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H. JUDSON TROOP, Managing Editor

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About the Cover

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STATEDMENT OF MEMBERSHIP

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DECEMBER 1980
Anton Bruckner's compositions present considerable problems for modern performers. Bruckner, always re-thinking his works and reacting to criticism, made revisions in the greater number of his works, and thus we have several ver- sions of sixty of the symphonies and choral works. The old collected works, edited by Robert Hass and Alfred Orel, suf- fers from a lack of sufficient information concerning Bruckner's revisions and his final version of many works. Fortunately, the International Bruckner Society has been publishing a new edition of the collected works, under the editorship of Dr. Leopold Nowak, who has attempted to remedy the confusion.

The E Minor Mass is no exception to Bruckner's practice of revision. It was begun during his first great creative period (1864-1874), and was finished in 1866. The mass was first performed at the dedication of the Votive Chapel of the new catedral in Linz on September 29, 1869, under the direction of the composer. During the summer of 1876, Bruckner undertook, a "tidying up" of his three great masses (in D Minor, E minor, and F minor), and he made further alterations of the E Minor Mass in 1886. A new score was prepared and compiled by the beginning of 1883. It was per- formed a second time on October 4, 1885, at the Old Cathedral in Linz.

The old edition of this mass appears to have been based on the original 1866 version. But between 1866 and 1876 Bruckner had grown considerably, in artistic, spiritual, and emotional ways. Since there is no evidence that any further revision was ever considered, even after subsequent perfor- mances, we may assume that the revisions of 1876 and 1882 reflect Bruckner's final wishes. Thus, Nowak's new edition, published in 1969, may be considered the authoritative ver- sion. Nowak's foreword to this edition details some of the changes made by the composer.

Assuming that one has decided to perform the new version of the E Minor Mass, the problem is to ascertain which of the original full, miniature, and piano-vocal scores currently available contain the revisions of 1876 and 1882. Further- more, once we discover that the edition sitting on the shelves of our choral library is in all likelihood the old edition, we must make the necessary changes in it to suffer the purchasing of new scores, a luxury few of our battered holsters can afford. With this in mind, listed below are the available scores and versions of instrumental parts grouped by old and new version. This is followed by a detailed list of corrections which must be made in the old version to allow it to reflect Bruckner's later, more mature thoughts.

The E Minor Mass is one of Bruckner's great choral works. It is extremely difficult in some ways: the long a cappella passages at slow tempos may require elongation in the choir; there are many difficult melodic leaps often more than an octave in the voice parts; and, obviously, the work is in eight parts. However, the effort to overcorrect these diff- culties is amply rewarded by the beauty of the composition. Furthermore, it is one of the very few great choral works that is scored for voices and wind instruments. Since many of us find it easier to comprehend wind players than to field a string orchestra, the work's scoring recommends it highly.
1. m.3-SI add accent on first note; also m.35
2. m.10-SI half note b natural instead of f#, beats 1 & 2
3. m.13-no diminuendo, all parts
4. m.13-SI underlay should be: [4][1]: Al & All should have no leg.
5. m.15-SI: Al natural on downbeat, not d (Missing in new p.v.
6. m.15-16-text underlay should be:

7. m.42-all parts remove < >
8. m.48-49-Al remove < >: m.50-51-Al remove < >
9. m.51-B remove accent
10. m.51-TI1 remove crescendo
11. m.54-BI & II remove crescendo
12. m.55-56-TI1 remove p and crescendo; also I remove crescendo (m.55)
13. m.56-57-B remove p and crescendo; SI remove accent (m.56)
14. m.59-BI remove crescendo
15. m.59-60-all parts remove crescendo
16. m.61-SI1 remove crescendo
17. m.62-SI1 & AlI remove accent (basses retain)
18. m.63-Al remove accents
19. m.64-65-Al & AllI remove crescendo
20. m.70-71-BI text underlay should be:

21. m.75-SI1 remove not p
22. m.79-SH remove crescendo
23. m.105-TI & TI1 remove crescendo markings, m.105, 107, 109; SI & SHI remove them in m.106, 108, 110.
24. m.109-109-text underlay, T, should be:

The orchestral letters should be: A = m.23; H = m.39; C =m.62; D = m.74; E = m.92; F = m.105

25. The recessional letters should be: A = m.23; B = m.39; C =m.62; D = m.74; E = m.92; F = m.105

GLORIA
1. m.48-T not ff until downbeat of m.49
2. m.55-all parts add accent over "gmiss"
3. m.66; 76; all parts remove crescendo (retain dimmendo)
4. m.78-88: all parts add < >: [4][1]: se: [1]: re
5. m.92-add ritard
6. m.117-change ef to ff; remove crescendo in m.119 and sustain ff through to m.129
7. m.144: SI remove ff; 4th beat: also m.152; II remove ff in m.147 (however, it is probably a good idea to bring out those measures in those parts, since the subject is heard there)

