



The Bruckner Journal

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Bruckner Studies:

The Bad News and the Good News

Governments throughout Europe are seeing the economic crisis as grounds to justify withdrawing funding from cultural institutions, and it would be surprising indeed if institutions of importance to lovers of classical music and Brucknerians in particular survived unscathed. It nevertheless comes as a shock to learn that the Austrian government has seen fit to withdraw funding from the Anton Bruckner Institute Linz. One had dared to hope that the pre-eminence of classical music in Austrian cultural life, and the importance of Bruckner as one of that country's greatest composers, might have been reasons enough to ensure that the Institute retained government support. But it is not so, and already the Institute has had to announce that its facilities will no longer be open at regular times, but only by special appointment, and one fears that this is merely an outward sign of a much deeper retrenchment.

It is hard to over-estimate the importance of ABIL in the provision of resources to Bruckner studies, its publication of a wealth of material in studies, reports, lectures, symposia, not least its hosting of Franz Scheder's remarkable Bruckner chronology - merely type in a date, and everything known about Bruckner for that date becomes available! - but all these things are under threat if funding isn't maintained. Lovers of Bruckner's music have fought nearly a century-long battle against cuts wielded by editors and performers on the music itself; we now find ourselves faced with cuts in the very institutions that seek to ensure the continued study of, and publication of informed commentary on Bruckner's life and music, and also to the orchestras and venues that would seek to perform the music. This is bad news, and these decisions should not be allowed to pass without comment and protest.

But there is some good news: the appearance of some important books in English on Bruckner, primarily Dermot Gault's *The New Bruckner*, a review of which will appear in the next issue; also a translation of Constantin Floros's book, *Anton Bruckner - The Man and the Work*, (see *New Books* on page 13) There has been a paucity of more 'general' books on Bruckner in recent years, so it is gratifying indeed that these new titles should be now appearing on the shelves of music shops and libraries throughout the English-speaking world. 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 2009, 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.

The list of papers to be presented, as it stands at the time of going to print and possibly subject to change is as follows:

William Carragan: title to be confirmed
 Malcolm Hatfield: Bruckner's personality -- a non-pathological psychology (*Fri evening*)
 Julian Horton: "Issues of counterpoint in the Finale of the Fifth" (title to be confirmed)
 Eric Lai: "Toward a Theory of Coherence: Compositional Use of the Turn in Bruckner's Symphonies"
 Brian Newbould: "Chorale as Texture in Symphonic Music" (*Sat morning*)
 Frederick Stocken: "Sechter's influence on Bruckner" (title to be confirmed)
 Paul Hawkshaw title to be confirmed
 Andrea Harrandt: 'Bruckner's Vienna in the 1870s and 1880s – a biographical and historical background'
 Dermot Gault: in interview with Ken Ward about Dr Gault's new book, *The New Bruckner*. (*Fri evening*)
 Benjamin Korstvedt – "Bruckner defended against his defenders"

The Conference Fee is £30 per person. Please contact Raymond Cox, e-mail: rymd.cox@gmail.com
 ☎ 01384 566383, by post: 4 Lulworth Close, Halesowen, B63 2UJ if you wish to attend.

For accommodation there are good value rooms in some Oxford University Colleges that can be booked at www.oxfordrooms.co.uk. Balliol, Jesus and Wadham Colleges offer rooms on this web-site that are not far from Hertford College. For Hotels and other B&B, contact the Oxford Tourist Information Centre on +44 (0)1865 252200, e-mail: tic@oxford.gov.uk, web-site: www.visitoxfordandoxfordshire.com

BrucknerTage 2011 - „Der Weg zur Vierten“ *The Path to the Fourth*

Sunday 14th August - Saturday 20th August

St Florian

www.brucknertage.at

The musical focal point of the **BrucknerTage 2011** will be **Bruckner's Fourth Symphony**.

The 'Fourth' will come to performance in three different ways: on two pianos with Klaus Laczika and Matthias Giesen (Wednesday); as the power behind a Jazz Concert with the American jazz pianist Jacky Terrasson and his trio (Thursday); and with the Salzburg Youth Philharmonic under Rémy Ballot (Friday).

The Festival will be opened by the string soloists of the Vienna Philharmonic with the Italian Serenade by Hugo Wolf, songs by Anton Bruckner (and others), and a newly commissioned work, the Piano Concerto by the Viennese composer Oliver Peter Graber (Sunday)

Monday evening belongs to the Bulgarian pianist, Dora Deliyska, with a concert that gives special consideration to the 200th anniversary of the birth of Franz Liszt. The Vienna Horns play on Tuesday evening, with a journey through the premises of the Monastery, works by Schubert, Mahler, Liszt and Bruckner.

Matthias Giesen - Artistic Director of the BrucknerTage. (*Trans. Ken Ward*)

Bruckner Conference in Linz, 16-18 September 2010

an outline report by Crawford Howie

I WAS delighted to be asked to give a paper on “The Current State of Bruckner Research in Great Britain and Ireland” at the Bruckner conference in Linz organised by the Anton Bruckner Institut Linz (ABIL) and held in the Brucknerhaus last September. It was also good to renew my acquaintance with some Austrian and German scholars and to meet one or two others for the first time. Although the conference schedule was fairly tight, I was also able to attend a couple of concerts, an organ recital by Franz Josef Stoiber (Bach, Guilmant, Messiaen) in the new Linz Cathedral (Mariendom) and a performance by Thomas Mandel with the Temporary Jazz Orchestra and Spring String Quartet of Bruckner’s “Symphony no.7 translated” in the Brucknerhaus. As the proceedings of the conference will no doubt be published in the near future, a broad outline should suffice at this stage.

The conference opened with two short “welcome” addresses, the first by Wolfgang Winkler, the honorary director of ABIL, the second by the eminent Austrian musicologist, Theophil Antonicek. As is customary in Bruckner conferences organised by the ABIL, although the majority of the papers were Bruckner-related, others were concerned primarily with various aspects of Upper Austrian cultural life – on subjects that included dramatic productions with incidental music in some of the Upper Austrian monasteries during the Baroque period (Irmgard Scheitler), musical instrument construction in the region (Karl Mitterschiffthaler), current research into the history of the region (Gerhart Marchkgott), the important input of the schoolteacher in the region’s musical education during the 19th century (Klaus Petermayr), musical research in Upper Austria during the National Socialist period (Regina Thumser) and contemporary music in Upper Austria (Wolfgang Winkler).

