



The Bruckner Journal

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THE BRUCKNER MEDAL

THE Bruckner Society of America, that became effectively inactive in the 1990s, is soon to be revived, once legal problems associated with its revival following the death of its President for 48 years, Charles Eble, have been overcome. The society published the music journal, *Chord and Discord* from 1932. It also awarded a Bruckner and a Mahler medal to individuals who had helped to promote the music of either composer.

According to the short history on John Berky's web-site, www.abruckner.com, the recipients of medals included Fritz Busch, Otto Klemperer, Serge Koussevitsky, Erich Leinsdorf, Eugene Ormandy, Frederick Stock, Arturo Toscanini, Bruno Walter, George Szell, William Steinberg, John Barbirolli and Paul Hindemith. It is interesting, though perhaps wise not to list the names for fear of inadvertently neglecting deserving candidates, to consider who might be nominated for such a medal today. A small band of venerable conductors would each definitely merit a 'lifetime achievement' award, and some scholars, many of whom contribute to *The Bruckner Journal*, could justifiably be awarded for contributions to Bruckner studies and research.

And in this issue of *The Bruckner Journal* there are reports on the activities of a heroic few who, no doubt amongst others, deserve recognition for bringing Bruckner to the attention of new audiences. Dr Paul Coones' Hertford Bruckner Orchestra creates an opportunity every year for players and music lovers of all ages and abilities in Oxford, UK, to become closely acquainted with a well-researched Bruckner score. Martin Spiteri has been instrumental and tireless in furthering the cause of Bruckner in Malta, at present courtesy of the German-Maltese Circle Classical Music Group. But perhaps one of the most extraordinary of all is the achievement of Massimiliano Wax, in promoting performances in the Dominican Republic of Bruckner's Requiem and Te Deum, April 11th 2010, an event whose crowning glory was reportedly the conducting of Maestra Susana Acra Brache, the quality of whose work Brucknerians worldwide will be able to experience in a forthcoming CD and DVD of the event.

KW

THE FIRST main feature of this year's Lucerne Easter Festival was the appearance of the Sinfónica de la Juventud Venezolana Simón Bolívar. And for the first time the opening concert was conducted by Claudio Abbado, who traditionally fills this role at the summer festival. The conductors of the Sinfónica's other two concerts were Gustavo Dudamel, the orchestra's founder, followed by Diego Matheuz. The second main feature came at the end of the festival with two of Bruckner's most important works, his Fifth Symphony and Mass in F minor.

On this occasion (March 27) Bruckner's Fifth was rightly given a concert to itself and performed on its own. For what other music could one play before and especially after this symphony – one that transcends all limits not only with regard to the time-scale but also, in its finale, from an emotional standpoint? Bernard Haitink has summed up his credo for conducting Bruckner's symphonies in the words: "First and foremost I try to retain an overview, which is particularly important in the Fifth Symphony, because many changes and differences in tempo are called for. That architecture which is so essential to Bruckner must not be neglected. Bruckner's primordial power should not be confused with volume, and the dynamics must never be exaggerated. The sound should be rounded, although it is now very difficult to achieve this particular sound with a modern orchestra in a modern concert hall. Mahler may excuse interpretative exhibitionism, but one cannot or ought not to express oneself in Bruckner's music." It was entirely in this spirit that the 81-year-old maestro calmly and carefully re-traced the monumental design of the Fifth. He guided the Bavarian Radio Orchestra – who followed him with exemplary dedication – with generally economical motions and gestures, and in the double fugue and chorale of the final movement an irresistibly gripping emotional climax was achieved. Haitink also said in the above interview that he always wanted to hear the strings and not just the winds. The orchestra were particularly impressive in fulfilling this demand.

One hour after the end of this event in the main concert hall, Lucerne's Franciscan Church was the setting for a concert featuring four trombonists from the orchestra with the church's resident organist, Franz Schaffner. In a programme that seemed very arbitrarily put together, contemporary pieces by Raymond Premru and others sounded more convincing than arrangements of works from the 16th and 17th centuries. We mention this concert because it also featured an arrangement of a Bruckner choral piece for mixed choir, tenor and organ: the antiphon *Tota pulchra es, Maria*. Unfortunately the performance did not demonstrate the necessity of this transcription. This applies not so much to the choral writing as to those monophonic sections of the antiphon which are allocated to a tenor; minus the words, an organ reed-stop did not seem an adequate substitute..

The Mass in F minor was given in the main concert hall on the morning of Sunday March 28 as part of the festival's closing event. Completed in 1868 and revised several times up to 1893, Bruckner's third "Great Mass" may not attain the expressive range of his later symphonies, but it is indubitably one of the most impressive settings of the text of the Mass. Like the Fifth Symphony, this work of about an hour's duration would probably suffice on its own. It was, however, preceded by Beethoven's *Grosse Fuge* in B flat major, in the orchestral arrangement by Felix Weingartner. Certainly, by creating a luxuriantly full string sound that lent enchantment to the slow sections, Weingartner (if not the conductor Daniel Harding) was romanticizing a piece that comes over as so very angular and unyielding in its quartet guise. Bruckner's Mass in F minor – in which the soloists were Dorothea Röschmann, Bernarda Fink, Andrew Staples and Michael Volle – then received a memorable performance, thanks above all to the splendid Choir of Bavarian Radio and an orchestra which once again showed commitment. Although more variation in the dynamics would not have lessened the overall impact, the audience was gripped by Harding's keenly dramatic reading.

Albert Bolliger
translation: Peter Palmer

Concert reviews

OXFORD

UNIVERSITY CHURCH OF ST MARY THE VIRGIN

27 FEBRUARY 2010

Mahler - Lieder eines fahrenden Gesellen (Sara Jonsson, soprano)
Bruckner - Symphony No. 9

Hertford Bruckner Orchestra / Paul Coones

IT WOULD be hard to over-estimate the achievement of this orchestra and of Paul Coones, its founder and conductor. It is a project the scale of whose generosity and ambition expresses, in the context of contemporary sensibilities, a very rare and very special regard as to what is worthwhile. Since their first

concert in February 2000 they have given performances nearly every year, 7 of those performances being of Bruckner symphonies. It is an orchestra formed without auditions, but instrumentalists are invited from Hertford College, Oxford University, the City of Oxford and beyond. As Dr. Coones writes in the programme note about the orchestra: ‘The ultimate objective of the HBO is to produce a faithful performance of a musical masterpiece, based on careful preparation with respect to the various versions and editions: one which does justice to the composer, fulfils its duty to the audience, and succeeds in giving the participants the enjoyment, thrill, and satisfaction that come from having given their all and played above themselves on the night.’ That this endeavour should be devoted to the performance of Bruckner’s works, so that nearly every year Oxford musicians and concert-goers have the opportunity to play and hear a Bruckner symphony, merits the gratitude of all those who would wish for Bruckner’s music to be more widely known and more thoroughly appreciated. As for previous HBO concerts, the church was full, the audience silent and attentive throughout a challenging programme.

Mahler’s ‘Songs of a Wayfarer’ (first performed in 1896) received a performance of great clarity and intelligence from Sara Jonsson, a very beautiful voice and an interpretation that avoided sentimentality. The orchestra performed well in her support.

The Bruckner symphony began at a very slow tempo, the misty horn-filled landscape emerging with great atmosphere through the reverberant church acoustic. With an amateur orchestra one is always anxious about intonation, especially with the strings, but in fact the second theme group, *Gesangsperiode*, they played with great warmth and lyricism, and the whole exposition paragraph was powerfully executed. There were problems of balance, partly a matter of the acoustic and partly the varied abilities of the performers, which meant that on occasion the brass didn’t shine through as dramatically as they should, but even so the first movement coda rose mightily to its shattering finish.

One of the heroines of this performance was Karen Park whose very impressive playing of the timpani was invaluable in communicating the structural framework and drama of the symphony. She was particularly magnificent in helping to drive the relentless Scherzo forward, in which movement the whole orchestra participated with considerable aplomb. The Trio is difficult enough for professional orchestras, and was indeed a bit of a challenge for the HBO and us, the audience. So one’s heart was in one’s mouth for the opening of the Adagio, but they coped really rather well, and negotiated the movement’s trajectory to the great dissonant climax, once again dramatically projected by Park’s playing on the timpani, with stirring and appropriately dogged determination. By now there was tiredness showing amongst the winds, but by the time of the final pizzicatos and as the long held chord on horns, tubas and trombones died away, there was a palpable air of musical and spiritual exhaustion - and the satisfaction that comes from an occasion where the participants had ‘given their all’ in the service of a mighty symphonic masterpiece.

The programme booklet produced for the HBO concerts is always of a high standard, and this one consisted of 48 pages with an evocative cover landscape photo and design by Vicky Arnold (principal cellist). Amongst the informative essays contained within it were Paul Coones’ performance notes, information primarily aimed at the performers but of great interest to Brucknerians inquisitive about the ‘mechanics’ of conducting a performance of Bruckner’s 9th. I publish a slightly edited version of them here by kind permission of Dr Coones and the Hertford Bruckner Orchestra.

Ken Ward

Bruckner Symphony No. 9 in D minor: Performance Notes

Bruckner left the symphony unfinished in 1896; nominally, the first three movements are complete, and various attempts have been made to produce a performing edition of the *Finale* from the extant sketches. Of the three movements performed here there is just the one version (as is, notoriously, not always the case with Bruckner symphonies.) Nevertheless, it is certain that Bruckner would have gone over the whole work again, and there are a number of ambiguities and inconsistencies in the score which scholars have been unable to clarify or resolve. Some of the most problematic of these relate to tempi, and any conductor of the work has to come to certain decisions. (If all the tempo markings in the first movement were strictly adhered to, the music would virtually grind to a halt.) Much of what follows below represents necessary simplifications made for the sake of clarity. For HBO, every effort has been made to ensure that these are informed yet practical conclusions based on modern research and the recently published new critical edition. In addition, habits inherited from performances of the corrupt score produced by Bruckner’s pupil, Ferdinand Löwe, in 1903, and perpetuated, have been subject to critical scrutiny.

These notes provide key performance guidelines, in order to save time in rehearsal and to provide crucial information to any players who are obliged to miss a session.

Three general initial points are commended to players for particular attention. Firstly, please be aware that Bruckner indicated his many passing **key changes** not by new key signatures, but simply by adding accidentals. (Nor do **time signatures** necessarily indicate tempo: see below.) Secondly, note particularly dynamics, articulation, and accents: changes in **dynamics** are crucial, and may take place slowly over many bars in the form of a long crescendo

(which does *not* mean an *accelerando*!) or very suddenly (*subito pp* especially): the style of **articulation** for any given phrase is usually indicated; types of **accent** broadly follow accepted practice, i.e. > = strong accent, - = stress or pressure, ^ = heavy pressure. Thirdly, with regard to **tempi**, patience in Bruckner is everything: do not rush, and let the principal themes *breathe* (except in the Scherzo!). The **string parts** look hard in places, but remember that patterns tend to be repeated, and the tempo of ‘dense’ passages is nearly always slow. The **wind parts** tend to be generally easier, but beware of really slow tempi: sometimes that are *so* slow (but the strings may have lots of notes!) that it is easy to misjudge a beat pattern in 8/subdivided 4 and play double speed by mistake, simply because you cannot believe that it is *that* slow!

N.B. especially: a downward movement of the conductor’s left hand, palm vertical, in a kind of slicing movement, shall for this performance indicate the moment a rehearsal letter is reached in the score: this is useful when things appear to be getting a bit rocky, or simply to aid confidence when there is a lot going on!

1. Satz *Feierlich; misterioso*

This marking does not, of itself, indicate a clear tempo. Nor does the *alla breve* time signature, here as elsewhere in Bruckner, necessarily provide a conclusive pointer to tempo as opposed to metre (thus common time and *alla breve* do not automatically indicate beat patterns of 4 and a quicker 2 respectively). For practical purposes there are essentially three ‘structural’ tempi in this movement: the basic Tempo I, a slower tempo marked *Langsamer* (*Gesangsperiode*, second subject, common time), and a faster one, *Moderato* (*Unisono*) (the *ostinato* theme, *alla breve*). There are also passages which carry the label *langsamer* or *langsam* which are not second-subject restatements, but form ‘link’ sections or even new thematic statements in their own right (such as the march theme at Letter O). Some are likely to represent late additions by the composer, and it is not always clear how they relate to the tempo of the preceding passage (did Bruckner mean by ‘*langsamer*’ that the section in question should be at the ‘slower’ speed established previously, or be ‘slower’ than that?) At certain points, the decision has been made to opt for the former solution and hence the tempo will not actually change, such as at letters P and Q, *langsamer* having been already set at letter O. Finally, ‘local’ tempo changes (*ritard.*, *riten.*, *accel*) last for just a few bars, and such instructions do not change the ‘structural’ tempi.

For the sake of simplicity and for greater control (especially at entries and in the semiquaver passages) at essentially slow tempi, the whole movement will be beaten in 4, which obviates the need to alternate between 2 and 4 at both ‘structural’ tempo changes and at the various kinds of *rit*. But the Tempo I should really be thought of (in terms of meter) as a slow 2 and the *Moderato* as a faster one. The exception is provided by the occurrence of triplet crotchets, which will be beaten out, both in the main theme (bars 66, 74, 336, 342, 348, 548) and in the slow consolatory second part of the Counterstatement (bars 400-416), beaten in 6 (with emphasis on the first and fourth beats in each bar in order to help the violas and cellos who have some pairs of duplet crotchets to contend with) changing to 3 for the triplet minims (bars 417 - 420).

Setting aside local *rit.* and *accel.* passages, the broad structure is as follows. Exposition: opening bar to J; Counterstatement leading to Recapitulation: from J; Coda: X to the end. (N.B. Some of the indications represent the present conductor’s decisions, not printed in the parts. In particular, the problem of the tempi between P and S is currently impossible to resolve. It is compounded by late emendations and insertions by the composer, and by suspicions that Bruckner envisaged a *langsamer* different from that of the *Gesangsperiode* and that his common time *langsam* is different from his *alla breve* one.)

- Tempo I: the opening to D; J to M; N to O; b. 381 to R; X to the end.
- *Gesangsperiode Langsamer*: D to b. 152; M to N; S to U.
- *Moderato*: F to b. 218; U to bar 503.

Plus: special and connecting *langsam/langsamer* sections: b. 152 to F; b. 219 to J; O to b. 381 (O to P is the march theme); R to S; b. 504 to X.

2. Scherzo *Bewegt; lebhaft. Trio Schnell.*

As often with Bruckner, the Scherzo is a much bigger and more challenging entity than one might expect (and of course, has to be played twice). The tempo relations between Scherzo and Trio are the reversal of Bruckner’s normal practice, in that the Trio is much faster than the Scherzo, perhaps ideally twice as fast, with one Scherzo bar being equal of two of the Trio. (N.B. *attacca* at the end of both.) All the same, the Trio is marked *Schnell*, rather than *Sehr schnell* (which is the marking of the Scherzo of the Seventh Symphony). It is important, therefore, not to rush the Scherzo. Both Scherzo (in 3) and Trio (in 1) benefit from precision rather than sheer speed.

This is the case right from the start of the Scherzo, with its *pizz.* violin figure (fiddles must be *together*!), and no less so with the diabolical, dissonant figure at Letter A (N.B. repeated ‘bouncing’ - not ‘dead’ - down bows in the strings, which prevent, incidentally, any tendency to go too fast) and the savage climax from b. 97 onwards (keep steady!). Meanwhile, the second violin figure at B becomes important later. The development section starts at E. The music gets gradually faster from b. 147, returning to the main tempo at G. Steadiness at L, in the ferocious recapitulation, is everything. ‘Repeated’ sections are not always the same as the first time around, with motives and lines being combined in new ways. For the first oboe and first trumpet, some decisions about breathing during long-held notes will have to be made.

Precision is again the key to the Trio, beginning with the spidery *spiccato* (‘clearly articulated’) figure in the first violins. F# major is a nasty key (every note sharp except B, and even that when the music flirts with the

dominant), but there are a lot of repeated notes. In none of Bruckner's manuscripts is there an indication of a slower temp in the second theme passages at B, D, and H: this nuance has been identified as one of those adopted from the Löwe edition and perpetuated by conductors ever since. On the other hand, the musical material, the contrasting minor keys at these points, and the overall structure may indicate that a slower tempo *is* indeed implied. In HBO's previous performance of this symphony, the score was observed to the letter; this time, we *will* be adopting a slower tempo at B, D, and H, with preceding *rits*. In the temptation to sin is always the saving exhortation to sin *wholeheartedly*.

3. Adagio *Langsam; feierlich.*

The whole movement is a search for tonality (E major). There are three structural tempi, all slow: *langsam*, *sehr langsam etwas bewegter*, and *sehr langsam*.

The opening *langsam* (Tempo I) introduces the first theme immediately, in the first violins. The theme is in two parts: the first (1a) begins with an agonized major ninth; the second (1b) comprises quavers and crotchets straining upwards. The beat pattern is 8 (subdivided 4). The second subject in A flat is stated at C, *sehr langsam* (in 8). There is also a chorale theme of descending notes (Bruckner's 'Farewell to Life') first given out by the horns and Wagner tubas at B. *Sehr langsam etwas bewegter* commences at D. The *a tempo* at b.65 is taken to refer to the *sehr langsam*. The first theme returns, with the resumption of E major at E, again *langsam* (Tempo I). and marks the beginning of the development. J is presumed to be *sehr langsam etwas bewegter* (as at D). K (1b) is Tempo I (*langsam*). L is a hauntingly beautiful variant of the chorale theme. At M, E major is reached at last; the climax is evolved not from the first subject but from the second. The editor of the critical edition (Benjamin-Gunnar Cohrs) comments that *sehr langsam* may possibly be a remnant of the original marking of the entire movement, but concludes that it must refer to Tempo I (*langsam*); there remains the possibility, however, that Bruckner might actually have intended a slower tempo here. The section from O is classic Bruckner 3 against 2. Going into a very slow 4 (players should be well set by now) should cover everybody's needs, as it gives 3+3+3+3 triplet quavers (horns and woodwind) against 2+2+2+2 (cellos and basses) and 4 crotchets/2 minims / 1 semibreve per bar (Wagner tubas and brass) and 4 groups of demisemiquavers (violins); the violas have quavers, like the cellos and basses, but a complication is that they are offbeat: once set, they will be all right, and after eight bars they are back on the beat. At Q, theme 1a emerges on an awesome scale and culminates in a terrifying dissonance ('the tearing of the veil') in the bar before R. **The searing *fff* discord must be shattering** (the note itself will be played *tenuto*, and with the indicated pause after it). The gentle reaction leads to the coda: a new inversion of the second theme descends to E major, and although no tempo change is marked at X, the profound, benedictory calm of the final bars calls for such breadth as the line can sustain (and the winds can manage: we wil go into 4 at b.239 to help them). Make such that the final *pizzicato* notes in the strings are absolutely together.

Paul Coones 2005, revised 2010

TWO LONDON CONCERTS

BARBICAN CENTRE 3 March 2010
 Stravinsky - Rite of Spring
 Bruckner - Symphony No. 3 (1889)
 Vienna Philharmonic / Lorin Maazel

ROYAL FESTIVAL HALL 18 February 2010
 Mozart - Symphony No. 39
 Bruckner - Symphony No. 4 (1878/80 - almost)
 Philharmonia Orchestra / Kurt Masur

THESE TWO concerts both contained unwelcome surprises. Predictable was the still overwhelmingly male constitution of the Vienna Philharmonic - only six women deemed good enough to join the men of the orchestra for this performance, but the first surprise was that the interesting advertised order of a Bruckner symphony followed by the Rite of Spring had been abandoned by Maestro Maazel, who now presented an anti-chronological programme with the symphony as usual in the second half. Hence our ears were first accustomed to an orchestral palette and violent dance rhythms of an extremity that would not be approached by Bruckner's musical language. But the greatest disappointment was that, the Barbican Centre having advertised the concert for over a year as being a performance of the 1873 version of the Third, the Wiener Philharmoniker proceeded to perform the most frequently heard, final and shortest version of 1889/90. (This so infuriated a couple of Bruckner Journal readers that they wrote demanding their money back - and got it! *The Bruckner Journal* received an apology from Robert van Leer, Head of Music and Arts Projects at the Barbican Centre: "I'm extremely sorry for the embarrassment caused to you and *The Bruckner Journal* and for the inconvenience and disappointment encountered by your readers.")

As it happened, the Vienna Philharmonic were on excellent form, sounding glorious and responding to Maazel as though they were his own single-minded virtuoso instrument. This enabled some extraordinary 'rubato' - though that maybe too subtle a description for what happened to the 'polka' in the Finale which was repeatedly wrenched to a halt, catapulted off again as a merry dance and then pulled back once more. It was a wonderful display of what the orchestra could do in its response to the conductor's flexible rhythms. The opening of the symphony was quick enough to be acceptable to the likes of Roger Norrington, but then, when the first main tutti arrived - whoa! - a great slowing down took place. There was much that was

beautiful here, but nothing that seemed to dig below the mere surface. Rather as with the Rite of Spring, Bruckner's symphony seemed to be being treated as a showpiece.

The unpleasant surprise in the Philharmonia's performance of the Fourth under Kurt Masur was altogether more mysterious. At 82 Kurt Masur must have been conducting this symphony for nigh on half a century, his first recording 35 years old, and to the best of my knowledge he has always played the Haas 1878/80 edition, complete. It therefore seems quite inexplicable that in the repeated Scherzo that follows the Trio, on this occasion he conducted a mere 92 bars, to the first *ff* climax - and stopped. Presumably the orchestra were prepared for this as no player showed the slightest sign that they expected to continue. The next 167 bars to the end were cut, the movement never having returned to the tonic. This aberration apart, it was a fine, traditional, mature performance, beautifully played and full of excellent things: some marvellous hushed atmospheric pianissimos, a glorious lilt to the trio. There were, however, too many horns. The brass section was enhanced by an extra trombone, and an extra trumpet - but two extra horns. My feeling is that, for example, the thrilling episode at the end of the first movement, when four horns accompanied only by great rhythmic strokes from the orchestra blaze out the opening solo horn theme, is a little diminished when the exposed quartet of four individual horn players becomes a slightly homogeneous choir of six. The timpanist was somewhat reticent, absent altogether the timpani stroke that clinches the unison main theme of the Finale. The Finale coda was magnificently paced and of great effect, bringing to a glorious end a fine, but puzzling, performance.

