



The Bruckner Journal

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COLLABORATION

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THE FOURTH Symphony of Anton Bruckner, as published in 1888, and indeed, the Third as published in 1890, represent to varying degrees a collaborative effort between Bruckner, the Schalk brothers and Ferdinand Löwe. Collaboration always attracts curiosity, even suspicion, about the relative levels of participation of the parties to the exercise, and indeed their motivation and estimation of the quality of the final product. There is no real evidence that Bruckner was a completely unwilling participant: he was closely involved in the preparation and publication of these scores and was happy to promote performances of them during his lifetime. In modern parlance, 'he took ownership of them.' Nevertheless, they remain collaborative efforts: a hypothetical 'pure' Bruckner edition from that time would have been something different, and our attitude to the collaborative entity is necessarily different than that which we retain for the lone composer. As a result, many Brucknerians do not regard such collaboration as ideal.

But in investigating and discussing these issues, collaboration between Brucknerians is indeed the ideal. Controversy, disagreement, differing evaluations, and passion, are all essential to the development of ideas and appreciation of the significance of the various versions of Bruckner's work, but progress is better made within the embrace of generous collaboration, rather than destructive vituperation that sometimes attends this debate: it only serves to offend - and thereby closes the door to the arena of creative discussion.

The 1888 version of the Fourth (ed. Korstvedt) was performed at the BBC Proms this year by the Minnesota SO and Osmo Vänskä. It provoked much discussion, and wildly differing reactions - but, in the Royal Albert Hall Arena at least, it was attended by that friendship and good humour which is the hallmark of those occasions when Brucknerians get together. *kw*

The Seventh Bruckner Journal Readers Biennial Conference

ALL READERS ARE CORDIALLY INVITED TO THE NEXT CONFERENCE.

It will take place at the same venue as in 2007, at Hertford College, Catte Street, Oxford, on the evening of Friday 15th April, and all day Saturday 16th April.

The general theme of the Conference will be "The Fifth Symphony of Anton Bruckner", and the conference will end with a performance of the Fifth on two pianos in the chapel of Hertford College, given by Prof. William Carragan and Dr. Crawford Howie. Papers delivered will reflect the wide spectrum of appeal of The Bruckner Journal, and all guests are assured of a friendly welcome and the chance to talk and socialise with other Brucknerians, both lay enthusiasts and renowned scholars.

Speakers will include:

Nicholas Attfield, William Carragan, Malcolm Hatfield, Julian Horton, Eric Lai, Brian Newbould, Frederick Stocken, Paul Hawkshaw (tbc), Andrea Harrandt (tbc), Benjamin Korstvedt (tbc), Dermot Gault

The Conference Fee will be £30 per person.

For accommodation those attending are recommended to contact the Oxford Tourist Information Centre on +44 (0)1865 252200, e-mail: tic@oxford.gov.uk, web-site: www.visitoxfordandoxfordshire.com

Rooms in some Oxford University Colleges can be booked at www.oxfordrooms.co.uk.



The New Bruckner

Compositional Development and the Dynamics of Revision

Dermot Gault

January 2011

234 x 156 mm, 278 pages Hardback, Includes c.39 musical examples and 3 tables

978-1-4094-0091-2 £60.00 (£54 - On-line price at www.ashgate.com/isbn/9781409400912)

The New Bruckner provides a valuable study of Bruckner's music, focusing on the interaction of biography, textual scholarship, reception history and analysis. Dr Dermot Gault conveys a broad chronological narrative of Bruckner's compositional development, interpolating analytical commentaries on the works and critical accounts of the notoriously complex and editorial issues. Gault corrects longstanding misconceptions about the composer's revision process, and its relationship with the early editions and widely held critical opinions. Bruckner's constantly evolving engagement with symphonic form is traced by taking each revision in due order, rather than by taking each symphony on its own, and by relating the symphonies to other mature works such as the Te Deum, the three great Masses, and the Quintet, and Gault argues that Bruckner's music became more organic and less schematic as the result of his revisions. The book will be essential reading for all interested in Bruckner's compositions, the complex history of their reception, and late Romantic music in general.

Contents: Preface - Introduction; tradition and innovation - Masses and early symphonies
The emergence of the 'Bruckner symphony' - Consolidation and revision - 4 masterpieces
Bruckner and his disciples - The 8th symphony - The final decade - Anomalies of history
Appendix Select bibliography - Index

Dermot Gault was born in Belfast and studied music at Queen's University Belfast, where he obtained a doctorate for a thesis on Bruckner's symphonies in 1994. He has contributed to The Bruckner Journal since its inception and addressed Bruckner Conferences in Nottingham and Oxford. He has also contributed to Music Ireland and The Irish Times.

LUCERNE SUMMER FESTIVAL 2010 report

“SO HERRSCHE denn Eros, der alles begonnen – Then let Eros reign, who started it all!” Michael Haefliger, the director of the Lucerne Festival, and his team may well have had this line from Goethe's *Faust* in mind when they made probably the most dramatic subject in human history the connecting thread of this year's summer festival. Eros in joy and sorrow, in pleasure and yearning, in tenderness and violence has not only fascinated composers and artists but stimulated their creative responses. Thus Beethoven celebrates conjugal love in his opera *Fidelio*, which was given in the opening concert under Claudio Abbado, prefaced by a lecture by Nike Wagner pointedly entitled “Eros Center Musik”. But although the theme of Eros predominated in the programmes of the sixty or so concerts, it was evident that even such a high-calibre festival as Lucerne's cannot live by love alone.

It's a well-established fact that Eros did not have top priority in Bruckner's creative life. The great symphonist was represented in the festival only by that symphony which many regard as his most important, the Eighth, plus four of the (less often heard) motets, which were included in a choral concert. In the first French biography of Bruckner, published by Armand Machabey in 1945, we read:

The narrow-mindedness and the manias, the unchanging attire, the peculiar quirks – it is claimed that he ate with his fingers – the child-like awkwardness and naivety can be largely attributed to his bachelor life, which he tried to escape in vain on several occasions. It is likely that marriage and a family would have steered him towards a somewhat more urbane manner and toned down his comical aspects, although people gladly excused these in him. But he took a certain very practical view of married life: in 1865 his letters mention a dowry of 6,000 florins, in 1866 a girl named Susanna Reiter, who was said to own a fortune of 3,000 florins – although this was precious little... especially if she was used to fine living. And, as we know, he was always longing for the type of young and pretty woman he had visualised in the dreams of his youth. He ruled out any love which was not blessed by the Holy Sacrament, and his last physician believed that he died without having known a woman.

Today, more subtlety than this goes into assessments of Bruckner's personality. The gist of a recent discussion of Bruckner at Zurich University, for instance, was that in the last analysis his personality could never be fully grasped, and he was resolute in his avoidance of any would-be intimacy.

To turn, then, to the music: Bruckner's Eighth Symphony in the 1890 version was given in Lucerne Concert Hall on August 27. This version was premiered under Hans Richter in Vienna on 18 December 1892 as the sole work in the concert, an honour previously accorded only to Beethoven's Ninth. The enthusiasm of the first audience knew no bounds. Hanslick, to be sure, liked the work no more than he approved of Bruckner's previous symphonies. In his view, “the singularity of this work lies... in the transference of Wagner's dramatic style to the symphony: everything merges at atrocious length in a disjointed, disorganised and forcible way. It is impossible for the future to be part of this confused style which is that of a dreamer with a hangover – a future not to be envied.”

The Eighth was performed by the Cleveland Orchestra under its principal conductor Franz Welser-Möst. The latter has said of “his” orchestra: “They can already understand me on the basis of the tiniest conducting gestures – often just a briefly raised eyebrow.” Now one can hardly imagine a more perfect ensemble than this admirable orchestra, from the gentlest pizzicato in the strings to the musicality and pure intonation of every single wind player. It is difficult to say why, for all the beauty of sound, the interpretation was less fascinating than the fulminating performance of the Eighth which Lorin Maazel conducted two years ago.

The Arnold Schoenberg Choir, which appears mostly under prominent orchestral conductors, had been engaged for the *Fidelio* concert. It took the opportunity to give an a-cappella recital in Lucerne's Franciscan Church (August 14) under its excellent founding director Erwin Ortner, who does the ground work for the big events. Forming the climax of a many-faceted programme was the enthrallingly lovely *Lux aeterna* by György Ligeti. The choir also sang Bruckner's *Os justi* (WAB 30), *Christus factus est* (WAB 11) and *Ave Maria* (WAB 6). After Brahms's *Fest- und Gedenksprüche* had earned prolonged applause, Ortner had the splendid idea of giving an encore on condition that there would be no further clapping. The encore was Bruckner's *Locus iste est*, and after this small miracle of choral writing the conductor's wish was naturally respected.

Albert Bolliger

translation: Peter Palmer

Concert Reviews

BIRMINGHAM, UK

CBSO CENTRE

11 JUNE 2010

Bruckner - Symphony No.7 (arr. for clarinet, horn, two violins, viola, cello, double-bass, piano and harmonium by Erwin Stein, Hanns Eisler, and Karl Rankl, 1921)

Innovation Chamber Ensemble (members of the City of Birmingham SO)/ Richard Jenkinson

FOR ARNOLD SCHOENBERG and his disciples, and his pupils Berg and Webern, Bruckner was a contemporary composer and, like Mahler, something of an inspiration. They were all subject to harsh criticism, and all had pushed the bounds of form and tonality. Bruckner was another still-often misunderstood ‘outsider’ to the Viennese musical establishment, and establishment that went on to attack many new works when concerts were often disrupted, and barbed (often covertly anti-semitic) reviews served to prevent serious engagement with new music. (Although both Bruckner and Mahler had and were continuing to receive much acclaim with performances of their symphonies at home and abroad, audiences and critics continued to be divided.)

In 1918 Schoenberg, Berg and Webern established the *Verein für musikalische Privataufführungen* (Association for Private Musical Performances), focusing on new chamber music, the aim being to present well-rehearsed performances of new and experimental music to a genuinely interested membership. Applause was banned, and there was a sign at the door reading *Kritikern ist der Eintritt verboten* (Critics are forbidden entry). The chamber music focus posed a problem when it came to orchestral works, so a tradition was built up of composer-members of the society arranging large-scale works for chamber forces. The Association gave almost 120 weekly concerts in Vienna until it was dissolved in 1921 when funds had remained low. In 1921 three of Schoenberg's Austrian students (who all went on to have distinguished careers) arranged Bruckner's Seventh, not very long before the finances actually gave out. Sadly, it lay unperformed for nearly 80 years - until 2000.

This was, then, a very rare opportunity to hear live this beautiful arrangement. The scoring seems so suitably a reflection of the orchestral score, from the intense calm opening on the strings up to a quite revelatory and remarkable fullness of sound in the louder passages. The harmonium was a big help and an inspiration. The piano taking the role of the higher woodwind was a joy to hear amongst the other instruments. The balance of the performance was superbly revealed and the conductor - a CBSO cellist, Richard Jenkinson - energetically produced nuances of colour, tone and dynamics with every bar. All seemed at one with the work.

Thankfully applause for this performance was not banned! The players would have missed the sincerity of the deserved standing ovation!
Raymond Cox

BIRMINGHAM, UK

SYMPHONY HALL

16 JUNE 2010

Dutilleux - *Tout un monde lointain...*
 Bruckner - *Symphony No. 4 (1878/80)*
City of Birmingham Symphony Orchestra / Jonathan Nott

I LOVE the music of Bruckner because it makes you sit up and pay attention: in the Fourth that opening gentle horn call is soon transformed in to an eye-opening declaration of intent - music from that gentle pious giant that is in-your-face straightaway, like hardly any other composer except perhaps J S Bach. Exciting, spine-chilling and entertaining, and Jonathon Nott and the CBSO ticked all the boxes in this performance.

A performance that treats this as a kind of concerto for Horn Section and Orchestra would always score points with me, as the writing for the horns in this symphony provides some of the greatest moments in all Bruckner. Not only announcing the main theme, they often introduce new themes or develop existing ones by echoing the rest of the orchestra, as if they are a law unto themselves. There is an early example of this in the second main eruption in the first movement and Jonathan Nott's horns were reticent, just audible instead of bawdy as it should be, and here I think the Birmingham horns were lacking confidence after an early fluff. By the coda they had recovered and brought the movement to an emphatic spine-chilling conclusion. I sat near the front, very near to the cellos, and I revelled in their gorgeous tone, hearing music I'd never heard before, musing on the benefits of varying your seating position, perhaps ideally a seat in the middle of the violas with eyes in the back of my head. Jonathon Nott has a tendency to do the original versions, no bad thing in, say, the Third, but it was a relief when it was Bruckner's later thoughts on the Fourth that soon emerged. So just for this the first movement went down well.

The Adante quasi Allegretto was beautifully played, though Nott had a tendency to slow it right down with pauses, and following the return of the viola theme for the second time after such a stop, I detected restlessness in the audience that manifested itself in an outbreak of the splutters. A pity - perhaps momentum had been lost alongside the attention of some of the audience, but when the climax arrived, huge and imposing and the audience awake again, the musical argument was revealed in all its glory. Wonderful.

The difference from the 1874 version is most clearly apparent in the Scherzo, another master class for the horn section and they were pretty much up to the task. What struck me most in this movement was the ensemble of this orchestra, one moment at full pelt then absolute silence for the trio - quality players working as a team. And the effect was electric.

The beginning of the finale was a disappointment - in the build up to the first eruption the horns were wholly inaudible. They should recall the theme from the scherzo in machine gun fashion (listen to the live István Kertész with the LSO on BBC Legends) but like most conductors Jonathan Nott missed this completely. But this was the only disappointment; the rest was terrific leading to a thrilling final coda, the final horn notes played by two of the four, blazing as per Bruckner's instructions complementing the rest of the brass as they repeat the opening theme. Then silence, a collective pause for breath from this intelligent Birmingham audience, as if to say, 'Wow!'

Stephen Pearsall

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BERLIN

Philharmonie

20-22, 25-27 June 2010

Beethoven Concerto / Bruckner Symphony Cycle

beethoven-bruckner zyklus I

Greetings to
The readers
The Bruckner Zyklus
Daniel Barenboim

Daniel Barenboim DIRIGENT UND SOLIST
Staatskapelle Berlin

Klavierkonzert Nr. 1 Es-Dur op. 15
I. Allegro con brio
II. Largo
III. Rond. Allegro scherzando

LUDWIG VAN BEETHOVEN
1770-1827

PAUSE

Sinfonie Nr. 4 Es-Dur *Romantische*
(Fassung 1878/80)

ANTON BRUCKNER
1824-1896

I. Bewegt, nicht zu schnell
II. Andante, quasi allegretto
III. Scherzo. Bewegt
IV. Finale. Bewegt, doch nicht zu schnell

Sonntag | 20. Juni 2010 | 20 Uhr | Philharmonie
Konzerteinführung um 19.15 Uhr

PROGRAMM | 20. JUNI 2010

Beethoven Piano Concerto No.1 - Bruckner Symphony No.4
 Beethoven Piano Concerto No.3 - Bruckner Symphony No.5
 Beethoven Violin Concerto (soloist - Frank Zimmermann) - Bruckner Symphony No.6

Beethoven Piano Concerto No.4 - Bruckner Symphony No.7
 Beethoven Piano Concerto No.2 - Bruckner Symphony No.8
 Beethoven Piano Concerto No.5 - Bruckner Symphony No.9

Berlin Staatskapelle / Daniel Barenboim (cond. & soloist)

EACH time Germany scored a goal, and when the final whistle blew, Berlin erupted: explosions, fireworks, screams and shouts, chanting and singing from all the open windows and the street cafes - the whole city in uproar. This was a World Cup match during which England was subjected to ignominious defeat. Undaunted, shortly afterwards three English Brucknerians emerged from their rented apartment and made their inconspicuous but determined way across Berlin through the revelling fans to the Philharmonie to hear Daniel Barenboim and the Berlin Staatskapelle launch into a barn-storming account of Beethoven's 'Emperor' concerto, full of joy and victory. It was to be followed by Bruckner's 9th symphony and was the final concert in this remarkable cycle that had been played with consummate beauty and real enjoyment by the Berlin Staatskapelle. After each concert there had been much smiling, exchange of views and handshaking in the orchestra, giving the impression of a real community of players. We had seats behind the orchestra, and during the applause after each concert, when prompted by the conductor, the whole orchestra turned round to face us, looking up and smiling. It was a winning and irresistible gesture and at the end of such an exhausting cycle we naturally rose to give them a well-deserved standing ovation. The last six Bruckner symphonies over eight days: what an achievement!

The Staatskapelle boasts a particularly rich and dark-sounding string section, some very expressive woodwind players, marvellous characterful brass - the star amongst whom was a member of the Orchestra Academy of the Berlin Staatskapelle (founded to give post-graduate students the experience of playing with the orchestra), a young woman horn player, Patricia Gerstenberger. She played first horn in the Sixth and the Eighth Symphonies, and it was during the first movement of the Sixth that I was suddenly aware of horn playing of outstanding beauty, and when I turned sidelong to look and see who it was, only visible was a short pony-tail bobbing amongst the row of larger male brass players. She was quite outstanding - and was given two separate ovations all of her own after the Sixth. But throughout this cycle, whatever the interpretative demands of the conductor, the orchestra was always an absolute joy to listen to.

Describing and evaluating Barenboim's contribution to the cycle I find very difficult. Obviously he deserves full credit for giving Bruckner symphonies such a high profile, for bringing a full house to the Philharmonie for six nights of Bruckner - this was something very special, and it was this that drew me to travel to Berlin to be present. He conducted all the concerts, twelve major works, without a score, played the piano concertos from memory - and it was proper conducting: that is to say, he gave good tempo indications and expressive cues before the event, he wasn't just dancing to the music. Throughout the period of the cycle he was suffering from a bad cold, so as well as playing the piano, conducting the orchestra, he also found it necessary to be perpetually dragging his handkerchief from his pocket and muffling his coughs, wiping his brow. At the end of each concert, after applause for the orchestra, he would return to the stage and face each section of the audience in turn, standing still for some time, arms slightly bent, palms forward, as though in humble gratitude for the applause - and as he faced them members the audience slowly rose to their feet: in this way he elicited a standing ovation after every Bruckner symphony.

The opening concert was very promising. He produced a performance of Beethoven's 1st piano concerto so full of life and joy that it had everyone on their feet immediately it finished. I was worried about how Bruckner's Fourth might fare after such a display, but the symphony was blessed with an enchanting, 'pastoral' interpretation. It set off with a horn call that sounded more like a signal, a call to set off on the symphonic cycle, rather than a mystery of the murmuring forest, and this purposeful opening also signalled a grasp of form and direction in this performance that was strangely lacking in some later ones. The Andante was notable for detailed and expressive conducting of the viola second subject so that it was never in danger of outstaying its welcome, and the Finale had lightness of touch that made sure it wasn't treading on ground to be covered in the later symphonies. The horns were splendid, suitably 'schmetternd' (braying), as marked, in the final bars. Two idiosyncratic features of the whole cycle made themselves apparent: the timpanist had a way of finishing his *ff* drum rolls with a *subito crescendo* flourish, and the repeated crotchets on cellos and basses that commence the Finale were very lightly played, bows bouncing on the strings, barely audible - an exaggerated quietness which was also the case in the opening of the Fifth, and of the Scherzo of the Sixth and other more than pianissimo moments.

Doubts about Barenboim's approach to Bruckner arose when, after a not especially involving performance of Beethoven's 3rd piano concerto (perhaps my expectations had been raised too high the previous night), the orchestra returned with numerous extra players. All the woodwind, all the brass - and the timps - were doubled. Bruckner's Fifth does not call for, nor require, an especially large orchestra, and even those in the habit of providing more brass, the so-called 'eleven apostles', retain them only for the final chorale. However, the performance was subject to few other exaggerations, he made the first movement *Gesangsperiode* really sing, and the entrance of that final chorale was perfectly judged, majestically sailing as though floating on a mighty ocean. Not quite so impressive was the oboe solo in the Adagio whose dupe-time seemed too compromised by the triple-time accompaniment, also failing to observe Bruckner's hairpin expressive markings; and the sudden, very hefty, over-weighted introduction of the first fugue theme by the strings was disruptive and unwelcome.

But the Sixth Symphony was excellently done, with a nice crisp opening rhythm, heart-melting comments from the first horn, and the tempo consistent and purposeful throughout the first movement. The rising horn and oboe sequences in the coda were absolutely spine-tingling. The Adagio's lyricism was not weighted with too great a sombreness, and again the horn's climatic rendering of the plaintive oboe theme from the beginning of the movement went straight to the heart. After a light and evocatively coloured Scherzo, with appealing slowed-down string cadences in the Trio, in the gap before commencing the finale Barenboim repeatedly mouthed 'Ba-bah!' to the various sections of the brass, reminding them of their startling exclamation into the opening theme. And they were duly uncompromising when the moment came. The whole performance had a lyricism and charm that reminded me of Dvořák, and I think it was probably the best performed of all the symphonies in this cycle.

One would think that a programme of Beethoven's 4th piano concerto and Bruckner's Seventh Symphony could hardly fail, but after a promising beginning the piano concerto seemed to lose focus and interest, and the Bruckner symphony seemed, for the most part, all-too moderato. The triangle player, unlike his colleague with the cymbal, was given something to do in the quicker movements: there was one extra single timp, and when the timpani enter in the first movement coda for the first time, there were two of them at it. Even so, there was no exaggerated crescendo to drown out all else, as Haitink has been doing in recent years, but rather a sort of stereo spread to the rumbling pedal beneath the string texture. The performance of the first two movements was traditionally paced, warmly coloured and very moving. There was some funny business in the Scherzo where, at bars 61-64, an exaggerated dialogue between trumpets and tuba was created, Barenboim doing a sort lunging dance to bring it out. What was not so nice was some meddling in the Finale: the first theme was light and bright, but the second theme was very slow indeed - maybe Barenboim was hoping to add weight to the movement, but the effect was just to make it lax, lose its way - and then with the third theme group, a third tempo, slower than the first theme, and an extraordinary intervention in the final two crotchets of the phrases, the first loud, the second suddenly quiet (e.g. at bar 96). At first I thought there had been a mishap, someone had forgotten to play, but it happened every time, and with each repetition it seemed more irritating. Possibly the last straw that broke the movement's back was the suddenly very slow rendition of that delicate first theme inversion for violins (bar 163) - one of Bruckner's most succinct movements now rendered diffuse and unfocused.

After a splendid account of the 2nd piano concerto, the three harps were there in place, and Patricia Gerstenberger there as first horn again - and we were treated to a very beautiful but perhaps too genial performance of the Eighth, Haas edition. Mercifully there were no fussy interventions into tempo and dynamics, the only strange thing I noticed was the suppression of the harps at their big moment, the exposed arpeggio at the height of the Adagio. They

played, but inaudibly behind the sustained violin line imported from the Nowak edition. Unlike in the Seventh Symphony, where the final staccato of the first and last movements had been muddled by sustaining the strings alone for the full beat, here that last crotchet was of perfect ensemble and absolute finality. The overall approach was similar to that which had worked well for the Fourth and the Sixth, but the full weight and rugged gravity of the Eighth was perhaps not given its due. Or it may be that these mighty late symphonies are ill-suited to the context of a cycle of performances on consecutive days: they stand alone and need plenty of time in which to resound.

Being the final work of the final concert, a lot of weight rested on the Ninth Symphony, as destination and summation of all that had gone before. It opened with a very quiet tremolo, the glorious horn theme and the sequence of motives that climb to the devastating octave drop of the main theme arising kaleidoscopically above it. Indeed, the whole exposition was beautifully presented, but in the second part of the movement I felt increasingly a lack of direction. It may have been a lack of consistent pulse, or perhaps the tendency to indulge in long cadential ritardandos, more concerned with the expressive close of a section than its relation to that which is to come. The commencement of the coda was really quite sluggish, and then suddenly energised at the *fff* tutti at letter Z - a brief moment of drama, but strangely arbitrary. The Scherzo was quick, blazing, brassy and red hot; the Trio swift and icy - though with a much slower tempo at bar 53 (letter B) and again at bar 113 (letter D) - but fortunately Barenboim didn't allow that slower tempo to become sentimental, the phrasing remained taut. It was in the Adagio that I began to find myself questioning Barenboim's concept of what these symphonies might be about. It began with a very long-held low B for the 1st violins, suggesting an immensely slow tempo - but, having scooped up to the C natural, everything speeded up nearly two-fold. It's a gesture that was so startling, unsettling, and without apparent sense, that it undermined the movement from the start. It was followed by another startling moment, this time quite justified by the score, but rarely heard so emphatically, and that is a *ff* octave leap by 3rd & 4th horns in bar four, leading into the trumpets' rising motive. This is stunningly effective and made me wonder why it so rarely stands out. The movement proceeded, *molto espressivo*, and with much drama and slowly mounted to its *fff* dissonant climax, very slow and the orchestral balance such that it sounded more dissonant, more violent, than I've ever heard it - but when the final accented crotchet was reached, it wasn't a crotchet at all, but was extended to the length of a full four slow beats; and the pause that followed was at least twice that. The whole episode had been subjected to a massive exaggeration. It left me with the feeling that a moment of truth, instead of being confronted, had been sidestepped for a visit to the Hammer House of Horror; what Bruckner wrote is uncompromising enough, and is not intensified by portentous prolongation.