Apart from my own contribution, Bruckner-related papers were given by Franz Zamazal (“Josef Gilhofer – one of Bruckner’s teaching colleagues”), Friedrich Buchmayr (“The music library in St Florian Abbey and its importance in both Bruckner research and research into the history of music in Upper Austria”), Klaus Landa (“The importance of musical documentation in research into the region – Anton Bruckner and Perg”), Theophil Antonicek (“Franz Grasberger and Bruckner research”), Thomas Leibnitz (“Trends and Desiderata of Bruckner research in Austria and Germany”), Franz Scheder (“The ‘Bruckner Chronology’ as a basis for research”), Johannes Leopold Mayer (“The significance of Anton Bruckner for the philosopher Ludwig Wittgenstein”), Andreas Lindner (“Musicology and everyday musical practice as exemplified by the versions of Bruckner’s symphonies”), and Gunar Letzbor (“Bruckner and historical performance practice”).

In my paper I sketched the history of Bruckner research in this country from about 1950 until the present day before discussing eight books in more detail: (1) Derek Watson’s 1996 revision of his *Bruckner*, first published in 1973; (2) Stephen Johnson’s *Bruckner Remembered* (1998), (3) *Perspectives on Anton Bruckner* (co-edited by Paul Hawkshaw, Timothy Jackson and myself, 2001); (4) my two-volume *Anton Bruckner: A Documentary Biography* (2002); (5) *The Cambridge Companion to Bruckner* (ed. John Williamson, 2004); (6) Julian Horton’s *Bruckner’s Symphonies: Analysis, Reception and Cultural Politics* (2004); (7) Frederick Stocken’s *Simon Sechter’s Fundamental-Bass Theory and its Influence on the Music of Anton Bruckner* (2009); (8) Dermot Gault’s recently published *The New Bruckner* (2011).

My Austrian hosts were surprised and delighted to learn that there was a great deal of interest in Bruckner in the United Kingdom and Ireland and, if nothing else, my paper helped to reassure them that we were extremely grateful to ABIL for their help in making so much important Bruckner material available. At the end of 2010, however, news reached us of the threatened withdrawal from 2011 onwards of financial support given hitherto by the Austrian government to some important musical institutions, including the Gluck research centre in Salzburg and the Anton Bruckner Institute in Linz, as well as to the publication of scholarly editions such as the “Edition österreichischer Musiker” (including the works of Haydn and Mozart) and the “Neue Schubert Ausgabe”. It is imperative that Brucknerians in general and the international musicological community in particular make a strong protest against this imminent removal of important funding.

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Linz Bruckner Festival 2010

THE 37TH Linz Bruckner Festival was held between 12 September and 5 October. It comprised eighteen events of various kinds which took place mainly in the Brucknerhaus, the Abbey of St Florian and three Linz churches with their noteworthy organs. The musical part of the opening ceremony was given by the Linz Bruckner Orchestra under principal conductor Dennis Russell Davies. It featured the première of a piece commissioned by the Brucknerhaus from Ingo Ingensand, “Die Bringer Beethovens” for baritone and orchestra (text by Reiner Kunze). The Bruckner component was the Scherzo from his Symphony No. 0.

Anton Bruckner and his Era

In the opening concert of the festival, the Bruckner Orchestra gave a vivid and incisive performance of their titular composer's Seventh Symphony under Russell Davies. The effect was monumental, containing a mixture of poetry, unusually trenchant elements, moments of calm and pulsating drama. This concert was relayed to the Donaupark as the "Klassische Linzer Klangwolke". A performance of the Fifth Symphony conducted by the aged maestro Stanislaw Skrowaczewski was both exciting and moving. The Bruckner Orchestra excelled itself, and the atmosphere and architecture of the St Florian Abbey Church added to the experience. At the request of conductor Nikolaus Harnoncourt, the Vienna Philharmonic replaced their advertised performance of Bruckner's Symphony No. 8 with Smetana's symphonic cycle *Má Vlast*.

Other orchestral music from the Bruckner era included Brahms's Fourth Symphony, which had grandeur and intensity in a performance by the Zurich Tonhalle Orchestra under David Zinman. Rudolf Buchbinder, their Viennese soloist, shone in a masterly account of Brahms's Piano Concerto No. 1. Conducted by the renowned cellist Heinrich Schiff, a native of Upper Austria, the Berlin Symphony Orchestra impressed in Mahler's First Symphony.

Organ and Choral Music

Bruckner's talents as a concert organist and improviser were commemorated in three recitals. A free improvisation in which each organist demonstrates his creative potential is now an established part of these recitals. Franz Josef Stoiber (Regensburg) played a varied and most appealing programme on the great Rudigier organ in the Neue Dom. The next recital took place in the Minoritenkirche on an organ built in 2009 whose sound is chiefly suited to the music of the 18th century. The programme chosen by Jean-Claude Zehnder (Basel) illustrated the many facets of the Baroque period and departed from the beaten track. Daniel Zaretsky (St Petersburg) showed great virtuosity on the 1929 organ of the Familienkirche, which was restored in 2002. His selection of pieces from the Late Romantic repertoire was a perfect match for this outstanding instrument.

The King's Singers are always popular guests in Linz. Bruckner motets were juxtaposed in their concert with Gregorian chant and works from the 16th century. Another choral concert that would have included music by Bruckner had to be cancelled because of indisposition.

Opera in Concert Performance

This year's choice was Beethoven's opera *Fidelio* in an unusual version but with the score intact. Instead of the spoken passages, the actor Miguel Herz-Kestranek delivered the text of "Roccas Erzählung" (1985) by the distinguished German writer Walter Jens. Here Rocco, the gaoler, recalls past events in his prison many years later; he reflects on his behaviour and belatedly repents his deeds. Good soloists and the strong Theaterchor accompanied by the Bruckner Orchestra under Dennis Russell Davies brought off a touching and persuasive performance.

