trumpets and trombones. The rhythm gradually quickens to the climax and the pause at measure 276.

The woodwind parts, which are not shown, also resemble the woodwind parts in the Beethoven example. Although it is known that Bruckner studied Beethoven's works and cherished his Symphony No. 9, it cannot be demonstrated that Bruckner heard this work early enough for it to have had great influence on Bruckner's

Symphony No. 1. Watson says, "He heard Beethoven's Ninth Symphony at this time (1866) and completed his own C minor symphony (No. 1, 1866),..."¹⁰

In Bruckner's works this becomes a standard technique: a simple pattern or interval repeated several times, usually in counterpoint, starting at soft or moderate dynamics; then the tension is increased by faster rhythms, climbing pitch, or increase in interval size, accompanied by a crescendo and broadening of the harmony and instrumentation.

Example II, I (1866): 1; 264-266.

¹⁰Watson, p. 22. Barford says of Bruckner's Symphony No. "0", "Its first movement at once awakens memories of Beethoven's Ninth,...The opening figuration is a clear indication of the impression made by Beethoven's last symphony,...This strong Beethoven influence must have resulted from the experience of first hearing the Ninth Symphony in 1866,..."Barford, pp. 19-20. Deryck Cooke says, "From Beethoven's Ninth Bruckner derived his four main movement types--the far-ranging first movement, the big adagio built from the varied alternation of two themes, the sonata form scherzo and the huge cumulative finale--as well as the tendency to begin a symphony with a faint background sound, emerging almost imperceptibly out of silence," in "Bruckner, Anton," The New Grove Dictionary of Music and Musicians, Vol. 3, p. 364.



Example H', Beethoven, Symphony No. 9, Scherzo; 111-114.

In the revised version, only the third and fourth horns have the octave leap pattern, while the first and second horns play a unison melody and the other brass play the dotted rhythm, but not with the octave leap.

At measure 309 (1866) and 301 (1890/91) the winds enter *fortissimo* for an extended climax that ends in a dramatic pause. Differences between the two versions in the horns and winds are: the horns in the Linz version play sustained half and whole notes, but on two occasions have triplet figures. At measure 309-312 the trumpets have triplets followed by a dotted rhythm, a pattern which might be considered the first hint of the "Bruckner rhythm."

A musical score for Horns and Trumpets. The Horns section is divided into two parts: 1.2 in F and 1.4 in E-flat. The Trumpets section is 1.2 in C. The notation shows sustained half and whole notes for the horns, and triplet figures followed by a dotted rhythm for the trumpets. The score is marked with a forte dynamic (f) and includes various articulation marks like accents and slurs.

Example I, I (1866): 1; 308-312.

The fugal section that ends the movement begins at measure 323 (1866) and 316 (1890/91). The horns have more difficult parts in the revised version at measure 333. These parts are higher and involve larger leaps, while the original horn parts contain more sustained notes.

Musical score for horns in measures 341-343 of the 1866 version. The score is for two horns: 1.2. in F (top staff) and 3.4. in E♭ (bottom staff). Both staves show a melodic line with a dynamic marking of *ff* and a breath mark *a 2*. The music consists of eighth and sixteenth notes with some slurs and accents.

Example J, I (1866): 1; 341-343.

Musical score for horns in measures 333-336 of the 1890/91 revised version. The score is for two horns: 1.2. in F (top staff) and 1.4. in E♭ (bottom staff). Both staves show a melodic line with a dynamic marking of *ff* and a breath mark *(a 2)*. The music features more complex rhythmic patterns, including triplets and slurs, compared to the 1866 version.

Example J', I (1890/91): 1; 333-336.

In the last few measures of the movement, the horns have quarter notes on beats one and three (1866), but triplets on each

beat in the Vienna version, resulting in much more activity and sound.

Musical score for Example K, I (1866): 1; 348-end. The score is arranged in five systems. The first system is for Horns (Hrn.), with parts for 1. 2. in F and 3. 4. in E♭. The second system is for Trombones (Tromp.), with parts for 1. 2. in C. The third system is for Trumpets (A. T.) and Trombones (Pos.). The fourth system is for Basses (B.). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, and a dynamic marking of *mf* at the beginning.

Example K, I (1866): 1; 348-end.

Musical score for Example K', I (1890/91): 1; 340-end. The score is arranged in five systems. The first system is for Horns (Hrn.), with parts for 1. 2. in F and 3. 4. in E♭. The second system is for Trombones (Tromp.), with parts for 1. 2. in C. The third system is for Trumpets (A. T.) and Trombones (Pos.). The fourth system is for Basses (B.). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, and a dynamic marking of *mf* at the beginning. A rehearsal mark (a 2) is present at the start of the first system.

Example K', I (1890/91): 1; 340-end.

Second Movement; Adagio

The Adagio opens with 29 measures of brooding atmosphere, more typical of later first movements. The first sound is a *pianissimo* octave in the first and second horns. Theme-like motives begin in the strings at measure 3, steadily climbing and building in volume, leading to a small climax in measure 9. After a decrescendo, the process begins again, this time accompanied by a chromatic scale in the first horn, which parallels the low strings. The revised version of this horn solo is a little more difficult than the original.

The image shows a musical score for two horn parts. The top staff is labeled '1.2. in F Hrn.' and the bottom staff is labeled '3.4. in E♭'. The music begins with a *pp* (pianissimo) dynamic. The first staff has a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The second staff has a *pp* marking and a *p cresc.* marking. The notation includes various note values, rests, and dynamic markings.

Example A, I (1890/91): 2; 13-17.

Another motive begins in measure 21 in the flutes. It should be noted that this movement calls for three flutes, the third flute not doubling on piccolo. This is a rare feature in Bruckner's symphonies and is not found again until Symphony No. 8. The first extended theme begins in measure 30 in the first violins. Throughout this passage the horn section provides only harmonic support in the crescendos. Later in the recapitulation the horn section plays the opening string motive in chromatic harmony. In the revision, Bruckner opens these harmonies slightly and expands the tessitura.

In the Linz version the first horn's highest note is written e^b2 near the top of the staff, while in the Vienna version the first horn soars to written g^2 at the top of the staff, then repeats the feat with an octave leap from g^1 to g^2 . This may reflect Bruckner's growing confidence in the players he met in Vienna, as well as, his desire to create more excitement for his more sophisticated audience.

Example B, I (1866): 2; 112-115.

Example B', I (1890/91): 2; 115-118.

The same passage in the revision uses only the first and second horn on middle and bass clef G, a considerably lower sound than the original. However, in the third measure of this sustained octave in the revision, Bruckner writes a mostly unison solo passage for the third and fourth horns in the prominent style he usually saves for the first horn. Again, his confidence and appreciation of his Vienna hornists is growing.

The closing passage of the movement begins *piano* in measure 148 (1866) and 149 (1890/91) in the strings, with a crescendoing sustained chord in the horns. The third and fourth horn parts in the revised version are truly challenging.

1.2. in F
Hrn.
3.4. in E♭

p poco a poco cresc.

1.2. in F
Hrn.
3.4. in E♭

f *p*

1.2. in F
Hrn.
3.4. in E♭

f *p*

Example C, I (1890/91): 2; 150-161.

Third Movement: Scherzo

Bruckner kept with traditional forms in his scherzos. The form here is scherzo with trio, da capo scherzo and coda, with most of the sections repeated, except the coda. However, "No generalization can

be made about Bruckner's scherzos, which are more varied than those of any other composer except Mahler."¹¹

...it is possible to trace a definite line of progress in Bruckner's scherzos from the First to the Ninth. As a class, these scherzos are among his most successful compositions--successful in the sense of popularity, that is. While the public enjoyed them for their Beethovenian humor expressed in heavy-footed rhythms and melodies typically Upper-Austrian in their turn, the more conservatively inclined musicians preferred them to Bruckner's larger movements because, being smaller in scope, they offered less room for harmonic and motivic fantasies of the type condemned by followers of both the classicistic and the modern camp.

The character of the typical Bruckner scherzo is immediately established in the third movement of the First Symphony, with its heavy accompaniment in accented quarter-note chords and its folk-dance-like melody...and Bruckner, having found this vein, does not abandon it.¹²

The Scherzo to the first symphony startles the listener with a *fortissimo* opening. If this is based on Austrian peasant dancing, our *Kecke Beseral* has kicked off her shoes for this movement.

After eight measures of wild whirling, a subito *pianissimo* introduces the main theme in the second violins and violas.

¹¹Cooke, "Bruckner, Anton," in *Grove*, Vol 3, p. 366.

¹²Dika Newlin, *Bruckner, Mahler, Schoenberg* (New York: W. W. Norton and Company, Inc., 1978), pp. 92-93.

This is answered in the Vienna version, at measure 16, by a brief chorale in the horn section, accompanied by the bassoon and timpani, all playing *forte* and accented.

Musical score for Example A, I (1890/91): 3; 16-19. The score shows three staves: Fag. 1. 2., 1. 2. in F Hrns., and 3. 4. in E♭. The music is marked with accents and a forte dynamic.

Example A, I (1890/91): 3; 16-19.

In the original Linz version, the chorale is played by the woodwinds, *mezzoforte* and not accented. The result is insipid by comparison. In this case the revision is far more satisfying.

The return of the main theme in the violins is an octave higher for a slight increase in tension. The answering chorale in the horns at measure 26 is slightly extended, with added dissonance.

Musical score for Example B, I (1890/91): 3; 26-32. The score shows two staves: 1. 2. in F Hrns. and 3. 4. in E♭. The music is marked with accents and a *dim.* dynamic.

Example B, I (1890/91): 3; 26-32.

From here to the first repeat, both versions have the horns playing supporting parts in the crescendo and mainly sustained notes. At measure 130 (1890/91) the horns play the pickups to a massive descending scale in all the winds, which leads to the decisive end of this section. The dotted half notes in measures 136-137 spell a Neapolitan sixth chord. This descending scale with the parts expanding from each other and landing on a dissonant chord is a typical Bruckner sound. In the Linz version the horns merely hold a sustained chord through this excitement.

The image displays two systems of musical notation for horns. The first system, labeled '1. 2. in F' and 'Hrn.', shows two staves. The top staff (1. 2. in F) contains a descending scale starting on G4, moving down to G3. The bottom staff (3. 4. in E) contains a descending scale starting on G4, moving down to G3. The second system, also labeled '1. 2. in F' and 'Hrn.', shows two staves. The top staff (1. 2. in F) contains a sustained chord of G4, F4, E4, D4. The bottom staff (3. 4. in E) contains a sustained chord of G4, F4, E4, D4. The music is marked with 'v' (vibrato) and 'A' (accents).

Example C, I (1890/91): 3; 128-140.

After a repeat, the Trio begins. As far as the horn is concerned, this Trio is unique in Bruckner's symphonies. It calls for horn in G, which is the only instance of this transposition.

While the Trio is in G, it is not necessary for a chromatic valved horn also to change transposition. Bruckner obviously did not intend

for the player to change crooks or instruments, because there is no time to make the change. Up to this point, Bruckner had been writing key signatures for the horn section (which is rare before the 20th century), so there is no need to write for horn in G to avoid a key signature, which was the usual reason for transposition in the 19th century.

The Trio begins with an abrupt change in tempo, marked *Langsamer* (slower). It is graceful and charming, in marked contrast to the wildness of the scherzo. The horn solo is simple in the extreme, but this simplicity matches the gentleness of the accompaniment.

Musical score for Horn 1 and Violin 1. The Horn 1 part is marked "Solo" and "p dolce". The Violin 1 part is marked "pp".

Example D, I (1866): 3 Trio; 2-6.

And later:

Musical score for Horn 1 and Violin 1. The Horn 1 part is marked "pp Solo". The Violin 1 part is marked "pp pppiccato" and "diminuendo".

Example E, I (1866): 3 Trio; 33-37.

The differences between the versions are slight, and involve the oboe and first violin parts. The *da capo* leads to the coda. Here the horns play sustained chords in the original, but play arpeggios in unison with the low woodwinds and low strings in the revision.

Fourth Movement: Finale

The Finale, *Bewegt, feurig* (moving, fiery) opens with the entire orchestra in unison, playing a massive chorale. The horns merely double other instrument families.

Later there is a simple horn solo in which Bruckner uses a notation that was to become more common. In the 1866 version horns 3 and 4 play an octave passage. Then the third horn's part is marked I.(3). This may indicate that Bruckner is regarding the third horn as a soloist. The first horn finishes the solo. In the 1890/91 revision the third horn part is merely marked III and the first horn does not participate in this solo.

The image shows a musical score for Horns 3 and 4 in E-flat major. The score is written on two staves. The first staff is labeled 'Hrn. 3.4. in E♭' and the second staff is labeled 'Hrn.'. The music consists of a series of sustained chords, with the third horn part marked 'I.(3) pp' and the first horn part marked '1. in F'. The first horn part ends with a solo passage marked 'I. Solo' and 'pp'.

Example A, I (1866): 4; 34-38.

The movement continues with heavy doubling of instruments through the second and third themes. The horn parts in the Linz

version tend to be in octaves more often than in the Vienna version through this passage.

This continues in a developmental passage to a grand pause at measure 78. The grand pause was to become a Bruckner trademark. It is tempting to speculate that Bruckner-the-organist got this technique while playing organ in some of Europe's large cathedrals, many of which have spectacular echos. A pause after a loud chord in one of these churches would take full advantage of the effect, as well as allow the echo to die away before continuing.¹³ Bruckner once explained the pauses to his friend Arthur Nikisch, "But look, if I have something important to say I must first take a deep breath."¹⁴

The movement ends with Bruckner's typical long tonic pedal point, with heavy rhythms. In the original version the trumpets play the double dotted rhythm at measure 394 which the first horn had played near the beginning of the first movement (measure 6). In the revision the horns double the trumpets on this pattern.

The musical score consists of three staves. The top staff is for Horns 1 and 2 in F major, the middle for Horns 3 and 4 in E-flat major, and the bottom for Trumpets 1 and 2 in C major. The music is in 4/4 time and features a long tonic pedal point. The horns play a sustained chord, while the trumpets play a rhythmic pattern of double dotted rhythms. The score is marked with 'a 2' at the beginning.

Example B, I (1866): 4; 390-end.

¹³Barford, p. 9.

¹⁴Schönzeler, p. 164.

The image shows a musical score for three parts: 1.2 in F Horn, 1.4 in E Horn, and Tromp. 1.2 in C. The music is in 4/4 time and features complex rhythmic patterns and dynamics. The score is divided into measures by vertical bar lines. The 1.2 in F Horn part has a dynamic marking of $^{\text{a}} 2$ and a p marking. The 1.4 in E Horn part has a dynamic marking of $^{\text{a}} 2$ and a p marking. The Tromp. 1.2 in C part has a dynamic marking of p and a p marking. The music is written in a staff with a treble clef and a key signature of one sharp (F#).

Example B', I (1890/91): 4; 387-end.

In general the revisions to the Symphony No. 1 are not as extensive as are those found in some later works. This is surprising because of the long time period that fell between the two versions. Bruckner tends to use the horns more often in the 1890/91 version of this symphony and their parts are more difficult. Also, a gradual process is evident in this work that continues in later works is Bruckner's growing confidence in the section hornists (those other than the principal player). It is likely that the skills of the players Bruckner met after his move to Vienna contributed to this increasing confidence.

CHAPTER V

SYMPHONY NO. 4

Bruckner began work on Symphony No. 4 in E^b Major, on 2 January 1874, two days after completing the first version of the third symphony.¹ The first version of the fourth symphony took him eleven months to compose. "The year in which Bruckner wrote his "Romantic" Symphony was a year of tribulation, ill-health and setbacks."² During this time Bruckner lost his teaching post at the college of St. Anna, several more job applications were unsuccessful, some of his symphonies were rejected for performance, and Eduard Hanslick became Bruckner's adversary in the press. But despite his financial condition and personal disappointments in 1874, from then, and for a few years later, Bruckner composed with enthusiasm. Assuming that the major mode is supposed to be "happy," it is remarkable that the large works from this period of a decade are in major keys. These include Symphonies Nos. 4, 5, 6 and 7, the String Quintet and the Te Deum. The five previous symphonies and the other large sacred choral works are in minor keys. Also, except for

¹Schönzeler, p. 67, says, "Work on the E flat Symphony began late in 1873 while he was still engaged on the Finale of No. 3,..." No other source says this.

²Nowak, Foreward to IV Symphonie Es-Dur, Fassung, von 1874, Anton Bruckner Sämtliche Werke, Volume IV/a, (Vienna: Musikwissenschaftlicher Verlag Der Internationalen Bruckner-Gesellschaft, 1975).

two movements of the fourth symphony, these works were revised very little.³

The Symphony No. 4 is the first to be in a major key and is also the first that Bruckner gave a subtitle, "Romantic," which, despite the elaborate program that he later assigned to it, merely denotes its overall mood.⁴ The Vienna Philharmonic rehearsed it in 1875, but the conductor Otto Dessoff "returned it with the opinion that only the first movement might merit a performance."⁵ Bruckner revised it completely in 1878, replacing the Scherzo and Finale with completely new material. He wrote a letter on 12 October 1877 which indicates that he initiated the revisions without pressure from someone else. "I have come to the definite conclusion that my 4th Romantic

³There was a previous version of the Te Deum which was never finished and is not included in the Complete Edition. Nowak, Foreword to Te Deum, Fassung von 1884, Anton Bruckner Sämtliche Werke, Vienna, 1962.

⁴Nowak, *ibid.* Nowak names 1872-1875 as Bruckner's second great productive period, and here pronounces this symphony to be Bruckner's best-known work. Werner Wolff, in Anton Bruckner, Rustic Genius, p. 86, says that the title was added in 1876, so that the symphony was not originally conceived with the program or the title. Redlich, p. 89, says that Bruckner wanted to describe "a medieval mood-picture *a la Lohengrin*." Schönzeler, p. 67, says that Bruckner referred to several of his symphonies by folksy nicknames, although the fourth is the only one with an "official" title printed on the first page. Newlin, p. 93, writes, "This is as close as Bruckner ever comes to writing real program-music, and the program is plainly of a rather naive and obvious kind, far removed from the mystical connotations which certain over-enthusiastic Bruckner disciples wished to give their master's music."

⁵Watson, p. 33. Watson also says that Dessoff labled Bruckner's Symphony No. 2 "unplayable" (p. 29) and went back on his promise to Bruckner to perform the Symphony No. 3 (p. 33).

symphony needs a thorough transformation."⁶ The disastrous premiere of the Symphony No. 3 was 16 December 1877, after this letter was written, so it cannot be assumed that this was the impetus for the revision.

The first performance of the revised version was 20 February 1881, by the Vienna Philharmonic conducted by Hans Richter.

The performance proved a triumph for Bruckner and even the hostile sections of the Viennese press could not but give him his due, including the *Neue Freie Presse* which spoke of an 'unusual success'. Other papers, however, were eulogistic in their praise, and the *Wiener Abendpost* stated plainly that Bruckner must be counted amongst Austria's greatest composers.⁷

The revised version of the fourth symphony thus marked a reversal of Bruckner's fortunes as a symphonist. Even today it remains Bruckner's most recorded, and perhaps most performed, work.⁸

⁶Nowak, Foreword to *IV, Symphonie Es-Dur, Fassung von 1878-80*, *Anton Bruckner Sämtliche Werke*, Vienna 1953.

⁷Schönzeler, p. 78.

⁸Schwann Catalog, Vol. 41, No. 4, Fall 1989, p. 3, Boston MA. Schwann lists 17 currently available recordings (discs, cassettes and CD's) of *Symphony No. 4*. *Symphony No. 7* is a close second with 15 recordings, but the number drops from there to nine each for *Symphonies Nos. 8* and *9*. The well known *Te Deum* is available in only five listed recordings. The more recent Schwann *Opus* catalog, Spring 1990, Vol. 1, No. 1, lists *Symphony No. 8* as tying No. 4, with 16 recordings each, pp. 96-97. Leopold Nowak, editor-in-chief of the Critical Edition of the Collected Works of Bruckner, simply names the *Symphony No. 4* to be Bruckner's best-known work, in the Foreword to the 1874 Fassung (see note #2). However, Nowak makes a similar claim for *Symphony No. 7* in the Foreword to *VII, Symphonie E-Dur*, where he makes the statement, "The sweep and profundity of the themes, the brilliance of the orchestration, and last but by no means least Bruckner's consummate mastery of form and thematic

During the seven years between the first sketch of the symphony and its first performance, Bruckner gained an unpaid lectureship in the University of Vienna in 1875, and became a paid member in the Imperial Chapel in 1878.⁹ During this time Bruckner's main income was from private theory students and his teaching post at the Conservatory. While revising the fourth symphony, and waiting for a performance, he composed his fifth and sixth symphonies.

