

March 2014

New Music Announcement

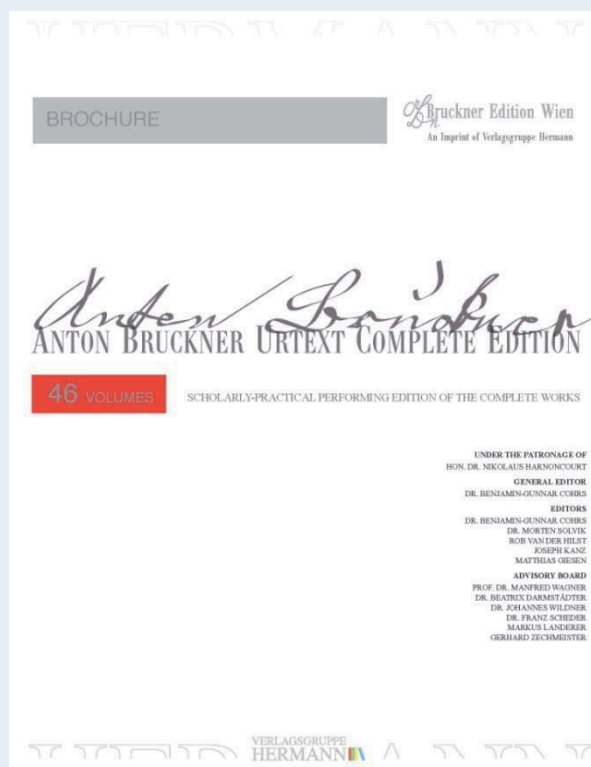
Anton Bruckner Urtext Complete Edition

For the first time, source materials (autograph manuscripts, first copies, manuscript sets of parts, first editions, and corresponding galley proofs) have been examined together with secondary documents and are newly presented together in this scholarly-practical performing edition.

The volumes of this edition can be purchased individually or as a standing order. Subscribers of the whole set receive a discount of 20%.

The subscription price will be between EUR 250 and EUR 320 per volume.

The entire edition will consist of 46 volumes, with the first one scheduled for Fall 2014.



Order Information

Please order through your normal library channels, or contact service@harrassowitz.de for more information.

Detailed citation information may be found in OttoEditions, HARRASSOWITZ's online system for managing books and music score acquisitions. To obtain an OttoEditions account for your library, please contact service@harrassowitz.de.

Kind regards

HARRASSOWITZ Music Services

BROCHURE

Ur Bruckner Edition Wien
An Imprint of Verlagsgruppe Hermann

Anton Bruckner
ANTON BRUCKNER URTEXT COMPLETE EDITION

46 VOLUMES

SCHOLARLY-PRACTICAL PERFORMING EDITION OF THE COMPLETE WORKS

UNDER THE PATRONAGE OF
HON. DR. NIKOLAUS HARNONCOURT

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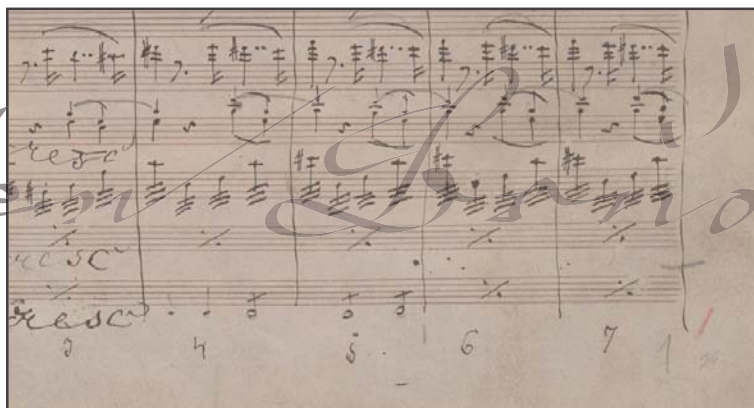
VERLAGSGRUPPE
HERMANN 

A newly-conceived edition – in Urtext

In comparison with other composers, Bruckner's own manuscripts contain very few errors in the musical text. Nevertheless, they present particular problems in terms of performance practice (dynamic markings, articulation, tempi), because these kinds of performance instructions were only added as part of the last stage of work on a composition. It is precisely the complex source material which demands that, in addition to the autograph manuscripts, the first copies, manuscript sets of parts, first editions and corresponding galley proofs are taken into consideration, together with secondary documents. This is where the Urtext Complete Edition comes into play: all sources have been thoroughly examined as a whole for the first time and are newly presented together in a scholarly-practical Urtext edition.