Ken Ward

LONDON

Wigmore Hall

15 March 2010

Bruckner - String Quartet in C minor

Schumann - String Quartet in A minor, Op.41/1

Zehetmair Quartet

Thomas Zehetmair, Kuba Jakowicz (violins), Ruth Killius (viola), Ursula Smith (cello)

Until recently, performances of the chamber music of Anton Bruckner have been restricted to the fine String Quintet of 1879. More recently the early String Quartet has come to life in the concert hall and on disc, an accomplished work that provides strong evidence of the composer's growing assurance, if not perhaps his individuality.

Written when Bruckner was 38 years old, it predates his published symphonies, and while the writing for strings is extremely assured there are few clues toward his future style, save for the brief moment of contemplation towards the end of the first movement. This the Zehetmair Quartet exploited as part of a dynamic performance, keen also to highlight the influence of Mendelssohn and Schubert in the quartet's makeup.

Zehetmair himself brought a touch of sentimentality to the lyrical slow movement, with a few instances of portamento which were used in good taste. The scherzo hurried along busily, the quartet enjoying a rare glimpse of the composer's humorous side at the end. The outer movements dominated, however, with their broad brushstrokes and serious undertones. The stately first movement revealed a sensitive side in its thoughtful theme, while the finale, a rondo, asserted the home key after several harmonic and rhythmic diversions, each strongly characterised by the quartet through dynamic extremes. The performance made a strong case for Bruckner's 'juvenilia' to be heard more often, an attractive insight into the composer's developing style.

Ben Hogwood

This is an edited version of a review that first appeared on <http://blogs.myspace.com/benho22> and is published with the author's kind permission.

[One of the most moving things about this concert, which presented a very clean and lively performance of the Bruckner, was that it should have happened at all: Bruckner in his wildest imaginings as he worked upon it in his studies with Otto Kitzler cannot for a moment have dreamed that it might have been performed on a Monday lunchtime in London, broadcast worldwide. The Zehetmair Quartet - as is their normal practice - had each learnt the quartet thoroughly before even rehearsing it, so that they confronted each other and the audience without the intervention of music stands. KW]

SALT LAKE CITY, USA

Abravanel Hall

5-6 March 2010

Mozart – Violin Concerto No. 4
 Bruckner – Symphony No. 7

Utah Symphony Orchestra / Giancarlo Guerrero

A COUPLE of years ago, my dream to attend live performances of Bruckner's Fifth Symphony by the Chicago Symphony Orchestra and Riccardo Chailly was ruined, when the program had to be rescheduled to different dates due to the conductor's illness. Therefore, when I later found out that the Utah Symphony was going to do the Fifth in March, I hurried to purchase tickets and make flight reservations, hoping that I would redeem myself this time from the former experience. Little did I know until I arrived at Salt Lake City, that the scheduled conductor Klaus Peter Seibel was sick and the program had changed! I was of course disappointed. On the other hand, I was a bit relieved to learn that Bruckner's Fifth would be replaced by his Seventh. In fact, the two performances that I attended turned out to be memorable events.

Costa Rican conductor Giancarlo Guerrero began his duties as Music Director of the Nashville Symphony Orchestra during the 2008-2009 season. Having heard him direct Brahms's Second Symphony before, I was curious as to his approach to Bruckner's music, which requires a different style of interpretation. As a Brucknerian friend who also flew to Salt Lake City to attend this event (and who happened to sit next to me without prior planning!) told me, Guerrero confessed to his audience at the pre-concert talk that he indeed is a Brucknerian - he expressed how much the sight of snow-covered mountains as his plane was touching down at the Salt Lake City airport reminded him of the grandeur of the Austrian Alps and of Bruckner's music, how excited he was about the upcoming collaboration with the Nashville Symphony on Bruckner's Third Symphony, and his interest in performing the complete cycle of Bruckner's symphonies.

Founded in 1940 and having been under the leadership of visionary conductors Maurice Abravanel and Joseph Silverstein, the Utah Symphony has identified itself as a champion of American music and new music. Nevertheless, my first experience of this remarkable ensemble in the beautiful and acoustically superior Abravanel Hall revealed that it is equally competent in interpreting music of the Viennese masters. In both the Mozart and the Bruckner, I was constantly struck by the string section's balance, sensitivity to dynamics, and transparent texture. To a certain extent, these qualities may have to do with the orchestra's seating arrangement. Unlike the format that one usually encounters in American orchestras, where both violin sections appear on the left side of the stage, the Utah Symphony adopted the European seating, with the first violins and second violins separated on the left and the right, respectively. This arrangement, which does not seem to be typical of the Utah Symphony, allowed for clarity of parts and brought out in particular the interaction between the two violin groups. (Suspecting that perhaps the European seating is a norm for the Utah Symphony, I googled images of the orchestra after the first night's performance. To my surprise, all the images that I saw show only the American seating.) As a result, several passages in the symphony sounded afresh to me with contrapuntal nuances I was unaware of before. These passages include: the beginning of the fourth section of the second movement (m. 133ff), where the theme played by the second violins and violas combines with a descant from the first violins; and the Trio of the third movement (m. 5ff), where the strings generate a lush texture of contrapuntal beauty.

Both conductor and orchestra did a fine job in both performances. A charismatic musician, Guerrero reminds me of Leonard Bernstein with his bold bodily movement and intense expression. At times Guerrero would synchronize himself with the pulse by jumping up and down the podium (e.g., the climactic passages of the third movement); at other moments he would exert minimal influence on the orchestra by standing still and conveying the emotion of the music through just his facial gesture, and let the orchestra "improvise" on its own (e.g., the second group of the last movement). In addition, he was especially good at sustaining dynamics and building up climaxes that span long stretches of time. The orchestra was certainly up to the task of following the demands of the conductor, and savoured every moment of nuance and subtlety in the music. An aspect of Guerrero's interpretation that I find interesting is his approaches to tempo, one of which concerns the fluctuations of speed between sections of a movement. This was particularly evident in the March 5 performance, where the symphony began very slow (somewhat like Celibidache), which made the second group sound rather fast even though it was played at the usual speed. In most cases, the ebb and flow of tempo created a sense of direction and anticipation. However, in other instances (such as the final movement), the tempo changes were drastic, causing the music to sound uncoordinated. Another of Guerrero's tempo techniques pertains to the relationship between movements. The third movement, for example, began "moderato" rather than the specified "sehr schnell." Given our familiarity with a faster

tempo in most performances of this movement, it sounded rather sluggish. But when heard in connection with the surrounding movements, the tempo seems to make sense. With Guerrero's tempo, the third movement functioned more as a transition between the second movement and the Finale instead of a sudden shift of aesthetic focus from a serious slow movement to a country dance or scherzo. This temporal organization also solves the issue of structural imbalance that exists between the climactic second movement and the rest of the symphony. Although Guerrero did not include the controversial cymbal crash, both my Brucknerian friend and I agreed that the climax was still very effective and nicely done. With Guerrero's approach, the entire fourth movement (not just the coda itself) sounded more like a Finale than other performances I have experienced.

Comparing the two performances, the second night's rendition was more musically engaging and structurally coherent: the better-controlled tempo changes resulted in a seamless flow of the music, and the dynamic shading was more refined. The brass section, which did exceptionally well in sustaining the drama and intensity of the music, delivered a magnificent sound without overwhelming the rest of the orchestra. Looking at concert programs in the forthcoming season in the U.S., it seems like I would have to wait a while before I can experience a live performance of Bruckner's Fifth Symphony. Nevertheless, I have no regret for my trip, which left me with pleasant memories of the Seventh Symphony.

Eric Lai

DOMINICAN REPUBLIC, SANTO DOMINGO Regina Angelorum Church

11 April 2010

Benefit Concert for Fundación Aprendiendo a Vivir, for diabetic children and adolescents.

Bruckner - Requiem - Ave Maria 1861 - Te Deum

Grupo Vocal Matisse - Orquesta In Art / Susana Acra Brache

IN THE words of a noted guest, the US musicologist Prof. William Carragan, "Something marvellous and unique happened in the Dominican Republic during the Musica Sacra Concert on April 11" in the Regina Angelorum Chapel in our city. Absolutely sincere astonishment and awe: these were the feelings apparent in the atmosphere, and you could perceive them in the faces of all those attending when Maestra Susana Acra Brache, with an energetic gesture, brought from her orchestra and chorus the imposing final C Major chord of the Te Deum of Anton Bruckner.

The Requiem. From the profound soft syncopated figures of the strings of the opening movement of the Requiem in D minor, those present became aware that they were participating in an exceptional event. The silence in the Church was unusual, and the public's emotional involvement was palpable. The second movement, *Dies Irae*, was performed by the orchestra and the Grupo Vocal Matisse with a strong rhythmic attack, the music energetically propelling the text forward, the alternating contributions of choir and soloists respecting both the semantics and the urgency of the prayer. Very commendable were Maestra Acra and her first violin, Pavle Vucic, for flexibility of tempo and delicacy in their accompaniment of the Bass solo of Rafael Medina, during his singing of the words *Juste judex ultionis*.

During the *Domine Jesu*, in a climactic moment of transcendent luminosity, Pura Tayson sang the invocation to Saint Michael, in an extraordinary ascending figure. The Offertory, *Hostias et Preces* started with solemn trombones, elucidating the text and adding gravity to the music. All the brass instruments performed well in the very difficult modulating passages of this section. The following fugue *Quam olim Abrahae* was executed with great precision by the chorus and the different instrumental sections, creating an imposing rhythm of an almost Bach-like character.

The three following movements demand very complex support from the strings. Each section responded with considerable precision to the beguiling and expressive gestures of the left hand and the hypnotic eyes of Maestra Acra. The music of the Sanctus, absolutely astonishing, and of the tender Benedictus, was performed with due respect to the meaning of the text. There were two very touching moments in the Agnus Dei during the solos of the mezzo soprano Wanda Guzman and the tenor Helvis de la Rosa, backed with a very sweet tone from the violins and violas. Some of those present could not hold back their tears. After the short *a capella* reprise of the *Requiem aeternam*, the music ended with the rhythmic and audacious notes of the jubilant Cum sanctis tuis.

Throughout the performance the coherence of orchestral and choral complex remained clear, a result, no doubt, of three months' long preparation and rehearsal work, led by Maestra Acra. The applause was

generous and sincere, respectfully not beginning until the last reverberation of the closing harmonies, to the words, *quia pius es* - because you, Jesus, are merciful.

Ave Maria. After an interval of only a few minutes, in which the public and the musicians remained seated, we were able to hear for the first time in our country a public performance of the 1861 Ave Maria. It is one of Anton Bruckner's most popular sacred works, a score that combines great beauty with strong dramatic presence.* The performance by the Grupo Vocal Matisse, conducted in this event by their leader, Pura Tayson, was of great beauty and emotional impact. The voices combined strong technical skills, with a love of Bruckner's music and an evident devotion to the Holy Virgin. The opening words, greeting the Holy Virgin, were sung by the ladies of the choir, and the following words, blessing the unborn Jesus child, were sung by the gentlemen of the choir. Then, the choir sang the holy name of Jesus three times, in three pairs of ascending chords, obtaining an extraordinary effect during the last fortissimo.

During the next verse, when the help of Holy Mary is asked for, we heard a complex and very moving harmony, with daring suspensions. In the moment of the words "now and in the hour of our death", the word *morte* (death), twice repeated, led the music to an ecstatic ending.

Te Deum. This was, maybe, the most unexpected and impressive moment for most of the public. Very few were prepared to be assaulted by the emotional and spiritual burden of this very old song of praise to the Lord (AD 350) to which Bruckner composed magnificent music of great impact, without leaving aside the devotional and semantic requirements of the text.

From the first chord, launched with vehement gesture by the conductor, a dense wave of powerful and brilliant sound invaded the Regina Angelorum. It was initiated fortissimo with the ostinato of the strings, a guiding thread that ran through the 22 minutes of the work's duration. This simple motive of four notes is transformed during the progression of the five movements, acquiring, depending on the situation, a role of a rhythmic patterning, or of accompanying figure, and even of a theme in its own right.

Maestra Acra's gestures, conducting in this work without her baton, became more and more intense and communicative, specifically in her right hand, now used both to mark the tempi or to suggest expressive nuances gracefully or with categorical firmness, as the music demanded it. The last bars of the first section moved the audience deeply, when a crescendo to the words *aperuisti credentibus regna caelorum*, (Thou didst open the Kingdom of Heaven to all believers) stressed by the oboe and followed by a strong tympani solo, led to a fortissimo choir unison with the words *Tu ad dexteram Dei sedes*, (Thou sittest at the right hand of God) sung with a certainty and unfailing conviction that matched that of the text.

In the mirrored sections *Salvum fac Populum* and *Te ergo quae sumus*, we should emphasize the beautiful first violin solo, the sweetness of the strings (violas and cellos in particular), supporting the excellent tenor and the difficult bass passage at the words *usque in aeternum*, very well performed by Iohann Sepúlveda. The last fugue, *In Te Domine speravi*, includes only eight repeated words, transformed in transparent polyphony during the last six minutes of the work. The contraltos deserve a special Bravi! for their careful performance of the very difficult polyphonic tessitura, almost independent of the main melodic line. The emotional tension was kept up in every moment, and it culminated in the long high pianissimo of the sopranos, at the words *in aeternum*, from which begins a crescendo of the brass and of the rest of the choir until the coda. Here, after a light accelerando, there was a marked tempo change, 'alla breve' in the score, as the choir repeats for the last time *non confundar in aeternum*, reinforced by the brilliance of the brass fanfares and the weight of all the orchestra, until the last powerful C major chord.

It was a very special night. Difficult to repeat, but many of us cultivate the hope that we will again be able to elevate our souls with other concerts like this one.

O.A.M.D.G.

Massimiliano Wax

Translated from the Spanish by Juan Cahis, edited Ken Ward

* Translator, Juan Cahis comments: I agree with this, and that is the reason that when each of my daughters was married, I asked the Church's choirmaster to perform the three "big" Ave Marias during the ceremony: The one by Tomas Luis de Vittoria, the one by Schubert (although Schubert composed it as not as an "Ave Maria") and this one by Bruckner. And they did them outstandingly.

A CD and DVD of the performance is being produced that will be a 'first' in many fields:
First Te Deum + Requiem performance and recording in the Dominican Republic. - First DVD of the Requiem WORLDWIDE! - First performance and recording of the Requiem AND of the Te Deum led by a woman conductor (WORLDWIDE) - Second DVD (ever) of the Te Deum (after HVK video recording of the late 70's) - First live HD classical music recording in the Dom Rep (26 mics @ 96 KHz)

These recordings will be available from www.abruckner.com

BIRMINGHAM, ALABAMA USA

Alys Stephens Center

16 April 2010

Haydn - Symphony No. 22 (The Philosopher)

Bruckner - Symphony No. 5

Alabama Symphony Orchestra / Justin Brown

THERE was a pre-concert “lecture” given by the conductor and music director, Justin Brown (he’s English), that was attended by approximately 40 or so people. Apparently, this is the first performance of a Bruckner symphony by this orchestra with this conductor who is in his fourth season as music director. Maestro Brown is an enthusiastic advocate of Bruckner’s music.

The symphony hall there is relatively large with average acoustics. The orchestra did a first rate performance of the Haydn. The first movement was played with precision and had a pensive quality fitting with the symphony’s subtitle. The English horn solo part was convincing. The even numbered movements were played energetically but not rushed. The standard harpsichord continuo was employed in the performance.

Of course the orchestra was greatly expanded for the Bruckner. Maestro Brown established the direction of this performance from the very first few measures. The brass fanfares after the opening string pizzicatos were exhilarating. Maestro Brown accentuated the fortissimos with sharp silences which had a very dramatic effect. The development section of the first movement was very exciting and the first movement climax was convincing. The oboe theme that opens the second movement was well played and the lyrical theme that follows as the second subject was played with reverence, although the violins, at times, sounded just a bit on the thin side.

The scherzo was fantastic! It had drive and momentum. The trio section portrayed a feeling of the serious and playful intermixed. I heard the 5th in 2008 at the Chicago Symphony with van Zweden and I do believe this scherzo was played as well and was more exciting. The fourth movement was also spectacular. Maestro Brown had conditioned the orchestra to handle the tremendously difficult fugues in this movement and they came off very well. The brass performed splendidly. The coda to the finale, which I believe is the most exciting 2 minutes in all of music history, could not have been played better! This was a performance that was well worth the cost of travel!

Chuck Benson

LIVERPOOL

PHILHARMONIC HALL

1 MAY 2010

Brahms - Schicksalslied

Bruckner - Symphony No. 7

Royal Liverpool Philharmonic / Vasily Petrenko

THE SCHERZO of the seventh symphony is marked *Sehr schnell* (Very fast) and yes, it was played very, very quickly by Vasily Petrenko and his Royal Liverpool Philharmonic Orchestra. So quickly I was taken aback, but this reflects on the fact that most other performances of this movement are moderately paced. There is a freshness and vitality to Petrenko’s interpretations that makes fascinating listening. He tackled this symphony head on, a fairly fast tempo in the first movement, with brass at times raw as I like it, before slowing right down for the coda (as I don’t like) but perhaps enabling the listener to appreciate better the components of one of the most shattering passages of music ever written.

The strings of the Philharmonic were perfectly suited to the Adagio which was heart-rendingly beautiful, really very moving, building up to the triangle and cymbal crash made more emphatic by the beauty of that which had preceded it and the gusto with which it was played. And the Wagner lament poignant but powerful on tubas and horns that excelled throughout.

So back to the Scherzo*, thrilling, so much so that a pair of the front double basses saw their music clatter to the stage floor followed by a rapid recovery. This reminded one that this is an orchestra of human beings not automatons, a quality that shone through every note, not least in the final movement that was played quite fast, this time the coda maintaining its momentum towards a blazing finish. And Maestro Petrenko having now performed the Fourth and Seventh Symphonies for Liverpool, let’s hope this momentum carries him onwards to perform the remaining masterworks.

Stephen Pearsall

A further interpretative decision affecting the Scherzo was that Petrenko followed the example of Klemperer and Haitink, but of no edition of the score of which I am aware, by observing a ‘*subito piano... crescendo*’ bars 65-69 and 245-249. The whole movement lasted just under 8 mins - only one or two of the many recorded performances are as swift as this.

The concert was preceded by an informative introduction from Frederick Stocken in conversation with Angela Heslop. KW

CD Reviews

Bruckner Choral and Keyboard Music

Bruckner – Chöre / Klaviermusik

Chorvereinigung Bruckner 09 and Kammerchor der Anton Bruckner Privatuniv. Linz / Thomas Kerbl; Ensemble Linz; Josef Sabaini (violin), Mariko Onishi (piano) and Philipp Sonntag (organ)
Brucknerhaus – Liva 034 (2009)

A YEAR ago I reviewed a disc of Bruckner's sacred and secular choruses performed by Thomas Kerbl and his associates and students at the Anton Bruckner Privatuniversität in Linz (see BJ 13/2, July 2009). Kerbl's laudable desire to make infrequently performed works of Bruckner available on disc has also been the driving force behind this second disc. It includes performances of four of Bruckner's works for piano: the group of Three Piano Pieces for piano four-hands, WAB 124 (1853-55), the Piano Piece in E flat major, WAB 119 (c.1862), 'Stille Betrachtung an einem Herbstabend' in F sharp minor, WAB 123 (October 1863) and 'Erinnerung', WAB 117 (c.1868), three pieces for organ: the Andante (Vorspiel) in D minor, WAB 130 (1846 or later), the Nachspiel in D minor, WAB 126 (1846 or later) and the Prelude in C major, WAB 129 (August 1884); and the violin piece 'Abendklänge', WAB 110 (June 1866). Kerbl has also chosen to include all of Bruckner's settings of the hymn 'Tantum ergo' (the first version of the five 1846 settings, WAB 41, nos.1-4 for SATB and WAB 42 for SSATB, all of which have an ad lib organ part but were published later in 1888 without organ; two slightly earlier settings in D major, WAB 32 and A major, WAB 43, both for SATB unaccompanied; and a later setting (probably 1854) in B flat major, WAB 44, for SATB, first and second violins, two trumpets and organ). The remaining three choral pieces on the disc are Bruckner's two settings of the responsory 'Libera me' (in F major, WAB 21, for SATB and organ, and in F minor, WAB 22, for SSATB, cello/bass, three trombones and organ), the first written between 1843 and 1845, the second in 1854, and his setting of Psalm 22, WAB 34, for SATB and piano (c.1852). There are two bonus items – Kerbl's paraphrases of two movements from the symphonies, in which the main thematic material of the Andante from Bruckner's Fourth Symphony (arranged for string quartet and played by Ensemble Linz) and the Adagio from the Ninth Symphony (arranged for piano and performed by Kerbl himself) – is presented in concentrated form.

As most of the pieces on the disc are from Bruckner's St Florian (1845-55) and Linz (1855-1868) periods, we are able to detect a gradual maturing of his melodic and harmonic language. Contrasts can be made between the 'Libera me' settings, the first of the two in a Mozartian vein, conservatively written and not venturing far from the home key of F major, the second displaying much more awareness of choral textures and effective dynamic contrasts as well as looking forward stylistically to the later choral works. The most startling contrast, however, is between the first two (Prelude and Postlude) and the third (Prelude) of the organ pieces, as the latter is from the Vienna period (1868-96) and was composed nearly 40 years after the earlier pieces. While there is some melodic chromaticism in the former, particularly towards the end of the Postlude, the later Prelude, written at the time of the Seventh Symphony, illustrates in a nutshell the composer's rich harmonic chromaticism and enharmonicism which is displayed more expansively in that work. As it is the first piece on the disc and is followed by four of the early 'Tantum ergo' settings, an even more immediate juxtaposition of chromatic and diatonic languages is clearly audible. Although there is an unmistakable Schubertian influence in Bruckner's setting of Psalm 22, it is Mendelssohn who seems to hover over the three solo piano pieces, and there are some identifiable models in that composer's *Songs without Words*.