After the first performance in 1881, Bruckner began revising the fourth symphony again. In 1886 the conductor Anton Seidl, in New York, asked Bruckner to send him the symphony. Before sending a copy, Bruckner again made several new changes because he believed that Seidl would find him a publisher in New York. This copy was discovered in the Columbia University Library, and Nowak regards it as definitive: "Thus the copy in New York is the only one where the final alterations have been fixed, it is also the only model for the last, final shape in which Bruckner wanted his 4th symphony to be printed and handed down to the public."¹⁰

The arrival of this score in New York was significant in that a performance of the Symphony No. 4 by the New York Symphony

development have all contributed to its still being the most frequently performed of all Bruckner's symphonies."

⁹Wolff, p. 74.

¹⁰Nowak, op. cit.

Society on 5 December 1885, conducted by Walter Damrosch, was the first performance of a Bruckner work in the United States.¹¹

Some authors regard the earliest versions of Bruckner's works as superior and more authentic than the revisions, because so much of the revision was done from outside pressure, or in a desperate mood following a bitter disappointment,¹² and were done after Bruckner had absorbed too much of the sophisticated atmosphere of Vienna. In the case of the fourth symphony both Newlin and Nowak regard the final revision as the better work.¹³ In the case of horn players, whose problems in performing Bruckner are discussed in this paper,

¹¹Walter Damrosch, Introduction to Anton Bruckner: Rustic Genius, by Werner Wolff. Damrosch's claim is not substantiated in any other source, except for Wolff, in the same book, p. 136, who says, "The *Fourth Symphony* was the first work performed in America. It was presented by Walter Damrosch at a concert of the New York Symphony Society on December 5, 1885. A performance of the *Third Symphony* took place shortly after in the Metropolitan Opera House in New York under the direction of Anton Seidl. When Bruckner read the criticism in the *New York Tribune*, he said: "America approves of me. I am delighted." Nowak, in the Foreword to VIII. Symphonie C-Moll, Fassung von 1887, 1972, says, "On 6 December 1885 he scored his first notable success outside Europe when Anton Seidl conducted the Third Symphony in New York." Redlich, p. 250, confirms the date and conductor. This would have been the very next day in the same city. Watson, p. 148, lists 1885 as the first New York performance of Symphony No. 3, but does not give a date, orchestra or conductor, and does not mention Damrosch or any performance of the fourth symphony. This riddle cannot be solved with only the available sources and is outside the scope of this paper.

¹²Schönzeler, p. 89, says that the 1876-79 period of revisions was of Bruckner's "own volition, the inner urge of the perfectionist," but that later, "he was pressed and cajoled into a new series of revisions which have their origin not in Bruckner himself, but in the incomprehension with which his work was received by even his most ardent admirers and his most intimate friends.

¹³Newlin, p. 79 and Nowak, op. cit.

the present author agrees that, with a few interesting exceptions, the revised version is superior.

In the Introduction to this paper the fourth symphony is described as a veritable concerto for four horns. It ranks with Haydn's Symphony No. 31 in D major (the "Hornsignal") from 1765, and Schumann's Konzertstück in F major, Op. 86 from 1849, for four horns and orchestra, in beauty and challenge to the entire section of horn players.

The horns play a memorable part throughout the symphony, notably at statements of principal themes of both outer movements and throughout much of the Andante, and not unnaturally they preside over the events of the 'Hunt' Scherzo. This captivating use of the horns, poetically evident at the very outset of the work...is justification enough for Bruckner's own sub-title to this symphony, 'The Romantic'.¹⁴

Because of its many solos for each member of the section, as well as its passages for several horns, it will be discussed in greater detail than the other symphonies. Bushler comments, "The comparative lack of revisions in the first movements of Bruckner's symphonies makes a detailed comparison of editions unnecessary."¹⁵ Bushler may be referring to purely formal matters; however, there are many

¹⁴Watson, p. 106.

¹⁵David Bushler, "Development in the First Movements of Bruckner's Symphonies" (Doctoral dissertation, The City University of New York, 1975), p. 113.

significant differences in the horn parts between the two versions that will be compared.

As in most of his revisions, Bruckner shortens the movements, except for the Andante, which is one measure longer. The scoring of the revision is different in that Bruckner adds a contra-bass tuba.¹⁶ It cannot be easily explained why he waited until this revision to add this then-standard instrument to the orchestra, since it was already well developed and was in common use in orchestras in Europe. However, a quick scan of the revised score shows the tuba to be doubling the bass trombone, but becoming more independent over the length of the work.

Nowak ties Bruckner's concept of "romantic" with nature and the horn, and says that Bruckner learned something of the horn from Wagner's works:

Ihrem monumentalen Ringen folgt in der Vierten ein Schwelgen in Romantik und Naturgefühl; Bruckner hat ihr auch den Beinamen die "Romantische" gegeben und in ihr dem Hornklang eine besondere Rolle zugemessen.

His (Wagner's) monumental Rings resulted in the Fourth (symphony) a revelry in romanticism and nature feelings; Bruckner has even given to it the nickname "Romantic" and in it the sound of the horn is assigned a special role.¹⁷

¹⁶"Contra-bass" tuba is used here to distinguish the instrument from the "Bass Tuben," or F Wagner tuba, which is also used in this symphony. The contra-bass tuba is the ordinary orchestral tuba that is standard today.

¹⁷Leopold Nowak, Anton Bruckner; Musik und Leben (Linz: Rudolf Trauner Verlag, 1973), p. 135. The translation is the present author's. Nowak

The melodic style of this work illustrates in almost exaggerated fashion Bruckner's use of scale progressions, melodic intervals of the fifth, sixth and the octave, and his use of the chorale in both brass and woodwinds. In this symphony Bruckner uses and combines strong dotted rhythms and the Bruckner rhythm as never before. In fact, here the 2 + 3 (or 3 + 2) rhythm almost becomes a theme in itself, occasionally being used on a single pitch without a melodic line, yet sounding like a melody or theme. Watson credits the Bruckner rhythm to folk music. "This rhythmic pattern could well have had its origin in the frequent two-four and three-four bar sequences of the Upper Austrian folk music he knew so well."¹⁸ However, Kurth sees a deep Catholic mysticism, based on dual and triple principles, in the Bruckner rhythm.¹⁹

Another feature introduced in this symphony, which was to become a Bruckner trademark in the following major key symphonies, is the culmination of themes in the Finale, although this was hinted at in the earlier symphonies. He also uses the style of Austrian folk music, particularly the Ländler, more in this work than in the other symphonies. ".....their number (Austrian folk tunes) is

also here attributes Bruckner's adoption of the general pause in his symphonies to dramatic silences he heard in Wagner's operas.

¹⁸Watson, p. 71.

¹⁹Ernst Kurth, Anton Bruckner (Berlin: Hesse, 1925), p. 336; quoted in Bushler, p. 32. Bushler also quotes Kurth in finding metaphysical meanings in Bruckner's use of the grand pause.

This interval is significant as a "Nature theme," as in Wagner, which might justify the title "Romantic." It is played by "that very romantic instrument, the horn".²³ Barford credits the Upper Austrian landscape for Bruckner's feelings as expressed in this opening.

The peace and beauty of the region, and its haunting atmosphere, explain much about Austrian romanticism and about Bruckner's music. On a summer afternoon one's mood is exactly conveyed by the almost inaudible vibration with which the composer opens his Fourth Symphony; it would not seem surprising if its romantic horn-call sounded softly through the trees.²⁴

The opening solo ends at measure 51 (both versions), but there are differences along the way. Beginning at measure 19, the woodwinds play the horn theme, with the horn playing an echo, on different pitches. In the original version (1874), only the flutes play the theme the first two times. In the revision (1878/80), all of the woodwinds play the theme in unison, and the horn's echo is on lower pitches than in the original.

Example B, IV (1874): 1; 19-29.

²³Wolff, p. 201.

²⁴Barford, p. 7.

Example B', IV (1880): 1; 19-29.

At measure 37 the versions differ even more. Here, the original is more demanding of the solo horn, while the more familiar revision builds to the climax in a more regular fashion.

Example C, IV (1874 and 1880): 1; 37-42.

There are other differences in the other instruments, but in general, they tend to play rhythmic chords in the original version, while only the flutes alternate the theme with the solo horn.

At measure 43 in both versions, there occurs a simple ascending scale, based on the Bruckner rhythm. In the original version only the flutes and first violins play the theme, but in the revision all of the high woodwinds participate. This is echoed by the horn.

Fl. 1. 2. *mf marcato* *dim.* *p cresc.*

1. Horn in F *mf marcato* *dim.* *p*

Viol. 1 *mf marcato* *dim.* *p cresc.*

Fl. 1. 2. *pp* *ff marcato semp.*

1. 2. Horn in F *pp* *ff marcato semp.*

3. 4. Horn in F *pp* *ff marcato semp.*

Viol. 1 *dim.* *p dim.* *ff marcato semp.*

Example D, IV (1874): 1; 43-51.

Fl. 1. 2. *sempre cresc.* *molto cresc.* *ff*

Ob. 1. 2. *sempre cresc.* *molto cresc.* *ff*

Clar. 1. 2. *sempre cresc.* *molto cresc.* *ff*

Horn 1. 2. in F *cresc. sempre* *molto cresc.* *ff*

Viol. 1 *sempre cresc.* *molto cresc.* *ff*

Example D', IV (1880): 1; 43-51.

This theme, both ascending and descending, along with its all-important rhythm, ranks along with the opening horn interval as a cyclic theme for the entire work.

After a developmental passage based on the second half of the main theme, in which the horn section tends to be more chordal in the 1874 version and more melodic in the 1878/80 version, there is a general pause. In the original version, this occurs at measures 69-70, and there is complete silence. In the revision this occurs at measures 73-74, and horns 2 and 4 play a sustained octave through the pause. This is followed by the second theme group, the *Gesangsperiode*, between the first violins and violas, which is much the same in both versions. In the 1874 version, the horn section plays sustained harmony through this, but in the revision, the first horn doubles the second statement of the violas' lyric theme. Even though the horn is doubling the theme, it is the only wind playing, which makes it sound like a solo.

The image shows a musical score for three instruments: Horn 1.2 in F, Violin 1, and Viola. The Horn part is in the top staff, Violin 1 in the middle, and Viola in the bottom. The Horn part features a melodic line with a first ending marked '1. p'. The Violin 1 part has two instances of 'spicc.' and 'p hervortretend'. The Viola part has a 'p' dynamic. The score is written in a key signature of one flat and a common time signature.

Example E, IV (1880): 1; 75-79.

In the equivalent obligato in the original, the clarinets double the second violin theme.

At measure 87 of the revision, a transition, horns 1 and 2 play an alternating duet on a fragment of the *Gesangsperiode*.

Example F, IV (1880): 1; 87-90.

However, the equivalent duet in the original is based on the opening solo, and is more exposed, with less overlap.

Example F', IV (1874): 1; 84-87.

At measures 95-98 in the first version, the first horn plays a rather challenging solo that has no equivalent in the revision. Making the soft, low entrance to the solo more difficult is the high passage just preceding it.

Example G, IV (1874): 1; 93-98.

After a general pause in the first version, the horns play the main theme *ff* with the other brass supporting the rhythm.

Example H, IV (1874): 1; 121-123.

In the revision, the horns play the Bruckner rhythm theme (from measure 51) in unison with the winds.

Example H', IV (1880): 1; 119-121.

This third theme group culminates in a brass chorale in both versions, but the chorales differ. In the 1874 version, at measures 152-154, the chorale is three bars long and the horns are omitted.

1. in F
Tromp.
2.3. in F
A. T.
Pos.
B.

ff
ff marcato
ff marcato
ff marcato
ff

Example I, IV (1874): 1; 152-154.

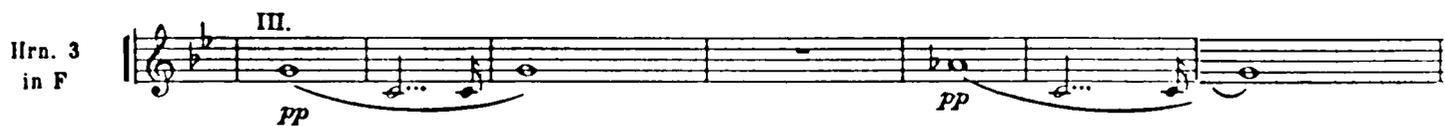
In the 1878/80 version, which is much more powerful, the horn section and the contra-bass tuba are added, the trumpets play in a higher register and the chorale is longer and it modulates. Also, the added instruments allow Bruckner to write fuller harmonies.

1.2. in F
Hrn.
3.4. in F
1.2. in F
Tromp.
3. in F
A. T.
Pos.
B.
B.-Tuba

ff marc.
ff marc.
ff marc.
ff marc.
ff marc.
ff marc.
ff marc.

Example I', IV (1880): 1; 164-168.

Soon after the beginning of the development the horn plays the main theme in counterpoint with woodwinds. In the first version the third horn has the solo in the middle register (a seventh lower than the opening solo) and the flute and oboe follow. This is an example of Bruckner's changing which player in the section gets a solo without any immediate reason for the change. Even if it is speculated that a particular player had trouble with a solo in rehearsal, this wouldn't explain the many changes Bruckner made to instrumentation of works he had not heard. In this case the change is unusual that Bruckner would take a solo from a section player and give it to the principle player. Up to now the tendency in his symphonies has been the opposite.



Example J, IV (1874): 1; 191-197.

In the revision, the first horn plays the theme and the clarinet is added.

Example J', IV (1880): 1; 217-224.

A few measures later in the 1874 version, the first horn alternates the main theme with the third horn, while the first trumpet plays the Bruckner rhythm theme. This alternating technique is related both to Bruckner's handing-off style and of his block scoring.

The image displays a musical score for three instruments: Horn 3 in F, Tromp. 1 in F, and Horn 1 in F. The score is divided into two systems. The first system shows Horn 3 playing a melodic line with a slur and a fermata, marked 'III.' and 'n'. Tromp. 1 plays a rhythmic pattern with a slur and a fermata, marked 'I.'. Horn 1 plays a melodic line with a slur and a fermata, marked 'I.' and 'p'. The second system shows Horn 1 continuing its melodic line with a slur and a fermata, marked 'I.' and 'ppp'.

Example K, IV (1874): 1; 203-211.

In the 1880 version, the first horn alternates the theme with the woodwinds, the second horn joins in unison, and the pair gradually climb in pitch and volume to a *fff* at measure 253. The equivalent passage in the first version is more interesting, in that all four horns are involved in a contrapuntal treatment of the theme. Notice that the rhythm is double-dotted.

Example L, IV (1874): 1; 214-221.

The revision is less contrapuntal, has more unison playing, and the rhythm is 2 + 3.

Example L', IV (1880): 1; 252-257.

The preceding passage is an illustration of Bruckner's changing tastes in horn usage. The first version is more active and transparent, while the revision is simpler but with more power. In the continuation of this passage, there is further rhythmic contrast between the versions.

1. 2. in F
Hrn.
3. 4. in F

1. in F
Tromp.
2. 3. in F

Example M, IV (1874): 1; 244-248.

1. 2. in F
Hrn.
3. 4. in F

1. 2. in F
Tromp.
3. in F

A. T.
Pos.

Example M', IV (1880): 1; 280-287.

The recapitulation in both versions involves a statement of the opening theme, but with a high, soft obligato in other instruments. The original uses first horn only, the bassoons and timpani play an echo of the theme in octaves, and the obligato is in the flutes and first violins.

Example N, IV (1874): 1; 380-387.

In the revision, the recapitulation is at measure 365, with horns 1 and 3 in octaves. Only the first flute plays an obbligato and only the timpani plays the echo of the theme.

Example N' IV (1880): 1; 365-371.

The horns playing in octaves in the revised version lend a haunting sound to the main theme, but the more involved counterpoint of the original, although not featuring the horn as much, is more interesting.

At this point, Bruckner notates the third horn I(=III). This is similar to an instance of this notation in Symphony No. 1, and

assuming that this is Bruckner's notation (and not an editor's), it indicates how he regards the section players. In the transition from the Classical to the early Romantic orchestra, composers began with the traditional pair of natural horns, then added a second pair, usually in the dominant key, regarding them and writing for them simply as horns 1 and 2 in a different key (but notating them horns 3 and 4). Beethoven followed this pattern, as did von Weber, Schubert and Brahms. Schumann, who was the first to really exploit the valved horn in his major works, departed from this model in several instances, even though he was more traditional in his symphonies, but there is no indication that he was a model for Bruckner in writing for the horn. Bruckner seized upon the possibilities of the chromatic valved horn early, finding no need to adhere to the traditional orchestral model of two pairs of horns. However, in this notation for the third horn he seems to have reverted to the older attitude.

The differences in the horn parts in the recapitulations parallel the basic differences in the exposition. The original is more contrapuntal and the revision is more soloistic.

The image shows a musical score for two horns, labeled '1. 2. 1a V' and 'Ura.' on the left. The score consists of two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a common time signature. There are various dynamics and articulations throughout the piece, including 'cresc.', 'f', 'mf', and 'dim.'. The score is divided into measures by vertical bar lines.

Example O, IV (1874): 1; 414-423.

Musical score for Example O', IV (1880). The score is for two horns in F (1. In F Hrn. and 2. In F). The first horn part starts with a *cresc.* marking and features a melodic line with a slur and a fermata. The second horn part starts with a *ppcresc.* marking and features a similar melodic line. The score includes dynamic markings *pp* and *ppp*, and a rehearsal mark *a 2*.

Example O', IV (1880): 1; 399-409.

A developmental passage in the Coda, using horns and trombones, shows Bruckner improvising as an organist might. The 1874 version involves more horns more often and is more contrapuntal than the 1880 version. Also the pitch range is wider; that is, the first horn plays higher and the low horns play lower. The trombone and trumpet entrances are contrapuntal and the woodwinds play in mirror fashion against the brass.

Musical score for Example P, IV (1874). The score is for a brass section including Fag. 1. 2., 1. 2. in F Hrn., 3. 4. in F Hrn., A. T., Pos., and B. The first horn part (1. 2. in F) starts with a *pp* marking and features a melodic line with a slur and a fermata. The second horn part (3. 4. in F) starts with a *ppp* marking and features a similar melodic line. The score includes dynamic markings *pp*, *ppp*, and *pp*, and rehearsal marks *a 2*.

Example P, IV (1874): 1; 597-601.

The revised version has the third horn, notated I. (=III.), alone playing the main theme, this time against a mirror version in the oboe. Although the trombone chorale is similar to the original, the trumpet entrance is with the horns.

Example P', IV (1880): 1; 533-539.

This expanding-dissonance passage leads in both versions to the rhythmic-tonic²⁵ coda that ends many of Bruckner's first movements. Versions 1874 and 1880 of this section are reversed. In the original (1874), just before the final tonic, the horns play the opening theme above an E^b major arpeggio. This begins at measure 608, but begins to modulate chromatically at measure 613. The rhythm accelerates at measure 617 and arrives at the tonic at measure 621.

At measure 621 the horns (and the rest of the brass) begin playing an accented double-dotted rhythm to the end of the movement.

25 These terms were explained in Chapter I, the Introduction.

1. 2. in F
Hrn.
3. 4. in F
Tromp.
1. in F

fff

Example Q, IV (1874): 1; 619-621.

In the revision, the horns play a double-dotted rhythm, beginning at measure 549, which earlier had been the opening theme. This accelerates until it arrives at the tonic at measure 557. Here the section plays the opening theme *ff*, ending the movement on this theme.