It was a Bruckner cycle memorable for the fact that it happened at all, for wonderful orchestral playing, for especially marvellous performances of the 4th and 6th, but raising questions about Barenboim's strangely random expressive interventions, an occasional lack of interpretative coherence. Even so, it was overall a cycle of great warmth and humanity: it communicated a real joy in making music and in performing these magnificent symphonies.

Ken Ward

BRUSSELS

PALAIS DES BEAUX-ARTS (BOZAR)

26 JUNE 2010

Bruckner - Symphony No. 8 (1st version, 1887)

La Monnaie SO /Gerd Albrecht

Timings: 14:38, 14:36, 23.25, 21.23

MENTION the name Gerd Albrecht to a certain kind of Bruckner enthusiast, and a gleam will come into the eye, signalling the inevitable discussion about which of the maestro's Czech Philharmonic recordings represents the ultimate Desert Island Disc. Notwithstanding the acclaim for the Ninth Symphony, it is the Eighth which occupies that special place in my personal performance pantheon. The way that it builds from innocent beginnings into something elemental, like a force of Nature unleashed, that starts with a rustling in the trees and ends in a tropical storm: what must that sound like in the concert hall? Given the conductor's propensity to take appointments in distant lands and opera houses, I never supposed I would find out - so imagine my astonishment when, browsing the "What's On" column for the *Palais des Beaux-Arts* (or, as we're encouraged to call it nowadays, the BOZAR) for something to fill an idle evening during a Brussels stopover, this one leaped out at me, causing coffee to spray everywhere.

And that was just the start. The previous issue of the *Journal* reported on a performance of the Third Symphony in London by the Vienna Philharmonic, for which some readers had been misled by the ambiguous concert listing into expecting something special by way of the 1873 original, only to find themselves sitting through a distinctly ordinary rendition of the familiar 1889 revision. Here was the opposite. Absolutely nothing, either in the advance publicity or on the night in the subterranean Henry Le Boeuf Hall, carried any suggestion that we might hear anything other than the same standard revised version of the Eighth that Albrecht recorded for Canyon Classics back in 1994. But just thirty seconds in, and already it was clear that either something strange had happened in rehearsal, or else we were going to get the 1887 original.

And still the surprises kept coming. A bare 75 minutes from first to last made this one of the fastest on record, and a full 7 minutes quicker than Albrecht's recording of the revision, despite the original being 10% *longer* in terms of numbers of bars. Yet it was also spacious and stylish, with none of the sense of enforced hurry that, for example, characterised Simone Young's account in Hamburg, even though she took 10 minutes longer over it. Things seemed to

flow with an ease and a naturalness that defied analysis, until you realised that here was an interpretation that took the 1887 original on its own terms *as if there had been no revision*. We are so used to hearing the standard 1890 version that inevitably, even subconsciously, it sets our expectations and defines the parameters for making judgements. We hear the differences in the original as departures from those expectations, which can make them appear as defects or problems to be worked around. Most performances of the 1887 at some level defer to the values and programme of the 1890, if only to try to prove that it is “just as good”. To hear one which didn’t was revelatory: a skin was peeled back, revealing a layout aligned along a different axis, with a lighter construction and a different source of locomotion.

This was seen most clearly at the start of the Scherzo, which in both versions opens with an accented half-step-kick (ta-DA) from the horns. What this performance made plain was how, in the original, this little motif goes on to become the ubiquitous hinge that connects all the various components of this movement and transmits propulsion from one to the next. As each melodic figure is repeated and transferred across the orchestra, each new layer is applied with that same half-step-kick to nudge the machine forward – and as the layers build up, the accumulation of all those impulses sets the thing rolling. The same motif appears throughout the revised version also, but by then it has been reduced to mainly decorative status since the propulsive force is now generated elsewhere by an internal spring mechanism created through re-organisation. You can hear it (just about) doing its original job in the recordings by Inbal and Fedoseyev – but not in Young, who treats this motif as an ornament bolted on to an engine-less prototype of the heavyweight revision, with no particular emphasis – and with no effective impetus, either applied externally or generated internally, the audible result is as it appeared that night in the Laeiszhalle: a great deal of activity going nowhere, which no amount of foot-stamping on the podium could overcome. It makes it seem as if the symphony in this version just doesn’t work.

Under Albrecht’s direction, by contrast, the structure and dynamics were clear and strong throughout, with all motive elements sharply accented, particularly when the kinetic energy passes down to the timpani at the start of the home straight – again beginning with the propulsive kicks, that turn into a trotting figure that becomes a gallop before rolling under the whole edifice surging forwards. This does not happen at all in the revision, nor is it made much of in most performances of the original: that sequential transfer of power from one orchestral block to another, gathering momentum with each descent down the range until it hits the timpani, which in this version constitute a distinct orchestral voice in their own right, not just there to underline what is happening elsewhere. Yet once you have heard it done like this, with all the gears meshing, it seems obvious: so this is how it works. And it works well.

It was like that all the way through – tight, controlled, and entirely transparent – as if one were witnessing for the first time the workings not just of this version of the Eighth Symphony, but any version. That final fanfare in the opening movement was a rolling, boiling, blazing display of light and colour, which seemed so perfectly placed, I now consider myself short-changed by any performance that doesn’t include it. Likewise the explosive climaxes in the Finale, that went from standstill to ballistic in no time flat – and the scenic route through the Adagio, taking in beauty spots sunlit in major keys: not digressions from the true path but sights along the different path that the original takes. This is not the revision, nor a precursor to the revision, but something different, with its own values, which can respond spectacularly well given appropriate handling.

It helped that the playing was of a very high standard. The La Monnaie Symphony Orchestra may not have much of a reputation internationally, but as the resident band at one of Europe’s premier opera houses their pedigree is more than decent, while their schedule allows them to make regular concert appearances in a wide range of material, which they obviously take very seriously. The star performer on this occasion was undoubtedly the timpanist, positioned centrally above the rest of the orchestra as if to urge on the oarsmen of a trireme with his precisely timed and expertly weighted delivery, prominent but never dominant.

And above all there was Gerd Albrecht. For someone so adept at managing the dramatic, everything about him was remarkably low-key, from the open-necked shirt and casual jacket through to the unassuming way that he accepted the sustained applause. His conducting style was minimal: a clear beat when necessary, a gesture here and there, but none of the grandstanding to imply that the performance was his alone. On the contrary, there were times when he let his arms hang by his sides and just observed, not needing to intervene in something that was evidently going well enough already. Yet the performance that he drew from this orchestra was phenomenal. Totally unlike his recording of the revised Eighth, in shape and in texture – and also unlike other performances of the original: unexpected, bold, utterly convincing, and making it all seem so simple.

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LONDON

BARBICAN CENTRE

1 JULY 2010

Bruch - Violin Concerto No.1
 Bruckner - Symphony No. 7
London Symphony Orchestra / Daniel Harding

Vasily Petrenko and the Royal Liverpool Philharmonic recently performed Bruckner's 7th Symphony, commencing with a quite fast 'Allegro moderato', but then seemed to lose the benefits of such an approach by slowing down drastically for the coda which thereby, to my ears, seemed to become a rather self-consciously portentous appendix. Daniel Harding also took the tempo marking seriously and embarked at a flowing tempo, but he maintained the pulse throughout and even speeded up somewhat during the coda, emphasising the musical excitement of the moment rather than its mighty grandeur. It was an approach that seemed in accord with the score - as long as you ignore the '[Ruhig]' marking for the third theme in the Nowak edition: by this point things were moving at a rollicking pace. The opening theme had been beautifully shaped, but not milked for its expressiveness, and even its return over the timpani crescendo in the first part of the coda was a beautiful but coolly sculpted arch, rather than the almost feverish visionary moment it becomes in some hands.

The Adagio was played without percussion (the timpanist became very fidgety in his seat at the climax where he would have been playing, as though he had to fight hard to resist a habit formed by dozens of previous performances), and it too was at a moderate pace, no deep, grieving bereft lament here, nor an ascent to heaven, but rather a distillation of the beauty of the music. The moderato second subject was played very quickly, a rather urgent Andante, which I found to be too fast - not because the music couldn't speak at that speed, it can and did, but rather because proportionally the second subject episodes become so brief and light that they were rendered mere tokenistic observations of the need for a second subject in what was now effectively a monothematic movement with two brief bridging passages. I felt that the structure and power of the movement were thereby somewhat undermined. The Scherzo was good and fast, though not corporeal - it seemed a more intellectual affair without the heavy accentuation that would get your foot tapping. And the Finale, not too fast (*doch nicht schnell*), observing the rits from the Nowak score at the end of the first theme sentences, sounded very good indeed, with nice crunchy brass, though a little more expressive intensity in the *Gesangsperiode* wouldn't have gone amiss.

Altogether it was a bright, clear and beautiful performance. As always with Daniel Harding, this was not an interpretation that unthinkingly accepted traditional practice, or indulged itself in excesses and exaggerations; it was a genuine and convincing essay in presenting the music that Bruckner wrote, unencumbered by extra-musical considerations such as cathedrals and monumentality. I was reminded of an event some years ago after a Bruckner concert when I introduced some friends to Bruckner Journal reader, Dick Williams. 'Did you enjoy the concert?' they innocently asked. 'You don't enjoy Bruckner -?' Dick replied, somewhat sternly, ' - it's a religion!' However that may be, Daniel Harding and the LSO on this night gave us a thoroughly *enjoyable* performance of Bruckner's 7th.

Ken Ward

AMERSHAM, BUCKINGHAMSHIRE

Amersham School

3 July 2010

Butterworth – A Shropshire Lad
 Tchaikovsky – Violin Concerto in D (soloist: Adam Summerhayes)
 Bruckner – Symphony No 4 (1878/80)
Misbourne Symphony Orchestra/Richard Jacklin

THE FIRST half of the programme demonstrated that this was an amateur orchestra of remarkable quality, capable of achieving and maintaining a true pianissimo as in the opening of the Butterworth and of keeping shape and discipline in potentially more chaotic moments. Adam Summerhayes' approach to the Tchaikovsky had a distinct touch of the gipsy about it – could this have been how Stefan Grapelli and Django Reinhardt would do it? – and really came to life in the furious Finale where the discipline of the strings and deftness of Richard Jacklin's control kept the ensemble as one and brought it to an exciting conclusion.

The Bruckner started rather tentatively and it took the first climax and the full wind band to make the hairs tingle on the back of the neck. There are always issues of stage shape – height and depth – because amateur orchestras seldom get the benefit of custom-built concert halls, and these caused minor imbalance occasionally, but they were largely overcome and nowhere more so than in the magnificent wind chorales. The Andante received such a performance as would stand comparison with any, with perfect intonation and pace, and accomplished playing by all the principal players – a real gem. The Scherzo was crisp and clean, and after the twists and turns of the Finale were negotiated with aplomb a blazing end brought grateful bravos from the cognoscenti. Yes, there had been signs of tiredness along the way – and who should be surprised when a massive Bruckner symphony is asked for after such a demanding first half? – but this was an achievement by non-professionals that the conductor and every player will take justifiable pride in. As we departed into the Chiltern dusk at 1030pm we hoped that they would contemplate more Bruckner in due course, perhaps in a less demanding programme for orchestra and audience alike!

Tony Newbould

WARE, HERTFORDSHIRE, UK

The Drill Hall

3rd July 2010

Mahler - Totenfeier
 Bruckner - Symphony No. 7
Hertford Symphony Orchestra / Gerry Cornelius

Only a week before this concert Barenboim and the Berlin Staatskapelle had completed their Bruckner cycle in the Philharmonie, Berlin. To hear the 7th performed in the Philharmonie is, of course, something rather special - but to hear it performed in The Drill Hall, Ware, is perhaps something even more extraordinary. This small hall, capacity 400, is of the much-lauded 'shoe box' proportions, though with an arched ceiling, and the acoustic is very good indeed. There is no raking for the seating, no raised platform for the orchestra, but nevertheless for the audience the orchestra had breathtaking presence. And as I have had cause to comment before when reviewing their excellent performance of the 4th symphony, this is no 'mere' amateur orchestra, but an amateur orchestra of considerable distinction, with players of great accomplishment. When Gerry Cornelius launched Mahler's *Totenfeier* (the first incarnation of what was to become his Second Symphony, *The Resurrection*) in all its wild vigour and orchestral virtuosity, I sat there in stunned amazement that this was really happening in this small hall, in this tiny Hertfordshire town by the River Lea, with its single track railway station, one stop from the end of the line. The music and the situation combined like a mad surreal dream.

Maestro Cornelius introduced the concert with a short talk in which he explained the programming was not intended to create a comparison between Mahler and Bruckner, but more to present the sheer humanity of each man, the extraordinary personal struggle they each had to overcome the hostility to their work, from Mahler's early essay of 1888, to Bruckner's first great triumph, performed in 1884.

The performance of *Totenfeier* before the interval had been quite shattering and I was anxious as to whether Bruckner's far more restrained expressive vocabulary might be undermined as a result, and indeed, whether the demands made upon the orchestra would be beyond their stamina to achieve. It says something about the interpretative skills of Gerry Cornelius and the commitment and energy of the orchestra that neither anxiety was justified - beyond perhaps some totally understandable signs of tiredness in the brass in the Finale - even a professional orchestra might have found such a programme daunting. The first movement opening was hardly an '*Allegro moderato*', but then it hardly ever is. It seemed tinged with melancholy, as though looking ahead to the sorrows approaching in the Adagio. The beauty of tone the orchestra supplied for its repetition on winds and strings supported by the brass was glorious. Thereafter the movement speeded up into a brisk central development, easing off into the recapitulation and coda, during which the brass acquitted themselves excellently. The woodwind had also provided some delightful solos and characterful contributions to the third theme group.

The orchestra had, of course, hired Wagner tubas for the event, and these announced the Adagio theme with due darkness of tone and gravity, but then Gerry Cornelius leapt on the three-note rising motive in the strings, who dug into it with a passion and an apparent increase in tempo that made me wince. It was certainly a dramatic and expressive interpretation of Bruckner's accented notes, but how could this approach be consistently maintained throughout the movement? Well, they more or less managed it, though the build-up to the main climax used the motive in a less urgent way, and indeed the construction of the climax and layering of dynamics was very impressive, very powerful, and the whole capped by the 'controversial' cymbal, triangle and timpani. The moderato B theme came off beautifully, a dream of a performance, and the strings, that had occasionally been a little stretched and insecure, acquitted themselves wonderfully. The dirge for Wagner tubas after the climax was suitably sombre, though it would have been impressive to hear the horns ring out more in their despairing cry as the tubas enter their diminuendo.

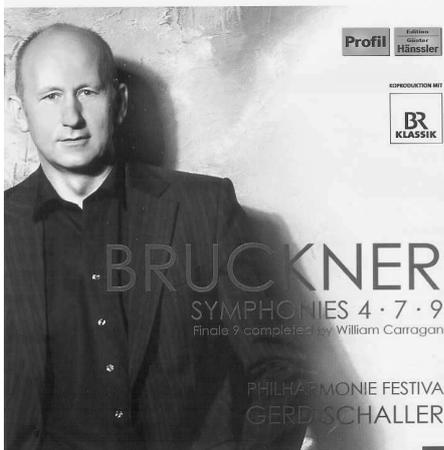
The Scherzo was nigh on perfect: lively, rumbustious even - the brass, especially the 1st trumpet, confident and well articulated, an absolute joy to hear and graced with a delightfully-paced Trio. The Finale was played very straight, that is to say without any great alterations to the general pulse, nor any attempt to follow the 'optional' *rit* for the main theme, nor any exaggeration of accents, pauses or dynamics. In other words, Maestro Cornelius had confidence that the music would speak for itself - and it did. Especially impressive again were the Wagner tubas in their chorale-like contributions to the second theme group: visually and aurally, they shone like gold. The coda was a blaze of glory, bringing to an end an excited and lively performance, nothing ponderous or lugubrious here, and well worth making the journey out of London.

Ken Ward

Bruckner Society of America's Medal of Honor
 awarded to
Professor William Carragan and Dr. Benjamin Korstvedt

Members of the Board of the Bruckner Society took advantage of the 2010 Brucknerathon to present The Bruckner Society of America's Medal of Honor to William Carragan and Benjamin Korstvedt. While both have been active contributors to the Bruckner Edition (with the publication of new editions) they have also been active in providing new insights into Bruckner's life and work. Because of their meaningful contributions, the Society felt that it was fitting that they both receive the first such awards since the Society was reorganized earlier this year.

Bruckner - Symphony No. 9 (with Finale completion by William Carragan)
Philharmonie Festiva / Gerd Schaller



The CD box of symphonies 4, 7 & 9 from the Ebracher Musiksommer is due to be released on the Profil (Hänssler) label late 2010.

EBRACH is situated between Bamberg and Würzburg, and the immense Gothic abbey was originally constructed in the 12th and 13th centuries by Cistercian monks. This festival concert celebrated the 20th year of the music festival - Ebracher Musiksommer - and hence was a very special occasion, broadcast and recorded by Bavarian Radio 'Klassik', with a pre-concert performance recording to be issued on CD on the Profil (Hänssler) label. It is a very imposing setting, appropriate for a performance of this mighty work; but performances in such buildings have to overcome many difficulties presented by the architecture: players wedged into the extremities either side, back desks of the violins on the left, and double basses to the right were hidden in the transept, and a 7-8 second reverberation time also presents problems for the musicians. But the core of this orchestra is the Munich Bach Soloists, supplemented by a range of excellent musicians from other orchestras, and they perform to the highest standards. Together with their conductor, Gerd Schaller, they rose magnificently to the challenges inherent in the architecture of both abbey and symphony.

Bruckner's last symphony, with a completion of its finale and thereby lasting for over 1½ hours, commences 'Feierlich, misterioso', and it was these two qualities that characterised Schaller's conception of the first

movement. Its solemnity was underlined by slow tempi and an avoidance of excessive theatricality. One of Schaller's many strengths as a conductor was the ability to sculpt the long slow crescendos, the Bruckner *Steigerungen*, with consummate assurance, and throughout the performance of this symphony these were always gripping intensifications; the summits, once achieved, were often slightly restrained, perhaps even a touch prematurely relaxed, constituting an interpretative approach that was certainly never in danger of brash vehemence, and spoke more of intensity growing through continuity and architecture rather than immediate drama. Given the acoustic, it was amazing how well the contrapuntal intricacies of the first movement *Gesangsperiode* came through, and the warmly expressive playing, especially in the recapitulation, was of a quality to melt the heart. It was here also that one became aware of Maestro Schaller's very unobtrusive but magical sense of ebb and flow, an instinctive feel for rubato that was effective throughout.

The Scherzo was taken at a very moderate pace, a real lilting dance of string pizzicatos, followed by the galumphing of giants - a grimly sociable affair such as Fasolt and Fafner might have done before they fell out. With the Trio their place was taken by Mendelssohnian pixies, the whole movement taking on a fairy-tale flavour that was quite as enchanting as it was unusual for this music.

In the context of a four-movement Ninth one listens to the Adagio with a different approach, not as a concluding statement but as a moment within a continuing journey. The thematic material is always extreme in its expressiveness, but it doesn't carry that extra weight of providing a final destination: there remains the possibility of some later mitigation. In Schaller's hands this was a movement of immense tenderness and heart-breaking tragedy. Bruckner's stepping down the stairs of his 'farewell to life' chorale was so slow and so sorrowful, it seemed he might never let go, and the movement's horrendous climax sounded as intensified sorrow rather than the nightmarish loss of faith it sometimes portrays. Given that there was still a finale to come, there was no need to linger over the closing bars, they were played *a tempo*, the lament unremitting, and seeming all the more profound for that.

It says something about the assurance of this performance, and no doubt the thoroughness of rehearsal, that the Finale entered not as some extraneous experiment, but as a necessary continuation: there was business still to be done, important issues demanding resolution. I have never had the opportunity before of hearing in live performance William Carragan's approach to the creation of a viable fourth movement, built on the basis of what has come down to us from the years of relentless work that Bruckner put into it. There were times when the question, 'Would Bruckner have really written something that sounded like that?' entered the head, but by this stage he was writing such extraordinary music that it is hard to know, and occasionally the parts one questions turn out to be undeniably Bruckner and not the creation of the completer. And had it been, say, the Scherzo that needed completing from sketches, many would not believe that Bruckner would have written anything like that which he actually did. To me, without considering the ever controversial questions about advisability of attempting a completion and the methodology adopted by Professor Carragan, in the context of this performance and this interpretation it seemed to be music made of the same stuff as the preceding movements and going a considerable way towards providing an effective and satisfying resolution to this most searching of symphonies. No-one claims this is how Bruckner would ultimately have fashioned his material, but it gives us the chance, as Professor Carragan writes in the programme notes, 'to hear the other movements in the sort of context for which they were intended', and he makes a distinction between 'reconstruction' and his 'completion', which

signals a difference in emphasis between this Finale and that resulting from the work of Samale, Phillips, Mazzucca and Cohrs.

Sometimes when looking at what Bruckner left for this movement one can imagine a movement of compulsive, unrelenting double-dotted and triplet rhythms, almost monochrome and very sparsely orchestrated. Professor Carragan's completion is much embellished and more colourful, and does not give the impression that Bruckner was paring down his expressive palette: the added voices and counter melodies serve to mitigate the uncompromising rhythmic repetitions and sparse instrumentation that extend over many pages of the surviving fragments. Such a realisation seemed in accord with Maestro Schaller's overall interpretative approach, so that come that glorious Carragan moment when the Adagio theme in triadic form on trumpets soars over the great chorale theme, you get the feeling that tragedy and sorrow have been overcome and triumphant joy is victorious. And now there has to be an 'Hallelujah', not in this case from 'the second movement' as reported by Dr. Heller, whatever or wherever that may have been, but from the *second theme* of the finale, - the German words Heller used, 'zweiter Satz', could perhaps include such a meaning - the double-dotted rhythm now transfigured from poverty to praise. I had a slight feeling at the end that joy and triumph might have been stronger and more conclusive had they been a touch more succinct, and the final note firmer, shorter, more categorical - but this is a subjective quibble, swept away by the tumultuous applause that greeted the performance after a brief moment's stunned silence.

Professor Carragan was called repeatedly to receive applause, and he and Gerd Schaller were among the honoured guests at the Bürgermeister's reception after the concert. Thanks go to Dietmar and Lilo Achenbach, Dietmar who first suggested to Maestro Schaller that he conduct a Ninth with Finale, and to them both for generously providing me with the hospitality, transport and a complimentary concert ticket that enabled me to be present. *Ken Ward*

Next year's Ebracher Musiksommer: July 29-31 2011: Bruckner Symphonies No 1(1866), No 2 (1872) & No 3 (1873)
www.brucknerfest.net

EDINBURGH

USHER HALL

17 AUGUST 2010

Ives - From the Steeples and Mountains, Variations on America, Postlude in F
Bruckner - Symphony No.8 (1887 version)
Cleveland Orchestra / Franz Welser-Möst

THE GREAT orchestras and their principal conductors rarely turn to the 'wrong' editions of Bruckner Symphonies, so it was intriguing to discover that Franz Welser-Möst and the Cleveland Orchestra had done just that with the 8th. Bruckner completed it for the first time in 1887 and presented the result to Hermann Levi who confessed to being 'at sea' with the score. Bruckner responded with an extensive revision that not only restructured the symphony but shortened and re-orchestrated it too. This second completion of 1890 has become the accepted text for nearly all performers and listeners. Simple familiarity makes us expect the events to unfold as we have heard them previously and it is only too easy to assume that we have memorised the 'best' version. After all, Bruckner must have approved of his own changes mustn't he? This is not the place to enter into contentious discussion about editions, and I know that someone said there was no going back from the 1890 to the 1887 version, but suffice it to say that the Clevelanders and their current music director presented the 1887 text with such power and authority that I for one ceased to care. Stephen Johnson's programme note invited us to view the work as an 'equally valid take on the musical material'; an eminently reasonable position. The effect of so many unexpected events (and there are a lot of differences) was to focus attention all the closer: here bars of extra music, there an instrumental line added: in the case of the coda of the first movement, an entirely different piece of architecture. The performance lasted for 85 minutes, with the 3rd movement a full half-hour long.