Other notable ensembles and soloists from home and abroad also appeared in the festival. Modern offerings included an arrangement of Bruckner's Seventh for jazz band, performed by Thomas Mandel & The Temporary Jazz Orchestra featuring the Spring String Quartet. Audience figures showed a 3% increase over last year. Next year's festival is scheduled to take place between 11 September and 2 October at the same locations.

Franz Zamazal
translated by Peter Palmer

CONCERT REVIEWS

Pershore, Worcestershire, UK

Pershore Abbey

20 November

Vaughan Williams – Fantasia of a theme by Thomas Tallis
Bruckner – Symphony No. 4

Cheltenham Symphony Orchestra / David Curtis

THE CHELTENHAM Symphony Orchestra perform about six concerts a year bringing symphonic music to audiences in Cheltenham and at other venues where there is little opportunity of hearing live symphonic music. I think Bruckner would have liked Pershore Abbey, as imposing and beautiful a venue as any to hear his huge sound. This was the annual Farmers' Overseas Action Group concert, a charity whose members work to support small-scale agricultural, health and education projects in Uganda.

The Principal conductor, David Curtis, treated us to a mini-masterclass analysing the Vaughan Williams Tallis Fantasia, interesting it was too, though the Bruckner arrived disappointingly without comment. However I was not disappointed with the performance, David Curtis allowing the music to do the talking.

A relatively small string section was in place, first and second violins totalling 13 and they did tend to become overwhelmed by the brass, not so much by the four horns who had difficulty projecting themselves in the abbey acoustic, but by the rest of the brass who were immensely powerful but nonetheless impressive. Fortunately I arrived early and positioned myself near the front enabling the enjoyment of a luscious cello section tone while observing the concentration on the faces of these semi-pro musicians. In fact it was a wholly professional performance, the ensemble disciplined and unswerving, a reading that gripped throughout and even though at the end I had to imagine the two *schmetternd* horns, I had earlier the pleasure of hearing some tuba parts that were new and revelatory. So hats off for Richard Ling, splendid tuba player, indeed for the whole orchestra, David Curtis and the organisers for an experience that left me smiling during my long drive home.

Stephen Pearsall

Cardiff

BBC Hoddinott Hall

26 November

Stravinsky - Mass

Britten - Russian Funeral; Hymn to Saint Cecilia

Bruckner - Mass No. 2 in E minor

BBC National Orchestra and Chorus of Wales / Andrew Partington

IT IS some years since I last heard a live performance of the E Minor Mass, one of my personal Bruckner favourites, so I was looking forward with considerable anticipation to hearing the BBC Welsh choir in their relatively new hall, which is part of the Cardiff Millennium Centre. The Concert started with a Mass by Stravinsky, followed by Britten's Russian Funeral and his Hymn to St Cecilia.

Travelling frustration caused late arrival, such that I had to creep in during the first Britten piece, which is for brass and percussion. Not having been in this hall before, I was interested in the acoustic; the immediate impression was of the clarity and presence of the brass sound, amplified by the choir in the Hymn of St Cecilia which followed, but I confess that I was really only waiting for the Bruckner.

The quietness of the Kyrie and the dynamic contrasts of the Gloria demonstrated the sheer range of sound that can be created with a choir of about a hundred in this hall, together with its clarity which was really dramatic and impressive. The acoustic is clear, bright, analytical, but not dry; it has no great resident resonance, but a considerable amount of life. So this was certainly not a mystical or detached performance as seems sometimes possible with this piece. Absolutely everything could be heard, all the part singing, all the contrasts of volume and the different types of choral writing used by Bruckner. The way in which he abruptly changes the choral writing from simple to complex, from contrapuntal to more blocked in chords in this performance in this hall was possibly disconcerting until you recognised how the music fits so well with the actual text of the Mass. The mass text is not a poem, nor is it a story with conventional dramatic sequences. The text changes emotional gear abruptly at times, and so does Bruckner's music.

It was not quite what I expected but exhilarating, nonetheless, especially as anticipation grew at what the next part was going to sound like. This was a performance which in some senses took no prisoners; there were passing elements of pure beauty and gentleness from the choir, but only when the text allowed it. Their performance was crisp and accurate, difficulties, such as the entry of the brass in the Sanctus, well handled. One might call into question the balance of the choir, the basses were colourful and blended well with the trombones but, strangely for a Welsh choir, it seemed that the tenors were somewhat lost in the overall balance.

The wind players from the BBC Welsh orchestra played an accompanying role with style and sensitivity but this was really a performance from the choir. Adrian Partington conducted in what seemed to this reviewer a straightforward manner, very sensitive to the music, no lingering over the climaxes, responding to the acoustic of the hall and allowing the music's drama to speak for itself.

The Bruckner was well received by a less than full audience, although the blizzard and traffic gridlock outside may well have put off the less dedicated. But on the much easier journey home, with the quite glorious sounds still reverberating in the mind, one could only reflect on the remarkable nature of this work, unique in Bruckner's output - or anyone else's for that matter. It came across as stripped-down austere ecstasy, not a trace, for example, of the consolatory nature of Faure or the human drama of Verdi. Despite Bruckner's close association with St. Florian, the whole nature of the piece seems an emotional world away from the colour and decoration of the Baroque. It's interesting to speculate what would be the best kind of building in which to hear it...

Malcolm Hatfield

LONDON

Royal Festival Hall

26 November 2010

Mozart - Piano Concerto K 503
 Bruckner - Symphony No. 9

London Philharmonic Orchestra / Günther Herbig

WITH THE first eruption in the early pages of the Ninth, Bruckner throws down the gauntlet like never before and it was played here by Günther Herbig and the London Philharmonic with shattering power and intensity. Throughout, while maintaining a sense of pulse, including through the silences, Herbig elucidated with power and clarity this astonishing musical language as each movement ventured into hitherto uncharted territory, the scherzo especially terrifying, the timpani uninhibited and in the trio the woodwinds wild, surreal and revelatory. I suppose there was a blip at the beginning of the adagio when the trumpet's rising motive was so restrained as to be inaudible. However when this opening theme returned, all was well again: a very minor point and no doubt corrected for the Brighton performance the following evening. The glimpse of heavenly paradise on the higher strings was beautiful, a moment in this symphony always sublime, the outburst of despair that came shortly afterwards, devastating. This was not a three movement view either: in the final moments, the horns and tubas succinct, the symphony came to its ending unfinished and with no sense at all of Bruckner taking his leave. I was ready for the fourth movement. *Stephen Pearsall*

