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# THE CHORAL JOURNAL



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## ABOUT THE COVER

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## STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a non-profit professional organization of choral directors with active membership composed of directors from schools, colleges, universities, community and industrial organizations, churches and professional choral groups. Circulation: 10,500. Dues: Active \$25.00, Industry \$75.00, Institutional \$50.00, Retired \$7.50 and Student \$7.50. Membership Year: One year from date of acceptance of dues.

# Bruckner's *E Minor Mass*: Editions and Errata

By David Janower

David M. Janower is currently an Instructor of Music at the University of North Carolina at Greensboro. He has previously studied and taught at Indiana University, where he is a candidate for the DM degree in Choral Conducting under the direction of Dr. Julius Herford.

Anton Bruckner's compositions present considerable problems for modern performance. Bruckner, always re-thinking his works and reacting to criticisms, made revisions in the greater number of his works, and thus we have several versions of many of the symphonies and choral works. The old collected works, edited by Robert Haas and Alfred Orel, suffers 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 cathedral 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 1882. A new score was prepared and completed by the beginning of 1883. It was performed 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 performances, we may assume that the revisions of 1876 and 1882 reflect Bruckner's final wishes. Thus Nowak's new edition, published in 1959, may be considered the authoritative version. Nowak's foreword to this edition details some of the changes made by the composer.<sup>1</sup>

Assuming that one has decided to perform the new version of the *E Minor Mass*, the problem is to ascertain which of the several full, miniature, and piano-vocal scores currently available contain the revisions of 1876 and 1882. Furthermore, 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 or suffer the purchasing of new scores, a luxury few of our battered budgets can afford. With this in mind, listed below are the available scores and sets 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 tempi may expose intonation weaknesses 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 overcome these difficulties 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 find competent wind players than to field a string orchestra, the work's scoring recommends it highly.

## EDITIONS

### Complete Scores:

Philharmonia #204 (miniature score) old edition (despite the words "new revision" on the title page!)<sup>2</sup>  
(Universal Edition, ed. J.V. Woess)

Peters BR 13 (miniature score) old

Breitkopf and Haertel (full score, not available for examination)  
rental only) (ed. R. Haas and L. Nowak)

Baerenreiter (miniature score) new  
("2nd setting from 1888" - Nowak)

Bruckner Gesamtausgabe new (*Recommended*)  
(International Bruckner-Gesellschaft)

### Piano-vocal scores:

Universal Edition 7534 old

Universal Edition 2915 old

Peters Edition 4114 (plate #11349) old  
(ed. Kurt Soldan, copyright 1937)

Broude Brothers #BB53 old

Belwin Mills/Kalmus old  
(photographic reproduction of Broude BB53)

Peters 8168 (plate #30708) new (but still with some errors)  
(ed. Fritz Oberdoerffer; vocal score by Kurt Soldan)

(Thus any Peters piano-vocal ordered now contains most of the revisions, but those which have been sitting on our shelves for years do not.)

## INSTRUMENTAL PARTS

Peters/Litolff (plate #30709)

These are old parts with lots of mistakes in them. These are the rental parts that Peters sends out! They contain the same rehearsal letters and measure numbers as the parts below; they are very clear and easy to read, and are larger than the parts listed below. The clarinet parts are in B<sup>b</sup> and A. These parts contain most of the revisions.

Peters/Musikwissenschaftlicher Verlag, Vienna

(no plate number) — available for purchase from Peters, this is a good set to buy. The clarinet parts, however, are in C.

Kalmus Publishing

These parts are a photographic reprint of the Peters/Musikwissenschaftlicher parts listed above.

N.B.: All three sets contain the revisions but have the following errors:

Oboe I: Credo, m.198 - last note g, not f

Oboe II: Credo, m.37, 2nd beat - c natural, not c# (but the last eighth note of the measure is c#)

Clarinet I: Credo, m.153-154 should be two measures of rest, not one: /\_\_\_\_<sup>2</sup>\_\_\_\_/

Agnus Dei, m.47 - the 4th beat should be g, not a

Agnus Dei, m.50 - the first note should be e natural (natural sign missing)

Clarinet II: Benedictus, m.32 - the printed *a* should have a natural (the d is also natural);

The same is true in m.34.

Bassoon I: Gloria, m.187 - a quarter-note rest is missing

Horn III: Benedictus, m.57 - flat is missing

Below are the necessary corrections to the old edition. In cases where the new Peters piano-vocal is also missing the revision, "Missing in new p.v." is stated in brackets. It is assumed that the conductor will have the full score from the collected works and can refer to it for purposes of comparison. Measure numbers are represented by "m.3," "m.15," etc.; voice parts are abbreviated SI, BII, etc.