The Cleveland Orchestra have a gold-plated pedigree, fully justified when George Szell was at the helm, not always so since. Something special is happening now with Franz Welser-Möst because I say plainly that Bruckner cannot be performed better than this. The strings had a sheen fit for Vienna or Berlin, the brass had a rare depth of tone (and there are a lot of them in this work), the woodwind managed to be both the best soloists and the best ensemble players. It was especially pleasing to hear the timpanist provide clean and articulated sounds and not the sort of distant rumbling that too often passes for drumming. The sound of this ensemble made an interesting contrast with the Finnish Radio Symphony Orchestra the previous two nights. The Finns sounded 'edgy' in a way that suited Nielsen's complex string writing but would have unbalanced Bruckner's 'cathedral in sound'. Regular concert goers will know what I mean about the hall acoustic sounding different from the same seat but with a different band.

Welser-Möst took the long view of the 8th, as befits such a huge conception. Nothing was ever rushed and nothing ever sounded like pointless punctuation as can so easily happen. This symphony is as highly integrated as any Bruckner wrote, so errors of balance or tempo in the early stages can disturb the line for the duration. The line in this case leads to six cymbal crashes instead of one in the Adagio. It could so easily overload and thus diminish the climax but the cohesive sound balance achieved by this team simply made the climax longer and richer. Words are always a poor substitute for hearing the music and fortunately the BBC broadcast this magnificent performance on Radio 3 on September 20th at 19:00. It has to be counted as unmissable. *Dr Dave Billinge*

Alan Munro was also at the Usher Hall that night:

A BRAVE piece of programming saw Bruckner paired with Ives for this, the first of two concerts by the Clevelanders at this year's Edinburgh International Festival. In truth the pairing did not really work. On paper the attraction is obvious: both composers were eccentrics, both liked to quote Wagner in their own compositions and both were organists. Perhaps a wider survey of the larger orchestral works by Ives would have allowed more comparisons, but only shorter, chamber pieces were programmed. The only work that was moderately successful in conjuring a sound world remotely like Bruckner's was the middle piece, scored for trumpet, trombone and bells.

The performance of the very rarely heard first version of the Eighth Symphony was magnificent. Welser-Möst has become one of the most respected Bruckner conductors of our time and this performance showed why. He was completely in control of the huge movements of this work, his tempi were relaxed but never dragged, the Adagio was perfectly paced. I will never quite get used to the larger number of cymbal clashes this version has, but I thought the climax to the first movement, where the orchestra rears up for one final peroration, hugely impressive. A small number of concert-goers complained to the local press that they felt short-changed by being sold tickets for the first version of the symphony and not the more familiar revised version. It is true that the original EIF programme book gave no indication which version would be played, but for this reviewer it was a huge thrill to hear!

BRUCKNER AT THE BBC PROMS 2010

Prom 56 27th August *Minnesota Symphony Orchestra / Osmo Vänskä*
 Barber - Music for a Scene from Shelley
 Shostakovich - Cello Concerto No. 1
 Bruckner - Symphony No.4 (1888 ed. Korstvedt)

Prom 62 1st September *Gustav Mahler Jugendorchester / Herbert Blomstedt*
 Hindemith - Symphony 'Mathis der Maler'
 Mahler - Lieder eines fahrenden Gesellen
 Bruckner - Symphony No. 9

Prom 72 8th September *BBC Symphony Orchestra / Jiří Bělohlávek*
 Wagner - Prelude (Act III) Lohengrin
 Tansy Davies - Wild Card
 Bruckner - Symphony No. 7

OSMO VÄNSKÄ brought his Minnesota Orchestra to the Proms and gave us a performance of the Fourth Symphony that left me in a state of agitation rather than the more usual elation. Using the 1888 edition edited by Benjamin Korstvedt, historically interesting, showing how Bruckner's allies tried to make his music more attractive to late 19th century audiences, this performance did this endeavour no justice at all. The score may be your bible, but you still need more input than just to play the notes, however well articulated. No momentum, a collection of carefully rehearsed episodes done for effect, no soul - a conductor who does not appear to understand this music.

For the Ninth Herbert Blomstedt conducted from memory and treated us to a succinct, direct and dramatic reading, clearly a three movement view, Anton Bruckner waving goodbye in the final passages, the interaction of the sprightly 83 year old with his young players a delight to witness, especially the twelve energetic double bass players lined up at the back: the Gustav Mahler Jugendorchester demonstrating that the future quality of Bruckner performance is assured. A rare sight in the UK, I hope Herbert Blomstedt, Bruckner conductor, returns soon.

I had high hopes for the Jiří Bělohlávek performance and his BBC Symphony Orchestra. Having struggled for 20 years with Mahler's Eighth, it was the Bělohlávek performance on the first night of this year's Proms that unlocked the wonders of this masterpiece. For Bruckner's Seventh, sitting behind the orchestra as usual, I had a prime view of the brass stretching impressively the full length of the back row, and as I write this I am still glowing, having experienced a revelation that shone as brightly as the brass choir gleamed. I will not even start to describe why I felt like this, and the wonderful BBC makes it easier than ever to hear these concerts, suffice to say the first movement was broad and expansive with a gravitas that was not in the slightest self-indulgent. The adagio was eye-wateringly beautiful, the horn playing in the scherzo joyous and the finale emphatic authoritative and celebratory, a performance that held tight together as it glistened. Well done Jiří Bělohlávek, Bruckner conductor.

Stephen Pearsall

Not everyone agreed with this view of the Minnesota Orchestra performance. David Singerman wrote to me, "This is the sort of Bruckner playing I have dreamt about but hardly ever hear. It was luminescent and clear and all the counter melodies shone through. The rhythms were bouncy. ... At least in the first 3 movements this was a Bruckner that was descended from Haydn, Schubert and Mendelssohn (Wagner did not get much of a look in.) I liked the quiet ending to the first part of the Scherzo which led beautifully into the Trio. ... in the Finale there was no lead up to the great peroration at the end and I am not sure what the

cymbals were doing. But after the first 3 movements I was willing to forgive the editors and the conductor. Actually the last movement has always been a bit of a problem." kw

Terry Barfoot was also at the performance of the Ninth Symphony:

With membership from across the European Community, the Gustav Mahler Youth Orchestra prides itself as 'the world's leading youth orchestra', so their brochure tells us. On the evidence of their appearance at this Prom, it's a judgement with which it seems hard to argue, though with an age limit as high as 26, the restriction to 'youth' is administered with some generosity. The programme for this Prom was ambitious and on paper it looked one work too long: Hindemith *Mathis der Maler Symphony*, Mahler's *Lieder eines fahrenden Gesellen* and Bruckner's Symphony No. 9. The conductor was Herbert Blomstedt, the baritone soloist Christian Gerhaher.

As the first piece, it was inevitable that the Hindemith would set the tone, and what a fine tone it was, with the combination of beautifully crafted phrasing, perfect intonation, well articulated dynamic shadings and climaxes that really packed a punch. In Mahler's *Lieder eines fahrenden Gesellen* the orchestral numbers were much reduced and the balance with the excellent soloist, Christian Gerhaher, was a palpable success. I can't be sure how audible he was in the far reaches of the Albert Hall, but four rows back in the Arena he was really commanding.

For the Bruckner symphony, as for the Hindemith, the orchestral deployment had first and second violins deployed left and right, and 12 double basses lined up impressively across the back of the stage. The generous number of strings made for a rich and sonorous tutti sound, and the two groups of violins each had 11 young women and one young man. (Bruckner would surely have liked this, offering as it might so many opportunities for proposals of marriage.)

Herbert Blomstedt, who conducted from memory, has impressive Bruckner credentials, though sadly his appearances in the UK have been few and far between. Incidentally, his splendid 1980s *Denon* recordings with the Dresden Staatskapelle are in the process of being reissued on the *Dal Segno* label, and they are certainly worth acquiring. Above all, this performance of the Ninth Symphony had shape and direction, while also sounding well. The dynamic range was impressive too, with the tones of the different orchestral sections expertly balanced. From the first climax it was clear that Blomstedt knew how to use the more piercing nature of the trumpets to add point and edge to the blended sound of the horns and trombones. However, in the first movement the horns provided my one caveat about the performance, when in the development section their stopped notes sounded a shade over-prominent, a somewhat ugly intrusion. On the other hand, the tricky horn solo following the massive penultimate climax was beautifully played, and wonderfully shaped too in the context of the whole performance. From there the great coda of the first movement grew and grew, until the piercing discord of the trumpets amid the rich sonority of the full orchestra brought a thrilling conclusion.

The dark scherzo followed. Blomstedt kept it moving along, by turns quicksilver lightness and then emphatic dance of the earth. During the latter the unison strokes of the row of 12 double basses made an imposing effect both visually and musically.

As usual, the third movement *Adagio* served as finale. The performance had a strongly cohesive sense of structure, while allowing the personalities of the themes to make their presence felt. The discipline of the ensemble playing was as impressive as could be, and the final climax had a terrifying intensity, making the coda's restraint all the more effective. With the special sound of horns and Wagner tubas dominating the final bars, the symphony moved to a profoundly satisfying conclusion.

My previous experience of the Ninth Symphony in concert had also been in London, some thirteen months previously. On that occasion the probably fine performance of Valeri Gergiev and the LSO lost out to the cavernous acoustic of St Paul's Cathedral. This time the Royal Albert Hall proved an altogether more helpful environment for Herbert Blomstedt and the Gustav Mahler Youth Orchestra, at least for those of us standing four rows back in the Arena, the best 'seats' in the house.

Terry Barfoot

Ivan Hewett, in *The Daily Telegraph* 2. Sep. 10, comments that Blomstedt "conjured a performance that was the opposite of the leisurely "cathedral of sound" we often hear; it was urgent, stark and dramatically engaging from start to finish"

Those at this performance of the Ninth, or who consulted the programme on-line, might have been puzzled by the illustration on page 18, purporting to be 'A page of the manuscript of Bruckner's tantalisingly unfinished Ninth Symphony'. As Dr Frederick Stocken pointed out to me, it is no such thing, but is an early harmony study of Bruckner's, now in the Vienna City Library, under the call number MHC6403. The error resulted from a misattribution originally at the Lessing Photo Archive, Vienna, who after my contacting them have corrected their description. kw



CD Reviews

Bruckner - Mass in E minor

- | | |
|---|---------------------|
| 1. Radio France PO & Choir / Norbert Balatsch | Radio France FRF006 |
| 2. Camerata Vocale Freiburg / Winfried Toll | Ars Musici 232828 |

THE RECORDING of the E minor Mass by members of the Radio France Choir and Philharmonic Orchestra conducted by Norbert Balatsch is taken from a concert in 2000 in the Salle Pleyel in Paris, a large and prestigious venue – and therein lies its problem. Creating a performance to fill this space has involved forcing the volume, which, together with strong vibrato throughout, gives an unfocussed and rather brash, musical theatre quality to the singing, most noticeable in the female voices at those places where they carry the lead unaccompanied, such as the start of the *Kyrie*. The pacing and interpretation are straightforward, as far as one can tell, and the all-Bruckner disc is filled with a generous selection of well-known motets which occasionally do rather better, as when building a rough-textured “wall of sound” in *Pange lingua* that evokes echoes of the Orthodox Vespers. Overall this release does not add greatly to the discography, however, and enthusiasts for the larger scale presentation might find themselves better served by Enoch zu Guttenberg’s 1995 recording with the Czech Philharmonic Brno, long out of print but now available as an affordable and rather spiffy made-to-order copy at ArkivMusic (*Sony SK62278*).

The Camerata Vocale Freiburg recorded their performance of the Mass in 2008 in the church of St Urban in Freiburg, a much more congenial space in which their clear and precise intonation is able to shine. There is much to admire in the execution, so long as you are in sympathy with the distinctive interpretation from conductor Winfried Toll. Tempos are mostly quite slow – sometimes very slow – while the singers ease into, and out of, and between phrases with a consistently soft edge that tends to dissolve melody and rhythm into a largely static pattern of gently modulating tones, like the play of evening light on a whitewashed wall. It makes for a relaxing background but can prove elusive and even frustrating when trying to grasp detail. The rationale behind this may lie in the choice of partnering piece, Rheinberger’s Mass in E-flat (*Cantus Missae*), which comes first on the disc and gets top billing on the cover. Also scored for an 8-part choir (actually two 4-part choirs) without accompaniment, this shares some of the so-called “Cecilian” virtues of the Bruckner Mass, such as the basis in Renaissance-era polyphony and plainchant. What it lacks is anything like the same melodic invention or narrative strength. When heard at its best – in the exemplary Caius College recording, for example (*ASV CDDCA989*) – there are many moments of interest and even beauty, which still never seem to be leading anywhere – which in turn makes it a good candidate for conversion into this kind of ambient soundscape. Applying the same technique to the Bruckner, though, has the effect of compressing the very dimension in which it most obviously surpasses the Rheinberger, underselling the one while flattering the other. It is an interesting approach, and different - and on its own terms, implemented very effectively. Hardcore E minor fans will probably want to hear it for that; others may be satisfied with any of the many excellent and mainstream offerings available elsewhere.

The Pink Cat

Bruckner - Symphony No.6 (1899 “Hynais” edition) + Adagio from the string quintet
Symphony Orchestra of Norrlands Opera / Ira Levin
Lindoro AA-0105

THE FIRST edition of the Sixth Symphony, published by Doblingers in 1899, has long been dismissed as corrupt and tagged with the name of Cyril Hynais, one of Bruckner’s assistants, whose imprint the work was believed to bear rather than that of the Master himself, who by that point was in no position to grant or withhold approval. The only previous recording – Charles Adler conducting the Vienna Symphony Orchestra in 1952 (*Tahra CD239*) – has however tended to confound expectation, since most who hear it are inclined to (a) rather like it and (b) find it fairly consistent with their ideas of what should constitute a good performance of one of the standard (Haas/Nowak) editions.

Partly this is because some aspects of the 1899 score have crept into performance practice anyway - for example, the sudden hush during the return of the first theme at around 9 minutes into the first movement, made a feature of by Nagano for one in his (supposed to be) Nowak recording. And partly it seems that Adler may have underplayed some of the more distinctive differences of this score, when compared with this new recording from the Symphony Orchestra of Norrlands Opera in Sweden under the direction of their Principal Conductor, Ira Levin. While this follows Adler in style for the most part, the much improved sound quality and generally higher standard of playing allow the nature of the textual alterations to be displayed more clearly. There are no edits of any substance apart from the repeat at the end of the Trio, but there are changes to the dynamic and expressive markings throughout, and also to some details of instrumentation, which are not always slight in their impact. It would be disingenuous to claim that all that these do, particularly in the outer movements, is fill in the blanks where the normal process of orchestral rehearsal and public performance would have codified correct practice by adding extra expressive indications to a score that lacked any. What the 1899 score does in many respects is replace one set of expressive indications with another – sometimes the exact opposite – in order to influence the perceived character of the work. Much of the time the result is

unexceptionable, and in places could plausibly be considered an enhancement. Elsewhere the issue is more questionable, sounding not just unfamiliar but at times downright *peculiar*. Early in the Finale the sound level keeps dropping out for no apparent reason, which had me suspecting a fault in the playback equipment until I got used to it. Overall there appears to be a trend towards adding more variation for the sake of it, to passages which in the standard version sound perfectly fine to modern ears but perhaps may have been judged problematic for the concentration levels of audiences at the time. (Though Nowak was inclined to attribute the relative unpopularity of the Sixth Symphony in part to the poor impression created by the early editions, starting with this one.)

Nonetheless this is an interesting and valuable recording, which is likely to be enjoyed by anyone who appreciates classic performances in the Bongartz / Keilberth / Stein mould. If there were any mileage in the idea that this score embodies Bruckner's conception of the definitive realisation, then on this showing, the people most likely to feel threatened by it would appear to be those historical revisionists with agendas of their own, who would prefer you to believe that the key to an authentic experience lies in a grab-bag selection of weird tempos and gestures applied randomly. This is nothing like that – in fact it is a pretty good and coherent account, with or without the version issues – and an essential listen for anyone who cares about this symphony.

The rest of the disk is taken by the Adagio from the String Quintet arranged for string orchestra. The notes do not mention who is responsible for this orchestration, but it fits the pattern established on previous recordings, of filling out the quintet sound without adding significantly to the structure or development. The String Quintet is not a symphony *manqué*, however much one might wish it so, but the Adagio does not suffer under this treatment, and the performance which it receives here is as good as any.

The Pink Cat

Bruckner - Symphony No 5
Orchestre de la Suisse Romande /Marek Janowski
Pentatone PTC 5186 35. Playing time: 73.54

JOHN FRANKLIN was an English naval officer and Arctic explorer. The German writer Sten Nadolny describes Franklin's life and death in a novel titled *The Discovery of Slowness*. Well, Franklin was a really slow human being, in speech, thought and action - and reaction. But he emerged victorious - as in the paradox of the race between the Achilles and the tortoise. The book is a subtle study about time and how the world changes from the perspective of slowness. Bruckner revealed slowness in his music.. And the Fifth Symphony is a study on time as well.....the slow introduction, the distinctive pauses between the first movement's segments as being integral etc.

Thus described is Bruckner's symphony in an introduction in the first paragraphs of Franz Steiger's note to this recording. It so happens that these are most interesting, even novel, CD notes on Bruckner' Fifth, and almost worth buying the recording for.

Is this performance itself slow - in pace? Not particularly. It's all about average. It's the third release in Janowski's cycle with this orchestra and, in keeping with Bruckner (and Franklin), some patience will be needed before the completion of the series. This historic orchestra has played Bruckner under a number of great conductors, eg. Gunter Herbig, Kurt Sanderling, Horst Stein and Antal Dorati. There seems evidence of this in the playing, as it's assured and confident in the style of the music.

Typically, Janowski eschews overtly dramatic gestures and produces an inner clarity with some attractive playing. The first movement, perhaps the most difficult for tempo relationships, begins at a very steady rate. Along the way there are a few slight , but not bothersome, tempo mannerisms, such as the rush on the strings up to the brass chorales etc., a feature of many performances, however, and so the inevitable problem of the episodic feel to the movement arises and is difficult to overcome. Quickness is all right in itself as an interpretive intention, but not so when it involves an *accelerando* or two which are not marked in the score.

The Finale's last pages are a little disappointing in that the music's overwhelming expectations are not completely fulfilled. But notable in the Finale are the soaring string theme at letters C and S which is attractively and meaningfully rendered, and transitions to slower passages finely and satisfactorily drawn. Janowski properly begins the *molto ritenuto* at the correct bar, 390 - many conductors begin this a few bars too early and accordingly seem to mis-read it. The tempo for the first entry of the chorale at letter H seems just right, and the 'review' of the earlier movements at the beginning is not over-pointed - some might find it perfunctory. The quite vigorous speeding up around bar 460 is again typical of numerous recordings.

The inner movements are the most interesting and perhaps the most successful. The Scherzo is quite delightful, light, bouncy, rhythmic and bucolic. And fresh. The Adagio needs special mention: Janowski finds it the heart of the work and seems to put the most into it. It culminates in an unusually measured and intense slowness in the final nine bars where the *pizzicato* strings are topped with the opening theme on the horn and answered first by the oboe and then by clarinet and flute together. For Janowski this is not just a coda after the peak but the peak itself. This is a moving ending to this movement and unforgettable in this recording.

The question is, is this disc recommendable? It doesn't approach the top of the list, but taken by itself probably yes. It's one to live with because of its rather satisfying nature, unbloated and somewhat detached overall.

Raymond Cox

Bruckner - Symphony No.4 (1888 Ed. Korstvedt)
 Minnesota Symphony Orchestra / Osmo Vänskä
 BIS SACD-1746



IF THE 1874 original is a four-volume novel, and the 1878/80 revision its television adaptation, then the further revision of 1888 by divers hands, here presented in a 2004 update, is the cartoon version of Bruckner's Fourth Symphony: a tale of action and sentiment painted in bright colours with bold outlines, full of noise and movement and everything that might appeal to the attention-deficient, supposing that to be the problem behind audience resistance at the time. Subtle it is not.

As the first published edition, it was the standard version until discredited by Haas in the 1930s, and in recent years has had only occasional outings. Its relevance in a world well used to Bruckner's music, where the 1878/80 revision and even the 1874 original are widely performed and appreciated, is equivocal. But there are those, including knowledgeable Brucknerians, who retain an affection for this version, not least through the energetic recordings from the likes of Furtwängler, Knappertsbusch and Matacic. Those who esteem this last in particular may

find this new recording closer to their tastes than the earlier, more restrained, effort by Akira Naito and the Tokyo New City Orchestra (*Delta Classics DCCA0017*). Conductor Osmo Vänskä and the Minnesota Orchestra play up to the score with gusto, as in their performance at this year's Proms, leaving no embellishment unburnished nor any effect un milked – faithful not only to the letter of this edition but also to the spirit contained within it – which to those of a sensitive disposition may be reason enough to give it a miss.

The Pink Cat

Bruckner - Symphony No.8 (Haas)
 Staatskapelle Dresden / Christian Thielemann
 Profil PH10031



THERE ARE many fault lines running through the field of Bruckner performance, dividing equally sincere listeners into distinct groupings separated by chasms of mutual incomprehension if not outright hostility. The conducting of Christian Thielemann is one such. Some will not admit to any merit in it, while others find there a special quality so obvious, it would take determination or blindness to miss it. To those of the latter persuasion, Thielemann's appointment last year as the next Chief Conductor of the Staatskapelle Dresden came as good news indeed: fine band though the Munich Philharmonic is, the Dresdners do have a special quality that puts them in the super-league, as anyone who has heard them live, particularly on their home ground, is unlikely to forget.

This first recording from the new team seems destined to harden already entrenched positions. Unashamedly ambitious in scale, this 2009 concert performance presents Bruckner's Eighth Symphony as a grand adventure for the emotions, a concept which not everyone finds

sympathetic. More telling perhaps is a seeming unconcern for some of the fine detail which leaves a surprising number of rough edges, all the more so when you consider who is playing. This is one of those orchestras which seem to possess a kind of group intelligence, able apparently to synchronise instinctively as if a single unit; yet at the lowest level this recording frequently displays the kind of imprecision associated with more ordinary ensembles. Sloppy timing of the sort that invites comment when Marcus Bosch conducts the Aachen Symphony Orchestra cannot be ignored from the Staatskapelle Dresden. But Thielemann is no novice: perhaps he feels that so long as the broad sweep is there, the particulars are relatively unimportant. In music as in life, detail is not everything, but it is very nearly everything. The sound quality is not always entirely transparent, which does not help.

And yet. Compared with Bernard Haitink's concert recording with the same orchestra in 2002 (*Profil PH07057*) – scrupulously correct but stolidly earthbound – or Herbert Blomstedt's from the Gewandhaus in 2008 (*Querstand VKJK0604*), which gets everything right yet still leaves behind a curiously enervated feeling – there is a sense of purpose to Christian Thielemann's performance which goes a long way towards justifying his approach. Of the three, it is the most flawed in execution, yet arguably the one most worth hearing, especially for those comfortable with spiritual indulgence. The audience in the Semperoper were clearly enthused by it, and it deserves a recommendation, albeit a qualified one.

The Pink Cat

CD/DVD ISSUES July to October 2010

Compiled by Howard Jones

This batch includes symphony mini-cycles from Anton Nanut with the Ljubljana RSO and Koizumi with the Osaka Century Orchestra. The Nanuts are downloads of unknown provenance with the #4 apparently the first published version but with 4 additional cuts in both the Andante and the Finale and an extended cut in the reprise of the Scherzo. The Koizumis show that the high standards set by Takahashi Asahina are still very much evident in Osaka, by delivering exemplary performances in resplendent Fontec sound. Additionally there are three new (or first official) releases of Sym.No.4 and four of No.8, including Osmo Vanska and the Minnesota Orchestra in Korvstedt's edition of the 1888 version of No.4 from BIS.

SYMPHONIES

* = first issue

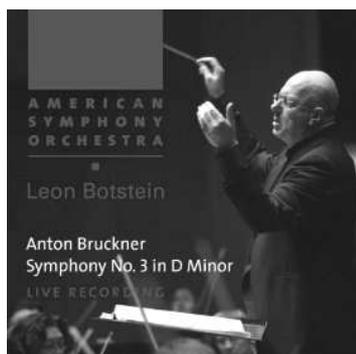
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- No.4 *Barenboim/Berlin SK (Berlin, 15/10/08)
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- No.4 (1888v.) *Vanska/ Minnesota Orch. (Minneapolis, 1/2010) BIS SACD-1746 (63:21)
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 (Merzhausen, 28-30/3/08) ARS MUSICI 232828
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DVD & BLURAY

- Sym. No.6 Wand/NDRSO (Lubeck, 7/7/96) ARTHAUS MUSIK DVD 1077137
 Sym No.9 Haitink/RCO (Amsterdam, 8/3/09) NHK DVD & Bluray
 NSB 13871 & 13872 (Haitink's 80th Birthday Concert)



An excerpt from “A Raging Calm”, a novel by Stan Barstow

(Michael Joseph Ltd. 1969)

The lad looked up from a sheaf of invoices as Simpkins walked the length of the fitted carpet. ‘Good morning.’