After many years' intensive study of the works of Anton Bruckner, I am convinced that a fundamentally new Complete Edition is urgently needed.

Hon. Dr. Nikolaus Harnoncourt
Patron of the Anton Bruckner Urtext Complete Edition



7th Symphony, 1st movement, bar 113ff, strings

Back in 1982 in his book *Musik als Klangrede*, Nikolaus Harnoncourt criticised the misunderstood term 'Werktreue', or 'faithfulness to the original': "The musical notation as such can never express a piece of music, but can only give clues to it. Faithful to the original in the true sense of the word is whoever recognises what the composer intended with the notes, and then performs it accordingly." In this respect a music manuscript is indeed an important source of information, but in many cases it cannot be used to perform from, and an authentic text, true-to-the music, based on the autograph in the strictest scholarly sense would be pure wishful thinking. In fact a modern Urtext edition has to take all the sources into consideration and offer the interpreter a reliable music text which satisfies the highest demands for the purposes of informed performance practice – both in terms of a firm scholarly foundation and as a usable performance edition.

General Editor & editors

The music scholar and conductor Dr. Benjamin-Gunnar Cohrs has studied Anton Bruckner's life and work for several decades. Well-known in specialist circles, particularly for his seminal new edition of Bruckner's Ninth (2000) and his considerable contribution to the reconstruction and completion of its Finale fragment (1985-2013), he gained his doctorate on this work in 2009 at Hamburg University. He has advised several leading conductors on Bruckner for many years.

Cohrs has been entrusted by Verlagsgruppe Hermann with directing the Bruckner Edition Wien and editing all the orchestral works and instrumental chamber music (Work Groups I.1., I.2. and V.1.). The sacred choral works (Work Group I.3. and Series II) will be overseen by Rob van der Hilst, composer, organist and music scholar from Utrecht in the Netherlands. Joseph Kanz, editor and music director from Wiesbaden, Germany, is responsible for secular choral music and works for wind orchestra (Series III and IV). The Lieder and piano works will be edited by Dr. Morten Solvik, a music scholar from Vienna (Work Groups V.2. and VI.1.), the organ works (Work Group VI.2.) by Matthias Giesen, music director and organist at the monastery of St. Florian.



Anton Bruckner

»Benjamin-Gunnar Cohrs is extremely well-known to me as a Bruckner scholar and interpreter. His suggestions, always well-founded, were and are constantly a great help to me in my analyses and interpretations. The general editorship of a Bruckner Urtext Complete Edition is in good hands with him.«

Nikolaus Harnoncourt

Advisory Board

Distinguished music scholars and musicians who have a particular interest in the context in which Bruckner's works were composed, as well as in the relationship between music scholarship and performance, are lending their support to the Bruckner Edition Wien and the Urtext Complete Edition.

University Professor Dr. Manfred Wagner, one of the leading Bruckner scholars, has made his name through biographies and contributions to the reception analysis of Bruckner's works. Dr. Johannes Wildner, conductor and violinist is as a former member of the Vienna Philharmonic, an expert in the Viennese string tradition. Mag. Dr. Beatrix Darmstädter, curator of the Collection of Early Musical Instruments in the Kunsthistorisches Museum Vienna, is advising the Bruckner Edition Wien in her role as a specialist for Viennese woodwind instruments of the 19th century. Dr. Franz Scheder, editor and author of the largest Bruckner chronology database worldwide, is advising the Urtext Complete Edition on questions relating to biographical data, work dates and sources. Gerhard Zechmeister is a tuba player, scholar and author on the Viennese brass tradition from the 17th century to the present. His specialist knowledge on the brass instruments used by Bruckner is especially valuable for this edition.





