

NEW ANTON BRUCKNER COMPLETE EDITION – First Volume Published

by Angela Pachovsky



The New Anton Bruckner Complete Edition was announced in 2011 – and now, after several years of intensive preliminary work, the first volume of this large project published by the Musik-wissenschaftlicher Verlag has appeared: the ‘Linz Version’ of the 1st Symphony.

The Musikwissenschaftlicher Verlag has more than 80 years’ experience in editing the works of Anton Bruckner. Founded in 1933 with the stated goal of producing critical editions of all Bruckner works, the publishing house is still the only publisher of the Anton Bruckner Complete Edition authorized by the International Bruckner Society. Initially a pioneering project, Robert Haas was the edition’s first director; he was succeeded, from the 1950s, by Leopold Nowak. Since the late 1970s the Musikwissenschaftlicher Verlag also publishes musicological specialist literature in the field of ‘Anton Bruckner. Life – Works – Environment’. Today, more than 80 specialist publications have appeared in the publication series of the Anton Bruckner Institute Linz and of the ‘Anton Bruckner’ research centre of the Austrian Academy of Sciences, thus documenting the international research community’s lively interest in this subject.

To introduce into the complete edition the myriad new research results produced mainly during the last few decades, the Musikwissenschaftlicher Verlag decided to produce entirely new editions of all works by Anton Bruckner: The New Anton Bruckner Complete Edition. All editions conform to the current state of research, take account of the newest source discoveries, and appear in uniform layout. The publishing house profits from its close collaboration with leading Bruckner research institutions. A board of general editors consisting of recognized Bruckner experts and specialists experienced in preparing editions defines uniform general editorial rules following modern standards. The individual works are edited by internationally renowned Bruckner specialists. A high-profile advisory committee offers the much-needed extraneous viewpoint.

The New Complete Edition – unlike earlier Anton Bruckner editions – appears in large-format, cloth-bound volumes, following the lead of other current complete works editions. The modernized musical notation follows modern practice – e. g. concerning staccato striche – and appears as a full score including all staves wherever possible. Performance materials are available on loan. In addition to their scholarly value the editions take practical

concerns into account, an essential criterion being the traceability of all editorial interventions. Every volume comes with a comprehensive foreword with source information, information on the creative process and reception history as well as on performance practice. A synoptic editorial report, also included in each volume – larger-scale pieces, such as the symphonies, present this material in a separate, included volume – provides the most important philological data: alternative readings of the used sources or, if necessary, editorial interventions. In order to better address an international audience all texts are printed in German and English. The New Anton Bruckner Complete Edition will consist of 39 music volumes. These will be augmented, for the first time ever, by a large supplement section with sketches, fragments, drafts, and studies; an indispensable foundation for serious and productive study of Bruckner's works and creative process.

The first, newly published, volume of the New Anton Bruckner Complete Edition presents the 'Linz Version' of the 1st symphony, written 1864 – 1866. Unlike the previously published prints of this work, all of which are based upon the autograph score that Bruckner himself had subjected to various later revisions, the score prepared by Thomas Röder is the first to be based upon the part materials used in 1868 for the Linz world première. The editor summarizes the most important – and well audible – differences thus:

'One can say with some justification that it is here that the "unspoilt" composer "not yet frightened off" by Viennese critics speaks to us. For Bruckner already revised his 1st symphony before composing the "Vienna Version" of 1890; this revision was the version we knew until now. However, the symphony is considerably different from its original version especially in the first and final movements. In the first movement it is mainly some measure doublings by which Bruckner intended to make his 1st more accessible, in the finale, whole sections were cut or changed. But the almost "crude" Linz symphony is sure to meet the interest of the modern audience interested in Bruckner.'

The accompanying text volume of the new edition contains all relevant editorial information, but also the so-called 'metric numbers' (Bruckner's individual periodic measure numbering system) as well as the manuscript comments made by Bruckner in the sources. The score volume adds the earlier Scherzo movement discarded by Bruckner as an appendix. Overall this volume can be seen not only as an edition that meets today's scholarly standards, but also as a comprehensive documentation of the work.

The performance materials are available on loan from Alkor-Edition, Kassel, Germany; for Austria from Doblinger, Vienna.

Further information: Musikwissenschaftlicher Verlag Wien, www.mwv.at

Musikwissenschaftlicher Verlag Wien **NEW ANTON BRUCKNER COMPLETE EDITION**

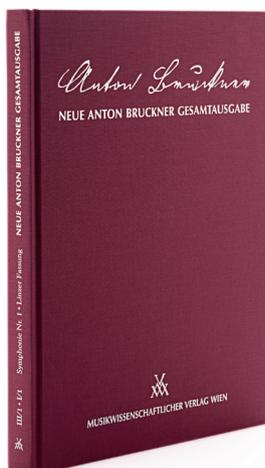
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The most important features in brief:

- ❖ All volumes reflect the latest research and the most up-to-date editorial criteria
- ❖ Format: 24.5 x 33 cm, with thread-stitched impressed cloth binding
- ❖ All volumes include a detailed Source Critical Report
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- ❖ Musical graphics are in accordance with the latest style and standards

Volume 1 is now available:

Symphony No. 1 in C minor, 1868 Version ("Linz Version")
 edited by Thomas Röder
 NB 1/1-DIR ISMN 979-0-50025-300-6

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