‘Morning. I ordered a couple of records last week. Simpkins, the name is.’

‘Did you have a card notifying you they’d arrived?’

‘No. They mightn’t have come yet but I was passing so I thought I’d call in.’

‘I see. Mr Simpkins...’ The boy consulted a book and turned to look on the bottom row of the record racks behind him. ‘Yes, here we are...’ He read from the sleeve: ‘Bruckner. Symphony number Seven.’ He made it sound like a foreign language and the identical design of the second sleeve baffled him for a moment. ‘They’re both the same.’

Simpkins shook his head. ‘No. It spreads on to two recordings.’

‘Oh yes! I see. No just running through that while the kettle boils.’

‘No, you need an hour or two.’

‘Would you like to hear part of it?’

Why not? He knew it, but there was more justification for listening to it than there was for the Saturday-afternoon jingle, jangle madhouse row of records which the people buying them had heard dozens of times in the past few days on the wireless. He asked for the beginning of the first side and went into one of the listening-booths.

A crackle and hiss were the mechanical heralds of that glorious rainbow of sound. Old Bruckner, the peasant laughed at by many of his contemporaries; neglected for half a century and more for being long-winded and overblown. Bruckner dedicating the glory of his art to the Maker he believed in with simple fervour. And whether you believed in God or not, a love of this radiant music was surely in itself a passport to whatever heaven existed. Perhaps it brought it momentarily within reach here on earth. Here in a listening room in a record shop in Cressley on a cold November morning heaven lay briefly around him. But, far from all-embracing, a hint of an unattainable state; beauty that in its very loveliness enfolded the heart in melancholy. It was a long time since music like this had formed a communion between himself and someone else, and in his happiness made him happier still.

Thanks to David Singerman for drawing our attention to Stan Barstow's novel

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On the Harmonic Idiom of Bruckner's Eighth Symphony

Julian Horton

[This paper was delivered to The Bruckner Journal Readers Conference, April 2009, Hertford College, Oxford. Readers should be aware that the piece was designed to be a talk, in limited time, rather than a full written article for publication.]

Introduction

Despite its astonishing range, novelty and complexity, theories addressing the nature of Bruckner's harmonic practice remain somewhat elusive. In contrast with the music of Wagner and Brahms, for which substantial and well-disseminated theoretical vocabularies exist, conceptions of Bruckner's harmony are disparate and not ramified around any generally accepted central idea. Recent studies include both Schenkerian analyses (Edward Laufer) and rejections of Schenkerian theory (Derrick Puffett).¹ Elsewhere, models as diverse as pre-classical modality (Tony Carver), post-classical extended functionality (Kevin Swinden), and, perhaps somewhere in between, resuscitations of Sechter's fundamental bass theory (Graham Phipps and Frederick Stocken) have been proposed.²

One Brucknerian habit that has acquired theoretical currency is the embedding of dissonant elements within a work's initial material, which have consequences for its large-scale structure. Benjamin Korstvedt has identified this tactic in the first movement of the Sixth Symphony, coining the term 'dissonant tonal complex' to describe the conflation of thematic and tonal concerns arising from the first theme's vacillation between A major and D minor.³ I have traced similar practices, albeit briefly, in the Fourth and Fifth symphonies and in the String Quintet.⁴ But it is in the Eighth Symphony that the idea is most substantially deployed and this has concomitantly attracted the most attention. The significance of the pull towards B^b minor and D^b major in the opening theme was identified by Paul Dawson-Bowling in 1969;⁵ William Benjamin has since explored its theoretical implication in more detail, suggesting that the work offers 'genuine alternatives to monotonicity', by which he means that it embodies a concept of tonality not founded on the prolongation of one governing key.⁶ Anticipating Korstvedt, Benjamin cites the 'thematicization of harmony' as the basis of this turn of events, and specifically 'harmony becoming part of the color of a theme and ... harmonic relations being brought into play to reinforce networks of themes in their transformational interrelations'.⁷ Benjamin construes this as a departure from classical monotonicity because, as he puts it, 'it implies that the field of large-scale structure is partially vacated, left open to new shaping forces, and helps to explain the progressive shift in the second half of the nineteenth century from a preoccupation with structures defined in terms of a conventional syntax ... to one whose structures are natural, continuous, and scaled by intensity'.⁸

¹ Edward Laufer, 'Some Aspects of Prolongation Procedures in the Ninth Symphony (Scherzo and Adagio)' in Paul Hawkshaw and Timothy L. Jackson, eds, *Bruckner Studies* (Cambridge 1997), pp. 209–55 and 'Continuity in the Fourth Symphony (First Movement)' in Crawford Howie, Paul Hawkshaw and Timothy L. Jackson, eds, *Perspectives on Anton Bruckner* (Aldershot 2001), pp. 114–44; Derrick Puffett, 'Bruckner's Way: The Adagio of the Ninth Symphony' in Kathryn Bailey Puffett, ed., *Derrick Puffett on Music* (Aldershot 2001), pp. 687–790.

² Tony Carver, 'Bruckner and the Phrygian Mode', *Music and Letters* Vol. 86/1 (2005), pp. 74–99; Kevin Swinden, 'Bruckner and Harmony' in John Williamson, ed., *The Cambridge Companion to Bruckner* (Cambridge 2004), pp. 205–27; Graham Phipps, 'Bruckner's Free Application of Strict Sechterian Theory with Stimulation from Wagnerian Sources: An Assessment of the First Movement of the Seventh Symphony' in Crawford Howie, Paul Hawkshaw and Timothy L. Jackson, eds, *Perspectives on Anton Bruckner*, pp. 228–58; Frederick Stocken, *Simon Sechter's Fundamental-bass Theory and Its Influence on the Music of Anton Bruckner* (Lampeter 2009).

³ See Benjamin M. Korstvedt, "'Harmonic Daring" and Symphonic Design in the Sixth Symphony: An Essay in Historical Musical Analysis' in Crawford Howie, Paul Hawkshaw and Timothy L. Jackson, eds, *Perspectives on Anton Bruckner*, pp. 185–205, this quotation, p. 186.

⁴ See Julian Horton, *Bruckner's Symphonies: Analysis, Reception and Cultural Politics* (Cambridge 2004), pp. 115–43 and also 'Bruckner's String Quintet and the "Finale Problem"', *A Composition as a Problem*, Vol. 5 (2008), pp. 118–138.

⁵ See Paul Dawson-Bowling, 'Thematic and Tonal Unity in Bruckner's Eighth Symphony', *Music Review* Vol. 30 (1969), pp. 225–36.

⁶ See William E. Benjamin, 'Tonal Dualism in Bruckner's Eighth Symphony' in William Kinderman and Harald Krebs, eds, *The Second Practice of Nineteenth-century Tonality* (Lincoln NE and London 1996), pp. 237–58, this quotation p. 237.

⁷ 'Tonal Dualism in Bruckner's Eighth Symphony', p. 238.

⁸ *Ibid.*

Taken together, Benjamin’s ‘thematicization of harmony’ and Korstvedt’s dissonant complex adeptly describe Bruckner’s practice in the Eighth. Yet a detailed account of how it informs the entire work, or of what it means for Bruckner’s harmonic practice in general, remains to be written. My aim today is therefore to assess how such a project might proceed, via fresh scrutiny of the harmonic language of the Eighth (and more specifically the Nowak edition of the 1890 version). In particular, I want to reassess precisely why Bruckner’s practice is so theoretically evasive, before explaining my own perspective and initiating an account of the work’s harmony and its formal implications.

Theme and Cadence

The problems facing the analyst are encapsulated in the first theme of the first movement. The most pressing issue is that the apparent C minor tonic is denied unambiguous confirmation, because Bruckner never locates it straightforwardly as the goal of an authentic cadence. Two strong attempts are made, in bars 17 to 22 and 40 to 43, as shown in examples 1 and 2. Bars 17 to 22 are essentially circumscribed by the dominant of C minor, prolonged by a brief feint towards iv. The proper resolution of the bass onto i is however denied: instead, the upper parts converge prematurely on C in bar 22, while the bass G remains active, giving the impression of a precipitous resolution occurring without the benefit of bass support. The second attempt is lent emphasis by its tutti, fortissimo context. The cadence here is approached via chord V⁷/III, moving to V⁶⁻⁵ of C minor and subsequently to the tonic on the first beat of bar 41. Yet, as Example 2 explains, this turns out to be the start of a descending sequence, for which the V–i progression supplies the basic material. The net effect is that the consolidation of C minor is blunted by its subsumption into a modulating progression, settling by bar 43 on the dominant of D^b major.

Example 1 Bruckner, Symphony no. 8/i, first theme, first attempted cadence

Example 2 Bruckner, Symphony no. 8/i, first theme, second attempted cadence

There are two other tonic references in the first group, both more problematic still. As Example 3 explains, C is the goal harmony of the initial phrase at bar 5. Yet it is, famously, approached via a Phrygian progression – that is to say from bII , or D^b – rather than from a close relation of C minor. The mode of the chord in bar 5 is moreover unclear, because its third is absent (C and G, but no E^b or E), an ambiguity compounded by the clarinet melody, the D of which adds a ninth compelling the impression of a superimposed-fifth chord, rather than a functional triad. The missing E^b is tentatively added by the bass in bar 7; but this is *en route* to the dominant minor, which in turn strays to A^b minor at bar 9, at which point any tonic purchase C minor might have had is lost. This material is varied in bars 23–31, as Example 4 shows, with two crucial changes: the ninth D is absent above the thirdless chord of C; and the chromatic shift from G minor to A^b minor in bars 8–9 is replaced by an equally disjunct progression to B^7 . Although the open fifth C–G is more forcefully expressed in bars 27–8, it is no more secure as a tonic chord.

Example 3 Bruckner, Symphony no. 8/i, harmonic structure of opening phrase

Allegro moderato
pp

C, but mode is unclear
(3rd absent):

harmonic reduction:
V/vii bII i

3rd supplied
(E):

dominant minor:

ab (vi):

pp

cresc.

V/vii bII i v bII vi

Example 4 Bruckner, Symphony no. 8/i, harmonic structure of opening phrase repetition

clarinet 9th omitted:

ab replaced by
B7:

ff

harmonic reduction:
V/vii bII i bII v bII $bVII$

All of this is troublesome because the classical sonata idea habitually makes a direct association between first-theme presentation and the establishment of the tonic: the theme with which the movement begins identifies the overall tonic by locating it as the centre of a cadence. Precisely how far Bruckner has strayed from this precedent is clarified by comparing his first theme with a classical model, specifically that with which Mozart opens his Piano Sonata, K. 457, (Example 5 shows Mozart's theme, and Example 6 the

whole of Bruckner’s). Both themes are organised as a sentence – a phrase form consisting of presentation, continuation and cadence – which is repeated by Bruckner and stated once by Mozart. The whole of Mozart’s theme establishes C minor: the presentation prolongs C minor via internal shifts to chords V and vii; the continuation sits on the dominant, before moving back to the tonic; and the cadential phrase asserts a C-minor perfect cadence. The whole structure posits a close relationship between the idea of an initial theme and the idea of a governing key. In contrast, C minor’s tonic status in Bruckner’s theme rests entirely, and insecurely, with its cadential phrases.

In fact, debate has been most heated about the theme’s opening. Interpretations swing from readings construing a kind of subdominant harmony (Kurth) to various kinds of dualism (Dawson-Bowling, Carver, Benjamin). A further argument has developed in the second camp over whether the pole opposing C is B^b minor or D^b major. Dawson-Bowling and Carver emphasise the former, Carver as a late example of Bruckner’s penchant for Phrygian harmony. Benjamin instead detects three ‘dualisms’: ‘coexisting tonal fields [D^b and C]’, ‘competing harmonic systems [Phrygian versus diatonic]’ and modal mixture (D^b conflated with C).

Example 5 Mozart, Piano Sonata, K. 457/i, first theme

The musical score for Mozart's Piano Sonata, K. 457/i, first theme, is presented with formal analysis labels and chord symbols. The score is in C minor, 3/4 time, and consists of three systems of music. The first system (measures 1-9) is labeled 'presentation prolongation of i' and 'statement'. It features a 'complementary repetition' of the first phrase. The second system (measures 10-14) is labeled 'continuation 1 standing on V' and 'continuation 2 prolongation of i'. The third system (measures 15-18) is labeled 'perfect authentic cadence'. Chord symbols are provided below the bass staff: i, bvi⁷, V, bvi⁷, i, V, bvi⁷, i, bvi⁷, i, iii, V, i.

Example 6 Bruckner, Symphony no. 8/i, first-theme group with overlaid formal analysis

The musical score for Bruckner's Symphony no. 8/i, first-theme group, is presented with overlaid formal analysis labels. The score is in C minor, 3/4 time, and consists of two systems of music. The first system (measures 1-7) is labeled 'antecedent (sentence 1)', 'presentation', 'statement', and 'complementary repetition'. The second system (measures 8-14) is labeled 'continuation' and 'model'. The tempo is marked 'Allegro moderato'. Dynamics include pp, p, and mf. The score features complex harmonic textures and chromaticism.

Example 6 (cont)

sequence

cadence (attempted)/ liquidation

15

cresc. sempre

f

19

f

dim.

p dim.

p

consequent (sentence 2)

presentation

statement

complementary repetition

23

ff

ff

continuation

model

31

dim.

p

mf

mf

sequence

cadence (attempted)/ liquidation

transition

37

sempre cresc.

f

ff

dim.

p

44

pp

pp

second theme

48

p breit und ausdrucksvoll

The music both accommodates and undercuts these views. The progression in bars 4–5 is a Phrygian cadence, as Example 7 explains; however, nothing in bars 1–4 implies a Phrygian mode on C. Rather, the tonal orientation changes with each bar: in the absence of contrary evidence, the initial F seems like a tonic, but the F–G^b–F bass converts it into the dominant of B^b minor, and the D^b in bar 5 makes it sound like $\hat{3}$ in D^b major. A reading in Phrygian C also fails to explain the G^b, which is foreign to the mode. Carver gets around this by positing two successive Phrygian poles: bars 1–3 centre on Phrygian F, bars 4–5 on Phrygian C. Yet in the absence of characteristic Phrygian voice leading (there is no B^b–C motion in the soprano), we cannot extrapolate an entire Phrygian mode from a chromatic neighbour note.

Example 7 Bruckner, Symphony no. 8/i, semitonal disjunctions in first theme, first phrase

The image shows a musical score for Example 7, Bruckner's Symphony no. 8/i, first theme, first phrase. The score is in B-flat major (two flats) and 4/4 time. It features a piano (pp) dynamic and a Phrygian cadence in bars 4-5. The score includes a piano part with chords and a vocal line with a descending semitone in bar 4 and an ascending semitone in bar 5. The piano part also shows an ascending semitone in bar 5. The score ends with a piano (p) dynamic and a final chord.

Furthermore, none of these readings help to explain the harmony of bars 10–16. Kurth saw bar 9's a^b chord as a subdominant, an explanation stretching the definition of the subdominant to breaking point: in what sense is A^b minor synonymous with F minor in the context of C? Benjamin sees the a^b harmony as an enharmonically respelled 'Tristan' chord underpinned by an imagined bass F prolonged from bar 3, which is either 'an altered V in C or ... a chromatic variant of V in B^b (or IV in C)'. Yet we have no reason to experience the bass F in bar 3 as prolonged beyond bar 3; on the contrary, it is to my mind dispelled by the Phrygian progression in bars 4–5, and is not regained until bar 20, as part of the attempted C minor cadence. In fact, none of Benjamin's contexts for A^b minor are unproblematic. There is surely a decisive schism between bars 8 and 9, which results from a reversal of the semitonal voice leading that governs bars 4–5. In short, the two semitonal progressions sound disjunctive because they dissociate the surrounding harmonies, leading to the rendition given in Example 7: the implications of B^b minor and D^b major are dispelled by the turn to C; the sense of a functioning C tonic is dispelled by the shift to A^b minor. To read A^b minor as an altered dominant or subdominant of C is to underplay the effect of these disjunctions. Things become even more complex with the ensuing B⁷–F^{#4-3} progression. Benjamin suggests a local B tonic: A^b minor is the enharmonic vi in B major; B⁷ could be seen as a passing V⁷/IV, and F^{#4-3} is B's dominant. Yet this doesn't settle either; instead, another rift appears in bars 16–17, with the semitonal transposition of F^{#4-3} up to G⁴⁻³, which initiates the cadential phrase. Following Kurth's logic, it is just possible to understand B⁷ as an altered chord vii in C; but attaching F^{#4-3} functionally to C is only possible if we view it as a tritone substitution for the tonic or as an altered V/V, both of which again underplay the disjunction between bars 16–17, and in any case seem like extreme examples of theoretical special pleading.

An Alternative Reading

I want now to develop an alternative reading, which tries to accommodate these difficulties. Expanding on ideas proposed by Robert Bailey and Christopher Lewis, I claim that Bruckner operates what I call a ‘multiple tonic complex’: that is, a kind of music shifting continuously and sometimes disjunctively between possible tonal polarities without confirming any of them.⁹ These are not simple tonic keys, but rather a whole orbit of chord and key relations around a particular centre. Three such ‘orbits’ are in play in the first theme – D^b, C minor and B – as summarised in Table 1. The theme’s formal purpose is not to assert the tonic key (as we saw with Mozart), but to expose these three orbits as the work’s foundational tonal vocabulary. As Korstvedt notes, this fundamentally changes the ‘principle’ underpinning classical sonata forms, which is that a tonic first theme and non-tonic secondary theme in the exposition should be made tonally congruent in the recapitulation by transposing the secondary theme into the tonic. In Bruckner’s exposition, the conflict of keys is collapsed into the first theme. This means that the keys referenced by the second and closing themes refer back to a conflict that is present from the start. So when Bruckner begins his second theme in G, we don’t have a dominant opposing C minor, but a reinforcement of the orbit of C against those of D^b and B.

Table 1 Bruckner, Symphony no. 8, tonal orbits

| | Polarity: | Dominant: | Subdominant: | Mediant: | Submediant: | Supertonic: | Leading note: |
|---------------|----------------------|------------------|---------------------|-----------------|--------------------|--------------------|----------------------|
| Orbit: | c | g, G | f, F | E ^b | A ^b | - | B ^b |
| | D^b | A ^b | G ^b | f | b ^b | e ^b | - |
| | B | F [#] | E | d [#] | g [#] | c [#] | - |

Table 2 Bruckner, Symphony no. 8, tonal polarities and mediating keys

| Polarity: | ‘Mediating’ keys: |
|-------------------|--|
| c/D ^b | A ^b (submediant and dominant); f (subdominant and mediant); E ^b /e ^b (mediant and supertonic); b ^b /B ^b (leading note and submediant) |
| c/B | A ^b /g [#] (submediant) |
| D ^b /B | D ^b /c [#] (tonic and supertonic); G ^b /F [#] (subdominant and dominant); e ^b /d [#] (supertonic and mediant); A ^b /g [#] (dominant and submediant) |

As you may have noticed, the three orbits hold some keys in common, which I call ‘mediating keys’, as shown in Table 2. These act as focal points for tonal ambiguity. If we land on an F minor triad, it could be iv of C or iii of D^b; if we land on E^b major or minor, it could be the supertonic in D^b or the mediant in C; and so on. These ambiguities operate both in the harmonic detail and on the largest scale: the sustained initial F is structurally charged because it could be the mediant of D^b or the subdominant of C minor. When the exposition’s closing group begins at bar 97 in E^b minor, the supertonic of D^b is suggested; but when this converts to E^b major at the end of the exposition, the mediant of C minor is more strongly implied. Bruckner’s challenge in the Eighth was to devise a symphonic form that is both founded on these ambiguities and organised in such a way that, by the end, the competition for tonal dominance is in favour of C, and the ambiguity the mediating keys engender has fallen away.

Given a lot more time, I would track the interaction of the three polarities across the entire work. More realistically, I can show this just for the first theme group. Example 8 splits it into three levels and uses overlaid beams to show melodic continuities. As we have already seen, shifts between orbits are engineered as semitonal progressions (D^b–C; g–D^b). At the same time, the music is held together by larger linear progression, as the beams reveal. This is an important principle: movement between orbits usually involves a

⁹ See Robert Bailey, ‘An Analytical Study of the Sketches and Drafts’ in *ibid*, ed., *Wagner: Prelude and Transfiguration from Tristan and Isolde* (New York 1985), pp. 113–47; Christopher Lewis, ‘The Mind’s Chronology: Narrative Times and Harmonic Disruption in Postromantic Music’ in William Kinderman and Harald Krebs, eds, *The Second Practice of Nineteenth-century Tonality*, pp. 114–49.

logic of melodic progression. The particular way in which the music moves between tonal orbits I describe as a harmonic ‘field’. Each theme group has a characteristic field; the contrast between subjects is also a contrast between types of field.

Tonality, Form and Cycle

Lastly, I want to sketch the implications of this for the structure for the whole Symphony, concentrating on two events in the first movement (the first-theme reprise and the coda), before surveying briefly their consequences in the Scherzo, Adagio and Finale.

As Ebbe Tørring discussed this morning [*Recapitulation Procedures in Bruckner’s Symphonies* - see TBJ Vol 13/2, July 2009] and as I have averred elsewhere, the Eighth’s first-movement recapitulation is highly problematic.¹⁰ This is one consequence of collapsing the guiding tonal conflict into the first theme. Classical recapitulations generally stabilise the exposition by eliminating its modulation, a process presupposing the first theme’s stability. But Bruckner’s first theme has an inherent instability, which a literal recapitulation would simply reproduce. Instead, the recapitulation intensifies this instability by dissociating

Example 8 Bruckner, Symphony no. 8/i, analysis of first-theme group showing progression between tonal orbits of C, D^b and B

Antecedent (sentence 1)

Consequent (sentence 2)

¹⁰ See *Bruckner’s Symphonies*, pp. 134–8.

Example 8 (cont.)

The image displays three systems of musical notation for 'Example 8 (cont.)'. Each system consists of two staves: the upper staff is labeled 'Orbit of c' and the lower staff is labeled 'Orbit of B' (for the first system) or 'Orbit of D^b' (for the second and third systems). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 31-45) features dynamics like *dim.*, *p*, *mf*, and *mf*. The second system (measures 46-60) includes *ff*, *dim.*, and *pp*. The third system (measures 61-75) is marked 'second theme' and includes the instruction *p breit und ausdrucksvoll*. A 'Transition' section is indicated between the first and second systems. The score is written in a key signature of two flats and a 3/4 time signature.

tonal and thematic returns. As Example 9 shows, the thematic reprise starts at bar 225 with the augmented first-theme entry in the bass, following an eight-bar preparation of B^b minor. C minor is only attained, in its least stable inversion, at bar 249, the intervening music cycling through two transpositions of the theme moving between C and D^b. After this, the exposition's structure is abandoned and only regained when the first theme re-enters at bar 282 in D^b. One further attempt to assert C minor comes with the theme's cadential phrase from bars 288, but this is dispersed by an interrupted cadence at bar 303, and the second theme starts in E^b. The D^b polarity then intrudes on the closing theme and coda to an extent that fatally weakens C minor's structural grip. The climax in bars 369–389 culminates on a diminished third chord (F[#]-A^b-C-E^b) resolving to the last inversion of C minor, as shown in Example 10. With the F[#] enharmonically respelled as G^b, the diminished third could also be read as V7 of D^b; in other words, this is really a final shift from the D^b to the C polarity, which usurps a C minor cadence. In the coda, persistent major inflections mean that C could just as easily be regarded as V of F.