This second disc is an excellent complement to the first. Professor Kerbl is to be congratulated on his choice of a representative cross-section of pieces that provide us with further insight into Bruckner's early choral and instrumental works and demonstrate the gradual emergence of the composer's distinctive musical style. All the performances are of a very high standard and the sound quality is excellent throughout. I found the textures in the second organ piece (the Postlude) rather muddled at times, but this is a minor quibble and may simply be attributable to my rather small hi-fi speaker!

Crawford Howie

Bruckner Symphonies Nos. 4, 6 & 9

SWR SO Baden-Baden & Freiburg / Sylvain Cambreling (Glor Classics)
Aachen Symphony Orchestra / Marcus Bosch (Coviello Classics)

WE ARE fortunate to be living at a time when so many fine Bruckner recordings, past and present, are readily available and affordable. But it does mean that a new release will be judged against a very high standard. A workmanlike performance of a standard edition, while it might make for a perfectly enjoyable evening in the concert hall, is unlikely to make for a mandatory purchase when released on disk, considered against all the alternatives.

This is especially true of the 4th Symphony in its revised (1878/80) version, possibly the most recorded of Bruckner compositions. A simplification of the 1874 original with easy audience appeal, it can sometimes seem as if anyone who has ever swung a baton has had a go at this one, to a point where surely there is nothing more to be said. Futile at this stage to search for any undiscovered depths: the important thing is to do it *well*.

Sylvain Cambreling comes to this material as a Boulez protégé from IRCAM, with a string of appointments behind him as musical director in opera houses including La Monnaie in Brussels. His recording history emphasises French composers and 20th-century compositions, with particular expertise where those threads cross in the music of Olivier Messiaen, yet spans the whole range from Baroque to contemporary.

His entry into the Bruckner discography comes courtesy of three new releases from Glor Classics, which alas do not mark the start of a new symphony cycle but are broadcast recordings licensed from Südwestrundfunk. The 4th was recorded in 2003 (Glor Classics GC09231) and proves to be mighty impressive, bringing this familiar classic to life with an infectious freshness. Detail is delivered precisely, but with a lightness of touch and an onward motion that is made to seem effortless. This is what Bruckner's music sounds like when it is done well. No freak theories, no experiments for the sake of effect, just musicianship directed at bringing out the best of the score. Measured against such personal benchmarks as Suitner and Kubelik, this unexpected toe-tapper comes across as the equal of any. If I had to recommend a modern recording of the 4th, it would be this one.

The 2005 recording of the 9th (Glor Classics GC09251) proves, if anything, even more definitive. Apart from the occasional wobbly oboe, it has the same flawless execution and full, clear sound as the 4th – but a good sign of a principled and attentive interpreter at work is that this very different score is given a very different, heavyweight construction, which takes the form of an arch: two broad, equal supports maintained under tension by a slim central keystone. This performance convinces through its strength and balance, but what lifts it above the ordinary is the phenomenally accurate and well-judged timing. The phrasing is spot-on throughout, never dragging and never rushing, with scale and drama aplenty.



The 6th, (Glor Classics GC09241) which dates from as far back as 1998, also stands out from the recent run of dismal performances. Paced to perfection, it is infected neither with the modern strain of St Vitus' Dance that causes German orchestras in particular to take the outer movements far too fast, nor with the germ of despair responsible for the unrecognisably pedestrian Staatskapelle Dresden under Bernard Haitink, or the limp and lifeless effort from Marek Janowski with the Suisse Romande. Perhaps in places it can seem a little relaxed, as if some of the tension has been eased off. Compared against the iron grip of Michael Gielen's 2001 recording with the same orchestra, Cambreling's handling does appear looser, but in back-to-back auditions the light and liveliness which he brings to this score makes for a more than adequate substitute. By any reckoning it is up there with the best, which makes three out of three top flight recordings that showcase Bruckner's compositional genius above all other considerations.

A recurring feature of Marcus Bosch's symphony cycle with the Aachen SO, now nearing its end, has been the suspension of critical faculties required to get the most enjoyment from it. While not doubting the sincerity and integrity which he brings to the task, the distinct impression left by previous recordings in the series is that there is something not quite right about the way he conducts Bruckner.

For the 4th symphony, (Coviello Classics COV 30814) Bosch has chosen the 1874 original version, which stands in relation to the revised version as does a classic of literature to its TV adaptation. An audience weaned on the latter is liable to be nonplussed by the extra details and complexities, sub-plots and characters, to say nothing of whole strands of philosophical thought delivered in the authorial voice, and it takes an

interpreter of unusual inspiration to put the unfamiliar across with enough clarity and conviction to overcome that resistance.

Bosch deals well enough with the first two movements – but then these are pretty much indestructible, responding best to boldness and confidence in delivery, which is evident here. Particularly enjoyable is the outrageous *rallentando* leading into the climax of the Andante, a moment not equalled in Bruckner's writing until the equivalent point of the 8th. It is impossible to overdo this effect, but gratifying to hear someone try.

Where it starts to come apart is in the Scherzo – the geometric centre of the symphony, where the dynamic between horns and orchestra that forms the cyclical narrative of the whole work is distilled into algebra of the sort that might come naturally to a mind prone to counting mania. This is where performances of the original 4th generally stand or fall. Listeners without the tendency instinctively to discern complex numerical patterns in their environment need to hear the sequence of horns calls plus responses in the context of a unifying scenario, if it is not to seem arbitrary. The approach perfected by Eliahu Inbal evokes the image of a monstrous epicyclic gear mechanism behind the scenes, linking events and driving them forward. The vital ingredient is the solidity of timing relationships between the components, that creates a sense of inevitability about their number and placement. The moments of silence between horn call and response are not just patches of empty space in which nothing happens, but extended points of tension during which vast unseen levers are swinging around, lining up the next part of the animated tableau to trundle its way across the public view.

Without that sense of behind-the-scenes linkage, the impression given is of a series of disconnected events which just happen, repeatedly, for no apparent reason, until they stop. Bosch's pace is fine – and the timing is not catastrophic, just not tight or together enough to make clear the structure of the piece. Unfortunately this is crucial, and no amount of added gesture makes up for it. The underlying unities of the symphony are fraying, and momentum dissipating, by the time the Finale starts, where the trend continues. What should be a crowning achievement, drawing together all the threads and themes into an exuberant summation, here wends its way distractedly through all the various turns until eventually the finishing line is crossed.

Given the scarcity of recordings, a new outing for the original 4th is to be welcomed as an encouraging development, almost regardless of quality – and this one is by no means a turkey. Someone who is already enthusiastic for the merits of the 1874 will find much here to enjoy. But it is unlikely to convert the unconvinced. Reviewing all the readily available recordings, in a blind listening session where the order of play was determined by computer, the results placed Bosch roughly on a par with López-Cobos, ahead of the *über-smooth* Nagano but somewhat behind Davies and Norrington, each with their own individual approaches. In the continuing absence of a new recording from Inbal, top of the list remains his seminal 1982 reading with the Frankfurt RSO – now happily available at super-budget price on Apex – or, if you insist on a modern release, Simone Young in Hamburg provides one along very similar lines for twice the cost. A genuine alternative that ticks all the right boxes is Rozhdestvensky with the USSR Ministry of Culture SO, available only as part of a Venezia set and subject to all the usual caveats applicable to recordings from that source.

Bosch's recording of the 9th symphony, (Coviello Classics COV 30711) which includes a recently-updated completion of the Finale, has been slated elsewhere for its excessive speed, unsuited to the resonant acoustic. The criticism certainly has a point, but does not tell the whole story. True, the first and third movements are amongst the quickest on record – the sub-19-minute Adagio is mostly *andante*, occasionally *allegretto* – and the St.-Nikolaus-Kirche in Aachen, where all of these symphonies are recorded, audibly has a reverberation time of many seconds. But there have been creditable performances in more hostile environments than this, while the roster of successful 9ths includes some not all that much slower – Andreae, for example. It is important to keep an open mind.

What sinks the Bosch recording is not so much the outright pace as the way it is continually being forced. Phrases are truncated, instruments come in ahead of cue, breath is expelled before it has properly been drawn in, there is never enough time to complete the task in hand, just *hurry-hurry-hurry* as if trying to get shot of the thing before something more important comes up. The string section especially suffers under this treatment, sounding thin and ragged as if bows were shredding under pressure. If the idea is to achieve distinction through unfamiliar expression, then in one sense it works. Lines are dulled and climaxes robbed of power, resulting in one of the weakest performances ever of the first three movements. This does however have the effect, possibly unintended, of showing the Finale in an unusually favourable light. The Samale-Phillips-Cohrs-Mazzuca completion is not the Finale that Bruckner would have written had he lived, or written five years earlier – nor is it a re-imagining of the Finale, along the lines of the one that Marthé came up with – but a performing edition made from the fragments that do survive, filled out with a deal of interpolation. Of necessity, the result is uneven and episodic, which poses an obvious challenge to an interpreter: how to integrate it into one of the strongest of symphonic works in a way that does not highlight its deficiencies.

Bosch so reduces the scale of the remainder through similarly uneven and episodic treatment, that the Finale ends up the best part of his Ninth. Eichhorn's Linz recording builds a spacious and stately edifice that incorporates the Finale as a pavilion, while Rozhdestvensky's self-assembly version finds a place for the Finale as the appropriate conclusion to a story of nervy adventure. Inbal's early Frankfurt recording (if you can find it) is a strong favourite, in which a lively Finale lifts a good performance into greatness. But top recommendation goes to Johannes Wildner (on Naxos), for a solid, balanced, unfussy account full of interest, which works equally well in 3- or 4-movement form.



And so to the Bosch 6th, (Coviello Classics COV 30914) which starts, as anticipated, in a rush, to an extent that can be intensely irritating to listen to. First impressions are once again of a flow of detail reduced to a smear of noise by inappropriate speed in an unfriendly acoustic. Using software to reduce the tempo, however, in an attempt to make it more listenable, reveals that Bosch's opening pace is a mere 6% above Cambreling's – and Cambreling does tend to the brisk side of average, though never at the expense of communication. Only diehard members of the *slower-is-always-better* brigade would find anything to object to in Cambreling's pacing – but then he does have the three essential requirements to succeed with quicker tempos: a clear acoustic, a superb orchestra, and – above all – a rock-solid sense of timing. Listening to a slowed-down version of Bosch's opening movement – which is 100%

better than the one supplied on disc – still there is a waywardness which seems corrosive of the structure. Phrases do not start and end exactly together or exactly when they should. Often the drift is very slight – a matter of a few percent – but those few percent again make all the difference. Things are much better in the Adagio – possibly because it is actually played *adagio* – while the slow Scherzo (significantly slower than the first movement) tends to plod somewhat. Yet the Finale, so often a minefield, is handled impeccably: against all expectation, it is clear, co-ordinated and characterful. And when everything comes together like this, the lofty church acoustics cease to be a problem but instead add a valuable ambience lending a sense of occasion. In short: it is done *well* – and proves that Bosch can do it well when he wants to. Less striving for effect, and more bringing out the character already contained in Bruckner's music, is what raises a performance above the competition.

The Pink Cat

From *The Record Guide*, (Collins, 1951) by Edward Sackville-West and Desmond Shawe-Taylor

BRUCKNER, Anton (1824-1896)

The symphonies of Bruckner can be made to yield solid musical satisfaction, if only we can manage to put up with the palpable ineptitudes they contain. It is not (as with Mahler) the sheer length of the movements, so much as the lack of momentum that is exhausting. His habit of sitting down several times in the course of a movement has been the object of much specious apology from German critics. To the Anglo-Saxon mind it suggests an inability on the composer's part to preserve the *pulse* of the movement at the back of his mind, during the process of composition. Bruckner was not at all a clever or resourceful man, nor did he possess Mahler's orchestral inventiveness. His musical imagination was essentially symphonic, but formally it was rigid to a degree not found in any other composer of equal stature. Having discovered a set of formulae—for working up a climax, for building an impressive conclusion to the first and last movements, for decorating the theme of the adagio—Bruckner never once deviated from it. The Ninth Symphony is superior to the First because the themes are finer, more interesting, and the harmony is less obvious—not because the handling shows any technical development.

A simple, religious, perhaps typically Austrian character, Bruckner is the most "inward" of composers and his genius lies in the deployment of handsome and profoundly felt melodies. Although the last three symphonies are considerably the best, none are without passages of great nobility. The "woodland" opening of the Fourth, for example, is unforgettable; so is the very Mahleresque ending of the Ninth. Bruckner died before composing the Finale of this Symphony, which therefore ends—not inappropriately, we may feel—with the Adagio. Listeners who are unacquainted with Bruckner's works are strongly advised to approach him *via* the Seventh Symphony

Bruckner was the most diffident of men and was in the habit of allowing Franz Schalk and Ferdinand Löwe to "improve" the orchestration of his symphonies, and even in some cases to tamper with the music. These revisions have come to be regarded in Germany and Austria as vandalism, but to an unprejudiced ear it might well seem that some of the Schalk-Löwe orchestral emendations and (still more) their attempts to mitigate the extreme squareness of Bruckner's four-bar sequences, were not unjustified.

Thanks to Dick Williams for sending this to TBJ. Perhaps 'the Anglo-Saxon mind' has become less insular since 1951...

CD/DVD ISSUES MARCH to JUNE 2010

Compiled by Howard Jones

Highlights include Rozhdestvensky's 1980s Moscow cycle of the Symphonies reissued again by Venezia (for a review, see the previous issue of TBJ), Norichika Iimori's 1873 v. of Symphony No.3 with the Yamagata SO, to follow their earlier Symphonies Nos. 4 and 5 on Exton CDs, and Janowski's recording of No.5 with the OSR on a Pentatone Classics SACD, following their earlier CDs of No. 9 and No. 6, to compare with a very different reading of No. 5 by Neemi Järvi and The Hague Residentie on a Chandos SACD, and a monoaural recording of No. 5 by Otto Klemperer with the Concertgebouw from 1957 on Archiphon. On the Choral front, there is a new recording of Mass No.1, with original instruments, coupled with Motets and Organ Works from Fabian Records. On DVD, the Munich PO under Thielemann feature in Symphonies No. 4 and No. 7, and the NDRSO under Wand reappear in their Lübeck performances of No. 4 and No. 8 from 1990 and 2000, respectively.

SYMPHONIES

* = First issue

Nos. 00 to 9 Rozhdestvensky / USSR Min. Cult. SO (Moscow 1983/86) including Linz and Vienna versions of #1, 4 versions of #3 (incl. 1876 Adagio), 4 versions of #4 (incl. Mahler version and 1878 Finale), and the Samale/Mazzuca 1986 completion of the Finale of #9.
 VENEZIA CDVE 04367/8 (2 x 8 CD sets). For timings etc., see TBJ, March 2000, Vol. 4, No. 1, p 8, from the previous BMG-Melodiya reissue.

No. 3 (1873)	*Norichika Iimori / Yamagata SO (3-4/8/09) YSO LIVE SACD CHSA 5080 (62:05)
No. 4	*Lickleder / Gasteig Orchestra (1/12/09 Kelheim) SPEKTRAL CD SRL4-09058 (78:29)
No. 5	*Janowski / OSR (7/09) PENTATONE CLASSICS SACD PTC 5186351 (73:30)
	*Neemi Järvi / Residentie Orch. (The Hague, 9/09) CHANDOS CHSA 5080 (62:05)
No. 6	*Klemperer / Concertgebouw Orch. (Amsterdam, (16/2/57) ARCHIPHON WU-091 (70:41)
No. 6	Wand/Munich PO (24/6/99) PROFIL PHO 6047 (57:37)
No. 7	Hindemith/NYPO (28/2/60) URANIA URN 22405 (60:00)

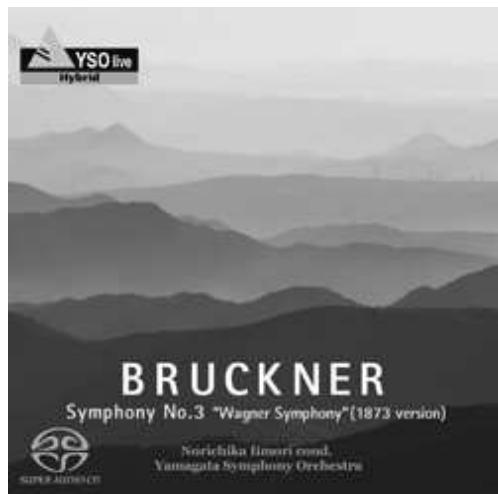
CHORAL

Mass No. 1 *Freiberger / Hard-Chor Linz and Ars Antiqua Austria with Soloists (Linz, 1/10/08)
 FABIAN RECORDS CD 5116 (42:06) (with Motets and Organ Works)

Mass No.1 and Te Deum Best/Corydon Singers and Orch. with Soloists (5-7/2/93)
 HYPERION HELIOS CDH 55356 (43:51 and 23:13)

DVD

Sym.Nos. 4 & 7	*Thielemann / Munich PO (Baden-Baden, 9/5/08 and 14/11/06) CMAJOR 701908 (73:09 and 72:04)
Sym. Nos. 4 & 8	Wand/NDRSO (Lübeck, 24/6/90 and 9/7/00) ARTHAUS MUSIK 10721 and 10731 (69:00 and 89:00) (No. 4 with Beethoven's Leonore No.3 Overture)



A Historical Overview of the Recordings of Mass No. 2 in E minor, WAB 27 (1866, 1882)

For eight-part mixed choir and wind orchestra.

by Hans Roelofs, www.brucknerdiskografie.nl
(trans. Ken Ward)

There are two versions of Mass No.2 by Bruckner: 1866 and 1882. The 2nd version shows mainly phrase extension or abbreviation, with the aim of achieving even-numbered periods, by which the number of bars of each movement is slightly altered. (Kyrie 115 to 117, Gloria 190 to 193, Credo 216 to 225, Sanctus 50 in both versions, Benedictus 83 to 92, and Agnus Dei 73 to 75 bars - the 2nd version is thus slightly the longer.) Also, some of the tempo indications in the second version are slower - thus the Kyrie in the original version is *Alla breve*, as opposed to 4/4 and *Feierlich* in the 2nd version; the Credo is marked *Allegro*, as opposed to *Allegro moderato*, and the Sanctus is *Alla breve* as opposed to 4/4 and *Ruhig: mehr langsam*. But overall the differences are small, and without the benefit of a score do not stand out. In the performance history, the first version does not play a big role; there exists to this day not one commercial recording (only a student performance under Hausreither).

First printed edition, Doblinger 1896

This is a revision of Bruckner's 1882 score, very probably by Franz Schalk, without Bruckner's blessing. There are many deviations, with the apparent intention of bringing Bruckner's originality in line with contemporaneous taste and in many places takes away Bruckner's intentional asperity.

1st version New Complete Edition, Vol. XVII/1 (Nowak 1977)

2nd version Old Complete Edition, Vol. XIII (Haas / Nowak 1940 and 1949)

New Complete Edition, Vol. XVII/2 (Nowak reprint of the Haas edition, 1959)

THERE ARE clear signs that Bruckner's tempo indications for the 2nd Mass are the fruit of a very precise conception on the part of the composer. As he went through the Mass again in the 1870s and 1880s and undertook various changes, he provided several movements with slower tempo indications (see above), and during the preparation for the first performance of the second version there was a discussion between Bruckner and the conductor about the choice of tempo for the Sanctus: evidently Bruckner proposed for this particular movement such a slow tempo that the conductor feared the choir would have problems maintaining intonation - Bruckner relented and was satisfied with a not quite so slow tempo. In several recent performances some of the movements of the Mass are sung very fast, it would thus appear right to register a degree of circumspection.

Also in one other point is Bruckner's score carefully constructed, namely in relation to the dynamic indications, which are conspicuous in the score. The Mass moves continuously between the two extremes of *ppp* and *fff*, and so moulds the sound of the choir. For an adequate performance these indications must be followed, and this is especially difficult to achieve in fast tempi.

Another peculiarity of Bruckner's score is that, as with the D minor Mass but not the F minor, the opening sentences of the Gloria and Credo - 'Gloria in excelsis Deo' and 'Credo in unum Deo' - are not composed. One must therefore consider that in the Catholic mass tradition the priest intones these two sentences, or sings them in one of the Gregorian modes. That Bruckner composed neither sentence leads to the conclusion that the Masses were thought of as for liturgical use and that Bruckner therefore had no need to compose them. In a concert or a recording of the Mass, these sentences must be sung, either by one of the singers in the choirs, or by a group of singers. It is odd that the oldest recordings of the Mass leave these sentences out, thus Berberich (1931), Rehmann (1936), Thurn (1938), but also Forster (1956), Martini (1971), Mehta (1976), Melles (1978), Ortner (1979), Rögner (1988), Klava (1991) and Polyansky (1997). Perhaps this is a relic of an earlier performance practice.

Some differences between the interpretations stem from a changed musical taste. While in the older recordings a stronger use of vibrato and portamento is apparent, in the recent decades a 'cleaner' intonation, a 'purer' singing is called for, sometimes on the basis that this would be more 'objective'. Our modern technical and digitalised culture is critically opposed to vibrato and portamento and even feels portamento to be 'sugary'. Until some time in the middle of the 20th century people felt otherwise, and saw vibrato and portamento as stylistic devices that one employed consciously to spark off emotions, not in order, as later ungenerous comment would claim, to cover a lack of good intonation. In the end today's pure tones, that are as clear as glass but at the same time have a distanced and cool effect, are just as bound up with their time as the use in its time of portamenti.