114 *etwas belebend*

VI. I
VI. II
Va.
Vc.
Kb.

4 5

7th Symphony, 1st movement, bar 113ff, strings

- Editorial additions
- Text in the autograph manuscript

New structures in the layout

In its many years' preparatory work for the Bruckner Urtext Complete Edition, the Bruckner Edition Wien has conceived a fundamentally new layout which is especially suited to the particular philological problems and peculiarities of Bruckner's manuscripts.

For the first time Bruckner's 'metrical numbers', which help in the division and evaluation of groups of bars, have been reproduced where they survive in the music text.

Works with orchestra are published in full score.

The omission of key signatures and clefs on the right hand page creates the visual impression of a landscape-shaped music page over the page break when reading the score; it provides additional space, thereby reducing the number of page-turns required.



Versions, variants, variant readings & typography

Bruckner left part of his output in several versions, which will be published in separate volumes. A few versions which have remained unpublished to the present day will be evaluated and published for the first time in the Urtext Complete Edition.

Variants, alternatives and reworked individual movements will not be published separately, but will be included in a volume where possible. Scholars and performers will find these *in situ*, without having to combine different editions.

Editorial additions and variants in the text will be identified in different colours. This method supersedes the often cluttered visual appearance of scores by avoiding the use of brackets, dotted lines or cue-sized notes.

In order to reflect the needs of performers, individual performance material can be supplied on request, chosen variant readings can be given preference and alternatives suppressed. Great importance is attached to achieving the most usable result.





Structure of the edition

The Anton Bruckner Urtext Complete Edition is published by Bruckner Edition Wien, an imprint of Verlagsgruppe Hermann Wien.

It has a fundamentally revised division into scorings and genres.

Texts are generally included in German and English.

Parallel with the music editions, a series of publications on Bruckner will be published with the aim of making new discoveries available to scholars in this way.

These will accompany the newly-published music volumes, providing contextual information.



Overview of volumes

Series I: Works with orchestra

I.1. Symphonies (20 volumes)

I.2. Orchestral works (2 volumes)

I.3. Vocal works with orchestral accompaniment (9 volumes)

Series II: Sacred works for mixed chorus

II.1. Sacred works for mixed chorus with instrumental accompaniment (3 volumes)

II.2. Sacred works for mixed chorus with organ/ piano accompaniment (1 volume)

II.3. Sacred works for unaccompanied mixed chorus (1 volume)

Series III: Secular works for mixed chorus

III.1. Secular cantatas for mixed chorus with wind accompaniment (1 volume)

III.2. Secular works for mixed chorus with piano/ organ accompaniment (1 volume)

III.3. Secular works for unaccompanied mixed chorus (1 volume)

Series IV: Works for male voice chorus

IV.1. Works for male voice chorus with instrumental accompaniment (1 volume)

IV.2. Works for male voice chorus with organ/ piano accompaniment (1 volume)

IV.3. Works for unaccompanied male voice chorus or solo quartet (1 volume)

Series V: Chamber music and Lieder

V.1. Chamber music for ensembles (1 volume)

V.2. Sacred and secular Lieder (1 volume)

Series VI: Works for keyboard instruments

VI.1. Works for piano (1 volume)

VI.2. Works for organ (1 volume)



Publication format

Complete Edition volumes and conductors' scores

Format: 25x31 cm; cover: cloth binding, hard cover; 2 colour embossing; inside pages: 96 gram music printing paper; sewn binding

The volumes include detailed foreword, suggestions on performance practice, chronology, tables, appendices and a Critical Report. Study scores are planned.

Orchestral parts

Format: 26.5x33.3 cm ; inside pages: 96 gram music printing paper; saddle stitched:

Vocal, choral scores

Format 21x28 cm; cover: cloth binding or paperback, sewn binding.



Subscriptions, sales & hire

Volumes can be purchased separately or, after arranging a subscription – at a discount of 20% – upon publication.

Two volumes will be published each year.

Performance material for the symphonies – comprising full score, parts and corresponding excerpts – are available on hire; all other works (smaller orchestral works, choral works, church music, chamber music, Lieder, piano and organ works) will be on sale as part of a set.

Please send any queries about the edition directly to: direktion@hermann.eu

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