On the largest scale, Bruckner adopts the strategy, exploited in the String Quintet of 1879, of allowing the first movement's chromatic elements, and specifically the D^b polarity, to encroach progressively on the tonal structure, before reversing the tendency in the Finale. Simultaneously, the modal orientation of the C and B polarities shifts: in the Trio, Adagio and Finale, C minor is often substituted by C major, and the orientation around B major tends towards relations of B minor, especially D, E and A. Thus the key succession of the Scherzo, Trio and Adagio veers towards D^b. The Scherzo is in C minor, but its primary material is plagued by

Example 9 Bruckner, Symphony no. 8/i, thematic and tonal recapitulations

D^b intrusions, as Example 11 shows. The Trio is in A^b , which is a mediating key between C and D^b ; and the Adagio tonicises D^b . By this stage, the C/ D^b opposition has effectively been pulled inside out: here, Bruckner embeds movement towards relations of B major/minor and C within an overall D^b tonic. As Example 12 shows, this is expressed in the first theme, which progresses from D^b to A via iv of B and V of C. The climax and its aftermath in bars 239–254, shown in Example 13, are organised around three harmonic pillars: the augmentation of the main theme's arpeggiated figure over an E^b6^4 chord, a clear feint towards C minor; its interruption at bar 243 by C^b , which is enharmonic B major; and the plagal cadence in bars 253–4, which settles on C major. The lead into the coda then shifts back to D^b without mediation; despite the valedictory tone, resolution of the Symphony's motivating tonal conflict remains inconceivably distant.

The three polarities of the first movement's main theme recur in that of the Finale, with several modifications (see Example 14). The first theme starts over V of B, reinterpreted as V of B minor with the arrival of D major in bar 5. The theme's first two strains establish the D^b and C polarities, the latter represented by E^b major. Bar 31 initiates a towards C major, starting with F as a mediating key and moving through the D^b and B orbits respectively before reaching C major via a minor plagal cadence. The pull towards D^b and B is only properly dispelled in the coda, by two means. First, it is prepared by a long dominant pedal spanning the entirety of the recapitulated closing theme from bar 583–646 and concluding with a perfect cadence. Second, as Example 15 explains, it is organised around two large sequences, the first moving from C minor towards the D^b polarity by descending thirds, the second returning to C major via D minor, A minor and F. One final echo of the D^b polarity appears in the Symphony's final progression. Bruckner resolves F to C via a first inversion B diminished seventh, which is initially altered, in that its F is pulled down to an E and its B is pulled to a B^b . The B^b , a last vestige of the first theme's chromatic instability, is resolved onto C via the leading note, and the work ends in an unchallenged blaze of C major.

Example 10 Bruckner, Symphony no. 8/i, end of closing group in recapitulation and start of coda

Example 11 Bruckner, Symphony no. 8/ii, multiple-tonic complex in first theme

Example 12 Bruckner, Symphony no. 8/iii, multiple-tonic complex in first theme

Example 12 (cont)

Musical score for Example 12 (cont) measures 5-10. The score is written for three systems: D₅, B₅, and C₅. The D₅ system includes a treble clef and a bass clef. The B₅ system includes a treble clef and a bass clef. The C₅ system includes a treble clef and a bass clef. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The D₅ system starts with a measure number of 5 and includes the instruction "ohne Anschwellung". The B₅ system includes a measure number of 6 and the instruction "b6 (v46 of B)". The C₅ system includes a measure number of 7. The score features complex rhythmic patterns with triplets and sixteenth notes.

Musical score for Example 12 (cont) measures 10-13. The score is written for three systems: D₅, B₅, and C₅. The D₅ system includes a treble clef and a bass clef. The B₅ system includes a treble clef and a bass clef. The C₅ system includes a treble clef and a bass clef. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The D₅ system starts with a measure number of 10 and includes the instruction "cresc. sempre". The B₅ system includes a measure number of 11 and the instruction "V7 of C over C4 (enharmonic D3)". The C₅ system includes a measure number of 12 and the instruction "mf". The score features complex rhythmic patterns with triplets and sixteenth notes.

Musical score for Example 12 (cont) measures 14-17. The score is written for three systems: D₅, B₅, and C₅. The D₅ system includes a treble clef and a bass clef. The B₅ system includes a treble clef and a bass clef. The C₅ system includes a treble clef and a bass clef. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The D₅ system starts with a measure number of 14. The B₅ system includes a measure number of 15 and the instruction "A(6-3)". The C₅ system includes a measure number of 16. The score features complex rhythmic patterns with triplets and sixteenth notes.

Example 13 Bruckner, Symphony no. 8/iii, multiple-tonic complex in climax and transition to coda

239

Orbit of D \flat

Orbit of B/b

Orbit of c/C

fff

E \flat (6-4)

C \flat (enharmonic B)

253

D \flat

B/b

c/C

fff

dim.

p

dim.

p

pp

recht innig, sanft

p dim.

p

p

D \flat (perfect cadence - expanded cadential progression)

C major (plagal cadence)

coda follows

Example 14 Bruckner, Symphony no. 8/iv, multiple-tonic complex in first theme

1

Feierlich, nicht schnell

Orbit of c/C

Orbit of D \flat

Orbit of B/b

p

ff

p cresc. sempre

p

D \flat , via vi (b) and IV (G \flat)

F# (V of B)

D (III of b)

Example 15 Bruckner, Symphony no. 8/iv, harmonic summary of coda

647

Orbit of c/C

semitonal resolution of B \flat to C via B

Orbit of D \flat

ci VI iv Cii \sharp ii vi IV ii I

D \flat iii I vi IV

Conclusions

Bruckner famously declared his Eighth Symphony a ‘mystery’. Doubtless this description has metaphysical import; but it could just as easily describe the extraordinary complexities of the Symphony’s harmonic language. Rather than taking refuge in the ineffable, this complexity surely compels theoretical action. There is an urgent need for a comprehensive theory for Bruckner’s harmonic practice, which traces its development at least from the Kitzler *Studienbuch* works forwards, whilst absorbing recent theoretical trends (I’m thinking particularly of neo-Riemannian theory) and assessing basic questions of what it means to speak of passing, structural or global tonics at all in this environment – in other words what it means to be in a key. The intimate relationship between tonality and form means that this would also necessarily be a theory of form; we can’t discuss Bruckner’s treatment of harmony without addressing its formal implications, because, as we have seen, form is here a direct consequence of how harmony works on the smallest scale.

Ernst Kurth saw in Bruckner’s symphonies the overcoming of an historical dichotomy between Bachian counterpoint, in which melody dominated harmony, and Wagnerian chromaticism, in which harmony subsumes melody. For Kurth, Bruckner elevates the melodic aspect of Wagnerian harmony to the level of form: for Wagner it controls harmonic progression; for Bruckner it controls structure. The agent of this was Kurth’s famous ‘wave’ forms, and he marshalled an opaque, pseudo-psychological language to explain them. The present analysis suggests that, despite the psychobabble, Kurth was right: Bruckner’s sonata forms arise directly from his chromatic harmonic idiom. If classical sonata form expands basic key relations to control large formal spans (I–V covering an exposition, for instance), Bruckner compresses key relations into increasingly smaller formal spans (the first phrase of the first theme, for example). Paradoxically, this enabled formal expansion, because it furnished tonal ambiguities that could be sustained across entire symphonies: if the key of a symphonic main theme is not stable, then neither, in principle, is the key of the whole symphony. Given more time, I would trace these practices in other symphonies, and suggest both Wagnerian and earlier precedents. But that is definitely another day’s work.

* * * * *

BRUCKNER & SIMON SECHTER ORGAN WORKS

On Wednesday 29th September, **Frederick Stocken** received a standing ovation from an enthusiastic audience at Ss Mary and Joseph’s Church, Poplar, London, UK, after his organ recital of works by Bach, Franck, Boëllmann which also included three chorale preludes by Simon Sechter from his Op.90 set of 18, and Bruckner’s Prelude in C major, WAB 219. The Sechter works were beautifully fashioned gems, very movingly performed, and it was wonderful to hear them in conjunction with Bruckner’s Prelude. As Stocken wrote in his programme note: ‘Although Bruckner, like Sechter, was an organist by profession, Bruckner’s organ music is one of the great ‘what-might-have-beens’ as far as organists are concerned... All we have for organ from Bruckner’s prime is this prelude lasting a mere 27 bars, its lush and distinctive harmonies tantalising indeed.’ The concert finished off with a stunning first performance of Stocken’s own piece, ‘St Michael, the Archangel’, one of a set of pieces based on the archangels Michael, Gabriel and Raphael, the full set due for performance at St Michael’s Cornhill, London in October 2010.

Dr Stocken’s book, *Simon Sechter’s Fundamental-Bass Theory and Its Influence on the Music of Anton Bruckner* is published by Edwin Mellen - www.mellenpress.com - to be reviewed in next issue of TBJ.

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)

Part 2: From 1990 (Part 1 was published in The Bruckner Journal, Vol. 14/2)

THE 1990s bring a real flood of new recordings - sixteen in total, amongst which are several excellent ones. *Halsey's* recording (1990) distinguishes itself through a similar clarity as with *Herreweghe*, both recordings being of a similar analytic nature. The *p* at the beginning of the Kyrie emerges as if out of nothingness, and Kyrie is as though suspended, it comes out of higher spheres and also disappears back to them. The "Et incarnatus est" in the Credo is also of heavenly beauty. As in the Kyrie, the *p* at the beginning of the Sanctus is very beautiful, with an impressive *fff* climax towards the end. It is a recording, like *Herreweghe's* that gets along without much in the way of mysticism but nevertheless is convincing.

The year 1991 alone saw three recordings: *Bernius*, *Mansson* und *Klava*. *Bernius* (1991) brings out especially the modernity of this score. The Mass resounds here in all its boldness, a harsh sound dominates the recording, and dissonances, which would otherwise not be heard, now demand attention. It is a very transparent recorded sound which does not support much warmth. The probably rather small choir sings with perfection and precise differentiation, realising the full range of dynamics (note the wonderful decrescendi in the Kyrie). Choir and orchestra constitute a unity, tempi move in the middle range so that no vocal acrobatics are demanded of the singers. The climax of the Mass is the poignant "Donna nobis pacem" at the end of the Agnus Dei. Compared to *Bernius*, *Mansson* is rather traditional - which is not meant as a negative appraisal! His choir convinces by virtue of a homogeneous clear sound, the dynamic is precisely graduated, the high notes don't sound forced, the recording sounds altogether open and natural. The orchestra has distinct presence, without outdoing the choir; both optimally come into their own (compare them, for example, in the *Benedictus*). The tempi are slow, the interpretation seems very balanced, without becoming anodyne, as, for example, the vigorous "Judicare" in the Credo demonstrates. Phrasing is subtle, details lovingly worked out. The Sanctus appears clear and effortless, the crescendo builds and is accomplished over 27 bars. The Agnus Dei is more *adagio* than *andante*, but by this an exalted close to the Mass is achieved. Curious are the same small deviations from the score (different distribution of the syllables of the text) in the Kyrie in bar 15 as with *Rehmann* and *Thurn*.

The recordings from *Herreweghe* and *Bernius* one might perhaps bring to a symposium on modern Bruckner interpretation - *Klava's* view of the work, that appeared still on LP in 1991, one might take to an isolated island where one can listen to the recording at high volume. *Klava* and his choir set less weight upon refinement as upon maximum expressive power; the stunning crescendi and decrescendi of the large choir alone make sure of that, but also the sensitive approach in such places as the "Et incarnatus est", the presence of the cathedral acoustic and the discreet use of the organ, contrary to the score, that, for example, in the second half of the Sanctus or at the end of the Agnus Dei, helps the orchestra to a greater sonority. There is a tradition that holds that Bruckner had at one performance himself played the organ, and *Nowak* has sought to rebut this claim; but what if, similar to this recording, he had collaborated in such a performance? It remains a hypothesis; the fact is that *Klava's* interpretation delivers no

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

2/4 3.1990 - Simon Halsey
City of Birmingham Symphony
Orchestra-Chorus & Wind
Ensemble
39'49 (07'52, 05'42, 09'52,
03'45, 06'48, 05'50)
CD: Conifer CDCF 192, Conifer
74321 17917 2, RCA/BMG
17917-2

3/6 1.1991 - Frieder Bernius
Kammerchor Stuttgart
Deutsche Bläserphilharmonie
37'00 (07'28, 06'39, 09'02,
02'59, 05'42, 05'10)
CD: Sony Classical SK 48037,
(Sony 49 6388 *Kyrie* only)

5/1991 - Ingemar Månsson
Hägersten Motet Choir,
Orchestra (ad hoc?)
42'04 (07'21, 07'44, 09'42,
03'22, 07'04, 06'51)
CD: Caprice CAP 21420
Name of the orchestra is not
stated on cover nor in insert
text.

4/1991 - Sigvards Klava
T. Kalnina Chor, J. Vitola Chor
der Studenten der
Musikakademie, Kammerchöre
"Versija", "Sindi Putnu Darzs",
„Consum", ED SMV und
Knabenchor des Rigaer Domes
Aivars Kalčjs (Organ),
Blasorchester
38'51 (07'00, 06'47, 10'25,
03'17, 05'50, 05'32)
LP: RiTonis Stereo 3-030-C-1

modern or modernistic Bruckner exegesis, but rather a performance that in its monumentality *and* sensitivity absolutely allows for Bruckner's conception to be complied with.

After this subjective excursion, back to the chronology! It is not clear when the recording under *Schweitzer* came into being; as far as is known it was first published in 1992. It is a sound, average performance for getting to know the work. The recording has several technical shortcomings - the voices are such that the orchestra often drowns out the sopranos so that it's not always possible to follow them, and at *ff* passages unstressed syllables are barely audible, although the recording is otherwise quite clear. *Guttenberg* (1995) has at his command a large choir, whereby his interpretation is somewhat less flexible, but overwhelming, and the sound is that of a compact whole. The interpretation aims for synthesis and makes the individual voices less audible, the opposite of Bernius. The recording is very spacious and warm. The performance gives the impression of a natural, unaffected music-making. The tempi display average speeds. The distinction between dynamics, especially *pp*, as in, for example, "Et incarnatus est" (Credo) are not always clearly sculpted. Guttenberg delivers a reliable interpretation without extravagances.

1996 was the 100th anniversary of Bruckner's death, and arguably this was no more plainly manifest than in the case of Mass No. 2: there were no less than six recordings in this year. A rather special one of these is that from *Hausreiter* (1996) as he offers the first and, up till now, only recording of the first version. Unfortunately, the excitement about this is in the event somewhat tarnished, as what is involved here is a live recording of a school performance, and thus cannot be judged by professional standards. A further aggravating circumstance with this performance arose from the fact that with this version there was no official performance material to hand, only a study score. Moreover, Hausreiter asks from the choir tempi that take much getting used to because they are extremely fast. In spite of this, the recording conveys a good impression of this score. From listening to it there is very clearly a series of differences from the final valid version, as much in the line and shape of the phrases as in the orchestral accompaniment which, especially towards the end of the Credo, is less homogeneous than is the 2nd version. The 1st version, in comparison with the 2nd, is in many places, especially transitions, more rugged, less polished, such as can also be discerned in the case of the symphony versions.

Two other recordings from 1996 deserve special note due to the high standards they achieved, though from their 'sound picture' they are very different. *Dallinger's* (1996) live-take from the Bregenz Festival presents a modern recording: relatively fast tempi (the extent to which the Kyrie then still sounds "Feierlich" [Solemn] can only be answered subjectively), a small lively choir with little vibrato, exact as possible observance of the score - and the danger of a certain artificiality, which one is aware of in the "Et incarnatus est" (Credo), but in the moment immediately afterwards the choir demonstrates what great dynamism and expressivity it is capable of. A few uneven entries towards the beginning can be put down to the 'live character' of the recording, but also precisely from that comes its great vitality. Also the contribution of the orchestra convinces through its expressivity (as the Benedictus is able to illustrate). The "Dona nobis pacem" of the Agnus Dei is poignant in its other-worldliness. *Rilling's* (1996) recording sounds totally different: through the large choir it attains a (Brucknerian) monumentality and is overwhelming in its sonority and majesty, but does not wallow in empty intoxication with sound. The "Dona nobis pacem" delivers a moving finish, especially if one understands the text. Between choir and orchestra

1992 - Rolf Schweizer
Motettenchor, Pforzheim,
Stuttgarter Bläservereinigung
34'32 (06'21, 06'08, 09'46,
02'26, 05'07, 04'44)
CD: Mediaphon MED 72 137,
Jäger 25407-50, Columbia River
Entertainment Group CRG-1374
(*The Great History of Austrian
Classical Music*, Disc 1; *Kyrie,
Gloria und Agnus Dei* only);
Video: The Magic of Light, Awika
Videos CM 9501 (Background
music); DVD: Medusa Ent.
International 8547

1995 - Enoch zu Guttenberg
Czech Philharmonic Choir Brünn,
Czech State Philharmonic Brünn
37'17 (08'28, 05'30, 08'42,
03'35, 05'43, 05'19)
CD: Sony SK 62 278

1996 - Hans Hausreiter
Chor des Borg Hegelgasse 12,
Chor der RPA Wien,
Instrumentalensemble
1st version - 1866
28'02 (03'53, 05'05, 07'44,
01'48, 05'01, 04'31)
CD: Produced by Borg - (Federal
Secondary School, Hegelgasse
12, Vienna) Live school
performance

1996 - Gerhard Dallinger
Kammerchor Hortus Musicus
Freiburg, Winds of the Wiener
Symphoniker
33'10 (05'07, 05'00, 09'09,
02'18, 06'25, 05'11)
CD: Edition Lade EL CD 029

1996 - Helmuth Rilling
Gächinger Kantorei Stuttgart,
Bach Collegium Stuttgart
40'59 (07'12, 08'26, 09'57,
03'00, 06'11, 06'13)
Hänssler 98.119, Hänssler
Classic Laudate 98.460
(*Romantic Choral Music*, inc.
Mass No.3 and Psalm 150, 8
CD), Brilliant Classics 92002 (3
CD, together with 1. (Matt) & 3.
Mass, *Te Deum* and Psalm 150)

there is a good balance, and in spite of its monumentality this recording, in contrast to Rilling's older one, is relatively transparent. Rilling's tempi are somewhat measured - he takes approximately eight minutes longer than Dallinger (40:59 as against 33:10) but is nevertheless almost three minutes faster than his first recording of the Mass (43:50). The new recording is preferable to the older, not only because of the improved recording techniques.

The cover of *Koch's* recording (1996) suggests a Pontifical Mass from St Hedwigs Cathedral, Berlin; it is however a studio recording in another place. It is a good performance with beautiful details (like the texture of the voices in the Sanctus, which can be wonderfully followed), with an exquisite choir, which has at its command a full sound, but as a performance it remains firmly in the middle rank. The interpretation is not very subtle and rather brash. *Wolf* (1996) also has a dependable choir which fulfils the highest standards and produces a flexible tone. It is a live-take, always especially risky with this Mass. The nuances succeed here better than with Koch, only the very soft tones are not always satisfying (as with the *pp* in bar 67 of the Credo which is no quieter than *p*; in other passages it succeeds in being more convincing). In the Sanctus it is very transparent from its soft opening to *fff*, where there's no problem in following the voices, only the high sopranos sound somewhat strained. The balance between the choir and orchestra is generally rather good, but when the trumpets sound they have the tendency to drown out the rest of the orchestra. *Neuhauser's* recording (1996) of the Mass is the record of a successful concert on the occasion of the Bruckner Centenary Year. Diverse choirs co-operated, which may explain some small unevennesses. The technical side of the recording is somewhat less convincing: on account of the church acoustic in fast passages many details are lost in the reverberation, particularly as the orchestra is recorded forward and rather loud, and the brass too loud almost throughout. On the recording under *Patenaude* (1996) the soprano and alto parts are taken over by boys' choir; these are fresh voices, and only small unevennesses (slightly rugged entries) were not quite avoided. These voices are less expressive than those of the adult women, whereby one must obviously ask whether at the first performance at St Florian a boys' choir might also have been incorporated, which would lend to this recording a certain authenticity. The tempi are located in the middle range and are nowhere extreme; one can only wish that the orchestra had been somewhat less prominently recorded. Anyone who seeks a recording with boys' choir is well-advised to consider this one.

The atmospheric, very intense recording from *Polyansky* (1997), served by a romantic, dark choral sound, is a special experience. Right at once in the Kyrie the voices blend wonderfully and one feels oneself to be in a cathedral, the sound certainly being somewhat reverberant but that goes well with the interpretation. In the Credo the "Et incarnatus est" is slow and sonorous, all the details being savoured. From "Et resurrexit" unfortunately the brass, above all the trumpets, are too prominently recorded and in some places drown out the singers. The Sanctus is a transparent complex of interweaving voices, but unfortunately the *fff* (bar 27) is overlooked, so that the climax of the 27 bar long "semper crescendo" fizzles out and is only reached at bar 33. A definite departure from the score happens at the end of the Sanctus when the orchestra plays for half a bar longer than the choir and hence has the last word. It is not the only deviation: thus the trombones, contrary to the score, appear in bars 22/23 of the Kyrie and the closing note of the Agnus Dei is held excessively long. Nevertheless, the spirit of the music is overpoweringly present. [The deviations listed suggest that Polyansky and his choir were

1996 - Alois Koch
Choir of St.-Hedwigs Kathedrale,
Winds of the Radio Symphony
Orchestra Berlin
35'22 (05'47, 07'37, 09'16,
02'44, 05'49, 04'09)
CD: Ars Musici 1186-2

1996 - Friedrich Wolf
Chorvereinigung St. Augustin
Wien und Orchester
33'56 (06'14, 06'20, 09'24,
02'18, 05'17, 04'23)
CD: The choir's own edition

1996 - Kurt Neuhauser
Chor Abt. Musikpädagogik
Musikhochschule Graz, Grazer
Vokalensemble, Cantores Dei,
Chor Kirchenmusikverein
Hartberg, Stiftschor
Seitenstetten, Bläserensemble
Grazer Musikhochschule
36'55 (06'36, 05'59, 10'10,
02'59, 06'07, 05'04)
CD: Blue Rain BR 2035-2
(*Memorial Concert Austrian
Millenium - Centenary Anton
Bruckner's death*)

1996 - Gilbert Patenaude
Les Petits Chanteurs du Mont-
Royal, Ensemble d'instruments à
vent (Montréal)
35'09 (06'24, 05'26, 09'49,
02'46, 06'00, 04'44)
CD: The choir's own edition:
PCMR-010
The choir is also known under
the name "Montis Cantoris".

1997 - Valeri Polyansky
Russian State Symphonic
Cappella, Russian State
Symphony Orchestra
41'43 (09'28, 05'44, 10'36,
03'24, 06'15, 06'16)
CD: Chandos CHAN 9863

using a score based on the first printed edition of 1896, with modifications that probably originated from Franz Schalk. Polyansky's recording also leaves out the opening uncomposed sentences of the Credo and Gloria.] Ortner's second recording (1999) of the Mass is not in the same class: it is a live recording with an ad-hoc choir from the International Choral Academy 1999 and cannot be measured by the standards of a professional or semi-professional recording; the rehearsal time was short, the intonation insecure, entries are imprecise, moreover the recording is reverberant so that the choral voices sound over each other too much. For a short-term project such as a Choral Academy this is nevertheless a distinguished accomplishment. It is above all quite amazing how often non-professional choirs venture on the 2nd Mass - witness the next listed recordings.

Repeatedly choirs let their concerts be recorded and then the recordings are published, mainly for members, friends and concert audiences. That these recordings are available to a defined circle, however small, means that they belong in the discography; they are witnesses to musical life and say something about the reception of the work in question. The problem is, however, how one can fairly assess such recordings, for they provide no competition with the professional ensembles. The best solution is to describe them, but without explicit judgement as to their worth. *Reinthal* (2000) works in his cathedral choir with boys voices that, especially at critical pitches and in the way they use their voices, are not yet very supple; moreover the brass are too prominent and occasionally knock the choir out. Certainly the Sanctus is a surprise, for here there is no problem following the texture of the voices. *Zottele* (2001) also has rehearsed the Mass with his church choir. At the beginning they struggle with intonation problems and are somewhat insecure, but they make a good sound. The basic tempo of the Gloria is relatively slow and, unfortunately, the movement thereby gains a certain doggedness. The (professional) brass do not always take due consideration for the singers. In the Sanctus the choir comes up against the limits of its abilities. Probably this was an atmospheric performance, but listening on CD one's attention is caught irresistibly again and again to confront the same shortcomings.