**KYRIE**

- 1. m.3-SI add accent on first note; also m.25
- 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: ; AI & AII should have: le - i
- 5. m.15 - AI c natural on downbeat, not c# (Missing in new p.v.)
- 6. m.15-16 - text underlay should be:

- 7. m.42 - all parts remove <>
- 8. m.48-49 - AI remove <>; m.50-51 - AII remove <>
- 9. m.51 - B remove accent
- 10. m.53 - TII remove diminuendo
- 11. m.54 - BI & II remove diminuendo
- 12. m.55-56 - TII remove p and crescendo; alto I remove crescendo (m.55)
- 13. m.56-57 - B remove p and crescendo; SI remove accent (m.56)
- 14. m.59 - BI remove diminuendo
- 15. m.59-60 - all parts remove crescendo
- 16. m.61-SII remove crescendo
- 17. m.62 - SII & AII remove accent (basses retain)
- 18. m.63 - AI remove accents
- 19. m.64-65 - AI & AII remove crescendo
- 20. m.69-71 - BII text underlay should be:

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

- 25. The rehearsal 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 "gnus"
- 3. m.66, 76: all parts remove crescendo (retain diminuendo)
- 4. m.87-88: all parts add <> : "mi - se - / re - re"
- 5. m.92: add ritard
- 6. m.117: change mf to ff; remove crescendo in m.119 and sustain ff through to m.129
- 7. m.144: S remove ff, 4th beat; also m.152; basses 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)

- 8. m.167: all parts remove diminuendo
- 9. m.169: all parts remove p (remain ff)

**CREDO**

- 1. All parts add an accent to the first note (downbeat) of m.1, 3, 11, 13, 25 (Missing in new piano-vocal)
- 2. m. 37-38: text change in all parts:

- 3. m. 153: this measure should be repeated! Thus the next measure (top of p. 25 in Peters piano-vocal) is really m.155, not m.154 (= letter M). The measure numbers are one off until m.187 (see #6 below)
- 4. Letter O should be at m.179 (which is printed as m.178 in the piano-vocals), where the chorus has "unam" on a unison a (Peters p. 26, second measure); remove the letter O that is printed ten measures later.
- 5. m.177-185 (as numbered incorrectly in piano-vocal editions): all parts should have accents over each note of "et unam sanctum catholicam et apostolicam Ecclesiam." The direction *ben marcato* should appear at the beginning of m.178 (the correct letter O).
- 6. m.185-186 should only be one measure:

(The accompaniment should omit printed m.186 entirely, not try to combine 185 and 186 as the chorus does. From this point on the measure numbers are correct.)

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7. m.188: S & T third note should be *a* on the syllable "or" (second beat)

8. m.193: all parts add accent over both notes in the measure, on the syllables "mis" and "si"

## SANCTUS

1. The original tempo marking was *Adante*. Bruckner changed this to *Ruhig, mehr langsam* (Restful, on the slow side) and added the instruction "Anfangs in gemässiger staerker, die sich spaeter mehr and mehr steigert" (begin moderate strength, then crescendo little by little). Thus the *p* markings should be *mp* or *mf*. The frequent "sempre crescendo" markings are editorial reminders.

2. m.27: *fff*, not *ff*; also m.33, 40

3. m.29: SI & SII should switch parts in m.29 (only); this eliminates the octave leaps

4. m.42: omit *poco riten*; omit *a tempo* in m.45 (see new Peters edition)

5. m.51 (last measure): accompaniment should have a half-note, without fermata, without diminuendo; chorus omit fermata on final rest

6. The rehearsal letters should be: A - m.;13; B - m.27; C - m.33; D - m.43

## BENEDICTUS

1. m.2, 4: SSA omit crescendo; omit < > in accompaniment, m.1-4

2. m.9: 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: SII should have:



7. m.27-28: T & B remove < >

8. m.28-29: SSA remove diminuendo; remove crescendo and *p* in T & B respectively. The *f* 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 d's on "dictus" in m.30 and above the c's in m.31

11. m.31: move the *p* from the S.b<sup>b</sup> to the downbeat of m.32; remove the accent on the e<sup>b</sup> on the third beat of m.32 and begin the diminuendo there

12. m.31: A remove accent on the downbeat

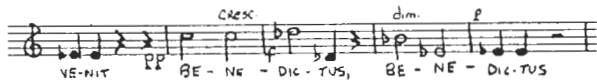
13. m.33: T remove the accent from the e<sup>b</sup>