1. 2. in F
Hrn.
3. 4. in F

cresc. semp.

ff

marc. semp.

ff

Example R, IV (1880): 1; 549-559.

Second Movement:
Andante quasi
Allegretto

The second movement of Symphony No. 4 is *Andante quasi Allegretto*, rather than the expected *Adagio*. The first horn plays a simple counterpoint to the rhythm in the violins in both versions. In the 1874 version the horn plays this figure three times, but only twice in the revision.

Example A, IV (1874 and 1880): 2; 9-12.

The two measures just before this figure, in the first violins, are pointed out because later the horns play this violin melody. The tune has been referred to as a bird song, perhaps suggesting that Bruckner was inspired by the song of a *Zizibee* (chickadee). Wolff points out the similarity of this melody to the active *Gesangsperiode* melody of the first movement.²⁶ Such a thematic connection among

²⁶ Wolff, pp. 202 and 204. See example E, p. 61 of this chapter for the similar *Gesangsperiode* theme.

movements in Bruckner's symphonies is not common, although it is a feature of the Finale of Symphony No. 8.

The dotted rhythm played by the first horn is derived from the bird-song theme and is used by the horns throughout this movement. In version 1874 a dotted-rhythm passage beginning in measure 25 uses only first horn until measure 30, where the second horn begins to alternate with the first horn.

IIra 1. 2.
in F

I.

ppp sempre

B

30

II.

pp

cresc.

pp cresc.

Example B, IV (1874): 2; 25-33.

The clarinet obbligato which accompanies this figure to measure 44 has no equivalent in the revision, either in the clarinet or any other instrument. Bruckner adds horns 3 and 4 at measure 43, then the horn chorale turns into a woodwind chorale to the end of this section at measure 56.

The 1878/80 version adds the trumpets briefly and uses all four horns in succession. In the revision, Bruckner notates the third horn I(=III) at measure 23, and the fourth horn II(=IV) at measure 24.

Musical score for Horn 1 (1 in F) and Tromp. 1.2 (1.2 in F). The Horn part begins in measure 17 with a first ending (I.) marked *p*. The Trombone part begins in measure 20 with a first ending (I.) marked *p* and includes a dynamic marking *p* with a hairpin.

Musical score for Horns 1.2 (1.2 in F) and Horns 3.4 (3.4 in F). The score includes a box with the number 20. The Horn 1.2 part has a first ending (I.) marked *pp*. The Horn 3.4 part has a second ending (II.) marked *pp*, a first ending (I & III) marked *pp*, and a second ending (II & IV) marked *ppp*.

Example C, IV (1880): 2; 17-24.

The woodwind chorale which in the original ended this section starts in the revision with the two flutes, but becomes a brief horn chorale featuring a dissonant suspension that is a characteristic horn sound with Bruckner.

Musical score for Flutes 1 and 2 (Fl. 1. 2.) and Horns 1.2 (1.2 in F) and Horns 3.4 (3.4 in F). The Flute part begins in measure 46 with a dynamic marking *ppp*. The Horn part begins in measure 49 with a dynamic marking *pp* and includes a box with the number 50.

Example D, IV (1880): 46-50.

The second section of the movement begins after this pause. Bruckner's writing for the horns shows even more differences in the two versions. At measure 63 (both versions) the first horn obligato is more difficult in the original than in the revision. The revised version in this section is marked *Adagio*, so that the tempos are really the same.

The image shows two staves of musical notation for Horn 1 in F. The top staff is the original version, starting with a dynamic of *p*, followed by *dim.*, *ritard.*, and *Tempo Imo*. The bottom staff is the revised version, starting with a dynamic of *pp*.

Example E, IV (1874): 2; 63-66.

The image shows a single staff of musical notation for Horn 1 in F, measures 63-66. It features dynamics of *p* and *dim.*

Example E', IV (1880): 2; 63-66.

At measure 77-81 of the revision, the first horn has a fairly difficult solo that has no equivalent in the original.

The image shows a single staff of musical notation for Horn 1 in F, measures 77-81. It features dynamics of *p legato sempre*, *dimin.*, and *ppp*. A box containing the number 80 is placed above the staff.

Example F, IV (1880): 2; 77-81.

At measure 70 (1874) and 85 (1878/80) begins a horn soliloquy based on the violin theme at measures 9 and 10. Here is an example of the original's being more interesting than the revision. The first horn plays this theme once in the revision.

Example G, IV (1880): 2; 85-88.

In the original, beginning at measure 70, the first horn plays the theme a half step lower than in the revision. At measure 75 it plays the theme again, modulating up a half step during the solo. At measure 81 it plays the theme a third time, again modulating up a half step.

Example G', IV (1874): 2; 70-72; 75-78; and 81-84.

score. In the revision there are only a few measures of this before horns 1 and 2 enter at measure 101 with the main theme, referred to as the funeral march,²⁷ which had first appeared at bar 13 in the woodwinds. The trumpet plays an echo of the theme in inversion.

Example H, IV (1880): 2; 101-105.

In the original version this appears again in the flutes and clarinets at measure 122, but the horn's next entrance is a version of its bird-song dotted rhythm solo.

Example I, IV (1874): 2; 127-131.

27 Wolff, p. 203.

Then the first horn plays a version of the main theme beginning at measure 136.

Example J, IV (1874): 2; 136-138.

This leads to a horn chorale which is filled with the typical Brucknerian horn sound using half-step modulations and suspensions.

Example K IV (1874): 2; 140-143.

The equivalent passage in the revision is longer and involves the trumpets and trombones. What is unusual in this comparison is that the revised version of the chorale is more contrapuntal than the original. However, this counterpoint is less dissonant and modulates less than the original horn chorale.

Example K', IV (1880): 2; 109-112.

In the original, this section ends with horns 1 and 3 passing on a fragment of the bird-song theme.

Example L, IV (1874): 2; 147-150.

In the revised version the duet for horns 1 and 3 is replaced by a series of inversions of this second theme. It starts in the first flute, then oboe, then clarinet. When it is played by horns 1 and 2, Bruckner calls for muted horn. This appears to be Bruckner's very

first use of muted horn. Again, it cannot be easily explained why Bruckner waited this late to call for muted horn, an effect which had been in common use for at least a century before this symphony was written.

Fl. 1
Ob. 1
Klar. 1
in B
1. 2. in F
Hrn.
3. in F

150

pp
p
p dimin.
con Sordino (pp) dimin.
ppp

Example L', IV (1880): 2; 148-153.

Later the horns play a quartet using the basic rhythm of this movement. Notice that one of the horns continues the group's rhythm into the general pause, a technique that is more typical of Bruckner's revised scores.

1. 2. in F
Hrn.
3. 4. in F

mf
pp sempre
dim.
pp
dim.
ppp

I.
II.
III.
IV.

Example M, IV (1874): 2; 162-164.

The horn solo at measure 173 has no equivalent in the revision. With the soft dynamics, the leap in measure 176 is quite difficult.

The image shows two staves of musical notation for Horn 1 in F. The top staff features a melodic line with a dynamic marking of *dim.* followed by *p*. The bottom staff features a similar melodic line with a dynamic marking of *mf* followed by *cresc.*. Both staves include slurs and a fermata over a leap in measure 176.

Example N IV (1874): 2; 173-176.

The ending of this section in the revised version presents a mystery. At the end of a sequential descending passage in the woodwinds, horns 3 and 4 play this passage.

The image shows three staves of musical notation. The top staff is for Klarinet 2 in B, the middle for Fagott 1. 2., and the bottom for Horns 1. 2. in F and 3. 4. in F. The horn parts feature a sequential descending passage with dynamics markings of *(pp)* and *(p)*. The horn parts also include fingering indications: I (G-III) and II (G-IV).

Example O, IV (1880): 2; 189-193.

The so-called old notation of bass clef writing for horn has always presented a conundrum to horn players. In old notation bass clef, the hornist plays an octave higher than written. This contradictory system of writing lower, then playing higher, is unique to 18th and 19th century horn parts, although some composers have carried it over into the present century. The change from old to new notation (that is, a bridge between the clefs that would make sense to a pianist) took place about the time that the double horn was

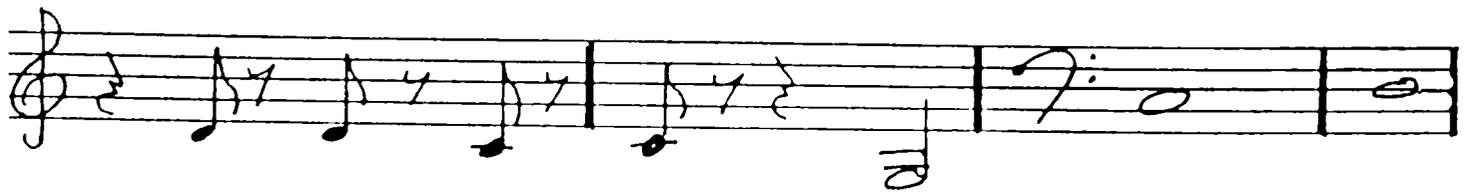
developed, near the end of Bruckner's life, after the composition of the Symphony No. 4. It would usually be assumed that Bruckner wrote his very few bass clef passages for horn in old notation.

What is illogical about old notation is that the bass clef C (small c) in bar 191 would be played as written middle C (C¹), which is more easily written and read in treble clef. However, the low E^b (small e^b), which Bruckner here wrote in treble clef, would be more easily read by a hornist in bass clef. As written in old notation, this passage would be played:



Example O', IV (1880): 2; 190-192, (transposed to new notation).

However, due to the consistently descending sequences preceding this passage, and the fact that here the fourth horn is in chorale with trombones and tuba, the present author proposes that the fourth horn player should play the bass clef notes in new notation (that is, as written, an octave below middle C). If we are to accept Bruckner as a modernist, which in this instance makes him more modern than Wagner or any other late 19th century composer, and if we realize that any fourth hornist of even average ability would be competent in this moderately low range, it becomes not only possible, but logical, that the hornist would play new notation as follows:



Example O", IV (1880): 2; 190-192 (transposed for horn in F).

In the next section, the funeral march, Bruckner changes his treatment of the horns between the versions. In the original horns 1 and 3 play the theme contrapuntally.

Example P, IV (1874): 2; 199-202.

In the revision, horns 1 and 2 play the same theme, but with added dotted rhythms.

Example P', IV (1880): 2; 193-196.

Although Bruckner referred to Symphony No. 5 as his contrapuntal masterpiece, in this section of the fourth symphony, he is almost at that pinnacle. In the original version the horns, clarinets, second violins and violas play a triplet rhythm, but in Bruckner's characteristic chorale succession of harmonies. The cellos play a dotted rhythm obbligato, and the first violins a different, eighth note obbligato. On top of this, the first horn, bassoons, flutes and oboes play overlapping sections of the funeral theme. This passage suggests Bruckner's improvising at the organ (at least in his mind) as nothing else in the previous symphonies. This combining technique reaches its zenith in the Finale of Symphony No. 8. The passage continues through a series of chromatic harmonies, with the horns playing triplet rhythms. At bar 223 the buried melody is played by the fourth horn in counterpoint with the trumpets. The horn melody progressively rises through the dissonances in Bruckner fashion.

The image shows two systems of musical notation for brass instruments. Each system contains three staves. The top staff in each system is labeled '1. 2. in F' and 'Hrn.'. The middle staff is labeled '3. 4. in F' and 'Hrn.'. The bottom staff is labeled '1. in F' and 'Tromp.'. The notation includes various rhythmic values, including triplets, and dynamic markings such as 'p' and 'f'. The music is in a key with one flat (B-flat major or D minor) and a common time signature.

Example Q, IV (1874): 2; 225-226.

The high G^2 to middle D^1 at measure 227 is fairly challenging for a fourth horn player (especially on a single F horn of that day), and is comparable in difficulty to the first horn leaps shown previously.

The revised version is comparatively simple. Following the statement by horns 1 and 2 of the funeral theme at measure 193, a simpler, but still dissonant, horn chorale begins at measure 197. In the second half of this phrase the melody is found in the second horn. However, all four horns play the same rhythms more in a chorale style and less in a contrapuntal style than in the 1874 version.

The image displays two systems of musical notation for horns. The top system is for horns 1 and 2 (1.2. in F), and the bottom system is for horns 3 and 4 (Hrn. 3.4. in F). Both systems feature a treble clef and a key signature of one flat (F major). The top system includes dynamic markings: '(p) poco a poco cresc.' and 'cresc.'. The bottom system includes a dynamic marking: 'ff'. The notation shows a melodic line in the first horn and a supporting line in the second horn, with various rhythmic values and articulations.

Example Q', IV (1880): 2; 197-204.

The final cadence of the revised passage, measures 203-204, sounds like a church cadence. The very ending of the movement, within the Coda, uses the horn in slightly different ways. The 1874 version ends the movement with a horn duet, alternating at the

octave over an undulating rhythmic bass. The horn parts are based on the dotted rhythm.

Example R, IV (1874): 2; 242-245.

The revised version centers on the first horn and uses it more virtuosically. The horn's last solo is nearly the same as its first real solo in this movement at measure 77. This is played in counterpoint with the clarinet.

Example R', IV (1880): 2; 238-243.

While a horn solo ends the movement in the original version, in the revision there are five measures of tonic pedal-point following the horn solo.

Third Movement: Scherzo

The Scherzos (third movements) from the two versions have nothing in common.²⁸ The famous, so-called "Hunting" Scherzo of the revision is the movement by which this symphony is generally known. However, the original scherzo is also a significant piece of music.

The third movement of the original is not labeled "Scherzo," which is Bruckner's usual designation. Its title is "3. SATZ." The first horn plays a nine-measure unaccompanied solo to open the movement. After two measures of silence, taken in tempo, the low strings enter with a *pp* tremolo. The key signature, which is absent in the revision, gives the melody a modal sound.

1. 2. in F
Hörner
3. 4. in F

Example A, IV (1874): 3; 1-10.

²⁸ Nowak, Foreward to Symphony No. 4, 1874 Fassung, says, "The two Scherzi cannot of course be compared, but many of the divergences in the Finale are really surprising. One is constantly struck by the way Bruckner succeeded in reformulating his ideas, adapting them to new surroundings, and redeveloping them." Nowak describes in great detail Bruckner's changes of mind in many facets, including orchestration, but does not here relate the changes to Bruckner's use of the horn.

The horn section plays a simple triad, then two measures of metered silence, then horn repeats its unaccompanied solo, and the section answers with a slightly more dissonant repeated chord on the previous rhythm. After a long passage of similar chords and rhythms, the horns play a chromatic scale in octaves at measure 117. This pattern is repeated several times until the Trio. The first horn soliloquy, the repeated rhythm, and a simple scale are virtually all that the horns contribute to the first part of the movement. In the Trio the horn section has short horn-fifth interjections. In the coda the horn section plays this rhythm.

1. 2. in F
Hrn.
mf
ff

3. 4. in F

Example B, IV (1874): 3; 337-339.

Then the horns play this rhythm.

1. 2. in F
Hrn.
(>)

3. 4. in F

Example C, IV (1874): 3; 345-348.

The horn section plays a simple triad, then two measures of metered silence, then horn repeats its unaccompanied solo, and the section answers with a slightly more dissonant repeated chord on the previous rhythm. After a long passage of similar chords and rhythms, the horns play a chromatic scale in octaves at measure 117. This pattern is repeated several times until the Trio. The first horn soliloquy, the repeated rhythm, and a simple scale are virtually all that the horns contribute to the first part of the movement. In the Trio the horn section has short horn-fifth interjections. In the Coda the horn section plays this rhythm.

Example B, IV (1874): 3; 337-339.

Then the horns play this rhythm.

Example C, IV (1874): 3; 345-348.

Bruckner was not writing favorably for the horn in this awkward-sounding solo of the original Scherzo. On the other hand, the revised Scherzo is probably the most well-known piece of music that Bruckner has written. Without a doubt, the effect is exciting.

The horn parts are based on the Bruckner rhythm and also on traditional natural horn style, which is an anachronism for Bruckner, but which suits the hunting horn style of the movement perfectly. In typical Bruckner fashion, the movement opens with a soft string tremolo. The horns enter successively, followed by the woodwinds and trumpets; the horn chord becomes dissonant at measure 11, the low brass enter and the chord becomes more dissonant. The whole ensemble crescendos to *ff*, then after a short silence there is a sudden *piano* at measure 35.

1. 2. in F
Hörner
3. 4. in F

1. 2. in F
Hörner
3. 4. in F

Example D, IV (1880); 3; 2-11.

Bruckner named the revision of this movement the "Hunter Scherzo."²⁹ The key (E^b major) and the natural horn style echo similar movements from the horn concertos by Mozart, Haydn, Beethoven in his horn sonata, Brahms in the horn, piano and violin trio, and pieces by other Classical and early Romantic composers. However, the Bruckner rhythm and the "unnatural" dissonant harmonies mark the movement as purely Bruckner.

Throughout the movement Bruckner uses all four horns for important passages, and does not favor just the first horn with solos. At measure 69 the horn section plays a short handing-off passage that is typical of Bruckner's horn parts.

The musical score shows two staves for Horns 1 and 2 (1.2. in F) and two staves for Horns 3 and 4 (3.4. in F). The first horn part (1.2. in F) has a first ending (I.) and a second ending (a 2). The second horn part (3.4. in F) has a first ending (I.) and a second ending (a 2). The dynamics are marked (f) and (ff).

Example E, IV (1880): 3; 69-72.

At measure 94, after a general pause, the horn plays an inversion of its main theme.

²⁹ Wolff, p. 205. The term is apparently Bruckner's, with Wolff's translation. Other authors consistently use the translation, "Hunting Scherzo." The program seems to be about the people who are riding, drinking, and playing gloriously on their hunting horns, but there is no actual "hunting" scene described; that is, deer or other animals being chased and killed.

Example F, IV (1880): 3; 93-96.

A few measures later the horn plays the inversion in mirror fashion with the trumpet.

Example G IV (1880): 3; 102-104.

The horn and trumpet alternate the theme until horns 3 and 4 enter with a return of the theme.

Example H, IV (1880): 3; 150-165.

After playing many fragments of the theme in various keys, the horn section arrives at this passage, which is quite difficult. The fingering changes around the D^b and A^b make this clumsy to play smoothly and accurately at this tempo.

Example I, IV (1880): 3; 211-215.

The Trio is a typical graceful Ländler and omits the horns. The trumpets have a few measures of repeated octaves, but they are the only brass used. After the Trio the entire scherzo is repeated.

Fourth Movement: Finale³⁰

There are three existing finales to the fourth symphony. In the Complete Edition they are designated 1874, 1878, and 1878/80.³¹

³⁰"Allegro moderato" in 1874 and "Finale, Bewegt, doch nicht zu schnell" in 1878/80.

³¹Nowak, in the Foreword to IV. Symphonie Es-Dur, Fassung von 1878/80, mentions a fourth version of the Finale, written in November 1879, and "differing from the earlier ones by its gloomy and dramatic harmonies." Nowak's description does not clearly tell us if this version is the Finale that is published and performed today. The Complete Edition, edited by Nowak, contains three versions of the Finale, which are discussed and compared (only

The 1878 finale is a separately published "orphan" version, is the shortest of the three (477 measures, compared with 616 for 1874 and 541 for 1880), and the 1878/80 is the one performed today. Schönzeler says,

In this initial revision, however, the Finale was basically unchanged, and despite certain alterations the second version of the Finale still corresponded to the first version, which Bruckner called the *Volksfest*,...and in 1879-80 he put the finishing touches to the 4th Symphony, adding the new and more dramatic Finale. It is thus the first and second movements of the 1878 revision together with the 'Hunting Scherzo' of 1878 and the Finale of 1879-80 which constitute the second version of the 4th Symphony.³²

All three versions begin in a similar manner, with repetitions of a soft, but marching low B^b. The horn and clarinets, in version 1880, enter with a duet that is to become the main theme of the movement, and is used in inversion near the end of the symphony. This is repeated several times, then the rhythm is accelerated to quarter notes, then to triplets, as the orchestra crescendos.

in their horn parts) in this paper. Nowak, in the Foreword to IV. Symphonie Es-Dur, Finale von 1878, refers to the Finals as 1874, 1878 and 1880, and these dates will be used for their names in the rest of this chapter.