Much the same applies to 'pirate' editions: they are for the most part professional performers who depend on the luck of the hour and the quality of the radio transmission (the compression of the signal through the radio station, the quality of the radio connection). The performers can have no influence on these and travel with them involuntarily into a relative eternity - and added to that is the fact that they receive no income from them. However, up till now the pirates have had little interest in Bruckner's vocal music, presumably because they see it as having little commercial value. The recording from *Skrowaczewski* (2002) belongs to this category. Whilst the Kyrie sounds very restrained and almost introverted, the Gloria gains its impact through the contrasted tempi, as can be appreciated in the "Qui tollis": Skrowaczewski holds to the lively basic tempo rather strictly throughout, only at "Jesu Christe", bars 113/115, does he allow himself a momentary strong *ritardando* (not given in the score). The same holds for the Credo, as in the "Incarnatus est" (*adagio*) compared to the "Et resurrexit" (*allegro*), that is taken fast, sadly at the price of failure to differentiate the strong dynamic gradations (*ff* and *fff*). Contrary to tradition, the Amen is sung rather quickly for an *allegro moderato*. Maybe the recording fell victim to the dynamic compression of the radio transmission, because it seems somewhat tame. The orchestral accompaniment is kept subordinate to the choir and thereby only audible as background. The Agnus Dei is of heavenly calm, and exactly there, at bar 64, is a trombone fluff - an appalling wrong note in an otherwise moving

1999 - Erwin Ortner
Chor der Internationalen
Chorakademie '99, Bläser des
Niederösterreichischen
Kammerorchesters
*30'38 (04'28, 06'01, 08'54,
01'57, 04'48, 04'40)
CD: da capo 68.24860

2000 - Anton Reinthaler
Linzer Domchor, Bläser des
Domorchesters Linz
Live (Linzer Dom)
35'06 (06'31, 06'48, 09'12,
02'51, 05'06, 04'38)
CD: Edition of the Cathedral
Choir

2001 - Elisabeth Zottele
Chor der Kalvarienberg-Kirche
Wien, Members of the RSO
Bratislava
35'40 (06'03, 07'37, 10'05,
02'27, 05'01, 04'27)
CD: Edition of the choir's.

2002 - Stanislaw
Skrowaczewski
Czech Choir Brno, RSO
Saarbrücken
38'39 (07'30, 06'32, 09'01,
03'08, 06'20, 06'08)
CD: Sounds Supreme 2S 092

performance. One can be sure that the conductor would never have allowed this recording to have been officially published as a CD!

The recording by *Upadhyaya* (2003) is too coarsely put together to be able to convince. The sound of the men's voices is in many *ff* passages rather rough; dynamic markings are repeatedly ignored or imprecisely observed, as a result of which the whole becomes monotonous. The *poco a poco accelerando* (bar 94 Gloria) is not followed, so that tension is lost; in the Credo, bars 141/142 the *legato* in the winds is not observed and, moreover, a *ritardando* is inserted; in the Benedictus the winds play *f* instead of *p* etc. There is also the fact that the recording is technically unsatisfactory: again and again the orchestra drown out the choir, and even more because of the reverberant acoustic, many passages of the text are indecipherable. Furthermore, the orchestra often sounds blurred (for example, the Credo bars 23/24). In the Gloria at bar 71 there is an audible recording join (echo). The recording from *Becker-Foss* (2004) is also best quickly forgotten, but for quite other reasons. The conductor has re-composed the whole work in that he alternates the choir with an octet of soloists (!), and moreover has transposed the score downwards "in favour of tonal lack of strain" [zu Gunsten klanglicher Entspannung], and one hears it: in many passages it sounds not so much as 'lacking in strain', but rather more as dull, the excitement of the sound is partially absent, and all that remains is beautiful singing (of the performance in itself there is nothing in particular to complain about). Additionally, the *a cappella* passages are accentuated by a discreet organ accompaniment. The result of these interventions is that the work loses incisiveness.

Not only the recording from Patenaude, but also that from *Gormley* (2003/2004), come from Canada, and Gormley's belongs among the most persuasive of the recordings of this Mass. The individual parts sound clearly articulated, the tempi seem quite natural, the choir's singing is very disciplined with a rounded sound, even in the higher notes. The arch of the Kyrie from the softly restrained "Kyrie eleison", over the animated "Christe eleison", back to the softly dying away "Kyrie eleison", is impressively realised. The "Et incarnatus est" in the Credo is sensitively and subtly sung, with precise observation of the dynamic markings. The interpretation is rather introverted and thereby generates a tension quite of its own individual kind. The Agnus Dei is here really a prayer of controlled emotion for solace and peace. This recording is an aesthetic *and* a spiritual experience.

That is less the case with the recording by *Raiser* (2005). Certainly the choir sings beautifully here - as long as it is not drowned in the orchestral sound. What the choir is capable of is clear in the Kyrie and Sanctus, which are both largely *a cappella*. In the Kyrie the structuring from *p* to *f* and back again is successful and very beautiful, with controlled and cultivated singing from the choir. But then in the Gloria, from bar 41 (at letter C) it all goes awry, because the orchestra doesn't execute the difference between *p* and *pp*: straight away, primarily the brass, begin the *p* too strongly. Perhaps that explains why in the Credo at bar 67, instead of *pp*, a crescendo, of all things, is sung, in order to overcome the mostly too loud winds; after all, the *ppp* in bar 87, during which the orchestra is silent, succeeds perfectly. The reverberant acoustic goes a further step to undermine choral transparency. With *Michel* (also 2005) it's the choir itself that is the problem. It seems insecure, its technique is certainly considerable but its tone is not supple, the sound aesthetic but not (yet) satisfying. Perhaps it is because of the limited abilities of the choir that they have great problems when singing softly, so the *pp* at bar 105 of the Kyrie sounds like *f*, and this trend continues as the recording proceeds. The dynamics are poorly differentiated and range somewhat between *mf* and *ff*, the same is true of the wind-band, so a lot of this must be down to the conductor. This

2003 - Vijay Upadhyaya
Chor der Universität Wien,
Bläserensemble des Joseph-
Haydn-Konservatoriums
Eisenstadt
40'53 (08'23, 07'12, 09'50,
03'22, 06'29, 05'37)
Usha Records 111 9002

2004 - Hans C Becker-Foss
Soloists (sic!): Irmgard Weber,
Wiltrud de Vries (Sops),
Irmtraud Griebler, Manuela
Mach (Altos), Lothar Blum,
Bernhard Scheffel (Tenors),
Erik Sohn, Achim Schwesig
(Basses) Göttinger
Vokalensemble, Hamelner
Kammerchor St. Nicolai, Prisma
Wind Ensemble, Christiane
Klein (Orgel), Version by HC
Becker-Foss: 36'39 (06'12,
06'07, 09'21, 03'06, 06'05,
05'48) CD: Musikwochen
Weserbergland 2004 PJC-0404
(3 CD)

2003- 2004 Michael Gormley
CapriCCio Vocal Ensemble,
Winds of the Victoria Symphony
35'01 (06'24, 06'14, 09'09,
02'39, 05'51, 04'44)
CD: The choir's own label
Contact via web-site:
www.capriccio.ca

2005 - Christian-Markus Raiser
Coro Piccolo Karlsruhe,
Mitglieder des
Landesblasorchesters Baden-
Württemberg
37'45 (07'26, 06'55, 08'48,
03'17, 06'10, 05'09)
ABW Classics ABW 1004

2005 - Johannes Michel
Kammerchor Mannheim, Wind
ensemble of the Mannheim
Sinfonietta
30'41 (05'52, 04'49, 09'18,
02'37, 03'58, 04'07)
CD: Soft Sound Music

insensitivity towards dynamics effectively kills off the Sanctus: here, beginning *p*, a slow crescendo must be built up until *fff* is reached at bar 27. With Michel this point is reached at the latest by bar 17, so that the rest is merely treading water. The choir demonstrates in the quicker and louder passages of the Mass that it is quite capable, but doesn't sing with great refinement.

The year 2007 brought six (!) new recordings. The choir in the recording by *Kreutz* (2007) certainly has problems of intonation (primarily in the male voices) and sometimes deploys itself somewhat hesitantly, but in spite of that produces some very precise and beautiful singing. Between the orchestra and choir there is an equality, only the trombones are sometimes too loud. The performance comes over as straightforward, the music just being what it is - the "Dona nobis pacem" in the Agnus Dei lacks any drama. This restraint sometimes impedes the impact - the shaping of the great crescendo in the Sanctus proceeds so cautiously that the *fff* arrives rather unexpectedly. In spite of these reservations, this is a beautiful recording that mediates a good impression of the work.

Layton (2007) comes up with a really very 'English', perhaps even 'Anglican' choral sound. Some of his tempi are eccentrically fast, as for instance in the Kyrie, Gloria and Credo. In the Credo the *Allegro moderato* is taken so fast that the music at "Et incarnatus est" almost appears to have come to a standstill; the subsequent *Allegro* is again very fast, and the *etwas langsamer* again much slower - and so the recording swings back and forth between extremes. The choir certainly masters it with virtuosity, but the score takes a fair bit of punishment. The *fff* in the Sanctus remains rather ineffective because the preceding crescendo passes over it seamlessly: Norrington has shown how one can be true to the score and at the same time perform effectively... Altogether the recording sounds more like Palestrina than Bruckner. The singing is very refined, but borders on the anaemic. *Spicer* (2007) reveals the same roots: his recording also conveys a specific 'English' choral sound, very disciplined, secure, cool, clear as glass, but he does not fall prey to Layton's extremes. The choir sings not only very expressively, as, for example, "Christe eleison" in the Kyrie demonstrates, but also has available a great diversity of expression: in the Credo, "Et incarnatus est" is enraptured; against this the "Et resurrexit" is vigorous, and these changes in the approach make this an enthralling performance. The choir masters the pitfalls of the Sanctus with technical perfection, the various voices clearly discernible, the progress from *p* to *fff* involves no Romantic whispering, does not sound soft. The Benedictus is also played without any Romanticism, it is clear as glass and not slowly sung. The Agnus Dei, like the Sanctus, is rather fast, certainly for an Andante, and that may not be to everyone's taste.

The comparison with *Creed* (2007) is revealing. Like Layton, he is in the English choral tradition, but directs a German choir. The German chamber choirs today are also markedly 'cooler' in the colour of their sound, and that could be an English influence - only they don't go quite so far as many English choirs. *Creed's* recording delivers wonderfully smooth, flexible choral singing, emotions are held within bounds, but they are there. Also the tempi are moderate, neither very fast nor very slow and that facilitates expressivity - example: the beautifully spun out and transparent Sanctus. The orchestra is rather close recorded so that it supports the choir but unfortunately on occasions it can also drown it out. That apart, this recording leaves few desires unanswered. *Steinwender* (2007) made his recording (a live-take) with a presumably semi-professional choir and is convincing in almost all respects. The choir is conspicuous for its clarity of sound, and also the higher notes sound

2007 - Hermann Kreutz
Kammerchor Münster (Münster Chamber Choir), Winds of the Münster City Symphony Orchestra - 37'41 (07'11, 06'35, 09'05, 03'19, 06'18, 05'13)
CD: The choirs own label.
www.kammerchor-muenster.de

2007 - Stephen Layton
Polyphony, Britten Sinfonia
36'14 (06'03, 05'43, 09'01, 03'25, 05'58, 06'14)
CD: Hyperion CDA 67629

2007 Paul Spicer
Whitehall Choir, Brandenburg Sinfonia
32'52 (06'05, 05'21, 08'48, 02'47, 05'28, 04'23)
CD: The choir's own label:
Whitehall WHC 1
www.whitehallchoir.org.uk

2007 - Marcus Creed
SWR Vokalensemble Stuttgart, Winds of the Stuttgart Radio Symphony Orchestra, SWR
38'08 (07'39, 06'21, 09'35, 03'33, 06'16, 04'44)
CD: Hänssler Classic SACD 93.199

2007 - Hannes Steinwender
Chor des Kirchenmusikvereines Hartberg, Scholae Musici Cantores, Ensemble Aerophonic
33'10 (05'48, 05'37, 09'07, 02'52, 05'12, 04'34)
CD: The choir's own label
www.kirchenmusikverein.at

natural. In the Credo, the “Et incarnatus est”, the singing is filigreed, while the “Et resurrexit” is brought out with bite, a persuasive contrast to the contemplative “Et incarnatus est”; and the “Judicare” sounds admonishing and threatening. The orchestral voices are also well differentiated, even if the brass sometimes dominate the whole. The shaping of the long crescendo that defines the character of the Sanctus is very convincing; however, the distant sound of the opening gives rise to the suspicion that here there has been assistance from the recording technician... A sophisticated recording with a beautiful choral sound. The recording by *Cavelius* (2007) exists only within the choir and so is not generally available.

2007 - Andreas Cavelius
Vokalensemble St. Dionysius
CD: Choir's own CD only
available to choir members

Just as with most modern recordings *Grün's* choir (2008) sounds clear, but also cool and nowhere lush. The Kyrie sounds ethereally transparent and somewhat severe. The performance allows some small deviations from the written score in terms of shaping tempi and dynamics. There are added slowing downs and quickenings, and long notes sometimes acquire an extra crescendo so that a “sound-box effect” arises that lends to some passages something artificial and is unsettling. The choir sings with virtuosity. In general the balance between choir and orchestra is good, only in one single spot in the Benedictus do the ornaments of the winds threaten to blow the singers away, which may well be caused by the recording technique. Altogether a beautiful recording, but which doesn't quite get under the skin.

2008 - Georg Grün
Saarbrücken Chamber Choir,
Winds of the Mannheim
Kammerphilharmonie 36'23
(07'34, 06'01, 09'34, 03'27,
05'01, 04'46)
CD: Carus 83.414

Bruneder's (2008) recording is also transparent - one can often follow each individual voice - but here one is able to admire an expressive choral sound. The Kyrie is certainly rather cautiously sung, but at the same time with emotion. It is a lyrical, tender, but also uncomplicated interpretation, without extravagances or extremes, but which in *ff* passages can nevertheless be powerful, as, for example, the “Et resurrexit” and the “Amen” demonstrate. Religious mysticism lies far from this recording, the music must speak for itself - and it does. Even so, there are some small reservations: a difference between *p* and *pp* is often not audible, and perhaps as a result of this the crescendo in the Sanctus, although artistically and clearly sung, has a somewhat diminished dynamic range, so that the *fff* loses its effect; also the horn in the Benedictus doesn't play a real *p* - but these are only details.

2008 - Wolfgang Bruneder
Chorvereinigung Schola
Cantorum, Künstler Ensemble
Wien
31'29 (05'48, 06'18, 08'31,
02'01, 04'44, 04'07)
CD: The choir's own label -
(Festkonzert 30 Jahre Schola
Cantorum)
www.scholacantorum.at

At the time of going to print there are some additional recordings of the E-minor Mass to add to the list: An LP-recording under Jewell (probably 1960s), Wuppertal Vokal Ensemble under Honickel (1997) and some new issues: Balatsch (2000, now issued), Toll (2008) and Temple (2009) - Balatsch and Toll reviewed in the CD review section of this issue of *The Bruckner Journal*, p14

This survey is a 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

BRUCKNER MINIATURES



Anton Bruckner is best known for his symphonies and masses. These are fairly long works, usually between 50 and 85 minutes. For this reason, programmes such as the BBC Radio 3 Breakfast programme or Classic FM do not play Bruckner as often as many lesser composers. However Bruckner wrote a large number of shorter works many of which are attractive and some which are great. This is a catalogue of some Bruckner miniatures, works less than 14 minutes in length but mostly well under 10 minutes, which is intended to assist readers wishing to persuade radio stations to play more Bruckner. (They are works that I have on CD.) I have refrained from using “bleeding chunks” so there are no movements from symphonies or masses. The list of numbers at the end of each listed work refer to the reference section at the end, and give the CD’s on which the work is recorded.

Piano

- (1) Lancer-Quadrille (1850) [1]
- (2) Klavierstück in Eb (1856) [1,21]
- (3) Stille Betrachtung an einem Herbstabend (1863) [1,21]
- (4) Fantasie (1868) [1]
- (5) Erinnerung (Reminiscence) (1868) [1,2,21]

Bruckner only wrote a few piano works. Most are quite easy to play, and I guess that some were written for teaching purposes. Sheet music of the piano music is available in [23]. In my selection here the best piece is *Erinnerung*, which is like a miniature version of one the symphonic adagios. The *Klavierstück in Eb* and *Stille Betrachtung an einem Herbstabend* (Quiet Contemplation on an Autumn Evening) are like songs without words following Mendelssohn. I have included the Lancer-Quadrille for fun. They are based on popular operas of the day, and probably performed in Linz at the time. The third one uses tunes from Donizetti's opera, *La Fille du Regiment*, which was recently a hit at Convent Garden and the Met. One of the tunes is the catchy regimental song. (You can get a performance of the opera on DVD with Natalie Dessay, Juan Diego Flórez and Dawn French in the speaking rôle.) More piano music can be found in [1] and [21].

Chamber

- (1) Two Aequali for three trombones (1847)[15,17,19,20]
- (2) Rondo in C minor for string quartet. (1862) [3]
- (3) Intermezzo for string quintet (1879) [3]

The Aequali were probably written for funerals. The Rondo is an alternative Rondo to Bruckner's string quartet in C minor and the intermezzo is a possible replacement to the second movement scherzo of the string quintet in F.

Songs

- (1) In jener letzten der Nächte (1848)[9]
- (2) O du liebes Jesu Kind (1855) [9]
- (3) Ave Maria, for contralto and organ (1882)[15]

The first two songs were written at St. Florian. The second song is a very pretty Christmas song, although it is possible that this and another short devotional piece from the same period - ‘Herz Jesu-Lied’ - are not by Bruckner. There are also settings of Ave Maria as a motet, see below.

Orchestral

- (1) Three orchestral pieces (1862)[4]
- (2) March in D minor (1862)[4]
- (3) Overture in G minor (1863) [5]
- (4) March in E flat (for wind band) (1865)[6]

The three orchestral pieces and the March in D minor were written just after Bruckner's studies with Sechter. It is a pity that he did not make these pieces into a Sinfonietta or a Suite. If so these fine pieces might be heard more often. The Overture is also a post-Sechter piece which has a really good coda where the orchestra suddenly becomes hushed just before the end. The March in E flat was written for a Linz Band. It is the most unbrucknerian piece of Bruckner that I know. It is more like Souza!

Secular Choral

- (1) Abendzauber (1878) [7]
- (2) Helgoland (1892) [8]

Abendzauber is a lovely piece. It is scored for the unusual forces of baritone solo, male voice choir, four horns and yodellers. It is a great pity that there are so few performances and recordings of this excellent work. Perhaps if it was known by its English title, Evening Magic, it would become better known in the English speaking world. You can find a quite a good performance on YouTube, www.youtube.com/watch?v=3mOpRZIXhaQ. *Helgoland* was Bruckner's last completed work. It is set to a poem describing how a Roman invasion of the German island of Helgoland by the Romans was repulsed. It is a stirring work but nowhere near the quality of the contemporaneous Ninth Symphony. The few other works of Bruckner based on nationalist themes are rather poor, especially when compared to his sublime religious music.

Sacred Choral

- (1) Mass in C (1842) [9,16]
- (2) Psalm 22 (1852) [21]
- (3) Psalm 114 (1852) [10]
- (4) Psalm 112 (1863) [10]
- (5) Psalm 150 (1892)[11]

The short Mass in C is the earliest Bruckner work in this list. He was around 18 when he wrote it. The Psalms 22 and 114 were written during the St. Florian period and the more assured Psalm 112 was written after Bruckner's studies with Sechter. Psalm 150 is a great work. Robert Simpson thinks it is a stronger work than the Te Deum, not an opinion with which I would agree. It was nice to hear this piece on the opening night of the 2009 Proms. A really good work that is not here is the 1852 Magnificat, less than 5 minutes long. It was recorded on an excellent LP many years ago called "Music of the St. Florian period" conducted by Jürgen Jürgens along with the Missa Solemnis and religious songs. This was not transferred to CD and is no longer available, a great pity.

Sacred Choral Motets

- (1) Libera Me (1843-45) [22]
- (2) Tantum Ergo D major (1845) [13,21]
- (3) Tantum Ergo A major (1845) [21,17]
- (4) Tantum Ergo B \flat , E \flat , A \flat , C major (1846) [21]. Also [18] contains some of these.
- (5) Tantum Ergo D major (1846)[21]
- (6) Tantum Ergo B \flat major (1854)[21]
- (7) Libera Me (1854)[13,22]
- (8) Ave Maria (1856) [18]
- (9) Ave Maria (1861) [12,13,14,15,16,17,18,19,22]
- (10) Afferentur regi (1861) [12,13, 15,16,18.
- (11) Inveni David (1868) [12,13,16]
- (12) Pange Lingua (1868) [12, 13,14, 16,17,18]
- (13) In lucis orto sidere (or In St Angelum custodem)(1868) [13]
- (14) Christus Factus Est (1873) [17]
- (15) Locus Iste (1869) 3'05 [12,13,14,15,16,17,18,19,22]
- (16) Tota Pulchra es (1878) [12,13,16,22]
- (17) Os justi meditabitur (1879) [12,13,14,16,17,18,19,22]
- (18) Ave Maria (1882)[14,16,17] (A choral version of the Ave Maria listed under songs above)
- (19) Christus Factus est (1884)[12,13,14,16,17,18,19,22]
- (20) Salvum Fac populum tuum (1884) [13,16]
- (21) Veni Creator Spiritus (1884) [17]
- (22) Virga Jesse (1885)[12,13,14,16,18]
- (23) Ave regina coelorum (1885/88)[17]
- (24) Ecce Sacerdos (1885)[12,13,15, 16,18]
- (25) Pange Lingua (1891) [17]
- (26) Vexilla Regis (1892) [12,13,14,16,17,18]

Some of Bruckner's greatest music is to be found in the Motets, which he wrote throughout his life. The St. Florian pieces (1845-1855) show what a promising composer Bruckner was even before Sechter and Wagner. He wrote pieces with a freshness and simplicity not usually associated with his later music. In the Libera Me of 1854 there is already a foretaste of the great works to come. From Ave Maria (1861) onwards, most of the Motets are great pieces; "Veni Creator Spiritus" and the "Ave Regina Coelorum" are somewhat simpler and based on plainchant. Some of these works are accompanied by organ, trombones, soloists, etc.

Male Voice Choir

Bruckner became a member of a male voice choir (Liedertafel Frohsinn, a Glee Club) in 1856 and became its conductor in 1860. He wrote several works for male voice choir, two of which are listed above under "Sacred Choral". Recently, many more have been recorded in a disc called "Anton Bruckner Männerchöre" conducted by Thomas Kerbl. At present this disc is available from the Brucknerhaus, Linz or John Berky's web site, as described below. Some of these pieces may be accompanied by male and female soloists, piano, trombone or organ.

- (1) Vor Arneths Grab (1854)
- (2) Am Grabe (1861)
- (3) Der Abendhimmel (1862)
- (4) Preiset den Herrn (1862)
- (5) Herbstlied (1864)
- (6) Trauungschor (1865)
- (7) Der Abendhimmel (1866)
- (8) Inveni David (1868)
- (9) Mitternacht (1869)
- (10) Um Mitternacht (1870)
- (11) Trösterin Musik (1886)

Inveni David is also listed as a motet above. This disc also contains the Aequali for 3 trombones which is listed under Chamber above. There are also short Organ improvisations on Trauungschor and on Trösterin Musik. One piece including male voice choir that is missing is the beautiful "Abendzauber". Perhaps in Austria they could not find the Yodellers! A review of this disc can be found in the July 2009 issue of the Bruckner Journal by Crawford Howie, who also wrote an interesting and full account of Bruckner's shorter works in [25].

CDs referred to, and references:

Except for [20] and [21] all these discs should be available, e.g. from Amazon or ArkivMusic. You can purchase the excellent discs [20] and [21] either from the Brucknerhaus Linz at www.brucknerhaus.at or from John Berky's website, www.abruckner.com. On this site go to "Store" and then down to "Bruckner CD's DVD's and specials" where you can buy these discs

- 1 Piano works, Wolfgang Brunner and Michael Schopper, ORF cpo 999 256-2
- 2 Rare Piano Encores, Leslie Howard, Hyperion, CDA 66090
- 3 Chamber works, L'Archibudelli, SK 66251
- 4 Franz Schmidt & Anton Bruckner - Bruckner Orchester Linz, Martin Sieghart, Chesky Records, CD-143
- 5 Symphony no 0, Overture in G minor, Riccardo Chailly, Decca 421 593-2
- 6 Experiments on a March, Clark Rundell, CHAN 10367
- 7 Romantic music for Choir, Rolf Beck.
- 8 The Nine Symphonies, Helgoland, Barenboim, Warner Classics.
- 9 Mass in C major, etc. Valeri Polyanski, Ludmila Kuznetzova, Russian State Orchestra CHANDOS, 9863.
- 10 Requiem in D minor, Psalms 112, 114, Matthew Best, Corydon singers, Hyperion, CDA66245
- 11 Mass in F minor, Psalm 150, Matthew Best, Corydon singers, Hyperion, CDA 66599
- 12 Bruckner Motets, Matthew Best, Corydon Singers, Hyperion, CDA66062
- 13 Bruckner Motets, Robert Jones, Choir of St. Bride's Church, Naxos, 8.550956
- 14 Mass in E minor and Motets, Stephen Layton, Polyphany, Britten Sinfonia, Hyperion CDA67629
- 15 Mass in E minor, Motets, Halsey, Anne-Marie Owens, CBSO Chorus and Wind ensemble CDCF 192
- 16 Ave Maria, Hans-Christoph Rademann, NDR-Chor Hamburg, Carus 83.151
- 17 Unaccompanied Sacred Motets, Jonathan Brown, Ealing Abbey Choir, HAVPCD 213
- 18 Bruckner Motets, Petr Fiela, Czech Philharmonic Choir, Brno. MDG 3221422=2
- 19 Mass no.2 in E minor, Motets. Phillip Herreweghe, Collegium Vocale, Ghent HMC901322
- 20 Anton Bruckner Männerchöre, Thomas Kerbl, LIVA 027
- 21 Anton Bruckner, Chöre/Klaviermusik. Thomas Kerbl, LIVA034
- 22 Mass no1 in D minor Motets Gardiner, The Monteverdi choir, Wiener Philharmonic, Deutsche Gramophon
- 23 Anton Bruckner, Gesamtausgabe, Band XII/2, Werke für Klavier zu zwei Händen, MWV, Wien
- 24 Robert Simpson, The Essence of Bruckner, Victor Gollancz, London 1992.
- 25 The Cambridge Companion to Bruckner, ed. by John Williamson, Cambridge University Press, 2004.