It is worth bearing this in mind when we listen to the earlier recordings of the E minor Mass. The earliest, from *Odermatt* (1930) was not available, but that by *Berberich* (1931) is. Unfortunately it seems that not all the movements were recorded. One thing that takes some getting used to are the many deviations from the Haas or Nowak score, due mainly to the use of the Schalk edition. So in the Gloria the allegro of the closing section is not only sung very slow, but also the organ, that is not to be found in any score, accompanies. In the *a capella* section of the Sanctus the choir is discreetly accompanied by the wind band, and where Bruckner lets the orchestra come in *fff* one bar before the choir, the Schalk revision has them come in together (bar 27), whereby the flow of the music is smoothed out - a phenomenon that one is acquainted with in some of the first printed editions of Bruckner symphonies. Especially in the Benedictus is the emphatic nature of the interpretation conspicuous: it is sung very slowly, as are the other movements, (at 7' 15" it is almost the slowest on record), some syllables are very emphatically sounded, and especially long notes are combined with portamenti. Because of this the whole thing comes across to us as bordering on sentimentality. With the Hosanna the organ comes in again with full power, which doesn't come without some distortion of sound.

Rehmann (1936) and *Thurn* (1938) are somewhat faster than *Berberich*, but even so we find them to be slow. Both exhibit in part the same small deviations from the Haas and Nowak scores, as in the orchestral additions in bars 22/23 of the Kyrie. In both recordings vibrato and portamenti are abundantly apparent. *Rehmann's* interpretation is strongly committed to a Romantic approach: the conductor can high-handedly do as he pleases with the score, intense decelerations and accelerations of tempo as much a part of this as alterations in the accompaniment. So from the onset of the Sanctus the orchestra plays quietly to support the choir, and after the choir's closing bar (bar 51) the brass quietly die away - which stems from the Schalk score. The effect of most of the changes is the increase of expressive strength in the direction of pathos, indeed even the lachrymose - just listen to the Kyrie or the Benedictus! The last crotchet of the Agnus Dei is very long held, in order to enable a sentimental close to the whole Mass. The singing is ultra-expressive. It is an inspired recording, if not without some small unwelcome elements, which at the time of its release the critics apparently felt to be of just as little import as the departures from the score (see *The Gramophone* reviews 11/1938 and 1/1939). Today perfection is at least as important as inspiration... Nevertheless, this recording really remains only of interest as an historical document, and that is not only because of its technical deficiencies.

Much the same could be said of the recording by *Thurn* (1938). Here also are interventions into the sound picture: in the Kyrie, for example, bars 22/25; in the Gloria 9 bars have been cut (95-103); in the Credo an extra bar inserted after bar 92, perhaps to make a transition because here the shellac disc finished; in the Agnus Dei bar 35 of the text was suppressed and the accompaniment altered in order to create an expressive transition; and also *Thurn* holds the final crotchet, like *Rehmann*, much too long. Again, decrescendi and ritardandi constantly provide emotional impact. Repeated short pauses for effect are conspicuous, as in 'qui tollis peccata - mundi'. As with *Berberich* and *Rehmann*, emphasis is the watchword. This is already made clear at the start of the Kyrie. The choir sings carefully and sensitively and the dynamic markings are relatively conscientiously observed (only *ppp* and *pp* are too loud). Whilst most of the earlier movements are slowly performed, the Sanctus at 1' 57" belongs among the fastest - in order to avoid problems of intonation? Unfortunately the orchestra remains somewhat

RECORDINGS ARE LISTED IN GREATER DETAIL AT
www.brucknerdiskografie.nl

1930 - Hermann Odermatt
Gregorius-Choir and Orchester
der Liebfrauenkirche Zürich
78 rpm Christsschall 37-41

ca. 1931 - Ludwig Berberich
Münchner Domchoir, Name of
wind orchestra and organist not
known. Schalk ed. Orchestral
score complemented by organ.
Extracts only:
Gloria, Et incarnatus (Credo),
Sanctus, Benedictus: 08'13,
03'35, 03'22, 07'15
78 rpm Musica Sacra B 4521-3
(3 78), Ultraphone EP 242
(Gloria only), Royale 567
(Gloria only).

1936 - Theodor B. Rehmann
Aachener Dom-Choir, Winds of
the Staatskapelle Berlin
First printed edition, Schalk.
41'38 (08'02, 07'07, 10'24,
03'04, 07'05, 05'56)
78 rpm Victor DM-596 (Box of 6
78s), Victor 15583/8, Electrola
DB 4525-30, Electrola DB
8563/8

1938 - Max Thurn
Choir & Orchester of the
Hamburger Staatsoper
First printed edition, Schalk
37'55 (07'11, 07'05, 10'04,
01'57, 06'08, 05'30)
78 rpm Telefunken E 2607-11
(5 78s), Capitol 81715; LP:
Telefunken LGX 66033,
Telefunken LSK 7029, Capitol P
8004

under-exposed - it is merely accompaniment. In *The Gramophone* Thurn came off somewhat worse than Rehmann; also it was thought that the choir sang somewhat too softly and sentimentally, and the point was made that this was because it was an opera house choir.

Almost 20 years passed before Forster's (1956) recording appeared - interpretatively and in terms of recording technology an enormous leap. [The Haas/Nowak edition of the score had been published in 1940]. The interpretation radiates strength and resolution, concerning itself only in the second instance with nuancing. Dynamics play a subordinate role, *pp* is hardly to be found - bars 78 - 87 in the Gloria provide an example, where Bruckner marks, one after another *p* - *pp* - *f* - *ff* - *p*, which in this recording is totally lost. The overall impression however remains convincing: a radiant choir, a good balance with the orchestra and rather brisk tempi make the recording an impressive experience. The sound is here and there echoey, for example in the Credo where because of the relatively brisk tempo some detail is lost.

In the 1960s there appeared the recordings by Gillesberger (1964) and von Rilling's first one(1966). *Gillesberger* has his choir sing with a lot of vibrato, some of the entries sound unsure. It is a small choir that can only generate a somewhat limited monumentality; nonetheless, unlike with Forster, the dynamic range between *ppp* and *fff* is large. A good example of the abilities of this choir is offered by the Sanctus whose eight voices in the long crescendo from *p* to *fff* remain transparent. The orchestra plays not as an independent entity, but rather fits in with the choir thereby producing a beautiful blend of sound. The tempi are average. *Rilling*'s recording from 1966 is, by contrast, at 43' 50" the slowest that has yet appeared. Where with Gillesberger the agility of a small choir is noticeable, with Rilling the choir impresses through the feeling of monumentality that he obtains, and that may be entirely in accord with Bruckner's musical vision. The slow tempi increase this effect. The Kyrie, for example, sounds really "feierlich" (solemn, ceremonial), as the composer indicated, and the Agnus Dei is allowed to fade out wonderfully. The downside is somewhat less flexibility in the structuring of the sound. The choir is powerfully voiced, sounding however sometimes a little unstable in the higher registers. The more recent of Rilling's recordings (1997) deserves preference.

In the 1970s interest in the 2nd Mass increased by leaps and bounds, there being no less than 12 recordings from this time. *Gönnenwein*'s (1970) tempi are rather contemplative, without becoming too slow. His choir, although it may be rather small, produces a full, lively sound, that nevertheless remains transparent in spite of occasional vibrato. The qualities of this recording one can discover in the 8-part Sanctus in which all voices can be followed. The orchestra has a prominent presence without drowning out the choir. It is a homogeneous interpretation, that manages without extravagances - all to the good! The recording by *March* (1970) was not available.

Jochum's recordings, both of Bruckner's symphonies and his choral works, were for a long while surrounded by a halo; in an historical overview it is necessary to re-examine this view. Jochum's grasp of the music is not analytic; it is synthetic : he generates an all-encompassing sound and evokes here (1971) in the Mass, if you will, a mystico-religious experience. The slow tempi are suited to this - Jochum takes 43' 02" and is thereby hardly any quicker than Rilling. Jochum's view of the music shows itself, for example, in the 'Et incarnatus est' in the Credo, where in his interpretation the music is an atmospheric equivalent of the mystical mystery of the text. Occasional dramatic effects, (for instance in the Credo) are not eschewed, dynamic markings are convincingly effected. The recording presents a warm and rich choral and orchestral sound,

1956? - Karl Forster
Choir of St. Hedwigs-Kathedrale Berlin, Berliner Philharmoniker
31'41 (06'08, 06'08, 08'36, 02'14, 04'48, 03'47)
LP: HMV ALP 1567, HMV WCLP 530 (with *Te Deum*), Electrola (Odeon) E 80010 (with *Te Deum*), Electrola Da Capo C 047 01142M, EMI 047-01 142

1964 - Hans Gillesberger
Wiener Kammerchor, Orchester der Wiener Staatsoper
35'54 (07'02, 06'26, 08'55, 02'50, 05'48, 04'53) (Tuxedo)
LP: Lyrichord LL 136, Lyrichord LLST 7136, Christophorus CGLP 75823, Christophorus SCGLP 75824; CD: Tuxedo Music TUXCD 1031

1966 - Helmuth Rilling (1st of 2 recordings)
Gächinger Kantorei Stuttgart, Figuralchor der Gedächtniskirche Stuttgart, Bach-Collegium Stuttgart, Spandauer Chöre
43'50 (07'19, 08'46, 09'53, 03'13, 07'18, 07'21)
LP: Musicaphon-Bärenreiter BM 30 SL 1330, CMS/Oryx 3C 320, Three Cent 3C 320; CD: Cantate Musicaphon Records C57624

1970 - Wolfgang Gönnenwein
Süddeutscher Madigalchor Stuttgart, Sinfonieorchester des SWF Baden Baden
38'02 (06'54, 07'40, 09'47, 03'00, 06'02, 04'49)
LP: Electrola C 063 29061, EMI 137-290 526-3 (2 LP); CD: EMI 637-252 253-2 (2 CD), EMI CZS 25 2902 2 (2 CD, with Mass No.3 under Forster and Motets under Pitz)

1971 - Eugen Jochum
Choir and members of the Sinfonieorchesters des Bayerischen Rundfunks
43'02 (08'56, 06'23, 10'55, 03'50, 06'55, 06'03)
LP: DG 2530 139, DG 2720 054 (5 LP); CD: DG 423 127-2 (4 CD), DG POOG-3511/4 (4 CD), DG 447 409-2 (2 CD, with Masses 1 & 3), DG POOG-3613/4 (2 CD, Masses 1 & 3)

especially in the bass; that however has its downside - the sound of the high sopranos, possibly contingent upon the recording technology, is shaky and sometimes it is difficult to follow a single line. Jochum cannot (any more) be regarded as first choice.

There was much less response to the recording by *Martini* that appeared in the same year (1971). It was, for example, never committed to CD. Whether one likes this performance is really a matter of taste; together with Hauseitner's recording, though his is based on the first version, this is the quickest performance on record of Mass No. 2, and at 29' 04" there is no question of religious tranquillity and contemplation... The choir sings with precision and enthusiasm, and full commitment; dynamics are there, but not much *p* and *pp*. The orchestra in the Gloria and Credo can only make itself heard when the trumpets and trombones are playing while, except in the *ff* tutti passages, the separate voice parts are audible. After a certain time one gets used to the fast tempi, but in several places they remain disruptive, for example in 'Et incarnatus est' in the Credo, it certainly doesn't conform to the Adagio marking, or in the Sanctus whose tempo will not immediately be experienced as 'ruhig' (calm, serene) - in spite of which this movement has an overwhelming impact: it is a song of praise. The long-held crotchet in 'pacem' (close of the Agnus Dei) is certainly ill-suited to the purposefulness of this interpretation.

A great moment in the reception of the 2nd Mass is the recording by *Norrrington* (1973). It is a strong, energetic, completely 'unmystical' interpretation with a perfectly singing choir. The orchestra stays in the background. The tempi are balanced and slow, the Credo being one of the slowest overall, and that enables the carving out of details. Take for example the 'Et incarnatus est' in the Credo, which through the choice of tempi and dynamics is very effective, particularly as the following Allegro of the 'Et resurrexit' is played quickly. Another example is the jubilant Sanctus. This is an impressive recording, which still stands as a point of reference - and because of its slow tempo has a scarcity value for later Norrrington. From the same year, 1973, originated the performance by *Wormsbächer*, which was rather ignored at the time, although it belongs amongst the very good performances of the 2nd Mass. Wormsbächer's choir may sing with somewhat less refinement than Norrrington's, but it fulfils all the technical demands and has a warm sound. The difference between the two recordings lies in a different approach to the music: where Norrrington is rather extrovert, Wormsbächer's interpretation sounds more cautious, 'vulnerable', tentative, although in many passages it is also quite forceful. Wormsbächer employs, like Norrrington, seemingly natural tempi (even if somewhat quicker than Norrrington), through which the interpretation of individual movements comes over as consistent. The 'Et incarnatus est' appears to originate from heavenly spheres, without breaking from the music that precedes it. The dynamic markings are well observed, though Wormsbächer is not always true to the score: in the Gloria, letter H (bar 113) there is suddenly a conspicuous two bar ritenuo. It is, however, all in all an affectionate, successful interpretation with an eye for details.

Barenboim recorded the Mass No. 2 in 1975 for EMI, during the time his first Chicago Bruckner cycle (DG) was in progress. The recording of the Mass lies between the 4th (1972) and the 9th (1975) symphonies. Barenboim produces a monumental, rather emotional performance, with long gestures and a fondness for extremes. At 42' 42", it belongs amongst the slowest, only Jochum, Karajan and Rilling are slower, but Barenboim's Sanctus, at 4' 26", is the slowest of all. These extremes play out within the movements themselves where an Allegro

1971 - Joachim Martini
Junge Kantorei Darmstadt, Bläser
der Wiener Symphoniker
29'04 (04'41, 05'44, 07'56,
02'11, 04'44, 03'48)
LP: BASF MPS 16 8008, BASF
MPS 20 21336-6, BASF KMB
21336; CD: MCA/SEON 67021

1973 - Roger Norrrington
Schütz Choir London, Philip Jones
Wind Ensemble
40'05 (07'16, 06'58, 11'02,
03'02, 06'03, 05'44)
LP: Argo ZRG 710; CD:
London/Decca 430365, Philips
455035

1973 - Hellmut Wormsbächer
Bergedorfer Kammerchor,
members of the
Philharmonischen
Staatsorchesters Hamburg
35'20 (07'12, 06'14, 08'55,
02'58, 05'29, 04'32)
LP: Telefunken 6.41297,
Telefunken 447409, Telefunken
SAT 22545; CD: the Choir's own
edition.

will be taken rather fast, and similarly an Andante rather slow, for example in the Credo where the very fast ‘Et resurrexit’ (Allegro) stands in great contrast to the very slow ‘mortuorum’ (‘etwas langsamer’ in the score). Here is a large choir that can sound both monumental and soft; the dynamics are rather precisely observed and beautifully differentiated (e.g. in the ‘Et incarnatus est’ in the Credo with a very carefully graduated **p - pp - ppp**). Although everything sounds very beautiful, and that goes also for the very slowly-sung Sanctus, it nevertheless gives rise to the impression that the interpretation is more bound up with effects than religious passion, as in both the Benedictus and Sanctus where the last note is held much too long. The orchestral presence is prominent, lending the Mass a symphonic character.

A curiosity in the reception of the 2nd Mass is the radio broadcast of a performance under *Karajan* (1975). The sound quality is poor, a normal label would never have brought out such a recording. The performance also is not in keeping with Karajan’s striving for perfection. Choir and orchestra do not always begin together, the choral sound is diffuse, the individual notes threaten to blur. The tempi are very slow, but anything but static - heaving emotion prevails. The ‘Et incarnatus est’ in the Credo is played very slowly and almost at a whisper (the dynamic marking being above all exactly observed) which has a great emotional effect. The Sanctus is one dramatic build-up to **fff**. The orchestral accompaniment is taken to be very important, also at those points where it is pure accompaniment and on other recordings would be only discernible in the background. In this way it supports the emotional effect and gives rise in some places to a Wagnerian sound - Bruckner’s Mass as opera! This is no recording for purists, but nevertheless one can hardly escape the immense pull of this performance - the ‘Dona nobis pacem’ in the Agnus Dei is an appeal to every listener.

The next recording of the 1970s hardly carries any weight. *Mehta*’s 1976 recording disappoints at every level. The singing of the Vienna State Opera choir is sometimes imprecise and ‘soloistic’, with a lot of vibrato, and as a consequence has a wobbly and in some passages blurred, non-transparent choral sound. **f** and **ff** passages are powerful, but also brutal, and the Latin text is often indecipherable. Add to that, that the recorded sound is diffuse. This recording hardly stands out, neither for its choice of tempi, nor the diction of the choir, nor in the presentation of the score. *Kron* (1977) has less prominent forces at his disposal, but better ones would probably have been wasted on him. He simply has no idea and apparently merely beats the bars. The result is an impersonal recording. Orchestra and choir sound loud and not very refined. In the orchestra **p** is as **f**. There remains for the choir little else other than mindless singing; their intonation is not free of error, but they are otherwise not bad. A recording to forget. *Mutatis mutandis*, the same goes for the recording by *Melles* (1978): his choir sing inaccurately and with abundant rubato, and sound rough in the critical upper voice levels, the singing in louder passages beginning to sound like shouting. Also the orchestra seems insecure. The choir, like the orchestra, concern themselves only slightly with dynamic shading, there being hardly any quiet passages. The interpretation hardly makes an inspiring impression.

Quite otherwise is *Ortner*’s first recording, (1979) of the Mass. The choir captivates through a full, effective and imposing sound, at the same time it is very refined, with strong basses. If you wish for an example of the powerful energy of this recording, listen to the ‘Amen’ of the Gloria. The interpretation is rather synthetic (with which the compact sound of the recording goes well), concerned less with details than with the whole. The tempi flow naturally, everything fitting together as if

1974 - Daniel Barenboim
English Chamber Orchestra & John Alldis Choir
(LP) 42'18 (09'06, 06'07, 10'22,
04'22, 06'25, 05'56),
(EMI-CD) 42'42 (09'11, 06'11,
10'28, 04'26, 06'28, 05'58)
LP: EMI ASD 3079, EMI 1C 063
02531, EMI EAC 80176, Angel
37112; CD: EMI 5 85508-2 (2 CD,
with *Te Deum* and Mass No.3, and
Motets under Pitz)

1975 - Herbert von Karajan
Singverein der Gesellschaft der
Musikfreunde Wien, Bläser der
Berliner Philharmoniker
Live (Salzburg, Großes
Festspielhaus)
43'10 (08'05, 06'38, 11'09, 03'40,
07'10, 06'28)
CD: Disco Archivia 1141 (with 4
Motets under Froschauer)

1976 - Zubin Mehta
Chor der Wiener Staatsoper,
Wiener Philharmoniker
33'43 (06'34, 05'49, 08'30, 02'35,
05'41, 04'34)
LP: London OS 26506, Decca
6.42395, Decca SXL 6837; CD:
Decca Ovation 425 075-2, King
KICC 8166

1978 - Leopold Kron
Bruckner Chor Linz, Linzer
Bläserensemble
35'45 (06'59, 06'24, 08'51, 02'51,
05'48, 04'52)
LP: CMS/Summit SUM 5034

1978 - Carl Melles
ORF-Choir & Orchester
37'02 (08'40, 06'36, 08'51, 03'11,
04'56, 04'48)
LP: Classical Excellence CE 11024

1979 - Erwin Ortner (1st of 2
recordings)
Arnold-Schoenberg-Chor Wien,
Wiener Kammerbläser
33'12 (04'45, 05'57, 08'38, 02'50,
06'06, 04'56)
LP: PAN 0120 346

effortlessly. Through its élan, the performance casts a spell over the listener. The music is always mobile, so that the tempi are rather fast. Admittedly, that has its pitfalls: indeed, in the Sanctus, with its long, slow crescendo from its **p** opening, the impetus of the forward movement is palpable, and because of the energetic grasp of the conductor the wonderful crescendo falls by the wayside. Also, when the dynamic is finely graded, **p** and **pp** are hardly differentiated. A few mannerisms draw attention to themselves: in the Benedictus are some somewhat spread staccatos (e.g. in ‘In nomine Domini’), or interruptions are made to the flow of a movement (Agnus Dei: ‘dona nobis ... pacem’) - but these are mere details.

The harvest of the 1980s was less abundant, but nevertheless important. Two of the four recordings of this decade have acquired almost cult status. *Best* recorded what is still most comprehensive collection of Bruckner’s choral works in the 1980s, which included Mass No. 2 (1985). The choir distinguishes itself through a beautiful, svelte, refined sound, flexible and differentiating in its expressiveness, transparent in complex passages and with full sonority when required - indeed, all that is denoted by ‘English choral sound’. Right from the start the Kyrie breathes complete calm and controlled emotion, but is not thereby in any way cold. Between choir and orchestra a good balance reigns, the latter not overruling the former as is the case in many recordings. Dynamic markings are carefully observed. Neither in dynamics nor in tempi are there extremes, and in spite of that the recording has great effect - in the Credo at ‘Et incarnatus est’ where even though it’s a relatively small choir, they achieve an overwhelming conclusion; or in the Sanctus which is of heavenly clarity. The recording leaves no wish unfulfilled and is a good recommendation for those who want a choir not given to much vibrato.

Fischbach’s recording (1987) delivers a ‘regional’ performance which cannot stand against the competition: with women’s voices of billowing vibrato, a choral sound that in loud or high passages is not consistent (this may be related to the recording technique, for the recording is disturbingly reverberant), too little dynamic gradation or too approximate observation of the dynamic markings (so the crescendo in the Benedictus is already deployed at bar 61 instead of bar 68), an interpretation of little sensitivity (the ‘Et incarnatus est’ in the Credo, for instance, is a rather prosaic matter). *Rögner*’s recording (1988) does not impress through any subtlety - the choral sound is not smooth, the span between **ppp** and **fff** is relatively restricted, the **pp** conforms to **mf**. The singing is solid and reliable, but also a bit boring. *Rögner* uses brisk tempi similar to his recordings of the Bruckner symphonies. The loud passages are the best, and can even be thrilling though the strength of the choral sound and the relatively quick tempi, as in the Gloria and the Credo. However, the Benedictus and the Agnus Dei are less able to tolerate this brashness. In the end what we have is a recording that is technically all right, but an interpretation that is unsatisfying.