³²Schönzeler, p. 72. It is not completely clear if Schönzeler's 1879-80 version is the same as Nowak's 1878/80 version. Schönzeler does not refer to various scores by the number assigned to them by their respective libraries, as does Nowak. Schönzeler also lists another third version of 1887-88, attributing the changes to Ferdinand Löwe, and naming it the version published in 1890 by Albert Gutmann.

1. 2. in F
Hörner
3. 4. in F

Example A, IV (1880): 4; 3-5.

The original version does not have this theme. However, at measure 11 begins an extension of the main theme by the oboe (from the opening of the symphony) and this becomes a duet between horn and bassoon at measure 15. Nowak rues its loss in the revisions.³³

Fag. 1. 2.
Hrn. 1
in F

Example B, IV (1874): 4; 15-18.

The rhythm accelerates to a massive unison statement of the Finale's main theme. This three-note theme is the same in all versions.

³³Nowak, Foreword to *IV. Symphonie Es-Dur, Finale von 1878*. Nowak here gives a detailed list of the passages of 1874 that were cut in the 1878 revision.

1. 2. in F
Hrn.
3. 4. in F
1. in F
Tromp.
2. 3. in F

ff marcato *ff*

Example C, IV (1874): 4; 29-36.

In the 1880 version, this theme occurs at measure 43. Even though the 1880 version has the same three notes of this main theme, it omits the grace notes.³⁴ The 1874 version follows this theme with a whole measure of silence. The 1878 and 1880 versions have only a quarter rest.

Beginning at measure 59 (1880), the horns, trumpets and trombones play a passage of gradual harmonic progressions by half-steps, arriving on a Neapolitan harmony which resolves dramatically in a manner that is typically Bruckner.

³⁴However, the recording by Bruno Walter, which consistently follows the 1878/80 score, definitely includes these excised grace notes, which make the simple, three-note theme a little more active. Anton Bruckner, Symphony No. 4 in E^b Major, Columbia Symphony Orchestra, Bruno Walter conducting (Columbia-Odyssey Records, CBS Inc., Y32981) New York, 1974.

Example D, IV (1880): 4; 59-63, 70-73.

Version 1874, although less dramatic harmonically, is more soloistic. The progression begins with the trumpet and bassoon, then adds the first horn followed by the third horn.³⁵ The other brass are never involved.

The second theme group, the *Gesangsperiode*, occurs at measure 105 (1874), measure 75 (1878), and measure 93 (1880). The three versions approach this differently. In 1874 the horns and other brass play a *ff* theme in counterpoint; that is, a mix of the main theme from this movement and the rhythm of the opening theme of the first movement.

³⁵This is the passage which Nowak describes in the Foreword to Finale of 1878 as the "ingenious" variation to Ex. B (measures 15-18).

Example E, IV (1874): 4; 79-84.

This modulates stepwise to a sustained triad, then pauses at measures 101-102. Version 1878/80 ends the first theme group with one of Bruckner's most massive extended passages. It is not quite accurate to call this a brass chorale, even though all the brass are playing in octaves or contrapuntally.

Example F, IV (1880): 4; 69-73.

At bar 79, the climax of the passage, the horns play the main theme from movement one. The horns echo the trumpet triplets.

The musical score for Example G, IV (1880) consists of two systems of four staves each. The top system shows the Horns (1.2. in F and 3.4. in F) and Trombones (1.2. in F and 3. in F) playing a sextuplet rhythm marked 'marc.'. The bottom system shows the same instruments playing a similar sextuplet rhythm marked 'dimin. semp.'. The score concludes with a 'pp diman.' marking.

Example G, IV (1880): 4; 78-89.

There is no equivalent passage in 1874, unless the alternations of the main horn theme in the brass at measures 74-101, without the sextuplet rhythm (shown in Example N), could be accepted. But that would really be stretching the point.

The *Gesangsperioden* (second theme groups), although having similar themes, use the horns quite differently. In the 1874 version, the horn section plays almost from the start of this section, but it is only on sustained harmonies. At measure 125 and at 141, the first horn has octave leaps that are prominent by contrast, but nowhere in the *Gesangsperiode* do the horns have one of the many melodies.

A crescendo in quintuplets culminates in a unison descending scale in the whole orchestra, a technique that was first studied in Symphony No. 1. This and the previous example are instances where the original version of a Bruckner work is more complex than the "improved" revision. This unison quintuplet scale is used later in the movement, such as measure 463 and 483. Also, the continuation of the scale line for horns 3 and 4 into the bass clef, clearly indicates "new notation" at this point. Whether this is Bruckner's notation or a more modern editorial update cannot be determined, but it clouds still further the issue of "old-notation" bass clef versus "new notation" discussed earlier.³⁶

Example H, IV (1874): 4; 161-163.

The 1878 version of the *Gesangsperiode* first uses the horn to play an inversion of a fragment of the violin theme. This horn

³⁶"Old notation" was discussed in the second movement. It should be noted that the 1880 version of the score was edited by Robert Haas (1936), even though Leopold Nowak wrote the Foreword to it in 1953, and the 1874 version in the Complete edition was edited by Nowak (1975). It is possible that Nowak modernized the horn's bass clef notation.

passage is a little more challenging than the horn parts of the 1874 version.

Hrn. 1
in F
3/4 in F
mf
pp

Example I, IV (1878): 4; 79-80 (violin) and 87-91 (horn).

In the original version (1874), at measure 190, is a duet between horns 1 and 3, which is used later as a *Gesangs*-melody with the viola.

1. in F
Hrn.
3. in F
pp
cresc.
p
cresc.
mf
f
I.
II.
III.
I.
sempre pp

Example J, IV (1874): 4; 190-194, and 206-209.

The equivalent duet in version 1878 occurs at measure 149. The viola part is practically the same as the horn part and is not shown.



Example J', IV (1878): 4; 149-153.

The theme occurs a little later with the oboe. Here the timpani takes a turn at the theme, a technique used later by Bruckner's disciple Gustav Mahler.

Musical score for Oboe 1, Clarinet 1 in B, Horn 1 in F, and Percussion. The Oboe 1 part is in treble clef with a key signature of one flat, marked 'ppp' and 'I.'. The Clarinet 1 part is in treble clef with a key signature of one flat, marked 'ppp' and 'I.'. The Horn 1 part is in treble clef with a key signature of one flat, marked 'ppp' and 'I.'. The Percussion part is in bass clef with a key signature of one flat, showing a rhythmic pattern.

Example K, IV (1874): 4; 253-256 (hn, ob, fl, timp).

At measure 398 of the original version, the horn section begins a long, unison crescendo passage.

Musical score for Horns 1, 2, 3, and 4 in F. The notation is on two staves in treble clef with a key signature of one flat. The first staff is labeled '1. 2. in F' and the second 'Hrn. 3. 4. in F'. Both staves are marked 'pp poco a poco cresc.' and feature a unison melodic line with a crescendo.

Example L, IV (1874): 4; 398-401.

Bruckner makes use of the *Gesang*-like duet between horns 1 and 3 one last time at measure 499. This time the horn parts play a more important role because they are not doubling other instruments.

1. in F
Hrn.
3. in F

I.
III.
ppp
sempre ppp

1. in F
Hrn.
3. in F

cresc. sempre

Example M, IV (1874): 4; 499-506.

In version 1878 the horn plays a *Gesangsperiode* melody against the violins. The horn line alternates with a similar melody in mirror fashion in the woodwinds and cellos.

Ob. 1.2
a 2

1. in B
KI

Hrn. 1
in F
I.

Tromp. 1
in F

Viol. 1
U

Example N, IV (1878); 4; 371-374 (horn, woodwinds, violins).

At measure 269 the score is marked, "Langsamer; (wie bei der Gesangsperiode im 1. Teile);" or "Slower; (as with the song section in the first part)." Here a footnote says, "(Klammern Bruckners): parentheses Bruckner's."³⁷ This is the first indication in a MWV score that Bruckner himself used the term *Gesangsperiode*. The first violin melody is the mirror of the original at measure 93 and the horn line is the inverted and augmented second violin melody.

B Noch langsamer

Viol.1
Viol.2
Vla.
Vc.

Example O, IV (1880): 4; 93-94.

l. semp.

Hrn.1
in F
Viol.1
Viol.2

K
Langsamer; (wie bei der Gesangsperiode im 1. Teile)"

Example O', IV (1880): 4; 269-272, (Horn, violins 1 & 2).

³⁷The translation is by the present author. The italics for *Gesangsperiode* are not in the score, but are retained in this paper, for consistent usage of foreign language terms.

An illustration of one of Bruckner's favorite methods of achieving contrast follows. Soon after its massive, aggressive precursor, these few measures give a feeling of celestial calm.

The musical score consists of five staves. The top three staves are for woodwinds: Fl.1, Ob.1, and Klar.1 in B. They play a melodic line starting with a first ending (I.), marked *p*, followed by a *cresc.* section, and then a *dim.* section. The bottom two staves are for horns: 1.2.in F and 3.4.in F. They play a rhythmic accompaniment of eighth notes, marked *pp* and *dim.*. The horn parts include first endings (I. (= III.)) and slurs.

Example P, IV (1880): 4; 351-357, (horns and woodwinds).

Much is being made of this chorale because it not only dominates this movement (alternating with permutations of the several *Gesangsperiode* melodies), but constitutes the entire Coda, which is one of Bruckner's most exciting.

This is followed by another loud chorale on the main theme and then a last statement of the *Gesangsperiode* which uses the horn briefly in an insignificant obbligato. Later, however, the first and second horns play an alternating version of the *Gesangsperiode* theme. This is a change because usually Bruckner writes duets for first and third horn. In this statement the high woodwinds double the first horn and the second violins play the theme in inversion.

1.2. in F
Hrn.
3.4. in F

Example Q, IV (1880): 4; 453-456.

The Coda begins at measure 477. Over a soft string tremolo horns 1 and 2 play the main theme while high woodwinds play its inversion.

Klar.1
in B
pp *semp.*

Fag.1
pp *semp.*

Hrn. 1.2.
in F
pp *semp.*

Viol.1
V (Tempo I)
ppp

Example R, IV (1880): 4; 477-479, (horns and woodwinds).

After two more statements of this theme (which do not crescendo), the horns and trombones play a chorale. The first horn has the upper voice and in its last few measures its motion accelerates.

Musical score for Example S, IV (1880): 4; 497-504 (horns and trombone). The score is for measures 497-504. It features four staves: Horns 1 and 2 (1. 2. in F), Horns 3 and 4 (3. 4. in F), Trombone (A. T.), and Bass (B.). The Horns 1 and 2 staff has the instruction *staccato hervortretend* and a box containing the number 500. The Horns 3 and 4 staff has a *dim.* marking. The Trombone and Bass staves have a *p* marking. The score shows a long, gradual crescendo leading to a *p* dynamic at the end.

Example S, IV (1880): 4; 497-504 (horns and trombone).

This leads to the long, gradual crescendo to the end, a typical device in Bruckner's symphonies.

The tonic pedal point which is typical of Bruckner's codas begins at measure 511 in horns 3 and 4 and the violas. While horns 3 and 4 sustain their chord, horns 1 and 2, rather than play the main theme of the movement, as in the two revisions, start a version of the opening theme of the symphony which recurs several more times in the Coda and which the trumpets use to end the work.

Musical score for Example T, IV (1874): 4; 515-521. The score is for measures 515-521. It features four staves: Horns 1 and 2 (1. 2. in F), Horns 3 and 4 (3. 4. in F), Trombone (Hrn.), and Bass (B.). The Horns 1 and 2 staff has a *f cresc.* marking. The Horns 3 and 4 staff has a *mf sempre cresc.* marking. The score shows a long, gradual crescendo leading to a *f* dynamic at the end.

Example T, IV (1874): 4; 515-521.

The Coda of 1878 is prepared by a fairly difficult horn soliloquy which has no obvious equivalent in either of the other versions.

After a massive *fff* descending unison passage in the entire orchestra and a short Brucknerian pause, the horn enters at measure 395 with a *ppp* high string tremolo accompaniment. The violins' half-step motive at measure 399 becomes the accompaniment figure for most of the Coda through to the end. The slurred octave leaps at *pp* are a challenge.

The image shows two staves of music. The top staff is for Horn 1, 2 in F major, starting with a first ending bracket. The bottom staff is for Violin 1, featuring a tremolo accompaniment. Dynamics and performance markings include *ppp*, *rescendo*, *dimin. sempre*, *pp*, *dimin.*, and *ppp*.

Example U, IV (1878): 4; 395-400, (horn and violins).

The trombones, cellos and basses enter at measure 403 on an A major chord (not closely related to E^b). The horn solo continues with the dynamic now up to *piano*.

The image shows four staves of music. The top staff is for Horn 1 in F major. The bottom three staves are for Trombones (A, T.), Cellos (Pos.), and Basses (B.). Dynamics and performance markings include *pp*, *cresc.*, *dimin.*, *mf cresc.*, and *pp*.

Example V, IV (1878); 4; 403-410.

Of the ending rhythms of the two versions, 1874 is four against five; for 1878 it is Bruckner rhythm, and for 1880, sextuplets. It is easy to understand why the Symphony No. 4 is fascinating to horn players, but it is also one of Bruckner's most accessible works for audiences. While retaining typical devices which Bruckner had used earlier, such as the tremolo opening, *Gesangsperioden*, block scoring and solos written for section players, the Symphony No. 4, in its Finale, hints at a technique that Bruckner used on a massive scale in the Symphony No. 8; a contrapuntal coda which combines themes from the other movements. This work was Bruckner's first symphonic triumph and its premiere marked a major turning point in his life.³⁸

³⁸Deryk Cooke, in "Bruckner, Anton," in Grove, p. 358, and Schönzeler, p. 83, say that the Symphony No. 7 was Bruckner's first great triumph and marked a turning point in his life.

CHAPTER IX
SYMPHONY NO. 8

The Symphony No. 8 in C Minor is Bruckner's last complete work. It is also the culmination of his progress as a symphonist. Bruckner regarded the Eighth Symphony as his finest work.¹

The years of the composition of Symphony No. 8 (1884-1887) have been described as the happiest of Bruckner's life, but ended in his most tragic emotional setback. Bruckner quietly celebrated his 60th birthday, 4 September 1884, at the home of his sister Rosalie in Vöcklabruck, Austria (the town band honored him with a serenade based on themes from his own works). During this vacation he was already working on the Eighth Symphony. Bruckner attended the premier of his Symphony No. 7 in E Major in Leipzig conducted by Arthur Nikisch on 30 December 1884. The performance was a triumph that brought Bruckner fame, not only in hostile Vienna, but throughout Europe. Many more performances of his large works followed both in Europe, and the United States. This included another triumph of the Symphony No. 7 in Munich with Hermann Levi conducting (after which Bruckner named Levi 'my artistic father', and Levi promised to perform more Bruckner works)², It was also played in the United States in 1886 in

¹Watson, p. 122.

²Watson, op. cit.

Chicago.³ These concerts included the first performance of the Te Deum with orchestra in Vienna, 10 January 1886, conducted by Hans Richter (the very first performance, on 2 May 1885 in Vienna, used two pianos),⁴ a performance which met with the approval of Eduard Hanslick.⁵ In 1885 King Ludwig II of Bavaria accepted the dedication of the Seventh Symphony.

In 1886, Bruckner was decorated by Emperor Franz Joseph of Austria with the Franz Joseph Order on 9 July which medal Bruckner wore in most photos taken thereafter. The award included a small stipend and a private audience with the Emperor on 23 September. "According to this anecdote, the Emperor asked Bruckner at the end of the audience whether there was anything else he could do for him, and Bruckner supposedly asked the Emperor to stop Hanslick being so damaging in his press reports."⁶

Bruckner worked on the initial version of the Eighth Symphony from July 1884 to August 1887.

Though the opposing faction was still making itself heard, the years during which Bruckner was engaged on his Eighth Symphony were a time of contentment and of

³Wolff, p. 136.

⁴Redlich, p. 76.

⁵Doernberg, pp. 96-97.

⁶Schönzeler, p. 118. Schönzeler treats the encounter as if it were just a story. Most other sources regard the conversation as fact.

long overdue recognition. A further stimulus to his work was the first performance of the Seventh Symphony under Nikisch in Leipzig on 30 December 1884, and even more so the triumphant success of a performance (which he attended in person) under Hermann Levi in Munich on 10 March 1885, an occasion that was instrumental in earning Bruckner a world-wide reputation. So it was with restored confidence that he set to work on the Eighth Symphony.⁷

Altmann claims that Bruckner had already started work on the Eighth at the time of the premier of the Seventh.

Before the seventh Symphony of Bruckner had been given by Arthur Nikisch in Leipzig (Dec. 30th 1884) with such stupendous success and had established the composer's world fame, another creation was being formed for which the key of C minor was chosen, for the third time. This was destined to become the composer's greatest and most powerful Symphonic work.⁸

For the feast of St. Augustine, the patron saint of St. Florian, Bruckner played the organ on 28 August 1885,. "Bruckner gave a mighty rendering of themes from (Wagner's) Götterdämmerung and from his sketched Eighth Symphony in the Stiftkirche:..."⁹

Richter conducted the Vienna premier of Symphony No. 7 on March 21.¹⁰ Bruckner feared Hanslick's reaction, and that response

⁷Nowak, Foreward to VIII. Symphonie C-Moll, Fassung 1887, Anton Bruckner Sämtliche Werke, Wien 1972. Nowak differs with other sources in the small details of which performances Bruckner attended and which performance really spread Bruckner's fame.

⁸Wilhem Altmann, Foreward to Symphonie No. 8, Ernst Eulenburg, Leipzig, no editor, no date.

⁹Watson, p. 42.

¹⁰Redlich, p. 251.

was as predictable as it was sarcastic.¹¹ However, Hanslick grudgingly admitted the public's acceptance: "...most certainly, it has never happened before that a composer was called out four or five times after *each* movement."¹²

"Levi became one of Bruckner's greatest admirers and most efficient propagandists later on, and he made strenuous efforts to collect the money needed for publishing some of Bruckner's compositions."¹³ Bruckner sent the completed score of Symphony No. 8 to Levi, his "musical father," with a request for him to conduct it. Although very sympathetic to Bruckner, Levi, overwhelmed by the size and complexity of the work, and not wanting to confront the old man directly, wrote to Bruckner's confidant, Joseph Schalk, "I cannot find my way into the Eighth and I do not have enough courage to present it. Give me your help. I myself am helpless."¹⁴

Schalk broke the news to Bruckner as gently as he could, but the bitter disappointment nearly destroyed the composer. Bruckner went into a suicidal depression,¹⁵ stopped working on Symphony

¹¹"...he (Hanslick) once more gave his journalistic viciousness full rein and described the music as 'unnatural, bloated, contaminated and decadent'," Schönzeler, p. 87.

¹²Doernberg, p. 95.

¹³Wolff, p. 95.

¹⁴Wolff, p. 127.

¹⁵Redlich, p. 101. Redlich also claims the the revision on No. 8 took place, mainly, from August 1889 to April 1890.

No. 9, which in his usual fashion, he had begun immediately after completion of the Eighth, and started a long period of extensive revisions of finished works, including Symphony No. 8. Schalk reported back to Levi that Bruckner was "...desperately worked up and has lost all confidence in himself..."¹⁶ It has occurred to all of Bruckner's biographers that if this event had not occurred, he might have finished the Ninth and might have started a Tenth.¹⁷

It was during this period that Bruckner began to suffer from persistent illnesses that plagued him to the end of his life. These include swelling feet, with vein problems in the legs (perhaps phlebitis?), which finally forced him to give up organ playing and made getting to his fourth-floor apartment painful.¹⁸ Later he developed catarrh of the larynx, as well as stomach and liver

¹⁶Nowak, op. cit.