NOTES.

There are more Bruckner miniatures than those listed here. For example, many more Piano works are found in [1] and [21]. The latter disc contains other small works including some for organ. We should be grateful to Thomas Kerbl for allowing us to hear little known Bruckner works in excellent performances. Lists of all Bruckner works and recordings can be found on www.brucknerjournal.co.uk where you can go to Bruckner Scores and find all Bruckner's works set out nicely in different categories, orchestral, instrumental, choral etc. Excellent catalogues of both works and recordings has been made by Hans Roelofs. Go to <http://www.brucknerdiskografie.nl>

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The 12th annual west coast Bruckner marathon

THE TWELFTH annual west coast Bruckner marathon was held in Carlsbad, California on September 4, 2010 – Bruckner’s 186th birthday – at the home of Ramón Khalona. As usual, food, drink, lively discussion, and trading of CDs mixed with a program of Bruckner’s works that we had selected for the occasion.

Having already played most of the available recordings of the Symphony in F minor in prior marathons, we chose to begin our marathon with the Overture in G minor, conducted by Skrowaczewski (Oehms Classics). This was followed by the Symphony in D minor conducted by Inbal (Teldec), Solti’s recording of the First (Decca), and a video of Sawallisch conducting the Second (Bavarian State Orchestra, 1985).

The Bruckner Third always represents a significant leap forward, for this is when the beer begins to flow during our marathon. Simone Young’s SACD recording of the 1873 Third (Oehms Classics) was played at that time, and it was followed by two monaural recordings: a private recording of Van Beinum conducting the Fourth (Concertgebouw Orchestra, 1950s) and Furtwängler’s BPO Fifth (Opus Kura), both in decent sound.

That classic wartime Fifth demanded a change in pace to lower the temperature, and this was provided by Blomstedt’s recording of the Adagio from the String Quintet (Decca). An air check of the Sixth followed, with Metzmaker conducting the Gustav Mahler Youth Orchestra (2005). We then had Lovro von Matačić “return” to conduct the Seventh once again: Two years earlier we included his Slovenian Philharmonic recording in our marathon, and this year we played a 24-bit XRCD remastering of his equally splendid Czech Philharmonic recording (JVC).

We then took a break for a dinner of grilled steak, chicken, sausage, and vegetables before settling into the Eighth. We had auditioned eight recordings of this symphony conducted by Asahina, and we chose to play his performance with the Tokyo Metropolitan Symphony Orchestra (Fontec). We wrapped up the marathon with an air check of a recent live performance of the Ninth, with Mehta conducting the Vienna Philharmonic (2009).

It’s a remarkable experience to listen to so much of Bruckner’s music in one day. While all of the performances had their merits, the consensus at the end was that the Furtwängler Fifth was the high point. Nearly 68 years later, that live recording of a German conductor and orchestra made during World War II, which was then stolen and released on LP by the Soviets, transferred to CD by a Japanese label, and purchased from a merchant in the United States, demonstrates the universal power of the music of Anton Bruckner.

More information on the west coast Bruckner marathon can be seen at www.bruckner.webs.com.

David Griegel & Ramón Khalona



The 2nd annual east coast Brucknerathon

THE SECOND East Coast Brucknerathon (Fri.-Sat., 10-11 Sept. 2010 Simsbury, Connecticut, USA) seemed less about the recordings themselves than about a communal experience. Part of this was because John Berky, busy with other projects, entrusted the programming to his Texas friend John Proffitt, who provided an excellent list, though it presented fewer rare and hard-to-find recordings than last year’s initial event.

We gathered Friday evening in a Windsor, CT restaurant (with Takashi Asahina conducting Bruckner on a video screen in the back), where I was able to meet up with attendees old, including William Carragan, and new, including scholar/editor Benjamin Korstvedt and Massimiliano Wax, who had recently commissioned the first-ever Bruckner performance in the Dominican Republic. The following morning, we regrouped early at the Simsbury home of Ken Jacobson and positioned ourselves in front of his superb high-end surround stereo system for music, refreshment (of course there was beer) and camaraderie.

Symphony in F minor, a.k.a. “Study-Symphony” (1863): Rupert Frieberger; Orchester Extempore der Internationalen Schlaeger Musikseminare (1997). When the memo went out that this was a derivative student work, someone apparently forgot to cc Maestro Frieberger. This is a performance on a grand scale, fully confident and without a trace of apology, and recorded in a boomy acoustic that puts an exclamation point on everything. A great way to start the morning.

Symphony No. 1 in C minor (1877 “Linz”/Ed. Nowak): Eugen Jochum; Berlin Philharmonic (DG, 1965). “Is there anyone here who doesn’t know this recording?” I asked rhetorically. It was, in fact, the starting point of a Bruckner love affair for a least one attendee. No comment on this classic should be necessary, except that the 45-year-old recording came up golden on Ken’s sound system, making it easier to pick out the Wagner references.

Symphony in D minor, a.k.a. “Die Nullte” or “No. 0” (1869): Daniel Barenboim; Chicago Symphony Orchestra (DG, 1979). I had forgotten how good a performance this was – and how well the CSO played under Barenboim. John commented that in

fact he thought it sounded like a great European orchestra here. Too bad he didn't include the work in his Berlin cycle – though some would have it that perhaps it was for the better. (Bill Carragan noted that some parts he unearthed for the 2nd were marked “Symphonie Nr. 3” – indicating that Bruckner was considering calling this work “No. 2” as late as 1872.)

Symphony No. 2 in C minor (1872 “First Concept” / Ed. Carragan): Simone Young; Hamburg Symphony Orchestra (Oehms SACD, 2006). Carragan supplied us with timed comparison sheets for this one, the comparison being with Tintner's Naxos recording. Young is faster and more excitable in the outer movements, slower and darker in the slow movement, but always offers a strong profile. The problem is that the hall acoustic tends to obscure details, and even melodic lines, in the tuttis, even in surround. At the end someone – I don't recall who – wondered what Bruckner would have thought of a woman conducting his symphony this well. Someone else countered that he probably would have proposed.

Symphony No. 3 in D minor (1873 Original Version / Ed. Nowak): Jonathan Nott; Bamberg Symphony Orchestra (Tudor SACD; 2002). This is the most confident rendition of the 1873 score I've yet heard. John Proffitt obviously has a taste for those who can project Bruckner's early thoughts without condescension, and in this case with utter fearlessness. The silences in the opening movement were as imposing as fanfares, and as for the finale – well, he warned us, “This is going to be wild”. The gear changes were done without missing a beat or a hairpin curve. Glorious.

Symphony No. 4 in E-flat (1889 Version / Ed. Korstvedt): Osmo Vanska; Minnesota Orchestra (BIS SACD; 2009). Others with ears and knowledge more expert than mine will have more to say about this fine new recording. My own impression was that, except for the scherzo, Bruckner's final thoughts on this symphony were as worthy of the repertory as any. I liked the little switch from strings to woodwinds at the start of the slow movement, for example, and the closing peroration, which expands on the horn call added for the Nowak 1878/80, is certainly satisfying. (Ben Korstvedt said plainly that part of Bruckner's purpose was to make the work more effective in performance.) What makes the scherzo potentially controversial is the fadeout in its first playing and the cut in the da capo – both Haydnesque jokes that seem to make this edition play better to those who already knew the score. But that's just my impression. Bill Carragan admired the tempo adjustments in the finale but thought them just a bit more calculated than inspired.

Symphony No. 5 in B-flat (1878 Nowak Ed.): Peter Jan Marthé; European Philharmonic Orchestra (Preiser, 2007). This is the least controversial of Marthé's “reloaded” Bruckner recordings with a fine youth orchestra, live at St. Florian. Its main eccentricities are the inclusion of a few cymbal crashes – an effective one in the Adagio and two less effective ones in the finale – and slow overall tempi. (This was nearly 20 minutes longer than last year's 5th, by Rögner.) Overall, this is a fine performance, with one of the most profound slow movements on record. My big problem was the slowdown in the coda of the finale, the movement having been taken at a tempo broad enough that it really wasn't necessary to slow down further.

Symphony No. 6 in A (1881 Nowak Ed.): Rafael Kubelik; Chicago Symphony Orchestra (CSO; 1982). Bill Carragan simply called this the finest performance of this symphony ever recorded. I won't bore you with details: everything in this rendition is just plain *right*. The closest thing to a distraction from Bruckner's musical thought was to notice the acoustic – Orchestra Hall in the 1980's, which is far from ideal. Even so, it was a bit of a relief in a way, since most of the previous recordings had come from such reverberant halls that I was starting to wonder if Ken's speakers were coloring them that way. No such worries.

Symphony No. 7 in E (1885 Nowak Ed.): Paavo Järvi; Frankfurt Radio Symphony Orchestra (RCA/BMG SACD; 2006). The best recorded sound of the day, full of presence, richness and bloom. This may bewilder those (including the reviewer for the latest issue of *Fanfare*, which was on the coffee table), who only auditioned the CD layer and found it cold and dead. The performance? I would have been happy to encounter it in the concert hall, especially the finely gauged Adagio. But, to paraphrase Gertrude Stein, there didn't seem to be enough “there” there.

Symphony No. 8 in C minor: Ken-Ichiro Kabayashi; Japan Philharmonic Orchestra (Exton DVD; 2003). After dinner (salad, lasagna and Brucknerathon cake) came the day's only video. Now *this* was a Brucknerathon performance. Kabayashi was totally unknown to me before this, but now I'm a believer. Possessing a fine stick technique – his left-hand use makes me think of Sawallisch – he leads a fiery 8th that recalls Mravinsky more than Giulini. A huge climax in the opening movement leading to a whispery finish (and no symphony of four slow movements, thank you), and an ennobling Adagio were highlights of a rendition that defied logic – surely I should have been too tired to appreciate it by now. But I wasn't. I didn't cite an edition because Kabayashi seemed to flit between Nowak and Haas virtually at will. Somehow I doubt the master would have minded.

Symphony No. 9 in D minor, with Carragan completion: Gerd Schaller; Ebrach Festival Orchestra (aircheck; to be released on Profil). The big problem with four-movement Br9s is that the listener automatically references the first three movements to memories of Furtwangler, Walter, Giulini, Jochum, Haitink, Wand, et. al. By that standard, Schaller doesn't do too badly, though the scherzo is far too slow. But most of us were waiting for Bill's latest reworking of the Finale, for which he supplied a bonus: color-coded timed sheets that showed just who wrote what (and to what degree). Bill's remains the strongest of the speculative codas, and afterwards we could debate whether what remains to Bruckner's grand design actually works as a finale. But by then it was past 11 PM, and time to find our way to our cars (it's pitch dark outside Ken's house at night) and then to our hotels. (I got lost again!)

As always, all praise to John Berky for organizing the affair, and to Ken and Ruth Jacobson for hosting it.

Sol L. Siegel

Bruckner at the Proms (1903 – 2010)

I FOUND the recently completed “BBC Search the Proms Archive” (www.bbc.co.uk/proms/archive/search) an invaluable tool in providing some important background for a paper I gave at a Bruckner Conference in Linz in September. The paper was entitled “Bruckner Research in Britain” and there is no doubt that the increase in musicological activity in the UK from the 1960s has gone in hand with a noticeable increase in performances of Bruckner’s works in the major concert halls during those years as well as a veritable explosion in commercial recordings of his symphonies and larger sacred works. A good number of these, not to mention many amateur and semi-professional performances of the composer’s works in this country, have been previewed or reviewed in the pages of the *Bruckner Journal* since 1997. Readers may find the following summary of Bruckner at the London Proms interesting, insofar as it clearly reflects what was happening throughout the UK as a whole.

Between 15 October 1903, when Henry Wood and the Queen’s Hall Orchestra gave the Proms premiere of Bruckner’s Symphony no.7, and 8 September 2010, when Jiří Bělohlávek and the BBC Symphony played the same work, there have been 130 Bruckner performances. After the 1903 performance no Bruckner was heard again until 31 August 1934 when Henry Wood and the BBC Symphony Orchestra performed the Adagio from the Seventh. The only other Bruckner work heard in the 1930s was, perhaps surprisingly, the Overture in G minor which was performed twice (in August 1937 and August 1939) by Henry Wood and the BBC Symphony Orchestra. There was then a large gap – not unexpected given the political situation – until August 1958 when John Barbirolli and the Hallé gave the Proms premiere of Symphony no.4. The 1960s saw a marked increase in performances (two in 1961, one in 1962, two in 1963, one in 1964, two in 1965, two in 1966, one in 1967, one in 1968 and three in 1969), The momentum continued in the 1970s (26 performances) 1980s (26 performances) and the 1990s (37 performances, including 14 in 1996, nine of which were smaller sacred works and instrumental works sung and played at an early evening concert) but slackened somewhat in the 2000s (18 performances, with none at all in 2008). Finally, there were three performances in this year’s Proms.

Bernard Haitink is the conductor who has conducted Bruckner most frequently at the Proms over the years. His first appearance, in August 1966, was with the BBC Symphony Orchestra, the orchestra that has, by a large margin, given the most performances of Bruckner works (over 30). This orchestra was formed in 1930, three years after the BBC assumed responsibility for the Proms. Other interesting details can be gleaned from a statistical analysis of the information provided on the website, but I have preferred to limit my research to the works performed, including the Proms premieres of these works. Unfortunately, the website doesn’t always provide precise information about which version of a symphony has been played. One or two apparent discrepancies, for instance two entries for Psalm 150 in July and August 1980 respectively and two entries for Symphony no.3 on the same day in July 1998, can be explained by searching further: evidently the scheduled first performance of Psalm 150 on 21 July 1980 was cancelled due to industrial action by the Musicians Union, but was later included as a programme change in a concert on 11 August; on 24 July 1998, the concert including the performance of Symphony no. 3 was cancelled because Bernard Haitink was ill and the Dresden Staatskapelle was not prepared to perform under any other conductor. However, the BBC Scottish Symphony Orchestra under Osmo Vänskä stepped into the breach and performed the symphony, including the “world premiere” of the 1876 Adagio. Finally, there are some noticeable omissions, viz. works like the Symphony no. “0” and the D minor Mass, that have still to receive a Proms performance.

Orchestral works

- Overture in G minor** (Proms premiere by BBC Symphony Orchestra / Henry Wood on 16 August 1937; three further performances in 1939, 1976 and 1980)
- Symphony no. 1 in C minor** (Proms premiere by Royal Concertgebouw Orchestra / Riccardo Chailly on 2 September 1992; no further performance since then)
- Symphony no. 2 in C minor** (Proms premiere by London Philharmonic Orchestra / Bernard Haitink on 18 August 1971; one further performance in 1996)
- Symphony no.3 in D minor** (Proms premiere by London Philharmonic Orchestra / Charles Groves on 30 August 1963; 10 further performances in 1972, 1981, 1983, 1986, 1988, 1989, 1994, 1998 [including “world premiere” of the 1876 Adagio by Osmo Vänskä and the BBC Scottish Symphony Orchestra], 2000 and 2009 [Proms premiere of 1873 version])
- Symphony no.4 in E flat major** (Proms premiere by Hallé Orchestra / John Barbirolli on 28 August 1958; 10 further performances in 1972, 1977, 1981, 1986, 1988, 1990, 1993, 2002, 2007 and 2010)

- Symphony no.5 in B flat major** (Proms premiere by Philharmonia Orchestra / Charles Groves on 1 September 1964; nine further performances in 1971, 1973, 1980, 1984, 1986, 1990, 1993, 1998 and 2003)
- Symphony no.6 in A major** (Proms premiere by BBC Symphony Orchestra / Edward Downes on 10 September 1968; four further performances in 1969, 1979, 1996 and 2005)
- Symphony no.7 in E major** (Proms premiere by New Queen's Hall Orchestra / Henry Wood on 15 October 1903; 21 further performances in 1934 [Adagio only], 1961, 1966, 1970, 1973, 1976, 1978, 1982, 1984, 1986, 1990, 1991, 1994, 1996, 1997, 1999, 2000, 2004, 2006, 2007 and 2010)
- Symphony no.8 in C minor** (Proms premiere by BBC Symphony Orchestra / Rudolf Kempe on 9 August 1965; 15 further performances in 1969, 1970, 1972, 1973, 1974, 1978, 1985, 1987, 1989, 1992, 1995, 1996, 1999, 2005 and 2007)
- Symphony no.9 in D minor** (Proms premiere by BBC Symphony Orchestra / Rudolf Schwarz on 7 August 1962; 15 further performances in 1966, 1967, 1969, 1977, 1979, 1983, 1986, 1989, 1991, 1995, 1997, 1999, 2001, 2006 and 2010)

Instrumental works

- Prelude and Fugue in C minor for organ** (Proms premiere by John Scott on 13 September 1996)
- Aequale nos.1 and 2 for three trombones** (Proms premiere by Brian Raby, Simon Gunton and Peter Harvey on 13 September 1996)

Vocal works (accompanied and unaccompanied)

- Mass no.2 in E minor** (Proms premiere by BBC Symphony Orchestra and BBC Singers / Reginald Goodall on 22 August 1961; four further performances in 1974, 1976, 1988 and 1994)
- Mass no.3 in F minor** (Proms premiere by BBC Symphony Orchestra, BBC Symphony Chorus and BBC Singers with Heather Harper [soprano], Janet Baker [mezzo-soprano], John Mitchinson [tenor] and Victor Godfrey [bass] / Martindale Sidwell on 18 August 1965; no further performance since then)
- Psalm 150** (Proms premiere by BBC Symphony Orchestra and BBC Singers with Pamela Priestley [soprano] / Gennady Rozhdestvensky on 11 August 1980; one further performance in 2009)
- Te Deum** (Proms premiere by BBC Symphony Orchestra and Toronto Mendelssohn Choir with Sheila Armstrong [soprano], Alfreda Hodgson [mezzo-soprano], Robert Tear [tenor] and Richard Angas [bass] / Andrew Davis on 27 August 1980; one further performance in 1996)
- Afferentur regi** (Proms premiere by BBC Singers and Brian Raby, Simon Gunton, Peter Harvey [trombones] / Jane Glover on 13 September 1996; no further performance since then)
- Ave Maria** (1861 setting: Proms premiere by John Aldis Choir / John Aldis on 2 August 1963; four further performances in 1975, 1978, 1996, 2003)
- Christus factus est** (1884 setting: Proms premiere by Monteverdi Choir / John Eliot Gardiner on 31 July 1975; four further performances in 1986, 1996, 1998 and 2003)
- Ecce sacerdos magnus** (Proms premiere by Monteverdi Choir and Equale Brass Ensemble / John Eliot Gardiner on 31 July 1975; two further performances in 1994 and 1996)
- Locus iste** (Proms premiere by BBC Singers / Jane Glover on 13 September 1996; no further performance since then)
- Os justi** (Proms premiere by BBC Singers / Jane Glover on 13 September 1996; no further performance since then)
- Tota pulchra es, Maria** (Proms premiere by Monteverdi Choir / John Eliot Gardiner on 31 July 1975; no further performance since then)
- Virga Jesse floruit** (Proms premiere by BBC Singers / John Poole on 1 August 1986; one further performance in 2003)

Crawford Howie

David Singerman supplied the table below of the number of performances at the Proms per decade of pieces by Wagner, Mahler and Bruckner. (The entries for Brahms have been added.)

| Year | Wagner | Brahms | Mahler | Bruckner |
|-------------|--------|--------|--------|----------|
| 1890 - 1899 | 464 | 17 | 0 | 0 |
| 1900 - 1909 | 1397 | 154 | 3 | 1 |
| 1910 - 1919 | 933 | 157 | 2 | 0 |
| 1920 - 1929 | 695 | 181 | 2 | 0 |
| 1930 - 1939 | 646 | 207 | 12 | 3 |
| 1940 - 1949 | 269 | 150 | 4 | 0 |
| 1950 - 1959 | 139 | 140 | 5 | 1 |
| 1960 - 1969 | 28 | 91 | 32 | 15 |
| 1970 - 1979 | 21 | 58 | 33 | 26 |
| 1980 - 1989 | 20 | 55 | 38 | 26* |
| 1990 - 1999 | 26 | 70 | 60 | 37* |
| 2000 - 2009 | 47 | 68 | 54 | 18 |

* In these years programme cancellations and subsequent replacement performances require that the 'total' figure on the archive web-site be adjusted for duplicate entries.

"IN HIS WILL of 1893 the master had already expressed the wish to be buried in the crypt of St. Florian's monastery church, underneath the organ that in so manifold respects had been "his" organ. To the heart of his worldly and spiritual home he longed to return. And thus he rests, just according to his wishes, in an unburied sarcophagus, surrounded by those thousands of human mortal remains whose sight had once been a monument of mortality and a tangible perception of eternity in the eyes of the boy.

The impressive tomb is a mystical memorial of unequalled sublimity, fit for the great mind and the heart of gold of this lonesome man who was a genius and a child of simplicity alike. Forever a stranger in this world, God's confidant, called upon by Him to bear musical witness to His ultimate mysteries in a time whose ears would open but hesitantly to the powerful message."

The final paragraphs from "Bruckner - Eine Bildbibliographie", by Walter Abendroth (Kindler Verlag München 1958)
Trans. Michael Laczika Thanks to Klaus Laczika for sending us this quotation.

BrucknerTage, St Florian, 14-19 August 2011

Plans are well underway for the 2011 BrucknerTage at St Florian. The theme is to be "The Way to the Fourth" (Der Weg zur Vierten) and at the time of going to print the week's events are scheduled to include the following (to be confirmed):

Opening concert, 14 Aug. 2011, Vienna String Soloists (Wiener streichersolisten)
programme to include a new piano concerto by Oliver Peter Graber,
composed especially for Klaus Laczika, inspired by and referring to Bruckner's 4th symphony.
The Vienna Horn Ensemble will take us on a tour of the St Florian monastery -
beginning with the Adagio of the 7th Symphony performed by Bruckner's sarcophagus in the crypt.
Matthias Giesen and Klaus Laczika will perform a two-piano transcription of the 4th Symphony
in order to recreate how the symphony would have been performed for Bruckner
by his students in the Vienna Richard-Wagner-Verein between 1880 and 1894
19 Aug 2011 the 4th Symphony will be performed in St Florian Monastery Church by
Junge Salzburger Philharmonie, conducted by Rémy Ballot .

"We will submerge the whole courtyard of the monastery in a just subconsciously perceivable
E-flat-Sound prior to the concerts."

www.brucknertage.at

WEEKEND COURSE AT EARNLEY CONCOURSE 17th-19th June 2011



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ANTON BRUCKNER: THE FINAL HARVEST

with Terry Barfoot

This weekend will explore the music of Bruckner's last years, giving emphasis to the two great symphonies he composed, the last of which he did not live to complete. (We will hear it in a completion that takes account of the many sketches that he left.) Alongside the symphonies there will also be examples of choral music, the other field in which the composer excelled.

There will be full programme notes on the music, CD and DVD illustrations on excellent equipment, and no jargon or unexplained technical terms, since all you will need is the ability to enjoy music.

Featured music to include:

Te Deum, Motets, Helgoland, Psalm 150,
Symphony No. 8 in C minor, and Symphony No. 9 in D minor

Terry Barfoot is a well-known figure in the musical life of southern England, who regularly gives presentations at music clubs and festivals throughout the country. He has written widely about music and opera, and is Publications Consultant to the Bournemouth Symphony Orchestra. He gives weekly lectures at Havant Arts Centre, and has also worked, for example, at Oxford University, the British Library, the Torbay Musical Weekend and the Three Choirs Festival. He is Vice President of the Arthur Bliss Society, the Havant Orchestras, Southampton Music Club and Portsmouth Baroque Choir, and an Honorary Member of the Berlioz Society.