Herreweghe (1989) recorded the Mass with a relatively small choir and focuses less on weight (than, for example, does Rilling) and more on refinement. The choral sound is very transparent, and the text mostly audible; the tempi range in the middle area and convince by their naturalness. The orchestral playing is quite prominent, but mostly without forcing itself into the foreground. It is all very beautiful; less perceptible however is the emotion. Perhaps the performance is too clear and becomes thereby somewhat unemotional. The ‘Et incarnatus est’ in the Credo, for example, is of immense beauty, but is at the same time ‘clean’. A similar example is offered by the Agnus Dei: hauntingly

1985 - Matthew Best
Corydon Singers
English Chamber Orchestra Wind Ensemble
41'05 (07'52, 06'37, 10'43, 03'33, 06'31, 05'49)
LP: Hyperion 66177; CD: Hyperion CDA 66177, Hyperion CDS44071/3 (3 CD)

1987 - Klaus Fischbach
Trierer Domchor, Madrigalchor
Klaus Fischbach, Bläsergesellen des RSO Saarbrücken
36'38 (07'23, 06'40, 08'47, 03'03, 05'55, 04'50)
CD: Sakral TDC/MCF 18 2001

1988 - Heinz Rögner
Rundfunkchor Berlin / RSO Berlin (Ost)
34'45 (07'51, 05'35, 09'00, 03'13, 04'02, 05'04)
CD: Ars Vivendi 2100 172, Berlin Classics 0092482BC (together with *Te Deum*), Deutsche Schallplatten TKCC-15039, ART 3983-2 (2 CD, *Kyrie* only), Berlin Classics BER 184632 (2 CD, together with *Te Deum* & Mass No.3)

1989 - Philippe Herreweghe
Collegium Vocale Gent / Chapelle Royale Paris, Ensemble Musique oblique
35'32' (06'26, 05'38, 09'36, 02'16, 05'59, 05'37)
Harmonia Mundi France HMC 901322,
Harmonia Mundi France HMX 2981322 HM 65,
Harmonia Mundi France HMX 2908123 (*Benedictus* only)

sung, on the one side strong and passionate, on the other beseeching - but never with strong emotional expression, in the end being a beautiful but somewhat chilly entreaty. In the Sanctus the staccato brass figuration (from bar 38) stands out, calculated to give to this movement - and somewhat hard to get used to - a martial character. A very beautiful recording, but one which announces the imminent chasm between art and artificiality of several later recordings.

The 1990s produced a real glut of new recordings - 16 altogether, among which are some excellent ones....

To be continued in the next issue of *The Bruckner Journal*

This survey is translated version of an article that prefaces the list of recordings on Hans Roelofs' web-site,

www.brucknerdiskografie.nl

This magnificent discography covers all the Bruckner choral and instrumental music recordings, and is therefore an essential complement to John Berky's Symphony discography at www.abruckner.com. It is in German, but the listings of recordings are easy to locate and the difference in language is no great impediment to identifying recordings

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BRUCKNER - Symphony No. 7 - Philharmonie Festiva / Gerd Schaller

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BRUCKNER - Symphony No. 6 - First stereo release of the first published edition, ed. Hynais - Norrlands Opera Orchestra (Sweden) / Ira Levin

Lindoro AA-0105 \$12 (plus P&P, \$9 outside North America, approx £15 total)

BRUCKNER: Symphony No. 4 - Gasteig Orchestra / Christoph Lickleder

Spektral CD SRL4-09058 \$21 (plus p&p, \$9 outside North America, approx £21 total)

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BRUCKNER - Symphony No. 9 (with Finale - Samale - Phillips - Cohrs - Mazzuca) 2008 - Musikalische Akademie Mannheim / Friedemann Layer (sold out at time of going to print, but more copies due in)

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Book reviews

Music and Monumentality. Commemoration and Wonderment in Nineteenth-Century Germany. Alexander Rehding

Oxford: OUP, 2009. Hardback, 320 pages

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AS MUSIC lovers, all of us have our particular icons of musical monumentality – invariably large-scale works that seem to us to defy the passage of time, to encapsulate the spirit of a particular historical epoch or to define a momentous historical event. While Alexander Rehding largely confines himself to 19th century Germany in this book, he is the first to admit that works outside the Austro-German repertoire – Berlioz's *Les Troyens*, Tchaikovsky's *1812 Overture* and Verdi's *Requiem*, to take but three examples – can readily be included in the category of monumental music or musical monumentality and, in his introductory chapter, lays the groundwork for his thorough investigation of the phenomenon, historically, culturally and aesthetically.

In Chapter 1 ('The Time of Musical Monuments') Rehding traces the development of musical monumentality in Germany from the beginning of the nineteenth century when calls were already being made by Johann Triest of the *Allgemeine musikalische Zeitung* and other writers on music for some kind of tangible memorial to musical achievement. As the century progressed it became clear that the main purpose of the musical monument was to bring together "two distinct types of magnitude: one component, historical greatness, can be summarized under the modern keywords of collective memory and identity formation, while its other component, physical size, shows a marked tendency towards dramatic proportions (or even lack of any proportionality) that would elicit astonishment from its audiences". However, writers on music like Franz Brendel, Philipp Spitta, Friedrich Nietzsche, Arnold Schering have described monumentality in different ways. Whereas Brendel and Spitta, living and working in the 19th century, preferred to use colourful metaphors such as prominent peaks in mountain ranges, Schering, a distinguished German musicologist in the first half of the 20th century, was much more concise and down-to-earth in suggesting that the monumental was a highly significant object that deserved to be "permanently preserved in the remembrance of posterity". Rehding also refers to the work of Aleida Assmann, a contemporary German researcher in the fields of literature and culture, in particular cultural memory. Her observation that the monument is designed to "outlast the present and to speak in this distant horizon of cultural communication" stresses the communicative aspect of the monumental, whether it be associated with music or not. Bearing in mind that neither the size or scale of a work nor its commemorative importance guarantees its monumentality (Siegmund von Hausegger's *Natursymphonie* is cited as an example of the former and Bruckner's *Helgoland* as an example of the latter), Rehding arrives at a definition of monumentality in general and musical monumentality in particular which takes not only the work itself but its recipients into account. In addition, the Janus-faced aspect of monumentality – looking backwards to the past and forwards to the future – is symbolised most strikingly in two events associated with Beethoven nearly 150 years apart: the erection of the monument to Beethoven as part of the Bonn Beethoven festival in 1845, discussed in Chapter 2 ('The Time of Musical Monuments') as part of Liszt's contribution to musical monumentality, and Bernstein's performance of Beethoven's Ninth that was an integral and memorable part of the dismantling of the Berlin wall in 1989 (discussed in Chapter 7: 'Epilogue' at the end of the book).

Between Chapters 2 and 7, there are chapters devoted to Franz Liszt's contribution to the Goethe centenary celebrations in Weimar in 1849, his staging of Wagner's *Tannhäuser* there in the same year, and his and others' piano transcriptions of numbers from the opera that provided a "miniaturized operatic experience" (p.106) and a kind of memento of a monumental work (Chapter 3: 'Sounding Souvenirs'); Wagner's relationship to Gluck, his 18th century counterpart as an operatic reformer, his opinions on the operatic overture, in particular the functions of the overtures to Gluck's *Iphigenie in Aulis*, Mozart's *Don Giovanni* and Beethoven's *Fidelio*, his own adaptation of *Iphigenie* in 1847 and his concert ending of the overture in 1854 (Chapter 4: 'Classical Values'); the importance of the *Denkmäler der Tonkunst in Österreich* and *Denkmäler deutscher Tonkunst* ('Monuments of Austrian and German musical art') series, as well as the critical editions of Schütz, Bach and Handel, including the different approaches to editing older music, namely those of the musical practitioner on the one hand and the historical musicologist on the other (Chapter 5: 'Collective Historia'); and the monumental appropriation of music by the National Socialist Party in Germany in the 20th century, a phenomenon that will be of particular interest to Brucknerians (Chapter 6: 'Faustian Descents').

Musical monumentality or the appropriation of absolute instrumental music for political purposes was very much part of the National Socialist ideology particularly in the 1930s and early 1940s. Unfortunately, this ideology also had a deleterious and insidious effect on much of the German musicology of the time. But the idea of large “musical spaces” (akin to Albert Speer’s “cathedrals of light”) suggested by musicologists like Arnold Schering and Heinrich Besseler also fed into the National Socialist fondness for the use of music at important political events; and it was the symphonies of Bruckner, a composer whose *Urfassungen* were described by Furtwängler as having “greater simplicity, unity and straightforwardness” and corresponding “more closely to the spacious musical sensitivities of the Master”, that were used to functionalise high art, in other words to make it more understandable and acceptable to the people. In his description of the momentous 1937 Bruckner Festival in Regensburg, organised by Joseph Goebbels and described at the time as the “Regensburg Bruckner Experience”, Rehding acknowledges the existing literature on the subject by Albrecht Dümling (*Entartete Musik*, Düsseldorf, 1988), Bryan Gilliam (‘The Annexation of Anton Bruckner’, in *Musical Quarterly* 78, 1994, pp 584-604), Christa Brüstle (*Anton Bruckner und die Nachwelt*, Stuttgart, 1998) and others. The event was heavily publicised and was a typical National Socialist festivity, speeches and music timed with Teutonic efficiency and including performances of Bruckner’s music – the chorus *Germanenzug*, the so-called “festive music” (bars 39ff, with altered harp parts) from the slow movement of the Eighth Symphony (Munich Philharmonic conducted by Siegmund von Hausegger), the motet *Locus iste* (performed by the Regensburg Cathedral choir), a further four-minute extract from the Eighth (conclusion of the Finale) while Bruckner’s bust was unveiled and wreaths were laid by Hitler, the Austrian government, the Bavarian state government and the Bruckner Society, and, finally, fanfares from Bruckner’s Fifth Symphony as Hitler left. One can only agree with Rehding that at this precisely choreographed event Bruckner was no more than “a bystander at his own party” (p.195). And the after-shocks of this party have bedevilled true appreciation of “the real Bruckner” ever since.

Brucknerians who purchase this book will no doubt concentrate on Chapter 6, the second part of the chapter in particular; but the whole book has to be read in order to appreciate fully not only how musical monumentality was an integral part of German music from the early 1800s until well into the 20th century but also how an event such as the momentous Regensburg Bruckner Festival has had ramifications in the history of Bruckner scholarship from the 1930s onwards. It is tough reading at times but well worth the effort, and Rehding is to be congratulated on a splendid achievement.

Crawford Howie

Some recent publications:

- (1) *Bruckner Tagung 2005 Bericht* - Theophil Antonicek, Andreas Lindner and Klaus Petermayr (ed), (Linz, 2008)
- (2), *Anton Bruckner als Linzer Dom- und Stadtpfarrorganist. Aspekte einer Berufung* -Elisabeth Maier (Vienna, 2009)
- (3) IBG *Studien & Berichte* Mitteilungsblatt 72 (June 2009)
- (4) IBG *Studien & Berichte* Mitteilungsblatt 73 (November 2009)

My report of the 2005 Bruckner Conference, held at St. Florian and devoted to Bruckner’s development as man and musician during his early years (up to 1868) but also including papers on his social, musical, literary and artistic environment, appeared in an earlier issue of the Bruckner Journal (10/1, March 2006). The proceedings of this conference, together with illustrations, diagrams, tables, music examples and manuscript reproductions, are now available in a splendidly produced volume. Some of the articles are much-expanded versions of the original papers and all help to provide a much more rounded picture of life in Upper Austria during the first half of the 19th century. Of particular interest are those by Andrea Harrandt (‘Theatre and Musical Life in Linz in the Time of Bruckner’, pp.137-48), Leopold Brauneiss (‘Bruckner’s Studies with Simon Sechter’, 161-71), Paul Hawkshaw (Bruckner’s Copies of Works by other Composers’, pp.173-200), Karl Mitterschiffthaler (‘Church Music in Upper Austria up to 1868’, pp.201-34), Thomas Leibnitz (‘Vienna 1868 – Snapshot of a Musical Moment’, pp.235-46) and Hermann Jung (‘Anton Bruckner’s Beginnings as a Symphonist’, pp.247-66).

Elisabeth Maier has added yet another fine volume to her already impressive contribution to Bruckner scholarship. Her documentary study of Bruckner’s Linz years (1855-1868), vol.15 in the *Anton Bruckner Dokumente & Studien* series, traces Bruckner’s artistic journey from journeyman to master, by way of reference to documents (many of which have not been made available hitherto), extracts from letters and reviews of performances in Linz of his own works and the works of others that were relevant to his musical

experience during the period. The substantial opening chapter is subdivided into various sections, including information about Bruckner's application for the position of Cathedral and parish organist in Linz and what this entailed, church music in Linz in general, the organs at the two churches, the leading personalities in the religious and secular life of the town, Bruckner's involvement with the *Frohsinn* choir, his family and friends, his living situation, his breakdown in 1867, his studies with Sechter and Kitzler, his decision to move to Vienna, and his compositional output during the period. The main central part of the book contains transcripts (and a few photocopies) of an impressively large number of documents, beginning with Wenzel Pranghofer's death certificate dated 9 November 1855 (Pranghofer was Bruckner's predecessor as cathedral and parish church organist) and ending with the portion of the cathedral accounts for 1868 that relates to Bruckner's salary for the year. It is both a treasure-trove of information and an important reference tool for Bruckner scholars, providing us with a much clearer picture of background and foreground events in the composer's life during the 13 years that provided the launching-pad for his career in Vienna. At the end is a short essay on Karl Waldeck, Bruckner's successor as Linz cathedral and parish church organist, by Ikarus Kaiser, the organist of Wilhering monastery. It also includes further information about the Linz cathedral organ and a list of Waldeck's compositions. The presentation of this volume is of the extremely high standard that one has come to expect from Musikwissenschaftlicher Verlag.

The biannual report or information booklets produced by the International Bruckner Society (IBG), whose President, Dr Thomas Leibnitz provides a foreword, are much smaller than the *Bruckner Journal* issues and while they cover the same ground to a certain extent (reviews of publications and CDs and lists of Bruckner performances throughout the world, albeit after the event rather than before the event), they tend to concentrate more on Bruckner conferences and events in Austria, Elisabeth Maier's short article on the restoration and re-consecration of the Bruckner organ in Ansfelden in the June issue, for instance. It is very pleasing, however, to have Andrea Harrandt's report of our own Sixth Biennial Readers Conference in Oxford in this issue, and there is also an article by Cornelis van Zwol on Riccardo Chailly and Bernard Haitink, their work with the Concertgebouw Orchestra and their contributions to Bruckner discography. Apart from a report of the Bruckner Conference in Linz in September 2009 and a listing of Bruckner performances throughout the world from June to October, the much longer December 2009 issue is devoted entirely to a review of an International Bruckner Workshop that took place in Vienna in January 2009 with short reports on the 'problems' of versions that occur not only in Bruckner's music but also in the work of other composers and artists - Erich Wolfgang Partsch (Bruckner's versions), Thomas Röder (Bruckner's First Symphony), Alexander Herrmann and Paul Hawkshaw (Bruckner's Eighth Symphony), Thomas Leibnitz (The importance of Bruckner's revisions), Angela Pachovsky (The versions from the perspective of the Bruckner Complete Edition), Roberto Paternostro (The versions of Bruckner's symphonies from the conductor's point of view), Rainer Boss (Recordings of the different versions of Bruckner's symphonies during the last 100 years), Johannes Wildner (Anton Bruckner's 'Twenty Symphonies'), Gernot Gruber (The 'version problem' in the music of Mozart, Brahms and Reger), Walburga Litschauer (The 'version problem' in the music of Schubert), Mario Aschauer (Different versions in the New Schubert Edition with particular reference to *Adrast* D.137), Johann Lachinger (Different versions of Adalbert Stifter's works), Werner Telesko (Some examples of 'versions' in the fine arts during the 19th-century) – as well as contributions from Franz Scheder (Presentation of a new Bruckner Chronology), Uwe Harten (From Bruckner Handbook to Bruckner Lexikon), Erich Wolfgang Partsch / Konrad Antonicek (The new Bruckner Catalogue of Works), Andrea Harrandt (The second edition of the Bruckner letters) and Elisabeth Maier (New Documents relating to August Göllerich).

A review of Renate Grasberger, Elisabeth Maier and Erich Wolfgang Partsch (ed), *Anton Bruckners Wiener Jahre. Wiener Bruckner-Studien I* (Vienna: Musikwissenschaftlicher Verlag, 2009) will appear in a later issue of *The Bruckner Journal*.

Crawford Howie



Low Brass Instruments and Pitch in Vienna after 1862

RECENTLY I've been at the Mahler Conference in Vienna (23rd and 24th April 2010), where I delivered a paper on orchestral seating. There I also met the Trombone player Gerhard Zechmeister who examines the Viennese brass tradition since ca. 1700. What he had found out about trombones and the tuba at the time of Bruckner in Vienna was most illuminating, and I had to revise some earlier beliefs of my own in due course. This is all so interesting that I would like to share his insights with you in the following.

The files in the historical archive of the Vienna Philharmonic confirm that, after the Vienna Court Opera decided to accept the lower French pitch ($a' = 435$) in October 1862, all wind instruments were bought anew, leaving the decision to the players which particular instrument they would like to obtain. The trombone players decided in favour of valve trombones, and new instruments were bought as follows: 1 alto trombone in B flat with three valves, 3 tenor trombones in B flat with four valves, 2 contra trombones (bass trombones) in F with three valves, all of them of a different bore. These instruments were used until 1883.

In 1883 however, the Court Opera decided to introduce new German trombones with a slide and a fourth-valve (in German: *>Quart-Ventil<*; without such a valve the range was limited, and it was impossible to play all notes of the low scale). Interestingly, it was then impossible to find a single trombone player in Vienna who could actually play trombones with slides, after getting used to the valve trombone for so many years, and therefore the Court Opera contracted three German players from Leipzig and bought three slide trombones from the instrument maker Penzel, including 1 alto trombone in E flat, 1 tenor trombone in B flat, and 1 tenor-bass-Trombone in B flat with fourth-valve; another tenor-bass-trombone in B flat with fourth-valve was acquired from the private possession of one of the new players, Mehlig.

Hence, from 1862 until ca. 1900, composers in Vienna who primarily wrote with the Vienna Philharmonic in mind, conceived their trombone parts for three different instruments of a different bore, and each of them with a unique sound character, including also the self-same alto trombone, which Ken Shifrin, in his Ph.D dissertation, had assumed had disappeared from the orchestras soon after ca. 1850.

Also interesting is the question of the valves: Obviously the Vienna valve was not only used for the horns, but also for trumpets and valve trombones, and since the fabric of this valve permits a real legato (because the stream of the air is not interrupted at all) this may explain why Bruckner often writes so vast slurs in the brass section: They could really do it at that time! A legato was much more difficult on slide trombones; this may explain why in his last symphonies Bruckner's part-writing for trombones was much less interesting than earlier (many more passages with only supporting harmonies and sustained notes instead of the typical, *Aequale*-like partwriting).

There is a tradition in Vienna to have a different, lower instrument for those parts in Bruckner's symphonies designated as *>contra-bass tuba<*. Unfortunately it turned out that this tradition does not reflect Bruckner's own ideas and is simply wrong for music written in Vienna before 1908: In 1862, the Vienna Philharmonic bought a Helikon in C (Bombardon) for the tuba parts, which was in use until 1875 (and it was, somewhat strangely, called *>contrabass<*). Then the Viennese bass-tuba in F was bought (and note that Bruckner started to use a bass tuba in 1876!). This was an instrument with a fourth-valve, actually allowing all notes as deep as the subcontra-B flat (if the player had enough capacity for that). This instrument was in use as long as until 1908, and it was only then that the Court Opera bought for the first time the new double-bass tuba in B flat. This makes clear that Bruckner's different designations were made for one reason only: He wanted to avoid a confusion with the lower Wagner-Tuba, which was also called *>bass tuba in F<*, hence he had to call the other instrument *>contra-bass tuba<* to make clear it is a different instrument. But it is obvious that in all his late symphonies, the parts of bass tuba and contra-bass tuba were written for the same instrument, the Viennese bass tuba in F. It is also important to note that the fourth-valve of the bass tuba in F, allowing for the lowest notes, does not change the character of sound. This is different from modern double tubas (in F/C, or F/B flat), which have actually two pipes, and the switch to the lower tuning changes the sound, because the air is then directed into a new pipe and valve system.

And finally: After introducing the French pitch in 1862, unfortunately it started to climb higher again soon, and at a conference in Vienna held in 1886 it had to be re-introduced again. Hence, when Bruckner arrived in Vienna in 1868 he may well have found a pitch already higher than 435 again, and these years must have been rather difficult for wind players. However, for his Eighth (and Ninth) symphony he had certainly $a = 435$ available again.

Bruckner's Hymnal

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THE IMAGE of Bruckner the organist and church musician, immortalized by Otto Böhler and countless other artists, is one of the most often-encountered icons of the composer, despite the fact that we have next to no organ music surviving from his pen. Does this mean that we also see no influence proceeding from the vocal church music he did write into the decidedly secular symphonies? Apart from the occasional quotation, such as the F Minor Mass in the Second Symphony and the D Minor Mass in the Third and Ninth, the presence of chorales, and chorale-like melodies, in the symphonies is usually taken to be such an influence. It is the purpose of this paper to determine the characteristics of these chorales, classifying them as to size or completeness, and also to discuss their participation in the formal structures which give each symphony its shape.

What is a chorale?

We shall take a chorale to be a series of chords, basically in four-part harmony, with the rhythmic phrase structure of a church hymn. We can almost imagine that a chorale from a Bruckner symphony, sharing the chromaticism of great nineteenth-century hymn-writers such as Henry Gauntlett or John Bacchus Dykes, could be sung in a church service if a text of sufficient grandeur, and with the correct rhythm, could be found. Particularly we require that the part writing is essential, and that the upper, melody voice does not move more elaborately than the lower voices, and we might even expect that all four voices are of roughly equal melodic interest. This last criterion is also an ideal for church hymns, though many fine hymn tunes achieve their success without meeting it.