¹⁷Watson, p. 44, reports that the sketches of Symphony No. 9 date from the same month as Levi's rejection. Watson also says (p. 53) the Bruckner made the revisions of Symphonies Nos. 3 and 8 under great pressure, but also from an urge for perfection. Nowak (op. cit.) says the Bruckner immediately started the Ninth, but disappointment dulled his interest. Schönzeler, p. 89, says that the early revisions of 1876 to 1879 were from Bruckner's self-volition, but that later, Bruckner was pressed and cajoled into new revisions.

¹⁸The level of Bruckner's apartment is an assumption. The floor has been described as the third floor, but in Germany and Austria, the street-level floor is the ground floor, and the First floor is the one above that. A photo of this building shows five floors, including the ground floor, plus the garret. Nowak, Anton Bruckner: Musik und Leben, p. 134.

problems. "The early signs of public recognition coincided with the first indications of his declining health."¹⁹

Bruckner worked on the revision of the Eighth Symphony from October 1887 to March 1890. This is the more familiar version, but there exist two editions of this version: the Haas edition of 1939 and the Nowak edition of 1955. The Haas edition restores some of the 1887 material that was cut by Bruckner from the 1890 revision.²⁰ Nowak feels that musicological purity demands that the cuts be observed, because they were made by Bruckner.

Supporters of Haas, and there are many, say that the cuts were made from extreme outside pressure, are therefore invalid, and that Haas' restorations make more formal sense and that the results are far more musical.²¹

Bruckner's despair of the previous three years gave way to a new series of triumphs in 1891. Bruckner finalized his retirement

¹⁹Doernberg, p. 94. Doernberg also says, p. 107, that Bruckner was unable to attend most of his own concerts, just at the time when performances of his works were becoming more common, and that Bruckner's liver and stomach ailments forced him into a bland diet that he detested. The diet and his forced inactivity renewed his natural depression.

²⁰The Haas edition is not available to the present author, so the effect of these restorations on the horn parts cannot be determined.

²¹Watson, pp. 63-64, p. 122, and Barford, p. 56. A recent broadcast of Symphony No. 8 by the Chicago Symphony (13 June 1990 on KOHM-FM) featured the Nowak edition. The conductor, Sir Georg Solti, explained in a spoken introduction that sources must not be mixed. He made no comment as to the musical value of the Haas, "mixed," edition. Schönzeler, p. 95, rates the two versions as "equally authentic." Redlich, p. 101, agrees that, "The case of this Symphony surely is a case for compromise between all the existing versions."

from the Conservatory with a small stipend, a performance of the Te Deum in Berlin resulted in an unprecedented ovation, he received a stipend from the Upper Austrian Diet, and in November he received the prize he had been seeking most of his adult life, an honorary doctorate from the University of Vienna. On 18 December 1892, Richter conducted the premier of the revised version of Symphony No. 8, which was praised by the audience and the critics, except for Hanslick.²² "The first performance by the Vienna Philharmonic Orchestra under Hans Richter in the Grosser Musikvereinssaal in Vienna on 18 December 1892 was a triumph the like of which Bruckner had never enjoyed before."²³

Never-the-less, Bruckner regarded himself a failure, and by this time he had very many reasons to believe that. Barford finds the Symphony No. 8 motivated by unfulfilled longings and fears.²⁴

²²The first performance of the original version of Symphony No. 8 was in September 1973, by the Bournemouth Symphony Orchestra, conducted by Hans-Hubert Schönzeler, author of an important Bruckner biography. Watson here says that "the original score is inferior in a great many aspects to the final version, and in a sense Levi's rejection (whatever his reasons for it were) did Bruckner a good turn in the long run." Redlich, p. 101, reports that Hanslick and his supporters grudgingly acknowledged Bruckner's success. Hanslick described its "dream-disturbed, cat's misery style," Watson, p. 46. Wolff says that the object of Hanslick's approval, Brahms, gave the Eighth his unqualified approval and the Brahms said, "Bruckner is still the greatest living symphonist!" Wolff does not give the source of these quotes.

²³Nowak, Foreward to VIII. Symphonie C-Moll, Fassung 1890, Anton Bruckner Sämtliche Werke, Vienna 1955.

²⁴Barford, p. 56, and Wolff, p. 126. Doernberg, p. 22-23, says that, "Franz and Josef Schalk wrote notes providing a 'programme' for the Seventh and Eighth Symphonies, particularly in the case of the Eighth a commentary so bombastic in its adolescent, pseudo-philosophical wordiness that Bruckner's worst enemies could not have improved on the ridiculous effect of this

Bruckner's feeble attempt to provide a program for this work (the Finale as the meeting of three emperors, or the first movement Coda as a *Totenuhr* or Death Watch or the Adagio as "There I looked too deeply into the eyes of a girl."²⁵) will be politely ignored. However, his naming of the Scherzo for *Deutscher Michel*²⁶ (the German Mike) reveals an interesting attitude. *Deutscher Michel* is the folk prototype for a typical German peasant lad, strong and vigorous, but not terribly bright.

The Symphony No. 8, although it has been compared formally with Symphony No. 1, has much in common with the other works of this last period; the last three symphonies, the Te Deum, (1881-1884), the Psalm 150 (1892), and the works for male chorus, Helgoland and Deutsche Lied. These all have great length, impressive orchestral sonorities and strong thematic associations with religious music.²⁷

The three late symphonies show so many likenesses of style and technique and differ so strongly from the

rubbish." Unfortunately, Doernberg does not give us a sample of this interesting rubbish.

²⁵Wolff, p. 124.

²⁶Newlin, p. 101, names a specific theme "Deutscher Michel," but does not tell how the name and theme are linked, i.e., a folk song, Bruckner's work or whatever.

²⁷Redlich, p. 97, who also points out (p. 98) the ascending order of Bruckner's dedications. No. 3 to Wagner, No. 7 to King Ludwig II, No. 8 to the Emperor, and No. 9 to God. No wonder Wagner felt flattered.

preceding group that they really represent an ultimate phase in Bruckner's development, comparable to the style of Beethoven's last works, likewise written during the final decade of the composer's life. Features common to all three works include enormous length, even if compared with Bruckner's own earlier music, great extension of each single movement, a much wider range of orchestral sonorities, and finally strong thematic associations with Bruckner's religious music, abounding in quotations from the *Te Deum* well as from the Mass in D minor.²⁸

Also, all three last symphonies use the Wagner tuba, a distant relative of the horn, which was discussed at length in the Introduction. This inclusion of the tuba has been described as one of the few genuine influences of Wagner over Bruckner.

Wagner's most acceptable gift to Bruckner was the large orchestra. Bruckner's genius demanded monumentality and in Wagner's orchestra he found his medium. Here again he did not simply imitate or 'follow' Wagner; with the amazing certainty of his new-found self-assurance he took only what suited his own very different spirit and intentions. His happy choice of the tubas is to be seen at full advantage in the mellow beauty of their passages in the last three symphonies.²⁹

The basic differences between the two versions of Symphony No. 8 are in orchestration and length. Version 1887 (in the Gesamtausgabe) is 241 pages long (1,868 measures), while Version 1890 is only 171 pages long (1,705 measures). Symphony No. 8 is unique in its use of harp and, along with Symphony No. 7,

²⁸Redlich, p. 97.

²⁹Doernberg, p. 19.

additional percussion (triangle and cymbals in the Finale). The 1887 (original) version includes Bruckner's only use of the piccolo, by then a standard instrument, in the Adagio (third movement) and the Finale (fourth movement).³⁰ Oddly enough, in the 1890 revision, while calling for three flutes, Bruckner used the piccolo only in the Finale. Also, Bruckner uses the third flute mostly in unison with one or both of the other flutes. In the 1887 version the score spells it "pikkolo" at the beginning of the third movement and "piccolo" for the Finale. Bruckner doesn't call on the piccolo until measure 269 in the Adagio and not until measure 543 in the Finale (the same player is given a third flute part beginning at measure 230 in the Finale). Bruckner's previous omission of all these very Romantic instruments has been discussed before, yet it cannot be explained, especially for a composer who continually sought even greater effects of orchestral sonority.

Version 1887 uses doubled woodwinds, until the Finale, when tripled, while Version 1890 uses tripled woodwinds throughout. As with the other symphonies of Bruckner, although the problem of the versions and their restorations is controversial and interesting, it will be ignored in this paper, unless the horn parts are affected.

In Symphony No. 4 (discussed earlier) and Symphony No. 7, Bruckner writes for trumpet in F. In the original version (1887) of Symphony No. 8, he writes for trumpet in C, but switches back to F

³⁰The score of the original Finale (1887) is marked "Flöten 1. 2. 3. (auch Piccoloflöte)."

trumpet in the revision. It can only be assumed that Bruckner preferred the mellower timbre of the lower instrument (which may also explain his disinterest in the piccolo, but his increased use of the Wagner tuba). In the Finale of 1887, Bruckner changes the key of the first trumpet from C to F at measure 39 and of all three trumpets to F at measure 442. It is unusual for Bruckner to call for changes in trumpet transposition. There is no logical reason for these transposition changes in mid-movement, and even though they were common in Wagner's scores, the changes have been only occasionally used by Bruckner. Why he suddenly reverted to this obsolete notation for this symphony can only be explained by his desperate state of mind.³¹

Bruckner includes four Wagner tubas (the term *tuben*, the German plural, will be used as explained in the Introduction), as he did with the Seventh. Symphony No. 8 uses the *tuben* differently in the two versions. The original version (1887) calls for four *tuben* in the first movement, and they do not switch to horns. The revision (1890) calls for eight horns on the first page, but horns 5-8 switch to *tuben* (at measure 70), then switch back to horns (at measure

³¹Birkemeier, "The History and Music of the Orchestral Trumpet of the Nineteenth Century," ITG Journal (International Trumpet Guild), February and May 1985. Birkemeier discusses a possible reason for so many trumpet transpositions in Wagner's music as being just a quick change of crooks, although the chromatic nature of Wagner's trumpet parts contradicts this. Birkemeier also supposes that Mahler's even later use of both B^b and F trumpets as a desire for contrast in timbre. Tarr, pp. 170-171, gives the years 1880 to 1885 as the period of gradual change from low F trumpets to B^b or C instruments in the Vienna Philharmonic. Later (p. 181), Tarr calls Bruckner's trumpet parts "difficult."

117), with only two measures to make the change, an unrealistic expectation. At measure 188, the tuben switch back to horns, and horns 3 and 4 (in B^b) switch to horn in F. At measure 318 the third horn (in F) plays a single note, then horns 3 and 4 switch back to horn in B^b. Even in the 1887 version, horns 3 and 4 switch between F and B^b, and the Finale calls for eight horns at first, but 5-8 switch to tuben (at measure 45), and back to horns (at measure 171).

All of this switching would have been unnecessary with the professional players of Bruckner's acquaintance, who were most certainly skilled in transposition, and the quick changes between horns and tuben are unrealistic. Gunther Schuller proposes that composers of that era did not think in terms of difficulties in the performers' task, but in how the parts looked on the page. Since the tone of most instruments sounded best in their middle ranges, composers heard this ideal tone in their "minds' ears" when the parts appeared in the middle of the pitch range on the staff. If this seems difficult to accept, because, after all, these composers were also experienced conductors who knew exactly what performers would have difficulty with, Schuller also points out that, "...most horn players ignored Brahms's wish to have his horn parts played on natural horns and played them instead on valved F or B-flat instruments, transposing as needed."³²

³²Schuller, "Trumpet Transposition and Key cChanges in Late 19th-Century Romantic Compositions," ITG Journal (International Trumpet Guild), February 1989. Schuller's article deals with both horn and trumpet

Since tuben are played by horn players, and Bruckner calls for some of the horn players to alternate between horn and tuben, the parts for this rare instrument will be discussed as part of the horn section. However, his use of the tuben, in relation to the horn section, is quite different between Symphonies Nos. 7 and 8.

In Symphony No. 7, Bruckner writes for four horns. When the tuben make their first appearance in the Adagio, they require four additional players and the tuben parts are written in the score between the trombones and the contrabass tuba. However, even though they are used soloistically on occasion, the tuben are not particularly independent from the horn section.

The musical score for Example A, VII: 2; 1-4, features four staves. The top two staves are for Tenor-Tuben (1. 2. in B) and Bass-Tuben (1. 2. in F). The third staff is for Kontra-Baßtuba, and the bottom staff is for Viola. The score includes dynamic markings such as *p cresc. semp.* and *dim.*, and performance instructions like *1. hervortretend* and *2. cresc. senza hervortretend*. The music is written in a key with one flat and a common time signature.

Example A, VII: 2; 1-4.

transpositions, but does not mention Bruckner. However, his arguments seem applicable to Bruckner's shifts in instrument keys. However, what is not explained by all this is why Bruckner waited this late in his career to start using this obsolete practice.

In Symphony No. 8, Version 1887, the first movement calls for four horns and four tuben. While the horns play a sustained octave, the tuben make their first appearance at measure 27, playing a combined solo more difficult line than the horns.

1.2. in F
Hrn.

3.4. in B

1.2. in B
Tba.

3.4. in F

ff 8va bassa

ff 8va bassa

dim.

dim.

Example B, VIII (1887): 1; 27-32.

In the revision, movement one calls for eight horns, with horns 5-8 switching to tuben at bar 89, and back to horns at bar 201. The tuben parts appear in the score just below the horns and are included in the same brace as the horns. The revised tuben parts are easier than in the original, and only the first player has solos.

1.2. in F
Hrn.

3.4. in B

Ten. Tb.
1.2. in B

B. Tb.
1.2. in F

pp

pp

pp

p

poco a poco

poco a poco

poco a poco

poco a poco

I. 8va bassa

Aerfortretend

8va bassa

(a 2)

(a 2)

Example C, VIII (1890): 1; 108-113.

At measure 23 (in both versions) the main theme is restated in the trumpets, trombones and low strings. In the original version (1887), the horns play the same sustained octave they had at the beginning, while the other brass and low strings play the theme. In the revision, horns 5-8 (who are playing tuben in the original version) play the sustained octave, while horns 1-4 play the main theme.

Example D, VIII (1890): 1; 23-27.

While the low horns continue to sustain the chord, which by this time, has become dissonant, horns 3 and 4 play a Bruckner rhythm figure which, although not a separate theme, recurs throughout the rest of the symphony. The trumpets play its inversion and horns 1, 2, 3 and 4 play the rhythm on a theme reminiscent of Symphony No. 4.

Example E, VIII (1890): 1; 34-40.

This sequence occurs only in the revision. In the original, only the clarinet and trumpet play these figures.

The second theme group and its inversion are almost identical to the opening horn soliloquy of Symphony No. 4.

Example F, IV (1878/80): 1; 46-49.

It becomes evident that the figure and its appropriately named rhythm are the real main theme of the symphony. However, this is no revelation, since it is Bruckner's most used figure in all of his symphonies. For a while, in the developmental, modulating passage that frequently follows the statement of a theme, it is alternated

that frequently follows the statement of a theme, it is alternated chorale fashion among various instrument families. It is also evident by now that this is one of Bruckner's most used development techniques.

A developmental passage leads to the third theme group at measure 97. In 1887 the horns and tuben play this theme.

Example G, VIII (1887): 1; 97-102.

In 1890 only the horns play the theme while the tuben rest. Considering the somberness of the theme, this is an odd omission. The tuben and horn arpeggio at measures 101-102 are not played by any instrument in the revision. This arpeggio is a logical and effective climax for the preceding four measures. In this passage the original version is definitely more effective than in the revision. The written high C in the B^b tuben is fairly tricky to play. Bruckner made many of his alterations after hearing what the players could do in rehearsals. However, that is not the case with this symphony. Perhaps after Levi's rejection of the work, Bruckner was looking for

anything, such as this, that might have presented too much difficulty in performance.

Soon the original takes the tuben to stratospheric heights. It should be pointed out that since the tenor tuben are playing B^b *basso*, the high B^b in the bass tuben at measure 125 is considerably higher than the written high C in the tenor (B^b) tuben, which note sounds a perfect fourth lower than the bass tuben's note.

The musical score consists of four staves. The top two staves are for Horns (Hrn.) and the bottom two for Tuben (Tbn.). The Horns are in B and the Tuben are in F. The score shows a crescendo from measure 120 to 125, marked 'f cresc. sempre'. The final measure (125) is marked 'fff' and contains a complex chordal structure with triplets and various accidentals.

Example II, VIII (1887): 1; 120-125.

The development of the second theme group involves the horns very little, except for sustained chords. This leads to a Bruckner rhythm figure that is handled differently in the two versions. At measure 225 (1887) and 217 (1890) the horns play the figure over sustained chords in the tuben or low horns. In 1887 horns 1 and 2 have the moving part. In 1890 horns 3 and 4 have a similar line, while horns 1 and 2 play a higher variation of it and the trumpets have the short interjections that had been played by horns 3 and 4 in 1887.

1. 2. in F
Hrn. *poco cresc.* *cresc. sempre*

3. 4. in B *poco cresc.* *cresc. sempre*

1. 2. in B
Tbn. *poco cresc.* *cresc. sempre*

3. 4. in F *poco cresc.* *cresc. sempre*

III. IV. *cresc. sempre*

Example I, VIII (1887): 1; 226-230.

1. 2. in F *immer etwas markiert* *poco a poco cresc.* *f (cresc.)*

3. 4. in F *immer etwas markiert* *p poco a poco cresc.*

5. 6. in F *p poco a poco cresc.*

7. 8. in B *p poco a poco cresc.*

III. IV. *f (cresc.)*

Example I', VIII (1890): 1; 217-222.

This chorale leads to the recapitulation (in augmentation) at measure 233 (1887) and includes this difficult looking passage for bass tuben in F. However, Pizka (Introduction), Bobo (p. 32) and Nowak (measure 213 [1887]) indicate that this is F *bassa*, or played an octave lower than written.³³ The equivalent horn parts in 1890 (where the tuben are not playing) are quite simple by comparison.

³³Bobo (p. 32) indicates that this notation is Bruckner's. Bobo makes a contradiction in the statement, "The Tenor Tuben shift from "basso" to "loco" in the treble clef, while the Bass Tuben are notated in "new" notation bass

Example J, VIII (1887): 1; 238-241.

A following passage involving the horns occurs in the middle of one of the controversial optional cuts, indicated by Bruckner as "Vi-de," a Latin abbreviation for "From--to." Bruckner used the indication "Vi--de" in earlier symphonies, but Nowak does not indicate Vi--de in either version. However, Altmann places "Vi" at measure 262 and "de" at measure 279, but since this notation does not appear in the Critical Edition, and Nowak does not discuss it in either Foreward, it is doubtful that the notation is Bruckner's.

In the midst of this mysterious passage is a rather challenging passage for horns in the revision that has no equivalent in the original. The passage includes a series of unison scales in the strings which are very familiar to devotee's of this symphony. Neither the string tune, nor the horn leaps exist in the original.

clef." The 1887 version of the Bruckner-Gesellschaft Edition (1972) was not available for Bobo's research (1971 degree date), however, a check of the tuben line in the 1890 version (1955) and the Altmann edition (n.d.) show Bruckner using both bass and treble clef notation for the F bass tuben. Pizka's excerpt collection, taken from actual performers' parts (edition not specified), also show Bruckner using both clefs, but favoring the treble clef for the low tuben.

Furthermore, Altmann gives the horns a low A, instead of a low F# at measure 274.

The image shows two systems of musical notation. The first system consists of two staves: the top staff is labeled '1.2. in F' and the bottom staff is labeled 'Viol. 2'. The second system also consists of two staves: the top staff is labeled '1.2. in F' and the bottom staff is labeled 'Viol. 2'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example K, VIII (1890): 1; 271-278.

The image shows two systems of musical notation. The first system consists of three staves: the top staff is labeled '(F)', the middle staff is labeled 'Hr.', and the bottom staff is labeled '(F)'. The second system also consists of three staves: the top staff is labeled '(F)', the middle staff is labeled 'Hr.', and the bottom staff is labeled '(F)'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The image shows two systems of musical notation. The first system consists of four staves: the top staff is labeled '(F)', the second staff is labeled 'Hr.', the third staff is labeled '(F)', and the bottom staff is labeled '(B)'. The second system also consists of four staves: the top staff is labeled '(F)', the second staff is labeled 'Hr.', the third staff is labeled '(F)', and the bottom staff is labeled '(B)'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example K', VIII (Altmann): 1; 271-278.