Following the favourable promotional puffs and reviews devoted to the pianist, and recalling the sheer musicality of his illustrious tenor father, the pianist's [Andreas Haefliger] wholly charmless involvement in the opening Mozart K503 piano concerto was greatly disappointing. Thankfully, the very opening bars of the Bruckner reassured me that my journeying this evening was likely to be worthwhile. Sitting in the middle of the balcony, the sound was integrated and splendid; and, for this listener, it was a pleasure to reacquaint myself with the clarity and translucency of the RFH sound in Bruckner. On the negative side, I missed the inexorable build-up to the climaxes in both the first and last movements but to counter this, I experienced many tingles but most frequently in the lyrical episodes. I thought the conductor's frequent use of rubato appropriate & in excess. Other positive features were: the demonic second movement; and, too infrequently observed, the soft playing of both strings and wind. And the closing bars were ethereal!

Dick Williams

My impressions were mixed, though on the whole positive. From where I was sitting the orchestral balance was excellent, which meant I could really hear for example the fluttery woodwind passages in the second movement, which are often almost inaudible. And the performance of the last movement was very powerful throughout, better paced and structured than the other two. The ending was very moving - but it is definitely only the end of the third movement, and one feels the absence of the finale as a kind of ache.

The opening of the first movement was well done, everything clear, steady and menacing. But, unlike Stephen (in the review above), I didn't feel that Herbig always conducted through the silences - though he sometimes did, to good effect. There was a dreadful moment when he accelerated grossly in the approach to the second statement of the apocalyptic theme, ruining one of the symphony's great moments. And he did it again, less markedly, in the lead-up to the movement's final climax. The second movement was a little too fast to be really threatening, and here too there were some unnecessary accelerandos. The trio was also taken too fast, indeed at almost the same pace - but perhaps it's marked that way in the score.

Without those quite serious blemishes, this would have been a fine performance.

Geoffrey Hosking

CALAIS

LE GRAND THÉÂTRE

27 NOVEMBER 2010

Lalo – Symphonie espagnole
 Bruckner – Symphony No 2 (1877 ed. Nowak)

Orchestre National de Lille / Theodor Guschlbauer
Timings: 17:27, 12:33, 6:45, 14:09

THEODOR GUSCHLBAUER was just 36 years old when, after studying with Swarowsky, Matatic and Karajan, and a stint as Musical Director of the Lyon Opera, he was appointed Principal Conductor of the Bruckner Orchester Linz in 1975. Enthusiasts nowadays will most likely be aware of him – *if they are aware*

of him – through his 1981 recording of the *Nullte* included in the Camerata symphonies box and one of the best things in it. This evening's concert, delivered to a small (despite the name) half-empty theatre in a dark and frozen Calais, showed what a major talent has gone largely unrecorded all these years. The Orchestre National de Lille have no great tone to speak of, but their playing was note perfect and they responded well to direction. The performance was generally brisk – there is almost nothing on record that comes close – and worked well, avoiding the two most tempting snares for the unwary – to wallow in the Andante or get lost in the Finale – while losing none of the grace and elegance of line. The result came across as well constructed, fresh and lively and expressive, with little flourishes and gestures throughout showing attention to detail. Likewise the pauses were given due weight but not overdone. The Second Symphony does not always shine easily in performance, but in these unpromising surroundings it did, and left no doubt that in the past thirty years Guschlbauer has been developing further his understanding of Bruckner's music. The reasons why today he does not appear on more prestigious platforms, which other, infinitely duller lights seem routinely to occupy, can only be wondered at. I mean no disrespect to the orchestra on this occasion when I say that there were many points during the concert when I found myself wondering how it would have sounded if this had been the Concertgebouw. This was a master at work, and well worth the trek through the snow for the privilege of witnessing it.

The Pink Cat

CD REVIEWS

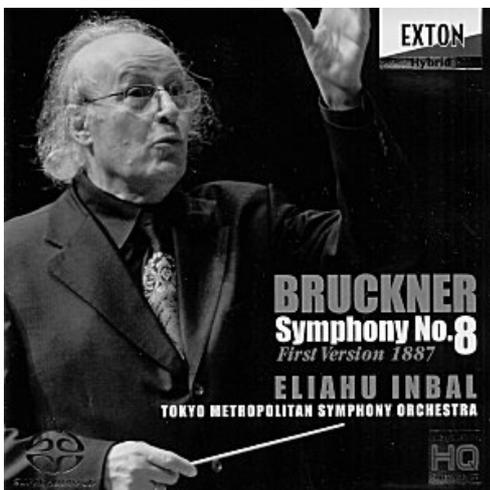
Bruckner - Symphony No.8 (1887 original version ed.Nowak)
Tokyo Metropolitan Symphony Orchestra / Eliahu Inbal
Exton OVCL-00427

Bruckner - Symphony No.8 (1890 revised version ed.Nowak)
Salzburg Mozarteum Orchestra / Ivor Bolton
Oehms Classics OC751

Bruckner - Symphony No.8 (1887/90 mixed version ed.Haas)
Bavarian Radio Symphony Orchestra / Rafael Kubelik
BR-Klassik 900703

THE BAROQUE splendour that is Salzburg Cathedral is built on the foundations of an earlier and rather different construction aligned 8 degrees askew. As is the revised version of Bruckner's Eighth Symphony. You might expect someone seeking to recreate the original to be motivated also to search for an alternative scheme or interpretation to make best sense of the structural differences involved, but in the case of the Eighth Symphony it is remarkable how many don't, appearing content to deliver instead a performance constructed along exactly the same lines as the later revision, apart from perhaps taking extra time or adding extra emphasis – like speaking loudly and slowly to people who don't understand English – as if it were nothing more than a simple want of persistence (on both sides) that caused conductor and Bruckner advocate Hermann Levi to reject the original score when Bruckner presented it to him in 1887.