Situated in rural West Sussex, close to the historic city of Chichester and just a few minutes from the sea, **Earnley Concourse** is a purpose-designed residential centre, offering a year-round programme of leisure interest courses and activity weeks for people over 18.

International Concert Selection

1 Nov 2010 - 1 March 2011

AUSTRALIA

6 Nov. 8 pm Brisbane, QPAC Concert Hall +61 73840 7478
Wagner - Tannhäuser Overture **Mozart** - Violin Concerto No. 3
Bruckner - Symphony No. 3 (1889)
 Queensland SO / Johannes Fritszch

AUSTRIA

13 Nov. 7:30 pm Vienna: Musikverein +43 1505 8190
Mahler - Kindertotenlieder **Bruckner** - Symphony No. 9
 Linz Bruckner Orchestra / Dennis Russell Davies

10 Dec. 7:30 pm Linz, Brucknerhaus +43 (0)732 775230
Schwertsik - Schruppf-Symphonie & Violin Concerto No. 1
Bruckner - Symphony No. 9
 Linz Bruckner Orchestra / Dennis Russell Davies

15, 16, 17 Dec. 7:30 pm Vienna: Musikverein +43 1505 8190
Mozart - Piano Concerto No. 22, K482 **Bruckner** - Symphony No. 7
 Wiener Symphoniker / Manfred Honeck

18 Dec. 7:30 pm, 19 Dec. 4 pm Vienna: Musikverein +43 1505 8190
Mozart - Piano Concerto No. 25, K 503 **Bruckner** - Symphony No. 4
 Niederösterreichs Tonkünstler-Orchester / Andreas Delfs

27 Feb 11 am Linz, Brucknerhaus +43 (0)732 775230
Grieg - Piano Concerto **Bruckner** - Symphony No. 4
 Zagreb Philharmonic / Martin Sieghart

BELGIUM

12 Nov. 8 pm Sankt Vith, Triangle Culture Centre +32 (0)80 440 320
 13 Nov. 9:15 pm Brussels, Flagey +32 (0)2 641 1020
Mozart - Concerto for 2 pianos, K365/316a
Bruckner - Symphony No. 4
 Brussels Philharmonic / Michel Tabachnik

BRAZIL

16, 17 Dec. 9 pm, 18 Dec. 4:30 pm Sala São Paulo +55 11 3223 3966
Debussy - Prélude à l'après-midi d'un Faune
Bruckner - Symphony No.9
 Orquestra Sinfônica do Estado de São Paulo /Yan Pascal Tortelier

CANADA

6, 7 Dec. 8 pm Montreal, Salle Wilfrid-Pelletier +1 514 842 2112
Bach - Chorale preludes for piano; **Brahms** - Four serious songs
Bruckner - Symphony No. 9
 Montreal Symphony Orchestra / Kent Nagano

22, 24 Jan. 8 pm Vancouver, Orpheum Theatre +1 604 876 3434
Barber - Overture *The School for Scandal*; Violin Concerto
Bruckner - Symphony No. 6
 Vancouver Symphony Orchestra / Elgar Howarth

31 Jan. 8 pm Ottawa, National Arts Centre +1 613 755 1111
Wagner - Wesendonck Lieder; **Bruckner** - Symphony No. 7
 Ottawa Symphony / David Currie

18, 19 Feb. 8 pm Winnipeg, Centennial Concert Hall
Beethoven - Piano Concerto No.4; **Bruckner** - Symphony No.7
 Winnipeg SO / Alexander Mickelthwate

CROATIA

25 Feb. 8 pm Zagreb, Lisinski Concert Hall, +385 1 6121 167
Dedić - New work, to be announced; **Bartok** - Piano Concerto No.1
Bruckner - Symphony No.4
 Zagreb Philharmonic / Martin Sieghart

DENMARK

24 Feb. 7:30 pm Sjaelland, Jerslev, Hvidebækhallen
 25 Feb. 7.30pm Copenhagen, Konservatoriets Concertsal +45 3315 1012
Haydn - Cello Concerto; **Bruckner** - Symphony No.4
 Sjællands Symfoniorkester / Heinrich Schiff

FINLAND

12 Nov. 7 pm, Espoo, Tapiola Hall+35 9 816 5051
Beethoven - Egmont Overture; **Mozart** - Flute Concerto No.1 K 313
Bruckner - Symphony in D minor "Die Nullte"
 Tapiola Sinfonietta / Mario Venzago

2 Dec. 7 pm, Turku, Konsettitalo +35 2 262 0030
Mozart - Sinfonia Concertante K 364; **Bruckner** - Symphony No.4
 Turku Philharmonic Orchestra / Petri Sakari

FRANCE

12 Nov. 8 pm Paris: Salle Pleyel +33 (0)14256 1313
Lachenmann - Now **Bruckner** - Symphony No.3
 SWR Sinfonieorchester Baden-Baden und Freiburg / Sylvain Cambreling

25 Nov. 8 pm Lille, Auditorium du Nouveau Siècle 0033 (0)3201 28240
 26 Nov. 3 pm, Dunkerque, Lycée Jean Bart
 27 Nov. 8 pm, Calais, Théâtre Calais
Lalo - Symphonie espagnole **Bruckner** - Symphony No. 2
 Orchestre National de Lille / Theodor Guschlbauer

14 Feb. 8 pm, Paris: Salle Pleyel +33 (0)14256 1313
Mozart, WA : Piano Concerto No.24 in C minor, K 491
Bruckner, A : Symphony No.7 in E major
 Amsterdam Concertgebouw Orchestra / Mariss Jansons

GERMANY

3 Nov. 8 pm, Jena, Volkshaus +49(0)3641 498060
 5 Nov. 8 pm, Jena, Stadtkirche 'St Michael'
Bruckner - Mass No.3 in F minor
 Jenaer Philharmonique / Martin Meier

5 Nov. 8 pm, Kölner Philharmonie +49 (0)221 280 280
 6 Nov. 8 pm, Dortmund, Konzerthaus +49 231 22696 200
Bruckner - Symphony No.8 in C minor
 WDR Sinfonieorchester Köln /Jukka-Pekka Saraste

8 Nov. 7.30 pm, Mannheim, Rosengarten +49 (0)621 26044
 9 Nov. 8 pm Freiburg im Breisgau, Konzerthaus +49 (0)761 38 81552
Schönberg - 10 Walzer für Streichorchester
Widmann - Violin Concerto **Bruckner** - Symphony No.3 (1889)
 SWR Sinfonieorchester Baden-Baden und Freiburg / Sylvain Cambreling

11, 12 Nov. 8 pm München Philharmonie, Gasteig, +49 (0)8954 818181
Bruckner - Te Deum **Bruckner** - Symphony No.9
 Bavarian Radio Symphony Orchestra and Choir / Bernard Haitink

12 Nov. 7 pm Bamberg, Joseph-Keilberth-Saal +49 95196 47145
 "Student Concert" **Bruckner** - Symphony No.1 (Linz version)
 Bamberger Symphoniker / Herbert Blomstedt

13, 14 Nov 8 pm Bamberg, Joseph-Keilberth-Saal +49 95196 47145
Hindemith - Nobilissima Visione
Bruckner - Symphony No. 1 (Linz version)
 Bamberger Symphoniker / Herbert Blomstedt

13 Nov. 8 pm Darmstadt, Staatstheater +49 6151 2811600
Bach (Heinzel) - The Art of Fugue (final fugue)
Schubert - Symphony No.8 **Bruckner** - Symphony No. 9
 Philharmonie Merck / Wolfgang Heinzel

14 Nov. 8 pm Freiburg im Breisgau, Theater Freiburg +49 761 2012853
Mendelssohn - The Hebrides Overture **Jolivet** - Bassoon Concerto
Bruckner - Symphony No.7
 Freiburg Philharmonic Orchestra / Donald Runnicles

20 Nov. 8 pm Berlin, Pauluskirche Zehlendorf
Bruckner - Mass No.1 in D minor
 Kammerorchester Berliner Cappella / Cornelius Häußermann

21 Nov. 5 pm Bernau bei Berlin, St Marien Kirche
Bruckner - Mass No.1 in D minor
 Kammerorchester Berliner Cappella / Karin Zapf

26, 27 Nov. 8 pm Cologne Philharmonie +49 (0)221 280 280
Beethoven - Symphony No.8 **Bruckner** - Symphony No.3 (1873)
 WDR Sinfonieorchester Köln / Herbert Blomstedt

29, 30 Nov. 8 pm München, Nationaltheater +49 (0)89 2185 1920
Zimmermann - Stille und Umkehr **Bruckner** - Symphony No.9
 Bayerisches Staatsorchester / Kent Nagano

1 Dec. 8 pm Stuttgart Liederhalle +49 (0)711 2027710
Weber - Der Freischütz, overture. **Mozart** - Horn Concerto No.4
Bruckner - Symphony No.4
 Stuttgarter Philharmoniker /Gerhard Markson

9, 10 Dec 8pm, Stuttgart Liederhalle +49 (0)711 2027710
Shostakovich - Cello Concerto No.1
Bruckner - Symphony No.3 (1873)
 Radio-Sinfonieorchester Stuttgart des SWR / Herbert Blomstedt

12 Dec 11 am, 13 Dec 8 pm, Frankfurt am Main, Alter Oper
Brahms - Violin Concerto +49 (0) 6913 40400
Bruckner - Symphony No. 6
 Frankfurt Opera and Museum Orchestra / Bertrand de Billy

14 Dec. 8 pm Berlin, Philharmonie +49 (0)30254 88999
 16 Dec. 8 pm Essen, Alfried Krupp Saal, Philharmonie
Schubert - Symphony No.8 "Unfinished" +49 (0)2018122 8801
Bruckner - Mass No.3 in F minor
 Berlin Radio Symphony Orchestra / Marek Janowski

6, 7 Jan 8 pm Erfurt, Theater 0049 (0361) 22 33 155
Mozart - Piano Concerto No.20, K 466 **Bruckner** - Symphony No.4
 Philharmonisches Orchester Erfurt / Walter E. Gugerbauer

13, 14 Jan 8 pm Hamburg, Laeiszhalle, +49 (0)4034 6920
 15 Jan 7.30 pm Lübeck Music and Congress Centre +49 (0)451 7904400
Mozart - Violin Concerto No.3, K 216
Bruckner - Symphony No.3 (3rd version, 1889)
 NDR Sinfonieorchester Hamburg / Herbert Blomstedt

14, 15 Jan 8 pm, 16 Jan 4 pm Berlin, Konzerthaus +49 (0)30 203092101
Bruckner - Symphony No.5
 Konzerthausorchester Berlin / Eliahu Inbal

16 Jan, 4 pm Wismar, St Georgen Kirche +49 3841 19433
Bruckner, - Symphony No.3
 NDR Sinfonieorchester Hamburg / Herbert Blomstedt

6 Feb, 8 pm Hamburg, Laeiszhalle, +49 (0)4034 6920
Mozart - Piano Concerto No.24 K 491 **Bruckner** - Symphony No.7
 Royal Concertgebouw Orchestra Amsterdam / Mariss Jansons

6 Feb, 8 pm Cologne Philharmonie +49 (0)221 280 280
Martini - String Quintet **Bruckner** - String Quintet
 Ursula Maria Berg, violin; Jana Andraschke, violin; Alvaro Palmen,
 viola; Antje Kaufmann viola; Daniel Raabe, cello

10 Feb 8 pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400
Schreker - Nachtstück from "Der ferne Klang"
Bruckner - Symphony No.4
 Munich Philharmonic / Christian Thielemann

11, 12 Feb 8 pm, Mainz, Staatstheater +49 06131 2851 222
Beethoven, - Grosse Fugue in Bb major, op.133
Bruckner - Symphony No.5 in Bb major
 Philharmonisches Orchester des Staatstheaters Mainz / Peter Hirsch

12 Feb 8 pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400
Bruckner - Symphony No. 8
 Munich Philharmonic / Christian Thielemann

13 Feb 7 pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400
Bruckner - Symphony No. 5
 Munich Philharmonic / Christian Thielemann

24,25,26 Feb 8 pm Leipzig Gewandhaus +49(0)341 1270 280
Bruckner - Symphony No. 8
 Leipzig Gewandhaus Orchestra / Riccardo Chailly

25 Feb 8 pm, 27 Feb 11 am, Bielefeld, Rudolf-Oetker-Halle
Mozart - Concerto for Flute and Harp K 299 +49 (0)52 1329 8389
Müller-Siemens - the space of a step **Bruckner** - Symphony No.4
 Bielefelder Philharmoniker / Zsolt Nagy

25, 28 Feb 8 pm, 27 Feb 11 am, Düsseldorf Tonhalle,
 +49 (0)211 8996123
Bach (arr. **Schönberg**) - Prelude and Fugue in Eb major, BWV 552
Mahler - Rückert Lieder **Bruckner** - Symphony No.5
 Düsseldorfer Symphoniker / Axel Kober

28 Feb 8 pm, Berlin, Philharmonie +49 (0)30254 88999
Widmann - Polyphone Schatten (Lichtstudie II);
 Fantasie für Klarinette solo; Armonica
Bruckner - Symphony No.5
 Deutsches Symphonie-Orchester Berlin / Kent Nagano

HUNGARY
 29 Nov. 7.30 pm Budapest, Palace of the Arts +36 1555 3300
Beethoven - Piano Concerto No.4 **Bruckner** - Symphony No.7
 Concerto Budapest Orchestra / András Keller

ICELAND
 24 Feb. 7:30 pm - Reykjavik, Háskólabíó +354 545 2500
 Violin Concerto - TBA **Bruckner** - Symphony No. 4
 Iceland Symphony Orchestra / Bertrand de Billy

IRELAND
 28 Jan 7:30 pm Dublin, National Concert Hall +353 (0)1417 0000
Bruckner - Symphony No. 8
 RTÉ National Symphony Orchestra / Gerhard Markson

ITALY
 11 Nov 8.30 pm, 12 Nov 8 pm, 14 Nov. 4 pm, Milan, Auditorium di
 Milano +39 0283389 401/402/403
Schumann - Symphony No. 1 **Bruckner** - Symphony No. 4
 Orchestra Sinfonica di Milano Giuseppe Verdi / Antonello Allemandi

JAPAN
 9 Nov 7 pm Tokyo Suntory Hall +81 3 3584 9999
Wagner - Prelude and Liebestod, Tristan and Isolde
Bruckner - Symphony No. 6
 Vienna Philharmonic Orchestra / Esa Pekka Salonen

12 Nov 7 pm, 13 Nov 2 pm, Tokyo Suntory Hall +81 3 3584 9999
Bruckner - Symphony No.8 (Haas)
 Japan Philharmonic Orchestra / Ken Takaseki

17 Nov 7 pm Tokyo Suntory Hall +81 3 3584 9999
Debussy - Prelude a l'apres-midi d'un faune
Takemitsu - Dream/Window **Bruckner** - Symphony No. 7
 Cleveland Symphony Orchestra / Franz Welser-Möst

19 Nov 7 pm Tokyo Suntory Hall +81 3 3584 9999
 21 Nov 3 pm Tokyo Bunkamura Orchard Hall
Bruckner - Symphony No. 8
 Tokyo Philharmonic / Myung-Whun Chung

27 Nov 6 pm Tokyo Suntory Hall +81 3 3584 9999
 28 Nov 2 pm Muza Kawasaki Symphony Hall +81 44 5201511
Chopin - Piano Concerto No.2 **Bruckner** - Symphony No. 8
 Tokyo Symphony Orchestra / Hubert Soudant

29, 30 Nov 7pm Tokyo Bunka Kai kan +81 3 38220727
Mozart - Violin Concerto No.3 **Bruckner** - Symphony No. 6
 Tokyo Metropolitan Symphony Orchestra / Eliahu Inbal

13 Dec. 7 pm Tokyo Suntory Hall +81 3 3584 9999
Bruckner- Symphony No. 8
 Yomiuri Nippon SO / Tadaaki Otaka

17, 18 Feb 7 pm Osaka, Symphony Hall +81 (0)6 64536000
Shostakovich - Symphony No. 9 **Bruckner** - Symphony No. 9
 Osaka Philharmonic / Eiji Oue

19 Feb 6 pm Tokyo Suntory Hall +81 3 3584 9999
Haydn - Symphony No. 101 'Clock' **Bruckner** - Symphony No. 5
 Tokyo Symphony Orchestra / Claus Peter Flor

NETHERLANDS
 27, 29, 30 Nov. 8.15 pm, Amsterdam, Concertgebouw
Weber - Overture, Der Freischütz +31 (0)20 6718345
Lalo - Cello Concerto **Bruckner** - Symphony in D minor, 'Die Nullte'
 Netherlands Philharmonic Orchestra / Mario Venzago

2 Feb 8.15 pm Amsterdam, Concertgebouw +31 (0)20 6718345
Mozart - Piano Concerto No. 24 **Bruckner** - Symphony No. 7
 Amsterdam Concertgebouw Orchestra / Mariss Jansons

12 Feb 2.15 pm Amsterdam, Concertgebouw +31 (0)20 6718345
Martin - 6 monologues from 'Jedermann' **Bruckner** - Mass No. 3
 Radio Kamer Filharmonie & Groot Omroepkoor / Philippe Herreweghe

NEW ZEALAND

18 Dec 8 pm Christchurch Town Hall +64 3 379 3886
Strauss, J II - Kaiser Waltz **Strauss, R** - Four Last Songs
Bruckner - Symphony No. 4
 Christchurch Symphony Orchestra / Sir William Southgate

NORWAY

20, 21 Jan 7.30 pm Oslo, Konserthus +47 23 113111
Lindberg - Graffiti **Bruckner** - Symphony No. 7
 Oslo Philharmonic Orchestra / Jukka Pekka Saraste

9 Feb 8 pm Oslo Operahouse +47 21 42 21 21
Mozart - Piano Concerto No. 24 **Bruckner** - Symphony No. 7
 Amsterdam Concertgebouw Orchestra / Mariss Jansons

PORTUGAL

25 Nov. 9 pm, 26 Nov 7 pm Lisbon, Gulbenkian Foundation
Lindberg - Chorale +351 21 782 3030
Berg - Violin Concerto **Bruckner** - Symphony No. 6
 Gulbenkian Orchestra / Simone Young

17 Feb 9 pm, 18 Feb 7 pm Lisbon, Gulbenkian Foundation
Mozart - Piano Concerto No 27 +351 21 782 3030
Bruckner - Symphony No. 3 (1889)
 Gulbenkian Orchestra / Christian Zacharias

SOUTH KOREA

16 Nov. Seoul Arts Center, +82 2 5236258
Liszt - Piano Concerto No. 1 **Bruckner** - Symphony No. 4
 Korean Symphony Orchestra / Christian Ehwald

21 Nov. Seoul Arts Center +82 2 5236258
Britten - 4 Sea Interludes and Passacaglia from Peter Grimes
Bruckner - Symphony No. 7
 Cleveland Orchestra / Franz Welser-Möst

SPAIN

19, 20 Nov. 7.30 pm, 21 Nov. 11.30 am Madrid,
 Auditorio Nacional de Musica, +34 (0)9133 70307
Bernstein - Symphonic Suite 'On the Waterfront'
Rota - Concerto Soirée **Bruckner** - Symphony No. 6
 Spanish National Orchestra / Lawrence Renes

26 Nov 9 pm, 27 Nov. 7 pm, 28 Nov 11 am, Barcelona,
 l'Auditori +34 (0)93 2479300
Mahler - Kindertotenlieder **Bruckner** - Symphony No. 7
 Orquestra Sinfonica de Barcelona i National de Catalunya / Pablo
 Gonzalez

SWEDEN

18 Nov 6 pm, 19 Nov 7.30 pm, Stockholm, Berwaldhallen
Bartok - Violin Concerto No.2 +46 (0)8784 1800
Bruckner - Symphony No. 2
 Swedish Radio Symphony Orchestra / Herbert Blomstedt

6 Feb. 6.30 pm Helsingborgs Konserthus +46 42 104270
Liszt - Piano Concerto No. 2 **Bruckner** - Symphony No. 6
 Helsingborgs Symphony Orchestra / Andrew Manze

11 Feb 7.30 pm, 12 Feb 3 pm Stockholm, Berwaldhallen
Lidholm - Kontakion +46 (0)8784 1800
Hindemith - Nobilissima Visione
Bruckner - Mass No.3
 Swedish Radio Symphony Orchestra / Herbert Blomstedt

SWITZERLAND

26, 27, 28 Jan 7.30 pm Zürich Tonhalle +41 44206 3434
Martinsson - Trumpet Concerto No. 1 "Bridge"
Bruckner - Symphony No. 4
 Tonhalle Orchester Zürich / Andris Nelsons

3, 4 Feb 7.30 pm Bern, Kultur-Casino +4131 329 5252
Liszt - Totentanz; Piano Concerto No.1 **Bruckner** - Symphony No.6
 Bern Symphony Orchestra / Mario Venzago

UK

20 Nov 7:30 pm Pershore Abbey, Pershore +44(0)1905 830745
Mozart - Overture "Bastien and Bastienne"
Vaughan Williams - Fantasia on a Theme by Thomas Tallis
Bruckner - Symphony No.4
 Cheltenham Symphony Orchestra / David Curtis

26 Nov 7 pm Cardiff, Hoddinott Hall 0800 052 1812
Stravinsky - Mass **Bruckner** - Mass No. 2
Britten - Russian Funeral; Hymn to St Cecilia
 BBC National Chorus and Orchestra of Wales / Adrian Partington

26 Nov. 7.30pm London Royal Festival Hall +44(0)871 663 2500
 27 Nov. 7.30pm Brighton, The Dome +44(0)1273 709709
Mozart - Piano Concerto No. 25 K503 **Bruckner** - Symphony No.9
 London Philharmonic Orchestra / Günther Herbig

27 Jan 7.30 pm, Glasgow City Halls +44 (0)141 353 8000
 28 Jan 7.30 Aberdeen, Music Hall, +44 (0)1224 641122
Bach - Violin Concerto No. 1 **Bruckner** - Symphony No.5
 BBC Scottish Symphony Orchestra / Ian Volkov

USA

18 Nov 7 pm, 20 Nov. 8 pm, 21 Nov. 3 pm, Cambridge, USA, Harvard,
 Sanders Theatre +1 617 496 2222
Bruckner - Symphony No. 8
 Boston Philharmonic Orchestra / Benjamin Zander

19 Nov 8 pm, California, Pajoma First Baptist Church +1 800 219 9920
Husa - Music for Prague 1968 **Bruckner** - Symphony No. 3 (1889)
Wagner - Lohengrin, Prelude to Act III
 Azusa Pacific University Symphony Orchestra / Christopher Russell

19, 20 Nov. 8 pm Salt Lake City, Abravanel Hall +1 801 355 2787
Bach - Motet 'Jesus, meine Freude' **Bruckner** - Symphony No. 9
 Utah Symphony Orchestra / Stanislaw Skrowaczewski

13, 15 Jan. 8 pm Philadelphia, Verizon Hall, Kimmel Center for the
 Performing Arts +1 215893 1999
Pärt - Collage über B-A-C-H **Bach** - Concerto for 2 violins
Bruckner - Symphony No. 7
 Philadelphia Orchestra / Donald Runnicles

27, 28, 29 Jan 8 pm Atlanta, Woodruff Arts Center
Mozart - Piano Concerto No. 20, K466 **Bruckner** - Symphony No. 8
 Atlanta Symphony Orchestra / Donald Runnicles

3 Feb 7.30 pm, 5 Feb 8 pm, 6 Feb 2 pm, Seattle Symphony,
 Benaroya Hall +1 206 215 4747
Zwiliich - *Avanti!* **Berlioz** - Benvenuto Cellini Overture
Lalo - Symphonie Espagnole **Bruckner** - Symphony No. 6
 Seattle Symphony Orchestra / Gerard Schwarz

10 Feb 8 pm, North Bethesda, Strathmore Music Center
 11 Feb 8 pm, 13 Feb 3 pm, Baltimore, Joseph Meyerhoff Symphony
 Hall +1 410783 8000
Rachmaninov - Piano Concerto No.2 **Bruckner** - Symphony No.6
 Baltimore Symphony Orchestra / Juanjo Mena



A recommended web-site for locating
Bruckner (and all other) concerts:
www.bachtrack.com

With gratitude to Mr. Tatsuro Ouchi whose web-site
www.bekkoame.ne.jp/~hippo/musik/konzertvorschau/bruckner.html
 is the source for much of the above information