The recapitulation of the second theme group adds a horn obbligato that did not occur in the exposition. It is the typical

Bruckner sound of a one-step dissonance expanding and resolving.
There are minor differences among the three versions.

1. 2. in F
Hrn. *p*

1. 2. in F
p *pp*

Example L, VIII (1887): 1; 324-330.

1. 2. in F
Hrn. *p*

1. 2. in F
p *pp*

Example L', VIII (1890); 1; 314-320.

A two measure modulation in the four horns, which was excised in the later versions, is this passage showing Bruckner-the-organist playing the "horn stop."

1. 2. in F
Hrn. *p cresc. cresc.*

3. 4. in B
(mf) cresc.

Example M, VIII (1887): 1; 347-348.

The tonic pedal point Coda, which involves a major change in this movement, begins at measure 403 (1887) and 393 (1890). In both versions it is a *pp* statement of the main theme (not involving horns). In the revision this Coda is 25 measures long and decrescendos to *ppp* to the end. This is the only outer movement of a Bruckner symphony (in any version) which ends softly (with the exception of the Adagio of Symphony No. 9, which was not intended to be an outer movement, but which is left to us in that form).

The Coda of the original is twice as long, and at measure 424 explodes from *ppp* to *fff*. Furthermore, the Coda uses horns and tuben, although only for rhythmic purposes (afterall, the main thematic interest in any Bruckner Coda is the rhythm). The Coda of the original ends *fff*, with full orchestra.

Second Movement: Scherzo

The second movement of the Eighth Symphony is a Scherzo, rather than the usual Adagio. This unusual switch might be explained in that the solemnity of the first movement, especially with its quiet ending (in the revision) needs the contrast of a Scherzo. However, in both versions, the first and second movements are labelled "Allegro moderato." Movements three and four are solemn: Adagio. *Feierlich langsam* (solemn and slow), and the Finale. *Feierlich, nicht schnell* (solemn, not fast).

The instrumentation of the two versions is different. The 1887 version has doubled woodwinds, while Version 1890 has tripled

woodwinds. The trumpets of 1887 are in C; in 1890 in F. 1887 uses only four horns, but 1890 uses all eight.

All of the themes used in this movement appear in the first four measures. The movement is in C minor and the first horn plays concert G with grace notes for emphasis, giving the feeling of the dominant. The violins play a tremolo scale, just off of the horn's down beat. The cellos and violas play the main theme. Both of these string themes are used throughout the movement in this original form and in inversion. Also, the main theme appears in the horns and other brass near the end of the Finale.

Example A, VIII (both versions): 2; 1-4.

After another long statement of the main theme in the entire horn section, there is a pause. In Version 1887 the first horn and timpani play the opening rhythms through this pause.

Example B, VIII (1887): 2; 62-66.

In Version 1890 the horn is silent and the timpani and low strings play the horn's grace note rhythm from measure 1.

The development begins here with inversions of the two string themes from the opening of the movement. In the original version the horn plays its opening rhythm several times, ascending stepwise. In the revised version, only the timpani plays this rhythm.

The Trio is in 2/4, an unusual change for Bruckner, who previous to this work preferred the style of a *Ländler* for this section of his Scherzos.³⁴ Thus, the usual dance-like rhythm is absent from this Trio. The Trio of the revision calls for harps, *dreifach womöglich* (triple, if possible). The harp is not indicated in the score at the beginning of the movement or at the beginning of the symphony, and is not used until the Adagio in the original version.

The two versions of the Trio are quite different. The 1887 Trio is marked *Allegro moderato*, while the 1890 Trio is *Langsam*. The opening themes in the first violins are different, as is the string accompaniment. 1890 has an obbligato horn solo that has no equivalent in the original. The large intervals make this solo tricky when played softly.

³⁴Bruckner never used the word "Ländler" in the titles or headings of any of the symphonic movements. However, the dance style that he used is traditional and unmistakable. The Trio of Symphony No. 5 is also in 2/4 and that of No. 6 is in 4/8, but these still retain a folk-dance style.

Example C, VIII (1890): 2, Trio; 8-16.

In their first appearance in the original Trio, the horns play a pseudo horn-fifth progression.

Example D, VIII (1887): 2, Trio; 25-28.

The equivalent passage in the revision uses all eight horns and covers a much greater pitch range.

Example D', VIII (1890): 2, Trio; 25-29.

In a passage that is unique for Bruckner, in Version 1890, the harp plays arpeggios with three horns. This is a sound more typical of Brahms.

The image displays two systems of musical notation. The top system is for measures 37-44, starting with a key signature of one sharp (D major) and a tempo marking 'D sanft hervortretend'. It includes staves for 1.2. in F (Horn), Horn, 3. in F (Horn), and Harp. The harp part is marked '(p)' and 'Hervortretend'. The horn parts have dynamics '(p)' and 'p gut hörbar'. The harp part features arpeggiated figures with first and second endings marked '8' and '9'. A measure number '40' is shown in a box. The bottom system continues the harp part with similar arpeggiated figures and first endings marked '8'.

Example E, VIII (1890): 2, Trio; 37-44.

In the original version, horns 1 and 2 play the same pseudo horn-fifth passage without the third horn and harp obligatos, accompanied by sustained trills in the strings and a simple woodwind obligato.

The Scherzo is followed by the da capo. This is a standard use of form which Bruckner adhered to in his Scherzos (regardless of how experimental he got with his other forms).

Third Movement: Adagio

"The Adagio is the very core of Bruckner's symphonies. He was often called the 'Adagio Composer' *par excellence* and he was proud of the title."³⁵

The instrumentation of this movement is four horns and four tuben. There is no switching of instruments, although horns 3 and 4 change keys of instruments. Also, both versions call for harps, "triple, if possible." In 1887 Bruckner writes a piccolo part, but gives the instrument very little to do. Its first entrance is in measure 269, where it plays in unison with the two flutes. 1890 omits the piccolo, but calls for a third flute, who merely doubles the other two in the loud passages.

The movement opens softly with a D^b major chord in synchopated rhythm. After two measures of this the first violins play the main theme, a simple half-step. It is shown here because the horns and tuben end the movement with a chorale on this theme.

Violine I

Example A, VIII (both versions): 3; 3-6.

³⁵Wolff, p. 168.

This flows straight into the second half of the theme, simply a descending scale in the first violins and woodwinds that begins from a soaring height. The horns, tuben and the other strings accompany this scale in contrary motion (later in measures 125-128 the horns play this descending scale in one of the brass climax's of the movement). This theme is played twice, the second starting from a higher pitch.

1.2. in F
Hrn.

3.4. in B

Ten.-Tb.
1.2. in B

B.-Tb.
1.2. in F

mf cresc.

dim.

p dim.

breit gestrichen

Example B, VIII (both versions): 3; 7-10.

The effect of this theme is of serenity, but also of loneliness. Perhaps Bruckner's idea that, "There I looked too deeply into the eyes of a girl,"³⁶ was sincere.

Immediately after this, while accompanying the main theme in very high strings, the tuben play a chorale on a typical sounding Bruckner progression. This climbs in pitch and volume to a *ff*

³⁶Wolff, p. 124. See footnote #25.

climax, where the violins and woodwinds play a new figure that figures later in the movement. Both versions give the same notes to the horns and tuben, the voicing is different: tuben 2 and 3 switch parts and 1887 has horns 3 and 4 an octave lower.

Musical score for Tenor and Bass Trombones. The top staff is labeled "Ten.-Tb. 1. 2 in B" and the bottom staff is "B.-Tb. 1. 2 in F". The score shows a melodic line starting with a dynamic marking of *8^{va} bassa semp.* and a *p* dynamic. The bottom staff has a *p cresc. semp.* marking.

Musical score for Horns and Trombones. The top two staves are for Horns: "1. 2. in F" and "Hrn. 3. 4. in B". The bottom two staves are for Trombones: "Ten.-Tb. 1. 2 in B" and "B.-Tb. 1. 2 in F". The score includes markings for *A 2 semp.*, *mf marc. semp.*, and *ff marc. semp.*

Example C, VIII (1890): 3; 11-17.

At measure 24 Bruckner makes a very small change in the horn parts. Whether this is fussiness over minor details or admirable attention to details is debatable.

Musical score for Horns and Trombone. The top two staves are for Horns: "1. 2. in F" and "Hrn. 3. 4. in B". The bottom staff is for Trombone: "1. in C" and "Tromp.". The score shows a melodic line with dynamic markings of *f* and *mf*.

Example D, VIII (1887): 3; 24-25.

Example D', VIII (1890): 3; 24-25.

The same passage, with the same differences, occurs later, a step higher at measure 42.

Horns 3 and 4, who started the movement with instruments (or transposition) in B^b, are commanded to change to F at measure 43 (in both versions). At measure 45 of 1890 at the end of the harp obbligato occurs a rare second horn solo. Not only is it unusual for Bruckner to give the second horn an exposed solo, but this theme appears for the first time.

Example E, VIII (1890): 3; 45-47.

The equivalent solo for the first horn in the original version is exposed, but simple, although the written F[#]2 is a slippery³⁷ note on the horn. Its use as a *pp* entrance, especially following a *forte* passage presents a special challenge to the player.



Example E', VIII (1887): 3; 46-47.

The second theme of the second group is a chorale at measure 67 (in both versions) using both Wagner tuben and the contrabass tuba. There are minor harmonic differences between versions.³⁸

Musical notation for Wagner tuben and contrabass tuba. The notation is arranged in three staves: Tenor-Tuba (T. 2. in B), Bass-Tuba (B.-Tb. T. 2. in F), and Contrabass Tuba (K.-Btb.). The dynamics are marked as *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *dim.* (diminuendo).

Example F, VIII (1887): 3; 67-70.

³⁷The present author uses the term "slippery" to describe a note or passage that is difficult to make speak, is hard to play softly, or is prone to break from the required pitch.

³⁸It was hearing this very solo on the "easy listening" background music system on an airliner that got the present author interested in Bruckner's music and in this project.

The horns end this section with a unison statement of the viola and cello theme from measure 57. The theme begins with the interval and rhythm of the "simple" horn solo of Version 1887 at measure 46 (Example E'). It is doubly ironic that this horn solo does not appear in the revision, because it is repeated in the woodwinds later in the next section at measure 83.



Example G, VIII (both versions): 3; 77-78.

The next section, *Langsam*, opens with the unaccompanied third horn playing a similar rhythm to the opening of this movement. This is followed by a contrapuntal mix of previous themes. At measure 83 the flutes play the horn solo from Example E' while the second oboe plays its mirror inversion. The clarinets play the second half of the main theme from Example B, while the first oboe plays the first half of the main theme. It seems that Bruckner the contrapuntist is warming us up for the same technique on a more massive scale at the end of the Finale. The next section, a tempo (*wie anfangs*),³⁹ is a restatement of the opening, but with a horn obbligato based on the rhythm of the main theme.

³⁹This tempo marking is given here exactly as it appears in the score. The 1890 score has a footnote to this marking, "(Klammern Bruckners. D. H.) "parentheses Bruckner's."

The image shows a musical score for Horn 1 and Violins 1 and 2. The Horn 1 part is in F major and 3/4 time, marked 'a tempo (wie anfangs)'. It begins with a first ending bracket. The Violin 1 part also starts with a first ending bracket and has a dynamic marking of 'mf'. The Violin 2 part has a dynamic marking of 'pp' and the instruction 'ohne Anschwellung'. The score includes various dynamic markings such as 'p', 'mf', and 'pp', and performance instructions like 'sart hervortretend O Saite' and 'gezogen'. The Horn 1 part has a 'cresc.' marking and a 'mf' marking. The Violin 1 part has a 'cresc.' marking and a 'mf' marking.

Example H, VIII (1889): 3; 95-102.

This is followed immediately by a chorale with horns and tuben, with the first horn playing the main, half-step, theme. The tuben and other horns play sustained chords. In 1887 the fourth horn plays a sustained B flat (just below middle C). In 1890 this same note is given to the third horn. Since the tessitura of this note is more in the fourth horn range than in the third horn's, this minor change seems to be for no reason.

This is followed by another horn passage, based on the main theme. However, this time the third horn (in both versions) has a fairly challenging obbligato based on the woodwind theme from measure 15. In 1887 this solo covers a range an octave greater than in the revision. Also, in 1887 the horns 1 and 2 play octaves.

Example I, VIII (1887): 3; 110-113.

The horns then play the opening rhythm, which leads to the climax based on the second half of the main theme (Example B). Here the horns, high strings and high woodwinds play the theme *ff* while the bassoons, bass trombone (the trombone and trumpet parts are very different in the original) and contrabass tuba play a variation of the inversion. In this statement this once gentle theme becomes a tragic sounding climax. Through all this the tuben play sustained chords.

Example J, VIII (both versions): 3; 125-128.

The transition that follows consists of rising sequences in the strings based on this descending scale. These sequences are accompanied by sustained chords, in 1887 in the tuben and in 1890 in the horns. This passage is longer (11 measures) in the original, where the tuben play a seven bar chord, then the horns play a higher, dissonant chord for five measures, than in the revised version (seven measures), using horns only, but playing the same chords.

The tenor tuben solo from measure 67 is played again at measure 171 (1887) and 161 (1890). This time the solo is a half step lower. In the first statement, the tuben part is marked "*basso*," (an octave lower than written) but now is marked "*loco*," (same place). Also, this statement of the theme adds an obbligato in the first horn.

The musical score consists of three staves. The top staff is for Horns 1 & 2 in F, the middle for Tenor Tuben 1 & 2 in B, and the bottom for Bass Tuben 1 & 2 in F. The Horns part begins with a dynamic of *mf* and includes a first horn obbligato line. The Tuben parts are marked *loco* and *p sempre legato* with dynamics of *mf*, *cresc.*, and *dim.* A '2' above the first measure indicates a second ending or repeat.

Example K, VIII (1887): 3; 171-174.

Although the 1890 version is similar, it follows this chorale with this unison horn call.

1. 2. in F
Hrn.
3. 4. in F
D marc.
dim.
In B

Example L, VIII (1890): 3; 165-168.

Version 1887 has the same unison solo at measure 181, a step lower, but this is preceded by this first horn solo. The woodwinds play the inversion, a technique very typical of Bruckner.

Klar. 1. 2.
in B
I.
p
mf cresc. sempre
Hrn. 1. 2.
in F
I.
p
mf cresc. sempre

Example L', VIII (1887): 3; 175-178.

At this point there is a passage that was restored in the Haas edition. This edition is not available to the present author for study.

Beginning with bar f290, the edition prepared by Robert Haas incorporates ten bars from Bruckner's first version. These ten bars interrupt, in Bruckner's typical fashion, the approach to a great climax with a new preparatory

improvisation in the fifth and sixth bars of the main theme. The effect is entirely convincing and the omission of the ten bars in L. Nowak's reprint is to be deplored.⁴⁰

Both versions arrive at a stupendous climax, but in different keys. 1887 achieves this climax at measure 269 in C major, while 1890 arrives at measure 239 in E^b major. The approach to this climax is very different. In 1887 the horns play the arpeggio theme from measure 15 in mirror fashion. There is no equivalent in the revision.

The image displays two musical staves for horns, labeled 'Hrn.'. The top staff is for the 1887 version, with parts for 1. 2. in F and 3. 4. in B. It features a dynamic marking of *ff sempre* and includes a second ending marked '2' with an accent (^). The bottom staff is for the 1890 revision, also with parts for 1. 2. in F and 3. 4. in B. Both staves show arpeggiated figures with accents and slurs, illustrating the 'mirror fashion' mentioned in the text.

Example M, VIII (1887): 3; 255-258.

Following this climax is a short horn solo in 1887 which does not exist in the revision. At measure 284 in 1887 the first horn is given this solo:

⁴⁰Doernberg, p. 202.

Hrn. 1
in F

I. A W

p cresc. *p cresc.*

290

a 2 a 2

p cresc. *mf* *cresc.*

Example N, VIII (1887): 3; 284-290.

This solo leads to the Coda, which begins at measure 297 (1887) and 255 (1890). The Coda results in a simple horn chorale in both versions, based on the main theme. The two versions are virtually identical.⁴¹

1.2. in F
Hrn.

3.4. in B

270

V a 2 (a 2)

mf *mf*

Example O, VIII (1890): 3; 269-273.

⁴¹There is a minor difference at measure 318 (1887) and 280 (1890).

From here to the end the two versions are the same. The tuben section plays the main theme, now in the major mode, accompanied by soft strings. This is followed by the same theme in the horns. This passage is quintessential Bruckner. The harmonies are based on half step progressions, the dissonances are "sweet," and Bruckner, in his Romantic wisdom, chooses to write the passage for the tuben.

Musical score for Tenor and Bass Trombones. The top staff is labeled "Ten.-Tb. 1. 2 in B" and the bottom staff is labeled "B.-Tb. 1. 2 in F". The music is in 3/4 time and features a melodic line in the Tenor Trombone part and a harmonic accompaniment in the Bass Trombone part. Dynamics include *pp* and *ppp*.

Example P, VIII (1890): 3; 283-286.

In the last five measures of the movement the tuben section anticipates the grace note rhythm that opens the next movement (the Finale). It is similar to the rhythm of the opening of the first movement.

Musical score for Tenor and Bass Trombones. The top staff is labeled "Ten.-Tb. 1. 2 in B" and the bottom staff is labeled "B.-Tb. 1. 2 in F". The music is in 3/4 time and features a melodic line in the Tenor Trombone part and a harmonic accompaniment in the Bass Trombone part. Dynamics include *ppp*. A box containing the number "290" is positioned above the staff. The word "markiert" is written below the Bass Trombone staff.

Example U, VIII (1890): 3; 287-289.

Fourth Movement: Finale

The Finale of Bruckner's Symphony No. 8 is a unique work. "The longer I know this movement, the more authoritative does it seem in every measure, and the more sure am I that it is the greatest part of the work. In it Bruckner finds the essence of his own nature."⁴² It is not only a movement unto itself, but in its conclusion it combines the main themes of all the previous movements. The cyclic principle used by Bruckner is not new, but Bruckner uses it on a monumental scale.⁴³ Such a technique had been used in the conclusion of Götterdämmerung by Bruckner's hero Richard Wagner. It had also been used briefly in Haydn's Symphony No. 31. Bruckner gives us a foretaste of this technique throughout the Finale by using fragments of various themes as little obbligatos with other themes. He increases his use of combined themes in the development and recapitulation, until the giant Coda, which combines all four main themes along with fragments and inversions of other themes.

The instrumentation called for at the beginning of the movement is eight horns, three trumpets (first trumpet in F, 2 and 3 in C, an unusual combination for Bruckner: at the beginning of the symphony he calls for three trumpets in C (1887) and three in F (1889)). In Version 1887 all three trumpets start the movement in

⁴²Simpson, p. 173.

⁴³Redlich, p. 101, uses the terms "episodic and sectional character," almost derisively.

C and the first trumpet switches to F at measure 39, then switches back to C. There are a couple of later changes in the trumpet transposition which do not seem to make sense since the trumpets play very similar lines in both versions.

It should also be noted that for the Finale of the original version, Bruckner calls for tripled woodwinds. The third flute is labeled "(auch Piccoloflöte)," whereas in the Adagio it is placed above the other two flutes in the score and is labeled "Pikkoloflöte." Neither the third flute nor the piccolo is called for in the first or second movements of 1887. The Finale of 1887 also uses third oboe, third clarinet and third bassoon. What all these third chair players, plus the harpist in the Adagio, are expected to be doing during the performance of the other three movements is not clear. These are the only instances in any of Bruckner's symphonies where extra players are used for such a small amount of playing, other than the two extra percussionists called for in this work and in Symphony No. 7 (Bruckner's use of four extra tuben players in only two movements of Symphony No. 7 has already been discussed). The 1890 version calls for tripled woodwinds from the beginning.