Little wonder then that the end product so often fails to convince. To convey the subtly different



character of the original 8th in a persuasive presentation takes imagination and effort, plus a deal of trial-and-error to distinguish what works from what doesn't. Eliahu Inbal has been at this for three decades: comparing this new recording of a 2010 concert in Tokyo with the one he made in Frankfurt in 1982 (*Warner WPCS-21016*) shows how far he has come. Both clock in around the 75-minute mark – generally a good sign – and the overall shape of the interpretation has not changed radically across the years. What is different is the assurance, the sharpness of focus and rock-steady balance throughout the new recording, which the earlier one has only in embryo. This performance has been through a long development process, and is now fully mature. Basic structures are tight and clear, with detailing shaded by subtle variations in dynamics. It also helps that the Tokyo Metropolitan Symphony Orchestra today play to a higher

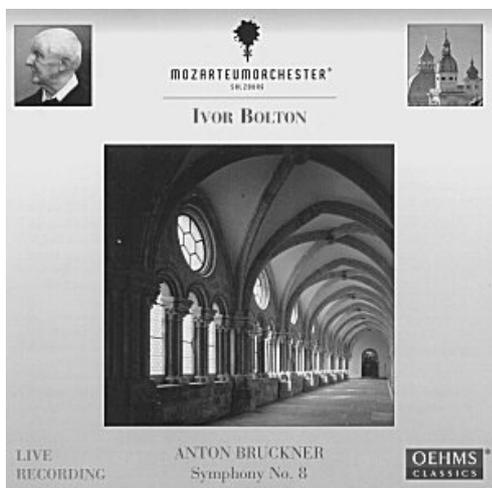
standard than the RSO Frankfurt did back then.

The result is a symphony that *sounds right*. One test is to sing along to the Scherzo, and see if the music seems to stop where it should. The original has more repetitions than the revision, because of the different way that momentum is generated through the sequential application of weighted layers. A performance which seems to go around too many times (as many of them do) is one where the conductor really hasn't taken sufficient account of that difference. Done right, it sounds right. And that is not something that just happens. Levi had a point: finding a way through this score that will fall naturally on the ear is *difficult*. Inbal not only achieves this, in places he even manages to make it seem a distinct improvement on the familiar revision – so that one returns to that with a sense of something missing – and he does so in a manner which seems not to shut out alternatives, but quite the opposite, opening up for consideration a whole range of further latent possibilities. This may not be the only way to perform the 1887 version successfully, but it shows what can be done. Anyone with any interest in the Eighth Symphony should find their imagination stimulated by this recording.

My only reservation on first listening was that the CD layer of this hybrid SACD had a tendency to sound distant and congested under stress, with rhythmic detail particularly inclined to merge into a lump at loud points, re-emerging as distinct threads on the other side. Not unusual for a CD, especially with music of this complexity, but in all honesty one could not issue an entirely unqualified recommendation. On the other hand, it also felt that anything less would be a disservice to what is undoubtedly a significant musical achievement. So finally I did what I once swore I would never do (on the principle that performance was all that mattered) and forked out for a dedicated SACD player so that I could hear the other layer. What a transformation. Yes, the sound is still distant – but only in the sense that it places you right in the middle of the 2300-seat Tokyo Bunka Kaikan main concert hall, from which position you can take in the whole of the lifelike sonic panorama before you in as much of the holographic clarity as you are able to process. Switching back to the CD layer leaves you in the same seat, but now there is a solid wall between you and the stage, with an opening high up through which the sound is funnelled. A lot of small detail, that plays a crucial role in shaping one's perception of the music, gets obscured on the way; while the tangible sense of presence, that draws you into the performance, is almost entirely lost.

Even so, as a CD this new release still represents a substantial advance upon Inbal's earlier recording, and is by some margin the best original 8th now available: a sympathetic, fully worked out and expertly delivered interpretation which showcases the strengths of this score in its own right rather than as a flawed prototype for what came later. How much more you get from it may depend upon how much you are prepared to invest in it. I went on to add a set of supertweeters to exploit the extended top-end, a second subwoofer for the enhanced bass, and better cabling – none of which is strictly mandatory – but all of which opened out even further the musical experience revealed by the SACD. And made this by far the most costly single recording I have ever bought. As well as one of the most rewarding: I am still discovering new things each time I listen to it. (And thinking about some new speakers: something on the scale of the ones Metallica use on stage should about do it. *And* thicker glass in the windows. One snowbound December evening, I was heaving around sacks of coal inside the shed at the bottom of the garden when all of sudden I seemed to hear a full orchestra strike up the Finale from Bruckner's 8th Symphony, as clear and vivid as if they had assembled right there on the lawn in the dark. After a moment of panic – I thought I was having a stroke – I realised the music came from my listening room around the other side of the house, where the Inbal SACD was being played at orchestral levels, creating an experience so realistic it could travel through doors and windows shut tight against the cold.)

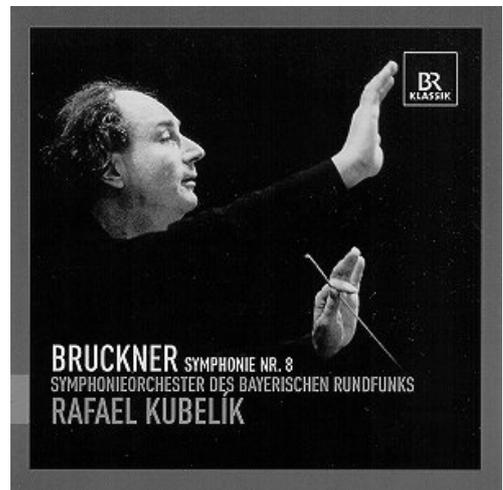
After all that, back in present-day Salzburg it is a struggle to muster much enthusiasm for the Mozarteum orchestra's latest offering in their ongoing Bruckner cycle under Chief Conductor Ivor Bolton. Compared with the 1887 original, the choice of the 1890 revision looks very much the safer course across well-charted terrain, but poses a challenge of a different order: given how many first-class recordings of this exist already, any new candidate has to excel even to reach the norm. Which this one does not. It could be just the dead space of the Festspielhaus, where this was recorded live in 2009, once more draining the spirit from performance, but to this listener it sounds more as if the orchestra, stung perhaps by criticism of their first Bruckner recordings as too lightweight for the task, have prepared