DECEMBER 1960
7. m.188: S & T third note should be a on the syllable "or" (second beat)
8. m.199: all parts add accent over both notes in the measure, on the syllables "mix" and "all"

SANCTUS

1. The original tempo marking was Adagio. Bruckner changed this to Allegro moderato (very fast) on the slow side and added the instruction "Anfangs in gemassigter Stärke, die sich spater mehr erhebt" (begin moderate strength, then crescendo slowly by little). Thus, the p markings should be mp or mf. The frequent "sempre cresce-" markings are editorial reminders.
2. m.277: not (not e) m.30, 40
3. m.29: SI & SH should switch parts in m.29 (only); this eliminates the octave laps
4. m.42: omit poco ritendo a tempo in m.45 (see new Peters edition)
5. m.51 (last measure); allcompendium should have a half-note, without fermata, without diminuendo; comma omit from final rest
6. The rehearsal letters should be: A - m.13; B - m.37; C - m.33; D - m.43

BENEDICTUS

1. m.13: SSA omit crescendo; omit «> in accompaniment, m.1-4
2. m.20: SSA omit mf
3. m.17: all parts omit diminuendo
4. m.21: T & B should have p crescendo
5. m.22: SSA add crescendo above first note
6. m.25: SH should have «>

BE - NE

7. m.27-28: T & B remove «>
8. m.29-30: SSA remove diminuendo; remove crescendo and p in T & B respectively. If not in T, m.30, is superfluous.
9. m.29-30: remove I & II designations in bass parts (always tutti)
10. m.30-31: add accent marks above the bass a's on "dic-" in m.30 and above the e's in m.31
11. m.31: move the p from the r-8h-8 to the downbeat of m.32; remove the accent on the 8h-8 on the third beat of m.32 and begin the diminuendo there
12. m.31: A remove accent on the downbeat
13. m.33: T remove accent from the 8h-8
14. m.34-35: remove designations I, II, & "alle"; begin the crescendo on the third beat, m.36 (not in m.37)
15. m.37: S & T should begin crescendo one beat earlier than marked in m.37; SI should begin crescendo on the downbeat of m.37
16. m.38: all parts remove p on downbeat
17. m.39-42: The Alto part contains a considerable revision; it should read:

NOTE 1 - The American Church Choral Society's Association is a nonprofit organ- ization with membership of over two thousand church choirs from all parts of the country. For further information, write to the American Church Choral Society, 610 N. Michigan Avenue, Chicago, IL 60611.

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keep the crescendo going to f on the third beat of m.75
25. m.76: SSA change dynamic marking to f, remove crescendo in all parts
26. m.77: remove diminuendo in all parts (although this diminuendo is probably a good idea?)
27. m.82: SSA, remove crescendo
28. m.85: remove ritard; begin crescendo in m.87, mf in m.86
29. m.88-90; SII should read:

30. m.90: A should read:

31. m.90: all parts add accents over each of the two half-notes
32. m.91: remove sf in all parts; remove ritard
AGNUS DEI
1. m.13: remove ritard; m.14: remove a tempo, change dynamic to p
2. m.15: SSAA, remove crescendo
3. m.26: remove p in all parts this makes the crescendo marking unnecessary since m.23 is marked poco a poco crescendo
4. m.29-30: Ti text should be:

5. m.31-35 contain the major revision in the work: the correct version is found at the end of this article as Example I
6. m.36-37, 38-39: remove < > (although a little of that will express the declaration of the text well)
7. m.67-68: Brukner marks the B & A mezzo cocco, the T & B falsetto
8. m.75: the last syllable of the final “pace” should come on the final quarter-note of the piece, in m.75, and not on the chord change in m.73
9. The rehearsal letters should be: A - m.7; B - m.21; C - m.27; D - m.45; E - m.53; F - m.61; G - m.67
Example I: Agnus Dei, m.31-35

A question still remains concerning the use of organ in this work. Although earlier editors have assumed its use, Novák clearly disagrees there is no instrumental part for the organ, nor is organ mentioned in any of the full scores. Novák’s views are well respected and probably reflect Brukner’s intentions.

The only “revision” is the addition of an Italian translation of the original German tempo markings. For example, “Ruhig” becomes “lento” at the beginning, even though Brukner later changed the marking to “Forscher”

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