The eight horns used in the Finale are the same keys as for the beginning of the symphony. However, for the first time Bruckner writes for horns 5 and 6 in F as much as he does for 3 and 4 in B^b *basso*. In fact their paired parts seem to alternate. Horns 1 and 2 may play a passage accompanied by horns 3 and 4, and play the next passage accompanied by 5 and 6. Bruckner appears to be using horns 5 and 6 as an extra set of horns 1 and 2: their parts

either double horns 1 and 2 or they have inner solo lines of their own. Horns 7 and 8 do not get this equal treatment.

There is very little use of the Bruckner rhythm in the Finale. Bruckner has exchanged his old stand-by for the more common, although equally vigorous double-dotted rhythm.

The movement opens with a strong grace note rhythm which is *piano* for two bars, then *ff*, as the brass enter with the first theme.

The image shows three staves of musical notation. The top staff is labeled 'Hörner' (Horns) and contains two systems of staves. The middle staff is labeled 'Posaunen' (Trombones) and also contains two systems of staves. The bottom staff is labeled 'Kontra-Baßtuba' (Contrabass/Tuba) and contains one system of staves. The music is in a key with one flat and a 4/4 time signature. It features a strong, rhythmic pattern with double-dotted rhythms and dynamic markings such as *ff* and *fff*.

Example A, VIII (1887): 4; 3-11.

This is overlapped at measure 11 by a glorious trumpet fanfare.

The image shows two staves of musical notation for trumpets. The top staff is labeled '1. in C' and the bottom staff is labeled '2. 1. in C'. Both staves contain two systems of musical notation. The music is in a key with one flat and a 4/4 time signature. It features a strong, rhythmic pattern with double-dotted rhythms and dynamic markings such as *ff* and *decresc.*.

Example B, VIII (1887): 4; 11-16.

In both versions at measure 40 horns 7 and 8 are instructed to change to bass tuben in F. Four measures later the tuben play a chorale. At this tempo, a half note = 69, this is not a practical or safe amount of time to change instruments. Since the previous passage is for four horns in unison and horns 3 and 4 are not playing, it would be advisable, either for horns 3 and 4 to take the passage, to give horns 5 and 6 a reasonable chance to switch instruments. This quick change occurs in both versions. The tuben and horn chorale which follows is a simple repetitive transition based on a fragment of the second half of the main theme. The first tuben plays a melody, which is a mirror of that played by the oboes.

The image displays two systems of musical notation. The first system consists of two staves: Tenor-Tuba (1. in B) and Bass-Tuba (1.2. in F). The Tenor-Tuba staff features a first ending bracket over measures 52-63, with the instruction *p 8va bassa sempre*. The Bass-Tuba staff has a first ending bracket over measures 52-63, with a dynamic marking *p*. The second system consists of three staves: Horn 1 (in F), Tenor-Tuba (1. in B), and Bass-Tuba (1.2. in F). The Horn 1 staff has a first ending bracket over measures 52-63, with a dynamic marking *p*. The Tenor-Tuba staff has a first ending bracket over measures 52-63, with a dynamic marking *pp* and the instruction *loco*. The Bass-Tuba staff has a first ending bracket over measures 52-63, with a dynamic marking *pp*.

Example C, VIII (1887): 4; 52-63.

Following this is a pause and the *Gesangsperiode*, the second theme. In typical Bruckner fashion it uses horn and violins, but the two versions differ in minor points. In 1887 the first horn plays this very simple line.

Musical score for Example D, VIII (1887). The score consists of three staves: Horn 1 in F, Violin 1, and Violin 2. The Horn 1 part is marked *mf hervortretend* and *cresc.*. The Violin 1 part is marked *p breit* and *cresc.*. The Violin 2 part is marked *p breit* and *cresc.*.

Example D, VIII (1887): 4; 69-73.

In the revision the horn has a slightly more soloistic melody, but the upper *divisi* second violins double the horn. In the 1887 version this *divisi* doubling is absent.

Musical score for Example D', VIII (1890). The score consists of three staves: Horn 1 in F, Violin 1, and Violin 2. The Horn 1 part is marked *mf hervortretend* and *cresc.*. The Violin 1 part is marked **D Langsamer** *breit* and *p* and *cresc.*. The Violin 2 part is marked *(breit) p* and *cresc.*.

Example D', VIII (1890): 4; 69-73.

After a slightly varied repeat of this theme the horns have a chorale. Even though the string accompaniment of this chorale is the same, the horn parts are quite different. The 1887 version is

longer, but is a straight forward progression with a church music sound.

Example E, VIII (1887): 4; 85-87.

The 1890 version has a more Wagnerian dissonant sound. The written F^b is particularly poignant. The parts are shown as they appear in the score of the Gesamtausgabe and is somewhat confusing. Usually, upward pointing note stems indicate the first horn, in which case the Roman numerals do not apply to the notes on the downbeat.

Example E', VIII (1890): 4; 85-86.

The Altmann edition is more clear in this respect. It puts both Roman numerals above the line.

Musical score for Example E, showing parts for Flute (FG), Horn (F), and Trombone (B). The score includes a descending scale with a rhythmic pattern, marked with 'III' and 'III IV'.

Example E"; VIII (Altmann): 4; 85-86.

In all of the above examples the second horn is playing a fragment of the violin theme that occurred ten bars earlier. This descending scale with its rhythm is similar to a clarinet passage in Symphony No. 2, first movement, measure 462. It is also the theme played by the first tuben in this chorale a few measures later.

Musical score for Example F, showing parts for Horns 1 & 2 (Hrn. 1.2. in F), Tenor Trombone (Ten.-Tb. 1. in B, 2. in A), Bass Trombone (B.-Tt. 1. in F, 2. in F), and Trombone (Tb. in F). The score includes a horn obbligato with the violin theme, marked with 'loco', 'p loco', 'p', 'cresc.', 'dim.', and 'pp'. The tempo is marked 'noch langsamer'.

Example F, VIII (both versions): 4; 99-103.

After several variations of the preceding chorales, a horn obbligato with the violin theme follows. This is a variation of the main theme of the Scherzo.

Example G, VIII (1890): 4; 231-235.

The line played by the violin in the above example, the epilogue theme, first appeared in this form at measure 159 in the strings and woodwinds. It resembles the second half of the *Gesangsperiode* theme, which in turn resembles the inversion of part of the main theme of this movement. The epilogue theme is played a little later by the horns. Here horns 5 and 6 double horns 1 and 2, while the rest of the section rests.

Example H, VIII (1890): 4; 261-264.

After a quiet section in the woodwinds, the horns suddenly play the second half of the main theme. The first time at measure 31,

they play in a relatively straight forward chordal fashion. This time Bruckner adds contrapuntal motion to the inner voices, the passage is a minor third higher and the leaps are larger. The parts for horns 3 and 4 look particularly challenging.

The image shows a musical score for four horns, labeled 1.2.in F, 3.4.in B, 5.6.in F, and 7.8.in B. The score is written in four staves, each with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, with various dynamics and articulations. The first staff (1.2.in F) has a dynamic marking of *ff* and a note with a sharp sign and a '2' above it. The second staff (3.4.in B) has a dynamic marking of *ff* and a note with a sharp sign and a '2' above it. The third staff (5.6.in F) has a dynamic marking of *ff* and a note with a sharp sign and a '2' above it. The fourth staff (7.8.in B) has a dynamic marking of *ff* and a note with a sharp sign and a '2' above it. The score is divided into measures by vertical bar lines.

Example I, VIII (1890): 4; 301-305.

The recapitulation occurs at measure 465 (1887) and 437 (1890) with a heavier accompaniment texture than before. This time the theme modulates through a series of extensions and the inner horn parts are more difficult. This climbs to a *fortissimo* climax which tapers off in a sweetly dissonant horn chorale, which modulates in a manner that must be by now considered a typical Brucknerian use of the horn section.

The dissonance on which this passage culminates at L1 is left on the horns, which seem to be blowing across a great gulf. It softens, apparently in the direction of A major, but at the last moment the dominant seventh of A is treated as a German sixth in A flat--and in that key

the calm strains...begin to flow again. This is a stroke of genius.⁴⁴

The musical score consists of four staves for horns. The first two staves (1.2. and 3.4.) are in F major, and the last two (5.6. and 7.8.) are in B major. The 3.4. staff is labeled 'Hrn.' and the 5.6. staff is labeled 'Tenor-Tuben in B'. The 7.8. staff is labeled 'Baß-Tuben in F'. The score begins with a calm section, followed by a section marked 'Tempo I' and 'riten.'. Dynamics include 'pp' and 'dim.'. The tempo marking 'Mm' is also present.

Example J, VIII (1890): 4; 538-547.

After a short, soft drum beat, the Coda, which is the section of this Finale which combines all the main themes into one large counterpoint, begins *pianissimo* in the horns and violins at measure 703 (1887) and at 647 (1890). The horns play the once vigorous main theme of the fourth movement while the violins play a repeated accompaniment figure. It is tempting to try to identify this figure with a previous theme, such as the Scherzo theme. However, this type of accompaniment figure is so much used by Bruckner that it should not be considered to be an independent theme. The example begins four measures into the Coda where the tuben, playing a variation of the second theme of the Finale, join the horn section.

⁴⁴Simpson, p. 177.

Example K, VIII (1890): 4; 651-658.

This crescendos until the horns play the Scherzo theme. With this the other brass are playing the rhythm of the very opening of the symphony. The 1887 version is shown for this example because it is more complex than the revision, which puts the horns in unison and the tuben play only sustained chords.

Example L, VIII (1887): 4; 734-738.

This crescendos to *fff* and the climax of the Coda. At measure 659 (1887) and 697 (1890) the main themes from all four movements sound simultaneously. The woodwinds and trumpets play the Scherzo theme (only the trumpets are shown), horns 1 and 2 play the Adagio theme, horn 3 and the tuben play a variation of the Finale theme, and the trombones play a variation of the First movement opening theme.

Example M, VIII (1890): 4; 697-700.

This contrapuntal technique continues *fff* to the very end. The ending of the revised version is more forceful, because the entire orchestra plays the same last three notes in unison and octaves, whereas in the original version, only the low brass (tuben and trombones) play them.

1.2.
Fl.
3.

1.2.
Ob.
3.

1.2. in B
Klar.
3. in B

Fag. 1.2.
K.-Fag.

1.2. in F
Hrn.
3.4. in B

Ten.-Tb.
1.2. in B

B.-Tb.
1.2. in F

1. in F
Tromp.
2.3. in C

A.T.
Pos.
B.

K.-Btb.

Ptk.

Viol. 1

Viol. 2

Via.

Vc.

Kb.

riten.

riten.

Example N, VIII (1890): 4; 707-709.

Symphony No. 8 is significant for study for several reasons. It is Bruckner's last completed symphony, it was revised immediately after its original composition, it uses triple woodwinds, it uses the tuben in a different fashion than both Symphonies Nos. 7 and 9, and it is becoming a very popular work which will present horn players more opportunities to face its many problems and to perform it.

CHAPTER VII

SUMMARY

This document has demonstrated how Bruckner's use of the horn in three of his eleven symphonies progressed as the instrument itself developed from the primitive natural horn to the modern double horn. It has discussed the problems encountered by horn players in performing these works, with particular attention to Symphonies 1, 4 and 8, and includes those players who are asked to switch between horn and Wagner tuba during the performance. This document also compared the horn parts of various versions of the symphonies when there were important differences confronting the players. It has treated the horn, not only as a solo instrument, but as a unified section.

This document concentrated on the horn parts of the scores published by the Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft of Vienna, with occasional comparisons with other available editions. This edition was selected because it is drawn from Bruckner's original manuscripts in the Austrian National Library, because it includes all valid versions and revisions with explanatory notes, and because the complete edition is available in the library of Texas Tech University.

Bruckner's first attempt at a symphony, the so-called "Study Symphony," exhibits many features found in his later works: the soft string opening, contrasted with sudden strong brass chorales,

followed by a measure of silence, plus charming duets between solo horn and violin later used in *Ländler*-styled trios and song sections called *Gesangsperioden*; and horn chorales alternating with chorales in the woodwinds or strings (block scoring). In this early symphony Bruckner also used the four horns as two voices, with horns 1 and 2 in unison and horns 3 and 4 in unison. Bruckner's growth in using the horn section as four voices, instead of just two, was gradual. Yet even in the Symphony No. 8, where he employed eight horns, Bruckner tended to write for them as four voices, two horns on each part.

Bruckner frequently wrote in a style of compressed, diminished or dissonant harmonies for the horn section that has become recognized as a typical Bruckner horn sound. These harmonies first appeared on the very first page of the score of the "Study Symphony," and continued with elaboration to the very last thing he composed, the third movement of Symphony No. 9. These dissonances influenced Bruckner's disciple, Gustav Mahler, and approached what would become known as "tone clusters" in 20th century music.

Symphony No. "0" shows an increased daring and independence of the principal horn. It contains fast, difficult solos, unlike anything in the Symphony in E, and later all four horns play some of these solo lines in unison. Here Bruckner begins to treat the horns as virtuosos.

Symphony No. 1, Bruckner's first "official" symphony, is his first work to suffer extensive revision. This revision process was to become a fact of Bruckner's professional life, and the revision of the

first symphony is an illustration of this process over a long period of time (revisions of some of the later symphonies show this over a shorter period of time). The revision of Symphony No. 1 also shows Bruckner's change of cultural orientation as he moved from the provincial capital of Linz to Vienna, then the musical capital of the world. The horn parts of the Linz version of Symphony No. 1 are simpler and less virtuosic than those of the Vienna revision, which feature wider pitch ranges, more chromatic melody, and more solos for the third and fourth horns.

The Symphony No. 1 also illustrates a Bruckner technique that becomes standard: a simple pattern or interval, repeated several times, usually in counterpoint and climbing in pitch. Also Bruckner first uses a poignant minor-minor seventh chord in the horns, or horns and other brass, sustained over what would have been an orchestral silence. This was to become a Bruckner trademark.

The revision of Symphony No. 1, made long after Bruckner moved from Linz to Vienna, shows the composer's growing confidence in the horn section as he gained experience in his compositions. A feature of Bruckner's revisions is the tendency to give the horns more difficult parts. There are curious regressions from this trend, but in general Bruckner gradually grew to depend on his horn players, both principal and section, especially after he moved to Vienna and encountered the Viennese horn players, with more difficult solos.

Symphony No. 4, possibly Bruckner's best known secular work, uses the four horns both soloistically and as a unified section, to such a challenging degree that the symphony compares similarly with

earlier concerto-like works for four horns and orchestra. It combines advances in Bruckner's style with more traditional uses of the "hunting horn" style. The Symphony No. 4 also was Bruckner's first great symphonic success, pleasing both critics and audiences, and marking a change in his professional life as a symphonist. Of all of Bruckner's symphonies, this one is the most accessible to modern audiences, is the most favorable to the horn players, and is the one most likely to be performed by many orchestras.

The Symphony No. 8 almost rivals Symphony No. 4 in popularity. However, its massive size and inclusion of those rare and difficult to play instruments, the Wagner tubas, make performances difficult to schedule. The problems faced by the horn and tuben players are the increased size and complexity of the work, in addition to the unclear transposition and register designations which still have not been completely worked out and which also complicate rehearsal and performance preparations. Only major orchestras would be able to perform adequately the last three symphonies, including Symphony No. 8.

Symphony No. 8 includes Bruckner's best known use of the fugal Finale which combines themes from throughout the symphony.

Anton Bruckner ranks with Brahms as a late 19th-century symphonist. However Bruckner's increasingly free use of dissonance influenced later composers, such as Mahler and Schoenberg, which led to some of the music styles of the 20th-century.

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APPENDIX

RECITAL OUTLINE

Introduction

Purpose

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General

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Examples

Mass (one movement)

The 20 year gap (works for Choir and Brass)

Ways Bruckner uses the horn:

Simple, chromatic solos

Section; chorales, modulations, rhythms.

Enlarged horn section

Tuben

Conclusions

Final Piece

THE USE OF THE HORN IN THE SYMPHONIES
OF
ANTON BRUCKNER

HARVEY J. LANDERS, JR.

Introduction

Purpose

The purpose of this recital is to demonstrate the development of Bruckner's use of the horn, both as a solo instrument and as a section instrument in the composition of his symphonies.

It should be noted that while there have been dissertations done on the use of the horn by Brahms and Mahler, the subject for Bruckner has received only a scant mention in more general studies of his symphonies and masses.

This study will begin with Bruckner's "Windhaag Mass." Even though it is not a symphony and the instrumental accompaniment is not done in a symphonic style as are many of his later sacred works, I will include a movement from this work because it is not only his first use of the horn, but one of his first written works ever.

Even though his sacred works have always been popular, Anton Bruckner is considered to be obscure or secondary symphonist by some. Following his death in 1896, some of Bruckner's symphonies were performed under the direction of his highly devoted students, but usually in badly butchered editions. Following this there was a

long absence of performances of Bruckner's major works. Interest in the original versions of Bruckner's works began in the early 1930's, and triggered the issuance of complete editions of all the versions of his works. These efforts are still going on. During this time the symphonies have been performed with increasing frequency as the problem of the authenticity of the various versions is being worked out.

While most studies of Bruckner's music have been intended for musicologists, conductors, or the general public, this study is intended to deal with the problems faced in performance by horn players.

Significance

Bruckner's writing for the horn is significant in that he was born in 1824, shortly after the invention of the valve for brass instruments, which was patented in 1818. He made his first use of the horn about the time that the valve was perfected, and he died in 1896, about the time that the modern double horn in F and Bb was being developed. Also, Bruckner carried ideas of orchestration from Berlioz and Wagner forward through Richard Strauss, Mahler and Schönberg, thus well into the 20th. century. Bruckner adapted an expanded horn section from Berlioz and Wagner and was followed in this practice by Mahler, Richard Strauss, Stravinsky and others in this century. Bruckner was also the first symphonist to include Wagner tubas in a significant portion of his literature.

General
Biography

Anton Bruckner was born in 1824 in the tiny village of Ansfelden, Austria, which is about half way between Salzburg and Vienna. His father was the village school teacher, a very low paying job, and in those days, that was all that young Anton could have hoped to become.

Fortunately, one of the duties of a village school master was to teach the rudiments of music and often, to serve as the church organist and choir director. Thus, Bruckner not only learned the basics of music, but became his father's assistant at the keyboard.

Bruckner's music education was basic and sketchy. Even when he was employed as a school teacher, and later, as a church organist, he continued to study privately with two different teachers of harmony and orchestration. Bruckner studied harmony with Simon Sechter, the renowned teacher of music theory, who had also instructed Franz Schubert for a short time. Bruckner made many arduous trips to Vienna with armloads of completed exercises for his lessons with Sechter. Bruckner later studied orchestration with the conductor Otto Kitzler in Linz, Austria. His lessons with these two very thorough teachers continued for many years.

Bruckner's first use of the horn was in the Windhaag Mass, written when he was 18 years old, and his first symphonic attempt was the Symphony in F, the so-called "Study Symphony", begun in 1862, when he was 38.

Bruckner's path as a composer was very rocky. His problems with public acceptance and with the critic Hanslick are legendary. Although Eduard Hanslick was originally friendly to Bruckner and wrote some favorable reviews of his early sacred works, his organ playing and even his first two symphonies, he turned on Bruckner viciously after Bruckner dedicated his third symphony to Hanslick's enemy, Richard Wagner. Some of Hanslick's criticisms were justified; his comments that Bruckner's works lacked form were in regard to performances of Bruckner symphonies that had been heavily cut by well-meaning friends. They did indeed lack coherent form. But the fact remains that Hanslick could not comprehend newness, that he looked forward to conflict and enjoyed hurting some people. He once made the statement, "Whom I wish to destroy, shall be destroyed!"¹

These problems, plus Bruckner's innate insecurity, the efforts of his well-meaning friends and students to make his works more palatable to the public, and rejections by important conductors, resulted in the many revisions of the symphonies, which still confuse the situation of staging performances today. These revisions had some effect on Bruckner's horn parts, and will be mentioned as they occur.