themselves for this mightiest of symphonic challenges by trying to bulk up in the manner of Robert De Niro gorging on pasta for the role of Jake LaMotta in *Raging Bull*, to judge by the results, which come across as flabby, heavy-footed, lumbering. The playing is not even that brilliant, with an egregious error at the end of the Adagio. It's not terrible, just not up there in the top rank, where it ought to be. To someone who is an enthusiast for the Mozarteum both as institution and orchestra, and who has enjoyed their performances both live and recorded, of other material as well as the early releases in this series, it is a mystery why they seem now to have chosen to approach this music not looking forwards from the perspective of the early-1800s classicism which is their natural territory, but backwards from a bloated vision of Late Romanticism (which is not.) And why they have chosen not to record in the Mozarteum's own superior auditorium, whose kinder acoustic serves better the agility that is usually their hallmark. Perhaps after all they would have been better off having a go at the pre-industrial original. I was looking forward to this recording, and to say that I was disappointed by it would be an understatement. Especially when Bolton's predecessor Herbert Soudant, whose own Bruckner performances while in Salzburg did not impress particularly, does make the grade in his recording of this symphony in his new home with the Tokyo Symphony Orchestra (*Tokyo Symphony TSOCD-002*), largely through their pliant solidity carrying conviction even from within the soft comfort-blanket of an interpretation: more evidence, if any were needed, that the days when Western critics could afford to condescend to Japanese orchestras are well and truly over.

But for anyone still interested in adding to their collection of revised Eighths, the new disc to get has to be BR-Klassik's release of the Bavarian Radio SO under Rafael Kubelik recorded live in Munich in 1977. At 78 minutes overall it is some 6% longer than the 1963 recording by the same team (*Orfeo 203891*). Those put off by the rawness (in every sense) of the earlier issue can be reassured that it has been replaced by a lustrous polish, while those who relished its visceral energy need not fear the loss of any vitality: the extra time has gone mainly to provide more breathing-space around the music, in the Adagio especially, very much to its benefit. This is a strong and confident performance, vigorous and mature, superbly executed, with an infectious enthusiasm that positively demands the deployment of the "air baton" (and provides a thorough upper-body workout in the process.) Easily one of the finest 8ths on record. Sound is pretty good too (for a CD.)

The Pink Cat



Bruckner - Symphony No. 5

Bavarian Radio SO / Bernard Haitink
BR Klassik 900109

Leipzig Gewandhaus Orchester / Herbert Blomstedt
Querstand VKJK 0931

A REVIEW of the performance in the Gewandhaus - its first at that venue - in 1889, in *Die Neue Zeitschrift für Musik* stated that the Fifth is "the one of his nine symphonies which reflects best the musical mysticism of the Viennese composer." Benjamin-Gunnar Cohrs in his note to the Haitink disc states that "the Fifth is regarded by many as Bruckner's greatest symphonic achievement. The Fifth is about surmounting the fear of death through faith." A reflection of musical mysticism and a sense of surmounting all...?

There's a growing list of recordings of the Fifth available at the present time but these new live recordings, in SACD sound, must generally offer an affirmative answer to that question. Even so, there are interesting and substantial differences in the two performances which only serve to confirm the equal validity of differing interpretations, given certain conditions. One condition is a sense of structural unity, evident with both performances here as might be expected. Another is tradition - and here again they are both experienced Bruckner orchestras and conductors.

Haitink's recording has a burnished glow, and it is no surprise that it is typically magisterial. Blomstedt is brighter and more outgoing, more ablaze but never harsh. Typical are features in the first movement - Haitink's steady *allegro* with never any hurry or pretentious *accelerandos* is notable. There is mystery and a

fine balance, with the brass held firmly in check. Blomstedt's *allegro* is similar to many performances, somewhat quicker, as he is with the more contemplative second group - and more flexible.

In the *Adagio* there is a rather surprising reversal of this, with Haitink quicker than Blomstedt, and more than in his previous recordings, flowing and never holding back the plaintive oboe theme. The Bavarian Radio strings in the second theme are glorious, as might be expected.

In the *Scherzo* there's nothing especially notable in Haitink that would serve to reveal any fresh aspect of the movement, but the playing is fine. Blomstedt's is very different. It has a rustic element, (a bit like Harnoncourt's reading), but seems not quite as confident in deciding how emphatically to render the lilt with accent on first beats of bars. In bar 23 this rustic aspect has, nevertheless, a curious element - an upward *crescendo* made into a *glissando* which is novel and, for some, may seem over-egged. But it really tallies with the style.

In the *Finale* Haitink's approach is true to form, not only in the solid, elemental structure but also in the grandeur of conception. Two examples will serve. One is the first entry of the brass chorale. This is slow and broad and defines the tempo of the fugue. Blomstedt's is probably the more usual among recent recordings and performances - a chorale which is less inclined to linger. Of course, there's no marking in the score to say it should, but it often seems that conductors can't quite decide how to render it. Well, Haitink certainly decides. This, however, does not prepare the listener for what he does in the *coda* (from bar 564 letter Z). At this point a brake is applied, producing a very broad pace and retaining this to the end in order to increase the stature of these closing pages even further. What is not in doubt is that it is a culmination of such stately splendour that any question about this decision might seem irrelevant. And it all follows naturally on from the steady pace leading up to it. Not that Blomstedt is in a rush, it's just that his reading here is typically more traditional in that there is no change of tempo. One might say, if you want more excitement go for Blomstedt for this ending, and Haitink if you would rather have stature.

Ideally, both of these recordings should be heard for the combination of two fine Bruckner orchestras and conductors, which here equal two fine Fifths.

The Blomstedt recording has the applause retained. Unfortunately, a serious matter must be mentioned with Haitink's disc which could spoil the listening experience: Unbelievably there are just a couple of seconds break between each movement, which really is no break at all! The advice when listening is to keep the remote control zapper in your hand and be prepared to press 'PAUSE' at the end of each movement. If you're lucky you'll be in time to create the extended pause which you - and certainly the music - need.