A great number of church hymns are in four phrases, a characteristic which might descend from the early-mediæval Latin office hymns which are mostly in four lines. The four-line Latin hymns are almost all iambic tetrameter, what we would today call long meter beginning with an upbeat, but the later vernacular four-phrase hymns are often trochaic, and we will see that Bruckner's chorales are usually trochaic, that is, they tend to begin on the main beat. By contrast the Lutheran literature is full of examples of hymns with more than four phrases, and with quite complex phrase structure, with or without upbeats.

Chorales and chorale-like passages were being used in sonata movements by other composers at the time, and had been for many years. It is enough to point out obvious examples in the Waldstein Sonata of Beethoven, where the chorale is an integral element of the sonata-form structure of the first movement, or the second trio of Mendelssohn, where the chorale is used to mark the climax of the finale, not to mention the actual quotation of a Lutheran chorale in the latter's D-minor symphony. From only a bit later we encounter chorales in the C minor piano quartet of Brahms, and the third scherzo of Chopin in which short phrases, each of four chords, are set off by filmy piano interludes. And there is also the overture *In Memoriam* of Arthur Sullivan, written on the occasion of his father's death in 1860, where the quietly-stated opening chorale in C major gives way to an agitated sonata movement in the minor before returning at the close in magnificent, organ-fortified splendour.

Four-phrase chorales

So that instead of calling on a church hymnal for examples, let us turn to the profane world and begin with a chorale written for the operatic stage, by Robert Schumann in his 1848 opera *Genoveva*. As the curtain rises on the first act, the singers are about to embark on a campaign against the Moors, and they declare their willingness to die for God, asserting that nothing can happen to them since all is in His hands. The hymn is in the grand manner, with eight phrases, and at the end moves down into the relative minor. Serving as an epilogue, a short instrumental phrase reinforces the unexpected modulation, in preparation for the first

recitative. The effect in this seldom-staged masterpiece is most impressive. Not many years later, Bruckner's second-most-favourite composer, Richard Wagner, parodied this effect in *Die Meistersinger von Nürnberg*. Immediately upon the ending of the prelude, the curtain opens to a chorus singing a hymn for the celebration of the nativity of St. John the Baptist. Two people in attendance, of whom much is made in the rest of the opera, are observing each other surreptitiously. Thus the phrases of the chorale, which sound decidedly Lutheran, are separated by a different sort of music which describes the efforts of Walther and Eva to see each other without being seen. These intercalary phrases, similar to Schumann's epilogue, give the chorale a setting or framing within a larger structure, just as the interludes function in the Chopin scherzo.

Now what does Bruckner offer of this character? Certainly the most famous Bruckner chorale is the great brass utterance in the finale of the Fifth, the first phrase of which reminds many listeners of the so-called Dresden Amen. We first hear it as the epilogue to the exposition, where it also contains intercalary music, interludes between the lines of the chorale, which almost seem to constitute a reaction on the part of the symphonic background to the imposition of these mighty chords. There are clearly four phrases, with each phrase containing eight chords. The meter is iambic, like the Latin office hymns, and to it one could sing any one of hundreds of texts such as *Veni Creator Spiritus, / mentes tuorum visita, / imple superna gratia / que tu creasti pectora*. After the first phrase of the chorale is used as one of the subjects of the greatest orchestral fugue ever written, and a lot of other events take place as well, the chorale returns in the coda as a dramatic gesture of overpowering strength. Paradoxically, the intercalary phrases used with the chorale in the coda are simpler and more uniform in character than the ones in the exposition. Perhaps that is due to the inexorable momentum which has been building up for twenty minutes over hundreds of measures.

The mighty Fifth was not the first symphony which Bruckner concluded with a chorale of four phrases. Indeed much the same thing happens at the end of the First, most clearly in the earliest version of that symphony, the one of the first performance of 1868 and unavailable since then until I edited it for Georg Tintner's recording on Naxos in 1998. In this chorale, despite its clear chorale-like structure, the melody is not nearly as defined as it is in the Fifth. That is probably just as well as the effect of the chorale is largely textural, providing a firm, conclusive, quasi-strophic underpinning to the orchestral sound. Also, the third and fourth phrases are themselves divisible in half, and thus recall similar phrases in the *Genoveva* and *Meistersinger* chorales, as well as many Lutheran chorales which do the same thing. This further re-orients and dazzles the listener, and adds to the general atmosphere of holy glee with which every Bruckner symphony ends.

But hiding in a very different sort of location there is yet another four-phrase chorale, a passage in the first part of the Andante of the Fourth. Bruckner himself referred to this music as a prayer (*Gebet*). The prayer seems to rise to heaven like incense in the third and fourth phrases. This music acquires added significance from the fact that it is never brought back in the later sections of the movement.

Many-phrase chorales

In at least two locations Bruckner allowed this sort of writing to spread over quite a long period; these are the song-themes or Gesangsperioden of the finales of the Third and Seventh Symphonies. In the chorale from the 1873 version of the Third, the thematic rhythm is also iambic, but with six syllables rather than eight to each line. In 1873, the chorale was often very lightly scored, but in the 1878 and 1889 rewritings, though substantially abbreviated, it is much more richly harmonized, and begins an octave lower than in the early score. Bruckner's pencil notation at this point in ÖNB Mus.Hs. 6033, which is the basis of the 1874 variant of the Third Symphony, "NB. Throughout the Gesangsperiode the wind band must stand out", and under the strings, "In the Gesangsperiode the strings must keep back"¹, might be the first stirrings of the later revision. At any rate they were written so forcibly that the pencil nearly cut through the paper.

The emotional contour of such a large structure is difficult to plot, but one would have to do that if the effects of the various revisions were to be investigated and analyzed. The original 1873 version seems discursive to listeners accustomed since birth to 1889, but upon more study the 1873 version can be seen to have a large-scale rise and fall of tension which, in grouping the lines into four stanzas, makes the prominent citations of *Tristan* and the Second Symphony seem quite natural, and their absence in 1889 thus short-breathed.²

1 See Röder's Revisionbericht, 1997, page 111.

2 The conductor Herbert Blomstedt is firmly of this opinion, and for many years has taken a great interest in the performance of the 1873 version.

At any rate, if the whole chorale is to be rendered in either version, we are far from the ability to sing it in church, although any small section would sound appropriate enough by itself, divested of the polka which skips along beside it in the symphony. Erwin Doernberg speaks: “August Göllerich tells in his Bruckner biography how he was once walking home with the composer late in the evening, when, passing the Schottenring, they heard the music of a festive ball from one of the stately mansions. Not far away, in the Sühnhaus [House of Atonement], the body of the cathedral architect Schmidt lay in state. Göllerich relates how Bruckner remarked to him: ‘Listen! Here in this house is a grand ball and yonder in the Sühnhaus the master in his coffin! That is life and that is what I wanted to show in the last movement of my Third Symphony: the polka means the fun and joy of the world and the chorale the sadness and pain of life.’”³ The music must be performed at a pace which makes the polka dance, at least half note = 72, while also allowing the chorale to mourn: *Sunt lacrymae rerum, et mentem mortalia tangunt*. The meticulously-organized ebb and flow of the scoring of the 1873 version gives it a higher rank structurally, but the sombre richness of 1889 might make that version more thoughtful and thought-provoking.

In the finale of the Seventh Symphony the mood of the chorale, which has only a walking bass as accompaniment, is a self-possessed calm amid the hurly-burly of the first and third themes. Again, there are so many phrases that the relationship of each to the whole is difficult to discern, and here there are no competing versions from different times to tease out our thoughts. Meanwhile the mellow Wagner tuben supply a counterpoint evenly divided between solemnity and humour.

The strophic structure which seems appropriate to the presentation of a theme need not apply in a chorale which arises from development. In the middle of the first movement of the Fourth Symphony a majestic brass chorale freely emerges from the horn theme, with a striding counter-texture in the strings. In the 1888 version, the strings play pizzicato against the brass chords, unforgettably described by David Aldeburgh as “a great mountain profile set against a tapestry of stars”.⁴

The distinguished musicologist Constantin Floros has suggested a category of these complete or even over-complete chorales as “Harold-type”, because of a supposed resemblance to the pizzicato-accompanied pilgrims’ music in Berlioz’s *Harold in Italy*. In the Fourth, Bruckner provides a pizzicato accompaniment for the *Gesangsthema* or second theme of the slow movement which is in chorale style. When it is extracted from the score and played in a sustained manner it loses its familiarity and takes on a greater and more mysterious meaning. Should we not accept the pizzicato as the real chorale, and the well-known viola tune as a counter-melody? After all, that is the only way in which the music could be sung—the singers with the conjunct pizzicato chords, and an obbligato instrument with the familiar octave-leaping melody. There is an even grander instance in the first movement of the Fifth, where the pizzicato chorale accompanying the second theme cries out to be sung.⁵ Here and elsewhere, the attention of the thoughtful listener should be focused on what seems to be the background, but is really the essence of what is going on.

Chordal scales

Another very famous Bruckner chorale is the so-called “Farewell to Life” in the Adagio of the Ninth. In it the melody simply proceeds downward by steps. Its placement near the beginning of the adagio, and the fact that it does not recur in the movement, is paralleled by the *Gebet* in the Fourth. However, the result is quite different. In the Fourth, after a lyrical beginning, the movement becomes thoughtful and the prayer ascends to the heavens. But in the Ninth, there is a brilliant climax in which a mysterious four-note figure is sounded out repeatedly by the trumpets. Then the harmonies shift downward, and the ensuing “Farewell to Life” assures that the mood of the listener, if not his soul, goes directly down to the pit.

Now the downward scale has been for a long time a metaphor of loss and death. A madrigal from the early seventeenth century is *Tirsi mio, caro Tirsi* of Salomone Rossi, in which a nymph threatens suicide if her lover will not return to her, contains a long chordal scale eerily similar to the well-known chordal scale in Bruckner’s Second Symphony. And in Mozart’s *Don Giovanni*, near the beginning of the opera the Commendatore dies to the accompaniment of descending scales. Then in Wagner’s *Lohengrin* the “Lament for Parting”, really for a death, consists of a direct scale spanning over two octaves. Finally, sleep is a temporary kind of death, and in *Die Walküre* the sleep motive is a highly-chromatic chordal scale of a very

3 Doernberg, *The Life and Symphonies of Anton Bruckner*, New York 1960, page 145.

4 This was in a paper on the first published versions delivered at the Bruckner Journal Readers’ Conference of 2003.

5 The words in the example, which come uncannily close to Bruckner’s own feelings, are from a poem by George W. Caird published in *Hymns Ancient and Modern*, 2000.

special kind. This last was one temptation which Bruckner could not resist. He quotes it in the slow movement of the Third Symphony, where it is present in all versions, having survived the catastrophic excision of most of the other Wagner references present at its creation in 1873. At that time Bruckner had already used it in the first movement; he normally worked on his symphonies in the order of the movements. The examples show some aspects of these quotations. In fact he also used in the first movement of the Fourth, written the next year, but in a different key; this reference, like that in the first movement of the Third, did not survive the reforming zeal of 1877.

Quite aside from the *Walküre* references, Bruckner's mind was obsessed with the sound of the descending scale, as we see near the end of the development of the finale of the Third, where in all versions an extraordinary descending scale of over two octaves, having evolved naturally from the chorale melody, almost breathes the words "Anton Bruckner". We might ask if there is any connection in meaning between the *Walküre* quote in the Adagio and the two-octave scale in the finale. Does one owe the other? And did Bruckner think of his name in that scale, and in the Farewell to Life which has the same rhythm? Simpson attacked the 1889 finale particularly on the basis that the recapitulated B, which is rather happy, is in that version made immediately to follow the developed B which is sad and pensive, at the least.⁶ Granting that his judgment is rather theoretical, it still seems that he may have been right.

We find the descending scale again in the third theme group of the finale of the Eighth, both in 1887 and in 1890, while the development of that movement begins with a reversal of the downward motion. There is also an echo of this theme in the adagio of the Ninth at measures 155-162. But the full development of this chorale idea is its greatly expanded descendant in the finale of the Ninth. The same key is used in the Ninth as was used in the Eighth: E major. But in the sound-world of the Ninth, by virtue of this giant brass chorale, the adagio's dark, muffled "Farewell to Life" is transformed in the finale into a shaft of light streaming down from heaven, although whether it represents salvation for the protagonist in his last hours is not yet established.⁷

Fragmentary chorales

There is yet another class of chorales, chordal sequences which possess the chorale sound but which, as with the Dresden Amen, form groups too small to be considered more than a motive. Examples from Wagner are the famous *Tristan* chordal sequence, and the "fate" motive so prominent in *Die Götterdämmerung*. One from Bruckner is a passage from the third theme group in the first movement of the Third, given in its 1873 form. The first three or four melody notes of this chorale are often referred to as the "motive of the cross", based on a labelling as such by Liszt in his *Graner Fest-Messe*. It occurs in the Eighth and Ninth Symphonies as well. It can and has been said to derive from the intonation of the Gregorian psalm tone in the eighth mode, although it could just as well stem from the second or the third, or from a hymn which begins that way such as *Vexilla Regis prodeunt*.

The derivation by Johann Mattheson of the melody for the concluding chorus of his Magnificat a due cori, given its world premiere performance at the Boston Early Music Festival in June 2005, from the solemn version of the eighth psalm tone, follows the style of the alternatim Magnificat settings of Pachelbel, Muffat, and many others and is completely natural. But whether Bruckner did that sort of thing in a symphony 150 years after Mattheson, or whether by contrast he considered the melodic scrap to be a tribute to Mozart by virtue of its resemblance to the finale theme of the Jupiter Symphony as has also been suggested, is a matter for discussion in a less formal venue. At any rate, in 1877 Bruckner wanted the listener to know that a chorale was being used, and he labeled it in the score and made the upper part more active, and in 1889, the revision was carried further. It is often said that the 1873 version does not really have this chorale. But once again, what is the chorale? If we accept that it is not the tune, but rather the chordal structure, then 1873 does indeed possess it, though perhaps not so obviously as the later versions do. Questions like that help to delineate Bruckner's reasons for revision, which often take the shape of reinforcing or bringing out melodic lines to give the work variety and relief.

In giving meanings to certain chorales as I have above, I have tried to limit myself to the implications of what the composer himself said about the music, or in the case of the "cross" motive, to address a popular conception which may or may not be valid. But the most important function of the chorales is not to be established by adventurous exegesis. It is instead simply the air of solemnity, or perhaps just

6 Simpson, *The Essence of Bruckner*. New York, 1992, page 82.

7 And indeed, can only be established through a completion of the movement.

solidity, that the chorales impart to the music, and the sense of the gradual filling-out of time and the ineluctable dramatic arch which they invariably convey. They constitute the greatest possible contrast to the nervous, energetic dotted rhythms which Bruckner also loves to use. It is not too much to say that when employed by Bruckner, they are the pillars upon which his great edifices of sound are supported.

I acknowledge with gratitude the help and consultation of Crawford Howie, Ebbe Tørring, and Benjamin Korstvedt, and Stephen Stubbs *in re* Mattheson.

Bruckner's Hymnal

Schumann, *Genoveva*, act 1. $\text{♩} = 84$ (score, 60)

S.A. {
T.B. {
Er - he - bet Herz und Hän - de, voll An - dacht him - mel - an, an ihm, dess' Macht ohn'

Wagner, *Die Meistersinger von Nürnberg*, act 1. $\text{♩} = 50$

[17] S.A. {
T.B. {
Da zu dir _ der Hei - land kam, wil - lig dei - ne

Bruckner, Symphony no. 5, finale. $\text{♩} = 60$

[115] S.A. {
T.B. {
Brasses Winds

Bruckner, Symphony no. 1, finale. *Bewegt, feurig* $\text{♩} = 66$

[22] S.A. {
T.B. {
ff mf

[30] Bruckner, Symphony no. 4, "Gebet". *Andante quasi allegretto.* $\text{♩} = 93$

[30] S.A. {
T.B. {

[38] Bruckner, Symphony no. 3, finale (1873). $\text{♩} = 72$

[38] S.A. {
T.B. {

[46] Bruckner, Symphony no. 3, finale (1889). $\text{♩} = 72$

[46] S.A. {
T.B. {

Bruckner's Hymnal examples continue overleaf

Bruckner, Symphony no. 4. Andante quasi allegretto. $\text{♩} = 93$

[54] S.A. T.B.

Bruckner, Symphony no. 5, first movement. $\text{♩} = 52$

[60] S.A. T.B.

We are thy stew-ards; thine our talents, wis-dom, skill; our on-ly glo - ry that we may thy

Wagner, *Die Walküre*, act 3. $\text{♩} = 56$

[67] S.A. T.B.

A flat C flat/B B flat D sharp dim7th E E flat C

Bruckner, Symphony no. 3, adagio (transposed up a fifth). $\text{♩} = 52$

[72] S.A. T.B.

E flat G A flat C flat/B B flat D 7th E flat

Bruckner, Symphony no. 9, adagio, "Abschied vom Leben". $\text{♩} = 60$

[76] S.A. T.B.

Bruckner, Symphony no. 9, finale. $\text{♩} = 84$

[84] S.A. T.B.

Bruckner, Symphony no. 3, first movement (1873). $\text{♩} = 90$

[96] S.A. T.B.

Eighth mode, intonation

Bruckner, Sym. no. 9, adagio, "cross" motive

THIRD IN THE SERIES OF GUIDES BEING PUBLISHED IN THE BRUCKNER JOURNAL.

ON THE occasion of the first East Coast Brucknerathon at Simsbury, CT, USA Sept. 5 2009, William Carragan provided charts of the formal events in various movements of symphonies I, II and III, and of his completion of the finale of symphony IX. These specified the exact time into the recording that each event took place and, used together with a large elapsed-time display on a laptop, they enabled those interested to follow the structural progress of the music. This was a great assistance to those of us not so adept at reading scores, analyzing music, recognizing keys or placing significant moments.

It seemed to me a good idea that such a facility be shared with readers of *The Bruckner Journal*, and Prof. Carragan has very kindly offered to provide such charts for all the symphonies, using timings taken from well known or easily available recordings. In this issue we publish the third of these analytic charts. To use them you need only the specified recording, and either the display of elapsed time on your CD player or some other method of marking the time in minutes and seconds. Of course, other recordings can be used, the timings will be approximate but the structural events shouldn't be too difficult to locate. KW

Timed Structure Tables for Bruckner Symphonies

III. Symphonie D-moll **Fassung 1873, Inbal 1982; Fassung 1889, Chailly 1985**

Kopfsatz

			1873	Inbal	1889	Chailly
Exposition	a	D minor	1	0:01	1	00:03
	A1 (trumpet)	D minor	5	00:08	5	00:10
	A2 (unison)	D minor	37	01:07	31	00:58
	horn (1873), oboe (1878 and 1889)	concert C	63	02:05	54	01:55
	a	A major	79	02:40	67	02:23
	A1 (trumpet)	A major	83	02:47	69	02:26
	A2'	B flat major	119	03:51	87	03:00
	B	F major	135	04:28	101	03:33
	B (last phrase)	F major	183	05:57	149	05:05
	C	F	205	06:37	171	05:47
	chorale	D flat major	235	07:30	199	06:36
	thema (in 1889)	E major	—	—	209	06:54
	K (codetta)	A major	247	07:51	217	07:08
	end	F major	284	09:02	254	08:19
Development	Induction (K)	F major	285	09:03	255	08:20
	Section 1 (A1, A2)	F minor	301	09:37	267	08:41
	(A1, A2)	G minor	317	10:04	283	09:09
	(A2)	A minor	333	10:33	297	09:37
	Section 2 (A2)	G major	357	11:13	321	10:21
	Section 3 (A1) (unison, <i>fff</i>)	D minor	377	11:46	341	10:56
	Section 4 (1889 material is different)	through F minor	409	12:47	373	11:54
	Section 5 (B)	F major	443	13:53	405	12:50
Recapitulation	Retransition (quotes; Wagner only in 1873)	A	461	14:24	415	13:10
	a	D minor	503	16:08	431	13:46
	A1 (trumpet)	D minor	507	16:15	435	13:53
	A2	(D minor)	539	17:11	461	14:42
	B	D major	563	18:07	483	15:34
	B (last phrase)	A major	605	19:24	527	16:59
	C (toward end, 1889 material is different)	D	631	20:10	549	17:39
Coda	last event	F major, A major	—	—	579	18:31
	Section 1 (A1)	D minor	673	21:23	591	18:53
	Section 2 (A2, with scale in 1873)	(D minor)	711	22:31	623	19:49
	Section 3 (A1 and A2, peroration)	D minor	731	23:32	629	20:07
	end	D	746	23:57	651	20:39

		<i>Adagio</i>				
			1873	Inbal	1889	Chailly
Part 1	A	E flat major	1	00:01	1	00:01
	first Marienkadenz	to G flat major	13	01:04	20	01:45
	Ak (closing idea)	E flat major	19	01:42	29	02:15
	horn (1873), clarinet (1878 and 1889)	concert C	30	02:44	40	03:27
Part 2	B1	B flat major	33	02:56	41	03:29
	B1 (basses)	B flat major	49	03:39	57	04:12
	B2	G flat major	65	04:27	73	05:02
	B2	G major	91	06:10	98	06:43
Part 3	B1 (violas)	C major	105	06:59	112	07:37
	A	E flat major	129	08:06	—	—
	first Marienkadenz	to B major	149	09:18	—	—
	Ak	to D major	151	09:52	—	—
Part 4	B1	G major	161	10:44	—	—
	B1 (basses)	E flat major	177	11:26	—	—
	B1 (closing event)	B flat major	201	12:25	142	09:14
	B2	D flat major	213	13:07	—	—
Part 5	A	E flat major	225	13:50	154	09:55
	A (with Tannhäuser in 1873)	C major	233	14:33	170	11:14
	first Marienkadenz	to D flat major	250½	16:07	191	12:52
	K (codetta)	E flat minor	256	16:39	199	13:32
Coda	Die Walküre	to A flat major	266	17:32	209	14:28
	A	E flat major	273	18:16	216	15:09
	end	E flat major	278	18:48	222	15:47