In the last few years of his life, Bruckner did very little new composition. He continued to revise his earlier symphonies and it is believed that he was working on his 9th. Symphony on the

¹Erwin Doernberg, The Life and Symphonies of Anton Bruckner, p. 72

afternoon that he died, and left the work incomplete, with only a sketch for its final movement.

Horn Development

The horn was undergoing its greatest development during Bruckner's lifetime. Until the invention of the first successful valve in 1815, most brass instruments were limited to the notes of the harmonic series. However, even after this important invention, early models were mechanically unreliable, were noisy and altered the tone of the instrument in unacceptable ways. Consequently, it was decades before players and composers completely accepted the new device. On the other hand, the technique of the hand horn, although highly developed by a few virtuosic soloists, was unsatisfactory for symphonic use, because each note had a different timbre and volume. Trombones, of course, had always been chromatic.

The first piece of music that we definitely know was written for valved horn was Franz Schubert's *Auf dem Strom*, for soprano or tenor, horn and piano, first performed just a month before the composer's death in 1828. Robert Schumann wrote two pieces for valved horn, *Adagio and Allegro*, Op. 70 in 1849 and the Konzertstück for four horns and orchestra, Op. 86 in 1850, which are far more difficult than the work by Schubert. There is no evidence, however, that Bruckner ever became familiar with any of these works before he began writing his symphonies. The two

Schumann works were written after Bruckner wrote the "Windhaag Mass," but before he started the "Study Symphony" in 1863.

Whatever Bruckner knew of the horn, he apparently learned in his study of orchestration and from his performers in rehearsals and performances. Imagine what Bruckner must have heard from horn players as he moved from a mountain village of 200 people, Windhaag, Austria, to a monastery, St. Florian, which was one of the major institutions of learning of its time, then to the medium sized city, Linz, Austria, which had limited resources, but an active and varied cultural life, not too much different from Lubbock, then to Vienna, the very center of the musical universe.

The "Windhaag Mass"

Our first example is the first movement of the Mass in C Major, called the "Windhaag Mass" for the town where it was written. I am demonstrating this piece, even though it's not a symphony, because it is Bruckner's very first use of the horn, and a comparison between it and his symphonies will be informative.

Bruckner wrote this Mass in 1842, when he was 18 years old, during his first teaching assignment in the village of Windhaag, Austria. The size and style of the work is typical of masses being written then by small town choir directors, and is for organ and solo singer. The inclusion of two horns merely indicates the availability of local players and instruments. The style of the horn writing is pure natural horn and there are no pitches requiring hand stopping. Notice how little the horns play, and how simple the parts are. This

simple technique may be the result of Bruckner's understanding of the instrument, the probable fact that the new valved horns were not then available in a village with a population of 200, or the limitations of a couple of volunteer, probably self-taught players residing in a village of that size. Incidentally, this is the second earliest work by Bruckner that is known. The earliest is "Pange Lingua" written when he was 12 years old.

Example 1: "Windhaag Mass": First movement, "Kyrie". (horns 1 - 2, singer, and piano)

Works for Choir and Brass

What seems to be a 20-year gap between the "Windhaag Mass" and the "Study Symphony" can be accounted for by several factors. One was the fact that Bruckner was continuing his study of harmony and orchestration with private teachers, and his naturally humble personality would not allow him to express himself until he was absolutely sure of his technique. The main factor was his deep religious feelings and the fact that he was employed all this time as a church organist. This 20-year period was filled with an unbroken stream of sacred works, most of which were performed and, along with his virtuosic organ playing, brought fame to Bruckner.

While most of these works are for choir with organ accompaniment, several are for choir and brass instruments. Bruckner's favorite brass combination for sacred works was a trio of trombones, and he always specified Alto, Tenor and Bass trombone. This combination gives a rich, solemn sound to the

accompaniment, which is filled with religious connotations.

Bruckner's use of the trombone section in the symphonies lends the same solemn, religious feeling.

Another sacred work using horns is a cantata honoring Michael Arneth, who was a prelate at the St. Florian monastery. Bruckner wrote three versions of this cantata, beginning in 1851, showing his tendency for constant revision of finished works that is demonstrated later in the symphonies. The first version is for organ and choir, but the second version replaces the organ with three horns, two trumpets and a bass trombone. The horn parts in this cantata are still in the natural horn style of the "Windhaag Mass", but include a few stopped notes in the hand-horn style, and the horns play more often. A few of the large sacred works employ full symphony orchestra, such as the well-known Te Deum. Bruckner's use of the horn in these works would justify a complete new study, and so will be mentioned only in passing. The point is, that Bruckner's "Study Symphony," although his first work with the title of Symphony, was not his first attempt at symphonic writing.

11 Symphony Versions

Bruckner composed 11 symphonies, nine with numbers plus two preliminary works. Most of these symphonies were revised by Bruckner and others, some immediately after completion and others years later. In addition, near the end of his life, and soon after his death, some of his former students published highly suspect editions of their own, of several of Bruckner's symphonies. This

legacy that has been left to us has created a whole new career field for musicologists. Just to discuss these revisions would entail another dissertation, so only those changes that affect the horn parts will be discussed.

Two of the symphonies which escaped revision were the Symphony in F and Symphony No. Zero.

"Study Symphony"

Bruckner studied orchestration with Otto Kitzler, the conductor of the opera house in Linz, Austria, where Bruckner was then organist. Kitzler was a modernist and introduced Bruckner to the scores of Berlioz, Liszt, and Wagner. In 1863 Bruckner concluded his studies with Kitzler with three large-scale compositions--the Overture in G minor, the 112th Psalm, and the Symphony in F minor. That this symphony was never intended for performance is indicated by the facts that Bruckner never finished the expression and articulation marks, that Kitzler's corrections are left in, that Bruckner named the work "Study Symphony," and that he never attempted to have it copied out in parts and performed. Nevertheless, this symphony contains many of the features that became typical Bruckner techniques in the later symphonies.

The salient features that I will discuss are Bruckner's use of the solo horn, his duets for horn and violin, his use of the horn section as a unified quartet, and his later expansion of that quartet to an octet. Due to the size and number of Bruckner's works, there will not be enough time to give an example from every symphony.

First I will demonstrate how Bruckner's horn solos advanced from simple in the early symphonies, to difficult in the late ones. His horn solos tend to be elemental; that is, they are based on scales or a simple interval, with gradual changes in repeated segments. Sometimes Bruckner's solos are for two horns and even four horns in unison. An example of an early horn solo in the "Study Symphony" is this exposed passage from the first movement. Despite its extreme simplicity, it is the melody. It is played in mirror fashion against the cello, which plays the same three notes in inversion. Mirror writing is a technique found throughout Bruckner's works.

Example 2: "Study Symphony": first movement; 213-216. (solo)

Even though it is chromatic and definitely written for a valved horn, this is not much of a solo. But in his next symphony, the First Symphony, Bruckner challenges his players a little more. There is even a written A^b above the staff. The following example is not that high, but it is exposed and is a counter-melody to a woodwind chorale. It is from the first movement. Notice the gradual crescendo and that each repetition seems to modulate to a higher key. Both of these techniques were to become Bruckner trademarks.

Example 3: Symphony No. 1: first movement; 110-119. (solo)

After the premier of Symphony No. 1, Bruckner moved from Linz to Vienna. The rest of his symphonies were, therefore, written for a different group of horn players than before. Following Symphony No. 1, is the Symphony No. "0", called "Die Nullte," which is German for "zero." This unusual numbering is due to the fact that Bruckner was dissatisfied with the work, set it aside, and ran across the score near the end of his life while preparing music for presentation to the National Library. He called it "invalid, only an attempt," and since all his other symphonies already had numbers, he gave it this one. Bruckner's early rejection of this work is an advantage for us, because the symphony escaped the multiple revisions that plagued so many of the others, and so, we have an example for study, of at least one mature symphony by Bruckner as he originally intended it.

The Adagio of the Second Symphony ends with a soft, high horn solo that must have given a player trouble in rehearsal, because Bruckner supplies us with an alternate version for clarinet. It is higher and has larger intervals than the previous examples. The solo is repetitive, another Bruckner characteristic, so I will leave out some of the repetitions.

Example 4: Symphony No. 2: second movement; 201-end.
(solo)

Bruckner dedicated the Third Symphony to his idol Richard Wagner. When he showed the score to Wagner, Wagner was

impressed with the opening soft trumpet solo, perhaps something Wagner wished he had thought of. The part is for trumpet in F, but is intended for the alto F trumpet common in the late 19th. century, not the shorter modern instrument. The original F trumpet had a dark, mellow tone, rather than the bright, brassy tone of a modern F trumpet. The instrument that Bruckner wrote for would have blended well with the horn, and that may have been his intention in this opening solo.² It is followed by the horn solo so closely that they might be considered two halves of the same melody. Both parts of this melody are used in the horns later in the movement.

Example 5: Symphony No. 3: first movement; opening, (solo cornet and horn 1).

A fairly difficult horn solo from the middle symphonies is the opening of the Fourth Symphony. Besides starting on a high, soft note, the solo is 51 measures long. The first interval, a perfect 5th, recurs throughout the symphony. Please remember the characteristics of the earlier solo that I mentioned: a long gradual crescendo and modulations throughout. This, incidentally, is the most performed and recorded work by Bruckner.

Example 6: Symphony No. 4: first movement; opening. (solo)

²Interview with Richard Tolley, professor of Trumpet, Texas Tech University.

Notice that parts of the solo contain the so-called Bruckner rhythm, two plus three. This rhythm is so pervasive in this symphony that it can be considered to be a theme in itself. Later, the first and third horns play the opening theme in octaves.

After his middle symphonies, Bruckner tended to write his more difficult horn passages for the section, rather than for a single instrument. This may be due to Bruckner's increasing confidence in the section musicians, and to his conception of the horn section as an organ manual.

Horn and Violin

Beginning in the "Study Symphony" and recurring in most of the other symphonies is a duet between horn and violin. During his early teaching assignments in small villages, when his income was very low, Bruckner made a little money playing violin at country dances and weddings. The mood of a country dance is apparent in this example:

Example 7: "Study Symphony": third movement; 24-31. (horns 1-2, and violin)

Bruckner sometimes used this combination for the *Gesangsperiode*, which means "song section." He used it as an additional theme group in his version of sonata form, which uses three main theme groups, instead of the traditional two. The *Gesangsperiode* is a duet between a lyric melody and a more active

counter-melody. The *Gesangsperiode* of the Allegro movement of the Symphony No. 1 is first played by the first and second violins, then repeated in the horn and high cello, so high that we can demonstrate it on the violin.

Example 8: Symphony No. 1 (1866): first movement; 58-63.
(solo and violin)

In the revised version, the horn does not play this duet at all, but the part is given to viola and bassoon.

The Trio of the Scherzo of this same symphony also features horn and violin, playing a graceful *Ländler*, which is a folk dance in triple meter.

Example 9: Symphony No. 1 (1866): third movement; 1-6.
(solo and violin)

At the end of this recital we will play an arrangement of this entire Scherzo.

The Horn Section

Bruckner made more effective use of the horn as a section, rather than as a solo instrument. There is a distinctive "sweet" sound to his horn chorales, which is characteristic of Bruckner's horn writing from the "Study Symphony" through the Ninth.

Now we'll hear a short quartet from the beginning of the "Study Symphony." This example illustrates several factors in Bruckner's

writing for the horn. First is the dissonant sound caused by his preference for augmented sixth chords, inverted seventh chords, anticipations and suspensions. After the "Windhaag Mass" Bruckner rarely wrote in the traditional horn-fifth style of the natural horn. It seems obvious that he developed his horn style at the organ keyboard, long before he received any academic training in the "correct," traditional techniques. This also explains his tendency for block writing; that is, a few measures of strings, then a brass chorale, then a few measures of woodwinds, a few more of strings, then another brass chorale, as if he were changing manuals while playing the organ. Another factor illustrated here is that these short horn chorales frequently modulate to new keys.

This example occurs near the beginning of the first movement of the "Study Symphony." We have left out the measures of rests in between, since the other instruments are not here to play their parts. Since we have eight players, we will double the parts.

Example 10: "Study Symphony": first movement; 4-7, 11-14, 20-24. (8 horns)

Another technique from this early work that becomes typical in later symphonies is the continuation of a line from the upper horns to the lower. This handing-off technique usually results in a gradual building up to a full chord. This example is from the second movement.

Example 11: "Study Symphony": second movement; 42-46. (8 horns)

In the Scherzo of the First Symphony, we find the first major change in horn parts resulting from a revision. Following the main theme in the violins, there is this horn chorale.

Example 12: Symphony No. 1: (1890): third movement; 16-19. (8 horns)

This chorale occurs in the revised version. The original has this same passage played by the woodwinds.

Later there is a passage that shows Bruckner's liking for a unison that expands through cascading or climbing effects to a full chord, which in this case, is a Neopolitan³ Ab major chord leading to a final G minor chord. This, and similar progressions, are used frequently in Bruckner's brass chorales.

Example 13: Symphony No. 1: third movement; 128-140. (8 horns)

I've mentioned Bruckner's technique of handing-off or overlapping segments of melody. Since we have extra players available we will add the trombone and trumpet parts. The last

³ "the realm of the Neopolitan Sixth,...dominated Bruckner's harmonic concepts," Wolff, p. 203.

two measures of this example are a brass chorale on the opening theme of the last movement.

Example 14: Symphony No. 1: fourth movement; 67-72. (8 horns)

I mentioned earlier Bruckner's use of the horn and violin in the lyric theme groups which he called *Gesangsperiode*. In the last movement of the Third Symphony he uses the horn section against the violins for the *Gesangsperiode*.

There is a noticeable difference in the horn parts between the first and the third versions of this passage, even though the violin melody is mostly the same. In the original version, Bruckner uses mostly one or two horns, with all four playing briefly in the middle of the passage. In the revised version, which we will demonstrate, he uses all four horns throughout:

Example 15: Symphony No. 3 (1889): fourth movement; 65-80. (8 horns and violin)

We demonstrated only a short part of the passage. After some measures of rest, the four horns play several more variations on that chorale.

This is the main theme of the first movement of the Fourth Symphony, which I have already demonstrated:

Example 16: Symphony No. 4: first movement; opening. (solo)

A little later in that movement the horn section plays this theme in overlapping counterpoint with the trumpets and trombones. Notice how Bruckner builds the texture up by adding instruments. It is easy to hear Bruckner the organist in this passage:

Example 17: Symphony No. 4: second movement; 101-121. (8 horns)

Later in this movement we find the first example of Bruckner's calling for muted horn. It is surprising that he took so long to discover this effect. It starts with an exposed solo in the second horn, then a distant echo in the first horn. This is one small illustration of Bruckner's increasing confidence in the section players.

Example 18: Symphony No. 4: second movement; 151-153. (Horn 1 and 2)

Earlier I mentioned that this was the most performed and recorded work by Bruckner: this is easy to understand; it is practically a concerto for four horns.

The movement that made the Fourth Symphony famous is the revised Scherzo, which Bruckner labeled *Jagdthema*, which means "hunting theme." This movement is based on the Bruckner rhythm throughout, which here is a stronger theme than any melody.

Example 19: Symphony No. 4: third movement; 2-34. (8 horns)

The original Scherzo is completely different. I will play the opening of the original version, which uses one horn only, with no accompaniment, and the effect is incipid by comparison. It is hard to determine what Bruckner was trying to do here, and I am glad that he decided to rewrite this.

Example 20: Symphony No. 4 (1874): third movement; 2-10. (solo)

Overall, the horn parts in this symphony are more challenging than in the previous works. The symphony ends with the first and second horns playing a triplet arpeggio over a final statement of the opening horn theme in the third and fourth horns.

Example 21: Symphony No. 4: 533(Z)-end. (8 horns)

Enlarged Horn Section

Bruckner used an enlarged horn section in Symphonies 7, 8 and 9. He adapted the use of eight horns from Berlioz and Wagner, who used the larger section in operas. In the Seventh Symphony, the second and fourth movements call for four additional players who use only Wagner tuben. In the Eighth and Ninth Symphonies, the four additional players alternate between horns and tuben.

An example of Bruckner's expansion of the horn chorale to eight instruments occurs in the first movement of the Eighth Symphony. Notice that it uses the same devices of dissonance and climbing modulation, as it did in the earlier examples.

Example 22: Symphony No. 8: first movement, 63-9. (8 horns)

Notice the Bruckner rhythm included in some of the parts. This mix of rhythms, plus the additional voices and the contrary motion, give the passage its massive sound.

Wagner Tuben

Now I'll introduce you to the Wagner tuben. This instrument was devised by the composer Richard Wagner to bridge the gap in pitch and timbre between the horns and trombones in his cycle of operas, The Ring of the Niebelungen. Wagner and Bruckner used it in quartets, so that the designation in the scores read "tuben." (spell out) the German plural of "tuba." Consequently, the plural name has been adopted in this country to refer to the singular instrument. So, we can have one tuben or four tuben. This sounds wrong to anyone who has learned German, but the name is handy in distinguishing the instrument from the usual bass tuba.

The instruments are pitched in Bb and F like the modern horn, they use the same horn fingerings, a standard horn mouthpiece, and are usually played by horn players. There the similarity ends. The tuben just does not play like a horn. It has built-in intonation problems, and the pitches don't feel in the right place on the scale; that is to say, middle C feels higher on the tuben than it does on the horn, making accuracy of attacks even more of a problem. Despite the fact that they are standard equipment in major opera houses

and have become popular as jazz instruments in California, they are still rare instruments and we horn players think we know why. They are difficult to play, and are expensive.

Bruckner's first use of a quartet of tuben occurs at the very beginning of the slow movement of his Seventh Symphony. Bruckner's original conception of the instruments is evident in their placement in the score of this symphony, where the tuben parts are placed between the trombones and the bass tuba. In the latter two symphonies, they are placed with the horn section in the score.

The legend is that Bruckner experienced a premonition of Wagner's death while working on the Adagio of the Seventh Symphony and this accounts for the sombre mood and his use of Wagner's unique instruments. The movement opens with the four tuben:

Example 23: Symphony No. 7: second movement; opening. (4 tuben)

The movement ends with the same theme, plus a soft unison arpeggio in the horns:

Example 24: Symphony No. 7: second movement; ending. (4 tuben and 4 horns)

The symphony itself ends with a similar two-octave arpeggio in both horns and tuben, only *fff*.

The Adagio of the Eighth Symphony contains the only true solo for the tuben that we have. I will play this solo because this is the first passage of Bruckner's that I ever heard. It got me interested in this composer, this project and in the Wagner tuba.

Example 25: Symphony No. 8: third movement; 67-70 (solo tuben)

When it recurs later, it is a half step lower, uses all four tuben and adds an obbligato solo in the first and second horns, followed by four horns in unison:

Example 26: Symphony No. 8: (1890/91): third movement; 161-166 (4 tuben, 4 horns)

This passage demonstrates Bruckner's horn style in his late symphonies, in that the solo is accompanied by the rest of the section.

The Symphony No. 9 is unfinished, ending with its slow movement (Adagio. Lansam, feierlich). In what we have of the Ninth Symphony, Bruckner demands less of the instrument than in the previous two works. The Symphony No. 9, and therefore all of Bruckner's compositions, ends with this soft passage in the horns and tuben.

Example 27: Symphony No. 9: third movement; ending. (4 horns and 4 tuben)

Conclusions

We have seen how Bruckner's use of the horn advanced in difficulty during the composition of his 11 symphonies. While some of this progress was due to Bruckner's increasing knowledge of the capabilities of the instrument, much of it was due to his growing confidence in the players he encountered. It is no coincidence that Bruckner began to make bold new uses of the horn after he moved permanently to Vienna. He probably had learned all of the theoretical possibilities of the instrument in his studies in Linz, and had heard some fine players there and in his travels. But it seems that Bruckner had to be among the Viennese performers before he began writing truly effective horn parts.

Before the final excerpt, I would like to thank The Texas Tech Horn Ensemble, our violinist Sue Baer, our vocal soloist Dawn Williams, and piano accompanist Susan Robinson, for their vital help and patience in preparing for this performance.

For our final piece we will play the Scherzo of the First Symphony.

Example 28: Symphony No. 1: third movement (8 horns, violin, piano).