Raymond Cox

Musica Sacra

Talentos Dominicanos de la Musica Sacra

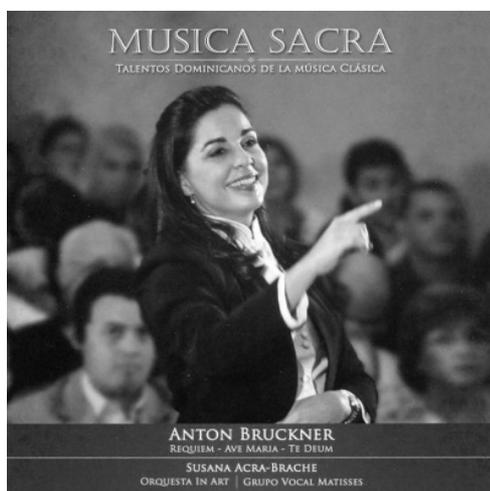
Bruckner - Requiem in D minor WAB 39 (1849)

Bruckner - Ave Maria (II) WAB 6 (1861)

Bruckner - Te Deum in C major WAB 45

Orquesta In Art and Grupo vocal Matisses (choral director: Pura Tavson) / Susana Acra-Brache

Live recording, La Capilla Regina Angelorum, Santo Domingo, Dominican Republic, 11 April 2010



THIS RECORDING is distinguished by a number of 'firsts': these were the first performances of the Requiem and the Te Deum in the Dominican Republic, the first in the world conducted by a woman and the first HD classical music recordings made in that country. Furthermore, the DVD currently in production will be the first of the Requiem issued anywhere. Much care and thought have gone into the production and design of this CD; the booklet is beautifully presented in tasteful sepia, with biographies and charming photographs of the performers taken at the venue and full texts in both Latin and Spanish. Inside are scholarly and informative notes by Bruckner expert William Carragan, a brief recording history of the Te Deum by Discographer and Editor John F. Berky and a note by Nicolas Couton about the dilemmas facing the modern conductor of Bruckner, all in both English and Spanish.

This disc is thus in many ways *hors concours* regarding the competition. Its origin is in an event which took place on Sunday 13th December 2009, when Dominican cocoa-grower and devoted Brucknerian, Massimiliano Wax, organised a concert of Bruckner's sacred music to honour the memory of his grandmother Elsa Jacchia Wax. So delighted was he by the results that he went on to solicit commercial sponsorship to enable the present recording made with the same forces and at the same venue four months later on Sunday 11th April 2010.

The music-making here is primarily of a kind which Bruckner himself would have approved: this is not so much a performance as a liturgical act of devotion and prayer. Its aim was to glorify God and beg his mercy upon the soul of a beloved relative. Its emphasis upon the vertical is underlined by the fact that this was a benefit concert on behalf of the Fundación Aprendiendo a Vivir, a foundation that helps diabetic children and adolescents, and that the whole enterprise was essentially a labour of love. It would be otiose to make fastidious comparisons between this CD and commercial releases, just as it would be idle to deny that these performances are clearly by semi-professional and even amateur musicians, but the spirit and dedication of the artists involved shine through, making any dry, academic nitpicking redundant.

It is true that the intonation of both the choir and instruments such as the horns can waver and that the solo voices are not all stellar, but it is an entertaining notion that this concert replicates something akin to what the composer himself might have heard when the Requiem was first performed in St Florian – although obviously with boys' voices. It was written in memory of Franz Sailer 1803-1848, a judicial actuary and the godfather of Bruckner's younger brother, Ignaz. When Sailer died suddenly of a heart attack, Bruckner inherited his Bösendorfer grand piano, upon which he apparently composed until his own death - there is a famous painting of the composer seen sitting at it much later in life.

The Requiem was Bruckner's first major work, completed in 1849 and performed by the choristers of St Florian on 15th September, the first anniversary of Sailer's death. A second performance on 11th December at Kremsmünster Abbey was well received. It is, as one might expect, essentially a continuation of the traditional Baroque and Classical styles presumably prevalent in Austrian liturgical music of that era, with allusions to and explicit borrowings from many predecessors such as Bach, Haydn, Mozart and even Mendelssohn, with whom Bruckner was newly familiar. Bruckner was twenty-four at its time of composition; it thus predates his studies with Sechter by seven years and while it is not especially redolent of his mature compositions, its ten movements are very well crafted, provide many arresting moments and feature certain motifs proleptic of Bruckner's mature style, such as his use of ostinato strings.

The piece opens with a *Requiem aeternam* not in supplicatory mode but rather in sombre mood, the syncopated strings striding sternly and determinedly towards resurrection; the choir captures this solemn certainty perfectly despite fleeting moments of dubious intonation. By and large the conductor, Susana Acra-Brache takes matters a little more deliberately than do other rival recordings, perhaps in deference to the reverberant acoustic, amateur forces and the demands of a live occasion but there is no sense of ponderousness in her choice of tempi, and she shapes and phrases sensitively.

By contrast, the *Dies Irae* is fierce, lithe and sprung with scurrying strings and more than a passing homage to Mozart's Requiem. One is struck both by the attack of the Grupo Vocal Matisses and the care they give to articulation of the text. The *Domine Jesu* features a striking descending figure which is balanced by a luminous invocation of St Michael. The male choir in the *Hostias* is especially well tuned, as are the accompanying brass of the Orquestra in Art. The Bachian fugue of the *Quam olim Abrahae* could be a little lighter rhythmically and more trippingly pointed but the choir happily avoids sounding too precious and polite – a fault found in other recordings such as that by Matthew Best with the very British Corydon Singers - and Ermert's 1980 recording with the Siegen Philharmonic Choir sounds positively stolid by comparison. The *Sanctus* again suffers from tuning intonation problems at the opening but the pulsing strings are hypnotic and provide firm support to the singers in the more sparingly scored *Benedictus*, which includes lovely and unexpected horn solos – and an inconsiderate cougher. The *Agnus Dei* is very reverentially and expressively performed, with soulful contributions from three soloists and the choir. (Incidentally, Helvis de la Rosa's grainy voice might not be to all tastes, but it pleases at its best and is reminiscent of the characterful tenor of George Shirley, one-time star of the Metropolitan Opera.) The *a capella* reprise of the *Requiem aeternam* precedes an odd, almost incongruous and somewhat truncated *Cum sanctis tuis*, a martial outburst sung jubilantly to conclude a performance remarkable for its zest and commitment.

These same qualities are to be found in *excelsis* in a radiant performance of the *Ave Maria*, beautifully sung by Grupo Vocal Matisses.