		<i>Scherzo</i>				
			1873	Inbal	1889	Chailly
Scherzo, part 1	a (rhythmical figure)	A	1	00:00	1	00:01
	A (main theme)	D minor	17	00:14	17	00:15
	x (transition)	C major	33	00:27	35	00:30
	K (closing group)	C major	41	00:34	43	00:38
	end	A major	55	00:46	57	00:50
Scherzo, part 2	Development (a)	B flat major	57	00:48	59	00:52
	N (new idea)	B flat major	59	00:50	61	00:54
	a	A	93	01:20	95	01:24
	A	D minor	109	01:33	111	01:38
	x	C major	125	01:47	129	01:54
	K	F major	137	01:57	141	02:05
Trio, part 1	end	D major	151	02:09	159	02:21
	A	A major	1	02:11	1	02:23
	K	dominant of E major	29	02:36	29	02:55
Trio, part 2	end	E major	39	02:44	39	03:07
	Development (A)	C major	41	02:46	41	03:09
	(A) (bass)	A flat major	57	03:00	57	03:28
	A	A major	77	03:18	77	03:51
	K	dominant of A major	105	03:44	105	04:23
	end	A major	115	03:53	115	04:36

		<i>Finale</i>	1873	Inbal	1889	Chailly
Exposition	a	B flat major	1	00:00	1	00:00
	A	to D minor	9	00:07	9	00:09
	a	A major	25	00:22	25	00:27
	A	to E minor	33	00:30	33	00:36
	b	F sharp major	65	01:01	—	—
	B	F sharp major	69	01:07	65	01:13
	Tristan	D minor	134	02:44	—	—
	Second Symphony	to D major	147	03:03	—	—
	B, last phrase	F major	161	03:27	125	03:12
	C	D flat	209	04:42	155	04:14
	K	to F major	279	06:16	215	05:41
Development	Induction (K)	through B flat minor	295	06:40	229	06:04
	transition	F, A flat	310	07:03	241	06:23
	Section 1 (A)	to C minor	315	07:10	247	06:31
	(A) (more in 1889)	through F minor	359	07:54	279	07:08
	Section 2 (B)	E flat major	399	08:33	—	—
	C alternating with B (1873)	D minor	415	08:49	—	—
	C, I:A1 (1889)	G major	—	—	323	07:59
	Section 3 (B)	C major (C minor in 1889)	433	09:11	333	08:15
	scale of over two octaves	to C major	453	09:40	349	08:47
	Retransition	B flat	469	10:03	—	—
Recapitulation	a	B flat major	475	10:11	—	—
	A	to D minor	483	10:19	—	—
	a	A major	492	10:34	—	—
	A	to E minor	507	10:42	—	—
	B	A flat major	537	11:11	361	09:10
	B, last phrase	A major	581	12:19	—	—
	C	B flat	601	12:54	—	—
	Rienzi	to D major	616	13:13	—	—
	C and A together	to D minor	637	13:42	393	10:13
	catalogue (I, II, III)	C major	675	14:26	—	—
Coda	C resumes	—	689	14:57	—	—
	transition (chorale)	to dominant of D	715	15:28	441	11:11
	Peroration (a, C, I: A1)	D major	725	15:43	451	11:30
	end	D major	764	16:11	495	12:15



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In a discussion on Holger Grintz's site - www.brucknerfreunde.at - of the question which composers might be regarded as successors to Anton Bruckner, one the most interesting nominees, promoted by Friedwart M. Kurras and the Bruckner-Kreis Nürnberg is:

MARTIN SCHERBER (1907–1974)

"Anyone who perceives Scherber's symphonies "with the heart" as well and without prejudice will feel that the development of the symphony that passes through Beethoven, who was increasingly deaf but nonetheless "heard" with Promethean energies, or through Bruckner, who reached "into the heavens" spiritually, is consciously continued here." F.M.Kurras

What follows is a heavily edited extract taken from the English section of www.martin-scherber.de, written by Friedwart M Kurras, translated by Steven Lindberg. In English there is also on-line an informative entry in Wikipedia.

LISTENING to symphonies by this composer one might ask why he used this particular style of musical expression while avant-garde composers of his day were experimenting with both atonality and technical media and striving to "emancipate music" from all tradition.

He began writing music when he was thirteen. Even at this age he noticed "*how I was embedded in something, enveloped as it were in music, in a womb of sound. My consciousness was different to that of everyday.*" These puzzling experiences led to a long quest to explore the change of consciousness which he had at first only sensed. He began to develop a meditative approach to dealing with the inner and outer worlds, trying to build a bridge between the two. At about the age of seventeen he stumbled on the extensive works of *Johann Wolfgang von Goethe* (1749–1832) and on writings about the theory and practice of cognition by *Rudolf Steiner* (1861–1925). From then on he tested their ideas in his own way.

To understand the origins of music, it seemed to him necessary to study life, soul and spirit themselves in depth, and to this end he developed new techniques of spiritual work. Concentration and meditation, he discovered, can strengthen inner forces in such a way that – if one succeeds – one can achieve entrance to higher realms of soul and spirit. "*My soul is becoming increasingly able to experience things independently of my body*", he wrote in a letter at the start of 1933, the year in which he withdrew from public life and moved back to Nuremberg as a freelance music teacher and composer.

During his work on the Second Symphony (1951–52), Scherber wrote to his long-time friend, the conductor *Fred Thürmer*: "*I am of course working on a 2nd symphony. ...It means living in what lies behind our world. It's all about raising consciousness more and more. When you deal with these things, you have something. You're not looking for different means of expression. They just present themselves quite clearly. Nor do you ask yourself whether a triad is the right thing, or something "atonal". You can only be atonal when you put free intellectual thinking into the music. But that's not what music needs. What must be put into music is the result of this free thinking, the powerful spiritual ego - what lies 'in back of' the world - so that it can be perceived. ... It is always about making use of higher ego, which must first be separated from the physical element, in order to perceive things in the relevant spheres.*"

In classical and romantic symphonies musical metamorphoses appeared like germinating motifs, audible seeds. Concentrated, they formed individual themes which in their execution began to take over symphonic sound structure to an ever greater and greater degree as a musical 'track left by life'. "*Anyone who can truly experience music ... will penetrate what is known as spheres of life and there will find the principle of metamorphosis reigning*" (to *Wilhelm Kempff*, 1971)

Martin Scherber converted life in metamorphoses into a real style of symphonic creation - especially in his inner struggle with the methods of composition of his contemporaries. One result was that the classic form of the symphony with its individual movements - with the new content gained from the 'global stream of life' and with '*objective musical logic*' - was synthesised into a symphonic organism. *Scherber* had perfect pitch. He could translate what he had experienced in the 'sea of creative sounds', in the weaving of 'infinite melodies' into physical notes, distil their relationships with each other and render what could be experienced as independent activity and that provided by an act of grace in full dynamic, symphonic sound. Compared with listening to variations, processes of musical transformation like this demand a far more intense inner activity and participation. If this activity is lacking, the boredom quickly becomes unbearable. *Ludwig van Beethoven* tried to capture the art of metamorphosis in all its rigour in his late string quartets, which seemed strange to his contemporaries. With *Anton Bruckner*, metamorphosis made a large-scale break-through in the great symphonies. Both of these composers are bearers of the seeds of metamorphosis, appearing like stars in the night sky to usher in a new world of future music.

Martin Scherber was run over by a drunk driver in 1970, shortly before his symphonic works were published. Despite grave injuries he lost neither his mental faculties nor his sense of humour. He spent the next three and a half years in a wheelchair, partially paralysed, and died at the beginning of 1974 of acute renal failure resulting from the accident.

"It is not that the soul loves music.

The soul is music.

Everything unmusical destroys the soul."

Martin Scherber

A fine CD of Scherber's Symphony No. 2, played by the Russian Philharmonic Orchestra Moscow, cond. Samuel Friedmann, is available by enquiry to Fred.Kurras@web.de €12 plus p&p.

Scherber's Symphony No. 3 is available on the Col Legno label, Rheinland-Pfalz State Philharmonic Orchestra, cond. Elmar Lampson. £11.18 at www.amazon.co.uk. at time of going to print.

* * * * *

A Bruckner appreciation evening in Malta

Short report by Martin Spiteri

ON FRIDAY 26 February 2010, the German-Maltese Circle Classical Music Group held its first appreciation evening on Bruckner's music at the Circle's main hall in the wonderful 16th century Messina Palace at 141 St Christopher Street, Valletta. The session focused on Bruckner's last and unfinished symphony – it started at 7.00pm and ended around 8.15pm. 25 Bruckner enthusiasts attended this event including the highly distinguished presence of the German Ambassador to Malta, HE Bernd Braun and Mrs Braun. Martin Spiteri, the author of this report, who in April last year founded this classical music appreciation group with the support of the Circle's committee, was in charge of the programme and presentation of this cultural event.

As background information for this Bruckner session, Martin prepared and sent by e-mail to all group members, (i) a slide presentation on Bruckner's music; (ii) a short introductory note on his symphonies as adapted from other published sources; as well as (iii) an article on the reception of Anton Bruckner in Malta. In addition to this material, a half page note on Anton Bruckner's unfinished symphony was published in the Culture and Entertainment section of The Sunday Times (Malta) of 21 February 2010 (p. 42). This material is freely available to any interested Bruckner lovers by contacting Martin on his e-mail address: ms51159@gmail.com.

The event programme was as follows:

1. Welcome and introductory comments
2. Short video on Bruckner's early life (first 10 minutes of *The Life of Anton Bruckner* by Hans Conrad Fisher)
3. An overview of the structure of the completed Ninth Symphony
4. Listening: extracts from first movement (Sergiu Celibidache /Munich PO 1995 concert / EMI 5566992), second movement (DanielBarenboim / Berlin PO 1990 concert / Warner 256461891-2), third movement (Gunter Wand / Berlin PO 1998 concert / RCA Red Seal 74321632442) and fourth movement (Kurt Eichhorn / Linz Bruckner Orchestra 1993 concert / Camerata 20CM-275-6).

Apart from the above, Martin also exhibited a selection of three- and four-movement Bruckner Ninth recordings from his current collection with a view to encourage participants to widen their appreciation of this great sacred musical composition. The set of three-movement recordings included Wilhelm Furtwangler / Berlin PO (7 October 1944 / Classica d'Oro CDO 1043), Bruno Walter / Columbia SO (1958 / Sony Classical SMK 64483), Takashi Asahi / Osaka PO (16 March 1991 / Pony Canyon PCCL-00520), Georg Tintner / Royal Scottish NO (1997 / Naxos 8.554268) and Giuseppe Sinopoli / Staatskapelle Dresden (March 1997 / DG 457587-2).

The exhibited set of four-movement recordings comprised Eliahu Inbal /Frankfurt SO (1986 / Teldec), Nikolaus Harnoncourt / Vienna PO (2002 /RCA Red Seal 82876543322), Akira Naito / New City of Tokyo Orchestra (2006 /Delta Classics DCCA-0032), as well as Markus Bosch / Aachen SO

(2008 /Coviello Classics COV 30711). For anyone interested in further information on this fourth-movement finale, a practical list of audio and printed items in Martin's present Bruckner Ninth Finale resource collection is available online from the Yahoo Group's Anton Bruckner Club.

All participants seemed to have very much appreciated and enjoyed the event. Perhaps the only criticism, however, was the rather high volume throughout the listening extracts. It seems Martin had been carried away by the infinite transcendental, spiritual and other all-embracing emotional feelings emanating from this, Bruckner's ultimate grand and mysterious orchestral masterpiece. But overall, it was a really wonderful occasion!

The group is planning to organise such Bruckner music appreciation events in Malta at least once a year, focusing initially on the symphonies.

* * * *

Readers are invited to contribute to our occasional series under the heading:

How I discovered Bruckner

I first heard Bruckner's music whilst in the lower 6th form at William Ellis School in North London in 1977, where I was studying A-levels in Music, English Literature and History. One of the upper 6th, Tony Shapland (I've been trying to contact him ever since to thank him, as we lost touch years ago), asked me to sit down whilst he played something "that I might like". He knew I enjoyed richly scored, "romantic" music. His choice was the adagio from the 7th symphony. Even after the first couple of bars I knew I was hooked. I went straight out and bought the record (though I cannot remember which orchestra or conductor featured) and followed the symphony through with the full score.

From there my love for Bruckner's music, especially his symphonies, grew. I was lucky enough to play oboe in the F minor mass in St Albans Abbey in 1979. Whilst studying for a BMus degree at Sheffield University I was also able to choose my third year dissertation as "the Development of Bruckner's Symphonies, from the 3rd to the 7th." A great excuse (as if I needed one) to listen to his music and to attend any concerts!

I do not pretend to be an expert in any shape or form on Bruckner or his music. All I know is that he is my best-loved composer; one of my most treasured possessions is a box set of his symphonies – given to me as a birthday present by my wife - which I keep in the glove compartment of my car. I attend concerts featuring his music when I can, though this has to be factored in to a busy work schedule and family commitments. I only heard his 6th symphony live for the first time last year at the Festival Hall!

I fully intend to visit Bruckner's birthplace on a pilgrimage to the places he lived and worked. It might be that I'll combine this with a visit to the village of Werfen just to the south of Salzburg and castle Hohenwerfen, where the film "Where Eagles Dare" was filmed, again another favourite, a film I first saw when I was eight. A strange juxtaposition of favourites you might think!

I could not imagine a world without Bruckner's music. I do, though, need to find Tony Shapland to shake his hand and to thank him for introducing me to such breathtaking and astonishing music...

I was a music teacher for a number of years for Berkshire LEA in the mid 80s, when I left the profession (Keith Joseph was the Education Secretary) to join one of my other passions, the rail industry. I'm well aware of the opening melody on the horn in the first movement of Bruckner's 4th as being "rail" related!

Steve Hutchinson

* * * *

The Good, the Strange, and the Not So Good

Some reflections on the occasion of a performance that never was - Bruckner's Symphony No. 2 in Maidstone, Kent.

ASSIDUOUS readers of this Journal who do not skip the more lightweight, musically less-literate contributions (i.e. those from me) may remember that in December 2007 I enthused about Brian Wright and the Maidstone Symphony Orchestra bringing Bruckner's 6th symphony to "Wealden Man"¹. Imagine my delight on discovering that they were going to perform another Bruckner symphony in February this year again at the Mote Hall (the acoustic of which I now realise is infinitely to be preferred to that of some cathedrals, or at any rate to St Paul's).

Imagine my astonishment that it was to be Number Two! Surely a courageous decision (used with the nuance of Sir Humphrey Appleby²), because even the most devoted acolyte would acknowledge that it is not our hero's all time chart-topping, popular hit. Live performances of this work, at any rate on these shores, are few and far between, being vastly outnumbered by those of the "Romantic" or No. 7. In the event the planned performance sadly did not come to pass: shortly before the date of the concert a change of programme was announced, Bruckner was out and Dvorak was in. I know not why.

Whatever the reason, it set me thinking about my feelings about the work generally and also wondering about the difficulties it must present for orchestras other than the Vienna Philharmonic, or others in the top flight. A piece which lasts the best part of an hour and a quarter must place on the performers considerable demands of concentration and sheer stamina. The many abrupt and/or prolonged pauses presumably present plentiful opportunities for the unwary to drop high profile clangers.

I confess to having slightly ambivalent feelings about this symphony. (Readers of a nervous disposition who consider any criticisms of Bruckner's works to be sacrilegious, are warned to look away now.) It does seem to me to be a mixed bag containing some music which is sublime, other music which I am not sure whether I like very much at all and yet other music which sounds downright strange. I will try to illustrate what I mean by referring to some passages identified by timings from the recording by Georg Tintner on Naxos [These timings can usefully be located in Prof. William Carragan's *Timed Structure Table* in *The Bruckner Journal*, March 2010, p.31]

Let me begin by commenting on some of the music which I find strange and some of the music which from my uninformed standpoint I assume probably presents challenges in performance. To start with I expect it helps if the horns have nerves of steel. I am thinking for example of the first movement at 6.10 - 6.30 where the horns have a high exposed line with a very spare accompaniment. Surely this is an unenviable and vulnerable position to be in? Similarly and more acutely, there is a more extended passage in the third movement [*Adagio* in this edition] at 4.22 - 5.15 when the high melodic line is even more fragile and the woodwind beneath it is again very spare indeed. In terms of intonation there is surely no margin for error here and it must be a perilous path to tread.

Immediately after that at 5.16 – 5.26 the bassoon wanders off on a little meander of its own. It is only short but, my goodness, is it strange!

Still in the third movement, what are we to make of the flute and solo violin section in the coda at 15.55 – 16.46? The first 20 seconds of it are reasonably straightforward but for the last 30 seconds we move into a very strange sound world indeed – unworldly or other-worldly are probably not bad words for it. (And imagine how susceptible it would be to the ruinous effect of an untimely cough in the concert hall.)

The fourth movement contains some of the strangest music of all. At 5.56 - 6.36 the strings and horns seem to become becalmed until a gentle breeze on the flutes moves things forwards. If this passage were to be played in the void as a test of identification, I doubt that I would be the only reader of this Journal who would struggle to place the passage in context. Then, nudged by the flutes, the clarinets take over with a breathless staccato, leaping restlessly up and down, again producing a peculiar effect.

A recurrence of the leaping clarinets then leads to a passage 8.41 - 9.06 which must be the very strangest of all. Everything seems to disintegrate into a weird and ungodly jumble. If this passage were played in the void to the uninitiated and they were asked to identify the composer, I think they would be more likely to say Schoenberg than Bruckner. So I wonder how "Wealden Man" would have coped with that? For myself, I am left asking, "How on earth did we get here? How on earth are we going to get back from here?" The answer to the second question is that the flute comes to the rescue and leads things back to a more recognisable tune.

After the strange and difficult, I need to identify the parts which I do not greatly enjoy. They are mainly in the scherzo where the first theme, which sounds fine on the strings, tends to acquire a harsh, rasping timbre when played on the trumpets at 0.27 -0.40. It is repeated three times within the first four minutes of the movement and then thrice more after the trio, so anyone who shares my reaction to this passage is at a disadvantage in enjoying the movement as a whole. To a lesser extent I suffer from a similar problem in the fourth movement with the bombastic tendency of the trumpets at 3.30 – 3.50, but this theme is not so pervasive in this movement and so the problem is not so acute. Reverting to the scherzo, by the end of it my ears feel they have been more than a little pummelled.

For me some of the most beautiful music is in the adagio. The opening theme 0.01 – 1.18 is a delight and the blissful, tranquil sense of repose which it brings after the battering of the scherzo certainly revives my drooping spirit. Later when this theme is enriched with intense, noble, majestic, sonorities at 5.27 – 6.56, the effect is truly uplifting. When it recurs at the start of the coda 15.13 – 15.55, it is meltingly beautiful. As if that were not sufficient, it is then capped by the exquisite horn solo at 16.46 – 18.00 with which the movement ends.

The opening of the fourth movement provides beauty of a different kind, *Steigerung*, to borrow a very expressive German word. Here at 0.01 – 0.41 it is dramatic tension which dominates as the music intensifies relentlessly: the wave swells and builds its momentum irresistibly until it eventually breaks and unleashes its pent up energy with stunning effect. Equally exhilarating is the sustained build up from 11.04 – 12.13. A contrast is provided by the enchantingly deft weaving in and out of the more lyrical second theme at 9.50 – 10.27. I suspect that a clever technical device is being employed here but such is my lack of musical knowledge that I have not the faintest notion what it might be. What I can say is that it never fails to produce within me a warm glow and inward smile. Nor is that the last of the gems contained in this movement; immediately before the coda there is a miniature chorale at 18.03 -18.21. In a few bars this hauntingly beautiful, eerie passage conjures up an enormous sense of expectation inversely proportional to its brevity.

For me personally, listening to this symphony is not unbroken pleasure from start to finish. It is a combination not exactly of “the Good, the Bad and the Ugly” but rather the Good, the Strange and the Not so Good. I was mightily disappointed that the Maidstone performance did not take place and hope that it may yet be re-scheduled to be performed in a later season.

Jerome Curran

¹ ‘Wealden man’ - residents of the Weald, a once forested area south east of London

² Sir Humphrey Appleby - a fictional civil servant from the BBC television series, *Yes, minister*.

Letter to the editor

From; Dr. Edwin D. Banta, New Jersey, USA

When I first heard Bruckner's Ninth symphony in the late 1940's, I was in complete agreement with the annotator who declared Bruckner wise in choosing to end with the quiet Adagio rather than the hectic Scherzo. However, as I learnt more about Bruckner's efforts to provide a Finale, culminating in its various current embodiments, I became increasingly disposed to the 'completed' four-movement version and to wonder why conductors, critics, and audiences seem so committed to the 'incomplete', three-movement version.

The reason for many conductors and others ignoring the 'complete' symphony, I believe, is that they perceive these new Finales as interesting, but unnecessary, addenda to the familiar, completely satisfactory, three-movement version, and I fear this will remain the *status-quo* until there is significant change in perception. To provide such a change in perception, I make a simple, bold proposal: *Reverse the order of the two inner movements, so that the Adagio precedes the Scherzo.* In support for such a movement order reversal, I note that:¹

- a) Bruckner may have been undecided about the Adagio position even after beginning work on the Finale.
- b) The manuscript page for the Adagio, marked with Roman numeral III, shows the third stroke of the numeral having a different character from the first two, suggesting a later amendment by Bruckner² (or others?).
- c) Joseph Schalk's (unfinished) piano reduction placed the Adagio second.
- d) The Adagio as second-movement provides a richer source than does the Scherzo for the 'Halleluja' theme Bruckner told Dr. Heller he planned to reuse 'with all power' in the Finale.

Reversing the inner movement order should cause conscientious conductors and critics to re-appraise the over-arching structure of the 'complete' symphony.

In imperfectly³ approximating such a performance (as can interested readers) by simply reversing the CD playback order,⁴ this writer particularly appreciates: the initially tranquil Adagio counter-balancing the near-dissonant conclusion of the first movement, the tonally remote Scherzo following the e-major Adagio ending, and the driving rhythmic energy at the end of the Scherzo as a precursor to the fragmented start of the Finale.