14. m.34-36: B 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; SII should begin crescendo on the downbeat of m.37

16. m.38: all parts remove *p* on downbeat

17. m.38-42: the Alto part contains a considerable revision; it should read:



18. m.39, last beat: all parts remove crescendo; mark that beat *f* (i.e., move the *f* in m.40 back one beat); the diminuendo in m.41 should begin on the downbeat

19. m.51, 53: remove I and 'alle' in bass part

20. m.53-54: remove *mf* in bass, m.53, in other parts m.54 (it should begin still *f* - cf. to instrumental parts, marked "(f)")

21. m.62, 64: T & B remove crescendo; S remove < > in m.65-66

22. m.68 T & B remove diminuendo

23. m.69: mark T & B entrance *p*; diminuendo begins on downbeat of m.70 in T & B; SSA should be marked *p dim* in m.70

24. m.74-75: remove diminuendo in T & B; T & B should

EULONDA D. ALKIM  
Certified Public Accountant  
Lawton, Oklahoma 73501

American Choral Director's Association  
c/o Dr Gene Brooks  
Lawton, Oklahoma

I have examined the statement of assets, liabilities and fund balance of American Choral Director's Association as of June 30, 1980, and the related statements of revenue and expenses and statement of changes in financial position for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records, as well as other auditing procedures, which I considered necessary in the circumstances.

In my opinion the financial statements referred to above present fairly the financial position of the American Choral Director's Association as of June 30, 1980, the results of its operations, and the changes in its financial position in accordance with generally accepted accounting principles which have been applied on a basis consistent with that of a previous year.

*Eulonda D. Alkim*

Eulonda D. Alkim  
Certified Public Accountant

### AMERICAN CHORAL DIRECTOR'S ASSOCIATION

#### STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCE

FOR YEAR ENDED JUNE 30, 1980

#### ASSETS

Current Assets:	
Cash - Cache Road National Bank	\$ 7,926.34
Cash in Bank - Time Deposits:	
Home Savings & Loan - Lawton, OK	10,083.43
Wichita Falls Savings & Loan - Texas	7,805.47
Parker Square Savings - W.F.Texas	26,693.94
Colonial Savings & Loan - Kansas	51,525.78
Accounts receivable	\$107,034.96
Investment (at cost - Note 2)	6,746.76
Prepaid expense	6,050.42
	467.37
Total current assets	\$120,305.01
Fixed Assets:	
Land improvement	\$ 2,730.00
Office building (Note 3)	\$224,242.47
Less accumulated depreciation	7,484.85
Furniture & fixtures (Note 4)	\$ 34,522.46
Less accumulated depreciation	5,980.85
Total fixed assets	287,129.23
Total assets	\$368,434.24

#### LIABILITIES AND FUND BALANCE

Liabilities:	
Notes payable (Note 5)	\$ 77,794.55
Payroll taxes payable	1,463.86
Deferred income	2,149.78
Total liabilities	\$ 81,408.19
Fund balance June 30, 1979	\$293,265.94
Prior period adjustment	8,777.99
	1302,043.93
Loan Disbursements in excess of receipts for the year ended June 30, 1980	15,017.88
Total fund balance June 30, 1980	287,129.23
Total liabilities and fund balance	\$368,434.24

### AMERICAN CHORAL DIRECTOR'S ASSOCIATION

#### NOTES TO FINANCIAL STATEMENTS

JUNE 30, 1980

NOTE 1 - The American Choral Director's Association is a non-profit organization with membership of more than ten thousand from every state of the United States, Canada, Mexico, and more than fifty other countries. This past year the Association sponsored a Retreat as well as District Conventions for the membership.

NOTE 2 - The Association owns 66,481 shares of stock in American Investors Fund, Inc. The market value now exceeds the cost, therefore it is carried at cost. The adjustment is explained in note 6.

NOTE 3 - The office building is being depreciated over an estimated life span of fifty years, using the straight line method.

NOTE 4 - Furniture and fixtures are being depreciated over an estimated life span of ten years. Using the straight line method.

NOTE 5 - The notes payable, secured by certificates of deposit are:

Wichita Falls Savings and Loan	\$ 6,270.00
Colonial Savings and Loan	47,500.00
Parker Square Savings and Loan	24,024.55

NOTE 6 - As referenced in Note 2, The American Investors Fund had been carried at market which was less than cost. It increased in value with prior adjustment of \$2,277.97 reversed.

A payment of \$6,500.00 to Home Savings and Loan in prior period was expensed as an interest payment.