¹ Benjamin-Gunnar Cohrs – *Anton Bruckner Ninth Symphony Finale (Unfinished)* – Critical Commentary Repertoire Explorer Study Score 444, Bremen & Rome 2008

² possibly added by Bruckner after abandoning the original Finale concept in favor of the *Te Deum*

³ Imperfect because the conductor still envisions the conventional movement order.

⁴ The writer uses the Delta classics performance (DCAA-0032) with William Carragan's revised 2008 Finale (particularly convenient because it has all four movements are on a single CD).

International Concert Selection

July - October 2010

AUSTRALIA

5 Aug. 1.30 pm, 6 Aug 8 pm, 7 Aug 2 pm, Sydney Opera House +61 2 9250 7777

Wagner - Prelude Act 3, Lohengrin
Szymanowski - Violin Concerto No. 1
Bruckner - Symphony No. 7
 Sydney Symphony / Simone Young

6 Nov 8 pm, Brisbane QPAC

Wagner - *Tannhäuser*: Overture
Mozart - Violin Concerto No.4
Bruckner - Symphony No.3 (1889)
 Queensland SO / Johannes Fritzsch

AUSTRIA

3 July, 6 pm, Stiftskirche, St Florian +43(0)732 776127

Bruckner - Symphony No.9
 Bruckner Orchester Linz / Stefan Vladar

8 July 7 pm, Erl, Passionspielhaus +43(0)5373 8106841

Bruckner - Symphony No.7
 Tyrolean Festival Orchestra / Gustav Kuhn

12 July, 8.30 pm, Graz, Herz-Jesu-Kirche +43 316 825 000

Bruckner - Motets: Locus iste, Os justi
 Libera me, Tota pulchra es Maria, Ave Maria
 Christus factus est, and Organ Works
 Peter Planyavsky, Organ. Arnold Schoenberg Choir / Erwin Ortner

26, 27 July, 8 pm, Salzburg, Großes Festspielhaus, +43 662 840310

Beethoven - Piano Concerto No. 4
Boulez - Notations
Bruckner - Te Deum
 Vienna Philharmonic / Daniel Barenboim

8 Aug 11 am, 10 Aug 9 pm Salzburg,
 Großes Festspielhaus, +43 662 840310

Rihm - Gesungene Zeit
Bruckner - Symphony No. 4
 Vienna Philharmonic / Riccardo Chailly

17 Aug 8 pm, St Florian, Stiftskirche +43 7224 89020
 BRUCKNERTAGE

Schubert & Bruckner - Secular and Sacred Motets
 St Florian Boys Choir / Franz Farnberger

20 Aug 8 pm St Florian, Stiftskirche +43 7224 89020
 BRUCKNERTAGE

Schubert - Symphony No. 4
Kropfreiter - Magnificat for Soprano and Orchestra
Bruckner - Te Deum
 St. Florian StiftsChoir, Haag Choir,
 Altmonte Orchester St. Florian / Matthias Giesen

27, 28 August, 11 am Salzburg,
 Großes Festspielhaus, +43 662 840310

Bruckner - Symphony No.5
 Vienna Philharmonic / Bernard Haitink

28 Aug, 8 pm Villach, Congress Centre +43 (0)42432510
Hindemith - Mathis der Maler
Bruckner - Symphony No. 9
 Gustav Mahler Youth Orchestra / Herbert Blomstedt

29 Aug 7.15, Grafenegg, Wolkentrum +43 (0)2735 5500
Mahler - Lieder eines fahrenden Gesellen
Bruckner - Symphony No.9
 Gustav Mahler Youth Orchestra / Herbert Blomstedt

10 Sept. 7 pm, Grafenegg, Auditorium +43 (0)42432510
Schumann - Piano Concerto
Bruckner - Symphony No. 7
 Bavarian State Orchestra / Kent Nagano

12 Sept. 8 pm Linz, Brucknerhaus +43 (0)732 775230
Beethoven - Piano Concerto No. 3
Bruckner - Symphony No. 7
 Bruckner Orchester Linz / Dennis Russell Davies

17 Sept. 7.30 Linz, Brucknerhaus +43 (0)732 775230
Bruckner / Mandel - Bruckner VII Translated
 The Temporary Jazz Orchestra / Thomas Mandel

24 Sept. 7.30 pm St Florian, Stiftskirche +43 (0)732 775230
Bruckner - Symphony No. 5
 Bruckner Orchestra Linz / Stanislaw Skrowaczewski

5 Oct. 7.30 pm Linz, Brucknerhaus +43 (0)732 775230
Bruckner - Symphony No. 8
 Vienna Philharmonic / Nikolaus Harnoncourt

22 Oct. 7.30 Salzburg, Großes Festspielhaus, +43 662 840310
Mahler - Kindertotenlieder
Bruckner - Symphony No.9
 Bruckner Orchestra Linz / Dennis Russell Davies

BELGIUM

16 Sept. 8 pm Brussels: Henry Le Boeufzaal
 BOZAR +32 (0)2 507 8200
Mahler - Kindertotenlieder
Bruckner - Symphony No.4
 Royal Flemish Philharmonic / Philippe Herreweghe

17 Sept. 8 pm Brussels: Henry Le Boeufzaal
 BOZAR +32 (0)2 507 8200
Schumann - Piano Concerto (Maurizio Pollini)
Bruckner - Symphony No.7
 Royal Concertgebouw Orchestra / Mariss Jansons

28 Oct. 8 pm Brussels: Henry Le Boeufzaal
 BOZAR +32 (0)2 507 8200
Bruckner - Mass No.2 in E minor
Brahms - Warum ist das Licht gegeben; Begräbnisgesang
Cornelius - Requiem, "Seele, vergiss sie nicht"
 Collegium Vocale Gent / Philippe Herreweghe

CANADA

27, 28 Oct. 8 pm. Toronto, Roy Thomson Hall, +1 416 872 4255
Mozart - Piano Concerto K 238
Bruckner - Symphony No.6
 Toronto SO / Thomas Dausgard

FRANCE

23 Sept. 8 pm, Paris, Théâtre des Champs-Élysées
 +33 (0)1 4952 5050
Beethoven - Violin Concerto
Bruckner - Symphony No.7
 Rotterdam Philharmonic Orchestra / Yannick Nézet-Séguin

GERMANY

1 July 8 pm, Heidelberg, Stadthalle
Shostakovich - Violin Concerto No.1
Bruckner - Symphony No.4
 Akademische Philharmonie Heidelberg / Jesko Sirven

3, 4 July 7.30 pm Dresden, Kulturpalast +49 (0)351 4866 666
Schumann - Violin Concerto
Bruckner - Symphony No.7
 Dresdner Philharmoniker / Marc Albrecht

3 July 8 pm Hamburg, Laeiszhalde, +49 (0)4034 6920
Schubert - Symphony No.9
Bruckner - Symphony No.9
Harvestehuder Sinfonieorchester Hamburg / Leslie Saganandarajah

4 July 8 pm Freiburg im Breisgau,
Konzerthaus +49 (0)761 38 81552
Birtwistle - The Shadow of Night
Bruckner - Symphony No.4
SWR Sinfonieorchester Baden-Baden und Freiburg / Jonathan Nott

4 July 6 pm Münster, Großes Haus +49 (0)25159 09100
Dutilleux - Symphony No.1
Bruckner - Symphony No.3
Münster Symphony Orchestra / Fabrizio

8 July 8 pm, St. Maria im Kapitol, Köln
9 July 8 pm, Eltville im Rheingau, Kloster Eberbach
Wagner - Parsifal: Prelude & Good Friday Music
Bruckner - Symphony No.1
WDR Symphony Orchestra Cologne / Eliahu Inbal

11 July 5 pm, Waldsassen, Basilica +49 (0)96 332669
Guilmant - Symphony No.1 for Organ and Orchestra
Bruckner - Symphony No.7
Wilde Gungl Symphony Orchestra, München / Jaroslav Opela

15, 16 July 8 pm, Stuttgart Liederhalle +49 (0)711 2027710
Schumann - Cello Concerto
Bruckner - Symphony No.9
Stuttgart Radio Symphony Orchestra / Roger Norrington

18 July 11 am, 19 July 8 pm Karlsruhe,
Badische Staatstheater +49 (0)721 933333
Haydn - Symphony No.22
Bruckner - Symphony No.5
Badische Staatskapelle / Justin Brown

25 July 7 pm. Chiemsee, Schloß Herrenchiemsee +49 (0)89 936093
Mozart - Piano Concerto K 537, "Coronation"
Bruckner - Symphony No.7
Orchester der KlangVerwaltung / Enoch zu Guttenberg

1 Aug 5 pm, Ebrach in the Steigerwald, Abteikirche +49 09552 297
Bruckner - Symphony No.9 with Finale (Carragan)
Philharmonie Festiva / Gerd Schaller

28 Aug, 3 pm, Chorin, Kloster Chorin +49 (0) 3334 657310
Bruckner - Symphony No.8
Radio Symphony Orchestra Berlin / Marek Janowski

3 Sept 7.30 pm, Neubrandenburg,
Konzertkirche +49 (0)395 5699832
Hindemith - Symphony "Mathis der Maler"
Mahler - Lieder eines fahrenden Gesellen
Bruckner - Symphony No.9 in D minor
Gustav Mahler Jugendorchester / Herbert Blomstedt

5 Sept. 7 pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400
Mahler - Lieder eines fahrenden Gesellen
Bruckner - Symphony No.9 in D minor
Gustav Mahler Jugendorchester / Herbert Blomstedt

11 Sept. 8 pm Essen Alfried Krupp Saal,
Philharmonie +49 (0)2018122 8801
24 Sept. 8 pm Hamburg, Laeiszhalde, +49 (0)4034 6920
Strauss - Metamorphosen
Bruckner - Symphony No.7
Bayerisches Staatsorchester / Kent Nagano

12 Sept. 6 pm, Bonn, Beethovenhalle
Beethoven - Symphony No.1
Bruckner - Symphony No.7
Bayerisches Staatsorchester / Kent Nagano

19 Sept 5 pm, 20 Sept 7.30 pm, Opernhaus, Hannover
Battistelli, G : H 375
Bruckner, A : Symphony No.3 (1877)
Niedersächsisches Staatsorchester Hannover /Marc Albrecht

23, 24 Sept. 8 pm, Leipzig Gewandhaus +49(0)341 1270 280
Schubert - Symphony No.8
Bruckner - Symphony No.3
Gewandhausorchester Leipzig / Herbert Blomstedt

1 Oct. 8 pm Cologne Cathedral +49 (0)221 280282
Bruckner - Psalm 150. Mass No.3 in F minor
Vokalensemble Kölner Dom, Domkantorei Köln, Mädchenchor am
Kölner Dom, Männerstimmen des Kölner Domchores,
Gürzenich Orchester /Eberhard Metternich

7, 8 Oct. 8 pm. Leipzig Gewandhaus +49(0)341 1270 280
Hindemith - Symphony "Mathis der Maler"
Bruckner - Symphony No.4
Gewandhausorchester Leipzig / Herbert Blomstedt

9 Oct. 8 pm Nürnberg, Meistersingerhalle +49 (0)911 2314000
Mozart - Symphony No.25
Bruckner - Symphony No.2
Nürnberger Symphoniker / Johannes Wildner

14 Oct. 8 pm Kölner Philharmonie +49 (0)221 280 280
Mozart - Violin Concerto No.4
Bruckner - Symphony No.4
Gewandhausorchester Leipzig / Herbert Blomstedt

18 Oct. 8 pm Kölner Philharmonie +49 (0)221 280 280
Beethoven - Piano Concerto No.4
Bruckner - Symphony No.3 (1873)
Orchestre Philharmonique de Strasbourg / Marc Albrecht

19 Oct. 8 pm Hamburg, Rolf-Liebermann-Studio
Bruckner - String Quintet
Korngold - Piano Quintet op.15
Violins: A. Psareva, R. Aliman; Violas: T. Oopen, A. Thormann, A;
Cello: C Franzius, Piano: V Lakisssova

20 Oct. 8 pm München, Herkulessaal, Residenz, +49 8959 004545
Mendelssohn - Symphony for String Orchestra No.11 in F major
Bruckner - Symphony No.3 in D minor
Münchner Symphoniker / Georg Schmöhe

24 Oct 8 pm Dresden, Kreuzkirche +49 (0)351 315870
Bruckner - Symphony No.3
Dresdner Philharmonie / Kurt Masur

26, 27 Oct. 8 pm Dortmund, Konzerthaus +49 231 22696 200
Beethoven - The Consecration of the House
Mahler, arr. Berio - 6 frühe Lieder
Bruckner - Symphony in D minor, 'Die Nullte'
Dortmunder Philharmoniker / Gabriel Feltz

ITALY
2010.09.20 20:30 : Kursaal, Meran, IT
(* Meraner Musikwochen *)
Beethoven - Symphony No.1 in C major, op.21
Bruckner - Symphony No.7 in E major
Bayerisches Staatsorchester / Kent Nagano

JAPAN
11 July 6 pm Tokyo Suntory Hall +81 3 3584 9999
Bruckner - Symphony No.9; Te Deum
Tokyo Symphony Orchestra & Chorus / Hubert Soudant

7 Oct. 7 pm Osaka, Symphony Hall +81 (0)6 64536000
Mozart - Piano Concerto No.17
Bruckner - Symphony No.2
Osaka Symphony Orchestra / Hiroshi Kodama

9 Oct. 6 pm Tokyo Suntory Hall +81 3 3584 9999

Mozart - Piano Concerto No.27

Bruckner - Symphony No.4

Tokyo Symphony Orchestra / Kazuyoshi Akayama

16 Oct. 6 pm Tokyo Suntory Hall +81 3 3584 9999

Schubert - Symphony No.8 "Unfinished"

Bruckner - Symphony No.7

Yomiuri Nippon SO / Stanislaw Skrowaczewski

25 Oct 7 pm Tokyo Suntory Hall +81 3 3584 9999

Elgar - Cello Concerto

Bruckner - Symphony No.4 "Romantic"

Tokyo Metropolitan SO / Bernhard Klee

LUXEMBOURG

10 Sept 8 pm. Luxembourg, Philharmonie +352 26322632

Mahler - Lieder eines fahrenden Gesellen

Bruckner - Symphony No.9

Gustav Mahler Jugendorchester / Herbert Blomstedt

NETHERLANDS

31 Aug. 8:15 pm Amsterdam, Concertgebouw +31 (0)20 6718345

Mahler - Lieder eines fahrenden Gesellen

Bruckner - Symphony No.9

Gustav Mahler Jugendorchester / Herbert Blomstedt

15, 16 Sept 8:15 pm, 19 Sept. 2:15 pm Amsterdam, Concertgebouw +31 (0)20 6718345

Schumann - Piano Concerto

Bruckner - Symphony No.7

Royal Concertgebouw Orchestra / Mariss Jansons

24, 25 Sept. Rotterdam, De Doelen, +3110 2171717

Beethoven - Violin Concerto

Bruckner - Symphony No.7

Rotterdam Philharmonic Orchestra / Yannick Nézet-Séguin

SPAIN

6 July 7.30 pm Madrid, Auditorio Nacional de Musica, +34 (0)9133 70307

Bruckner - Symphony No.5

Staatskapelle Berlin / Daniel Barenboim

7 July 7.30 pm Madrid, Auditorio Nacional de Musica, +34 (0)9133 70307

Bruckner - Symphony No.6

Staatskapelle Berlin / Daniel Barenboim

10 July 10.30 pm Granada, Palacio de Carlos V, +34 958 221 844

Beethoven - Piano Concerto No.4

Bruckner - Symphony No.6

Staatskapelle Berlin / Daniel Barenboim

11 July 10.30 pm Granada, Palacio de Carlos V, +34 958 221 844

Bruckner - Symphony No.5

Staatskapelle Berlin / Daniel Barenboim

SWITZERLAND

4 July 10 am, Zürich Tonhalle +41 44206 3434

Bruckner - String Quintet

Violins: Cathrin Kudelka, Elisabeth Harringer-Pignat, Violas: Johannes Gürth, Antonia Siegers, Cello: Thomas Grossenbacher followed at 11.15 am by:

Berg - Violin Concerto

Bruckner - Symphony No.9

Tonhalle Orchestra, Zürich / Bernard Haitink

27 Aug 7.30 pm Luzern,

Kultur- & Kongresszentrum +41 41226 7777

Bruckner - Symphony No.8

Cleveland Orchestra / Franz Welser-Möst

UK

26 June, 7.30 pm Southwell Minster +44 (0)1636 812933

McNeff - Images in Stone

Bruckner - Symphony No.4

Nottingham Philharmonic / Mark Heron

1 July 7.30 pm London Barbican Centre +44 (0)207638 8891

Dvorak - Violin Concerto in A minor, op.53

Bruckner - Symphony No.7

London Symphony Orchestra / Daniel Harding

3 July, 7.45 pm Amersham School, Amersham 01494 784479

Butterworth - A Shropshire Lad

Tchaikovsky - Violin Concerto

Bruckner - Symphony No. 4

Misbourne Symphony Orchestra / Richard Jacklin

3 July, 7.45 Ware, The Drill Hall

Mahler - Totenfeier

Bruckner - Symphony No. 7

Hertford Symphony Orchestra / Gerry Cornelius

10 July, 8 pm Shirley Methodist Church, Solihull

17 July, 8 pm St Francis' Church, Bournville, Birmingham

Elgar - 3 Bavarian dances, Chanson de Nuit, Chanson de Matin

Bruckner - Symphony No. 6

South Birmingham Sinfonia / Lee Differ +44 (0)121 471 2472

12 July 11 am Pittville Pump Room, Cheltenham

Haydn - String Quartet Op. 77/1

Brett Dean - Epitaphs for String Quintet

Bruckner - String Quintet

Australian String Quartet with Brett Dean, viola

17 Aug 8 pm Edinburgh Festival, Usher Hall +44 (0)131 473 2000

Ives - From the Steeples and Mountains, Variations on America, Postlude in F

Bruckner - Symphony No.8

Organ: Joela Jones Cleveland Orchestra / Franz Welser-Möst

27 Aug 7.30 pm, London Royal Albert Hall 0845 401 5034

Barber - Music for a scene from Shelley

Shostakovich - Cello Concerto No.1

Bruckner - Symphony No. 4

Minnesota Orchestra / Osmo Vänskä

1 Sep 7.30 pm, London Royal Albert Hall 0845 401 5034

Hindemith - Mathis der Maler symphony

Mahler - Lieder eines fahrenden Gessellen

Bruckner - Symphony No. 9

Gustav Mahler Jugendorchester / Herbert Blomstedt

8 Sep 7 pm, London Royal Albert Hall 0845 401 5034

Wagner - Prelude to Act 3, Lohengrin.

Tansy Davies - Wild Card

Bruckner - Symphony No. 7

BBC SO - Jiří Bělohlávek

9 October 7.30 pm, St George's Church, Gravesend 01622 737916

Mozart - Serenade 'Gran Partita', K 361

Bruckner - Mass in E minor

Kent Chamber Choir / Alan Vincent

USA

30 Sept. 8 pm New York, Carnegie Hall, +1 212247 7800

Bruckner - Symphony No.8

Vienna Philharmonic / Nikolaus Harnoncourt

7 Oct 7 pm, 8 Oct. 1.30 pm, 9 Oct 8 pm, Washington, Kennedy Center +1 202 4674600

Beethoven - Violin Concerto

Bruckner - Symphony No.6

National Symphony Orchestra / Christoph Eschenbach

BRUCKNERTAGE 2010

15th - 21st August at St Florian

Schubert & Bruckner

Sun. 15 Aug. 8 pm. Marmosaal (Marble Hall), St Florian

Works by Mendelssohn, Schubert, Mozart, Tchaikovsky and Johann & Josef Strauss
Vienna Strings Soloists (members of the Vienna Philharmonic)

Mon. 16 Aug 8 pm The Bruckner Organ Visualised

Michael Floredo - Symphony No. 3 for 3 organists at one organ, "St Florian".
Jürgen Natter, Matthias Maierhofer und Johannes Trümpler an der Bruckner-Orgel
Gregorian Plainchant
Chorgeläute of the Abbey of St Florian, Schola Floriana / Matthias Giesen

Tues 17 Aug 8 pm Marble Hall, St Florian

Secular and Sacred Motets by Bruckner and Schubert
Franz Farnberger / direction and piano.

Wed 18 Aug 8 pm, 'Sala terrena', St Florian

The Eggner Trio play works by Schubert, Beethoven and Brahms

Thurs 19 Aug 8 pm The Library Cellar, St Florian "The Unnumbered"

Jazz Concert: Bruckner – Schubert – Cech: Die Ungezählte
Christoph Cech, Spring String Quartet and members of the Janus Ensemble

Fri 20 Aug 8 pm Abbey, St Florian

Schubert - Symphony No. 4; A. F. Kropfreiter - Magnificat for Soprano and Orchestra
Bruckner - Te Deum

Regina Riel, Soprano; Irene Wallner, Contralto; Markus Miesenberger, Tenor; Albert Pesendorfer, Bass;
StiftsChor St. Florian, Chor Haag (Choir masters: Matthias Giesen und Edgar Wolf); Altomonte-Orchester / Matthias Giesen

Sat 21 Aug, starts 8 am, the main gate, St Florian

'On the tracks of Anton Bruckner' - a journey through time.

A guided coach tour, with audio examples, to places where Bruckner was active, with a midday stop at Windhaag.

*Sat 21 Aug 8 pm Finale of the 2010 BrucknerTage,
Winhofer Tavern, 'Zum Goldenen Löwen', St Florian*

"Brucknerisch" Enjoy Bruckner's favourite pastime, dancing to the Florianer Tanzlgeigan
Monika Witzany, Violin / Vocals; Ursula Kopf, Violin / Vocals / Guitar;
Uta Derschmidt, Violin / Vocals; Markus Krämer, Double Bass / Vocals / Accordion

www.brucknertage.at

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