The impact of the magnificent string ostinato to the Te Deum is all the greater after the ethereal restraint of the *Ave Maria*; the pounding four note motif is given full weight by the Dominican forces. The soloists are sometimes stretched by the demands made on them, especially in the lower reaches for the tenor and the

tricky bass solo *usque in aeternum*; similarly the basses of the choir do not always have the measure of their lower-lying music but often the performance really delivers the sense of exaltation this music should evoke. The combination of sung homophonic chords and the large-scale symphonic character of the orchestration, particularly the sonority of the brass, lends the piece massiveness, but contrast is provided by the tenderness of the writing for soloists, strings and especially the solo violin in the two F minor movements – an idea perhaps borrowed from the *Benedictus* of Beethoven's *Missa Solemnis*. The *Te Deum* traverses a circular key sequence of C major, F minor, D minor and F minor, returning home in the final movement via a double fugue to conclude in a majestic sunburst of C major dominated by the blast of a celestial trumpet. This work was Bruckner's personal favourite; he referred to it as "the pride of my life" and it certainly represents a peak in his sacred music. It would be a curmudgeonly listener who cavils at the minor vocal difficulties and then fails to respond to the fervour and conviction of performers who patently believe as profoundly in the spiritual burden of Bruckner's music as did the composer himself.

Ralph Moore

Massimiliano Wax and Susana Acra-Brache have since been awarded the Bruckner Society of American Medal of Honor (see page 36) The CD, and now the DVD, of the above concert from the Dominican Republic are both available from www.abruckner.com,
John F. Berky, Abruckner.com, P.O. Box 1026, Windsor, CT 06095-1026, USA
phone: +1 860 688-5098 e-mail: john@abruckner.com

New Publications Review

Internationale Bruckner-Gesellschaft **Studien & Berichte Mitteilungsblatt 74, 75** (June, December 2010)

THE JUNE 2010 issue includes articles by Veronika Bakičová on "Anton Bruckner and Slovakia", Franz Zamazal on some Bruckner-related activities in Linz - the 2009 Linz Brucknerfest (13 September – 5 October), a series of organ recitals in various inner-city churches throughout the year ("Linz 09 Orgelstationen"), and the monumental performance of Bruckner's *Te Deum* by a choir of more than 900 singers and an orchestra of 80 players in the new Cathedral on 26 October - and Alexander Rausch on the Bruckner Conference "Anton Bruckner's Masses", which was held in Vienna at the end of April 2010. In his introductory remarks, Thomas Leibnitz, the IBG President, draws particular attention to this conference, the main aim of which was to place the Masses in their historical context, to describe their chief characteristics and to address issues of reception by the public both during the composer's lifetime and subsequently. He points out that during Bruckner's lifetime his sacred compositions were more popular and more successful than his symphonies. The situation today is quite different, however. Bruckner is now generally regarded as one of the leading 19th-century symphonists and his orchestral works are played regularly. Performance of his sacred works, on the other hand, is largely confined to the church, even although the larger ones are not easily accommodated within the liturgy.

In this context it is significant that the most recent acquisition of the Music Section of the Austrian National Library is one of Bruckner's smaller sacred works - the original manuscript of the second version (1873) of the motet *Christus factus est* - purchased at an auction in Sotheby's, London in December 2009. Leibnitz describes it as a perfect example of how long Bruckner "strove for an ideal version" (his first setting of the work was in 1844 and his third, and best known, setting was in 1884). The manuscript "displays the typical characteristics of Bruckner's self-critical compositional practice – corrections and erasures – and its most striking feature is a performance-related note at the beginning: *better without violins*". For those who wish to view the autograph online, please visit www.onb.ac.at and then pursue the following links – Kataloge und Datenbanken – Kataloge der ÖNB – HANNA-Katalog (Mus.Hs.44227).

In his introduction to the December 2010 issue, Leibnitz refers to the paper - "Tendenzen und Desiderata der Brucknerforschung im deutschsprachigen Raum" - he presented at the Bruckner conference in Linz a few months earlier and remarks that the call in the 1970s for a "new portrayal of Bruckner", in which the old and outworn hagiographical descriptions of the composer as "poor", "naive" and "martyred" were cast aside, had indeed resulted in an accumulation of fresh critically assessed documentary material, including the new two-volume edition of the letters (Andrea Harrandt and Otto Schneider), the Bruckner *Handbuch* (which will soon be replaced by the new *Bruckner Lexikon*) and Elisabeth Maier's exemplary annotated edition of Bruckner's diaries. And, in an issue which includes articles by Masaaki Kitamura on "The Society of Friends

of Anton Bruckner in Japan' and Franz Zamazal on the "Bruckner-Tage" in St Florian (15-21 August) and the Bruckner Festival in Linz (12 September – 5 October), as well as the Bruckner conference (16-18 September), it is Elisabeth Maier's unearthing in St Florian of yet another valuable manuscript – not Bruckner's but a document written by one of his University students, Theodor Altwirth, and entitled *Bruckners letzte Vorlesungen an der Wiener Universität* – that is of particular interest. This document covers Bruckner's final three lectures at the University of Vienna (29th October, 5th and 12th November 1894) and some of its material was used by Gölleirich and Auer in their four-volume documentary biography of the composer. Maier, however, provides a complete transcription of Altwirth's notes in which Bruckner's penchant for intermingling details of musical theory, personal reminiscences, references to past performances and planned future performances of his compositions, and information about the progress of his work (on the Ninth Symphony) is faithfully recorded.

Crawford Howie

New Books

The New Bruckner

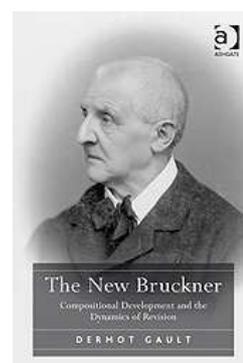
Compositional Development and the Dynamics of Revision

Dermot Gault

Pub.: Ashgate ISBN 9781409400912

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)

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(Articles by Dermot Gault were published in Vol 6/1, Vol 8/3 and Vol 10/1 of *The Bruckner Journal*)



Anton Bruckner The Man and the Work

Constantin Floros - Translated by Ernest Bernhardt-Kabisch

Pub.: Peter Lang ISBN 978-3-631-61439-6 hb.

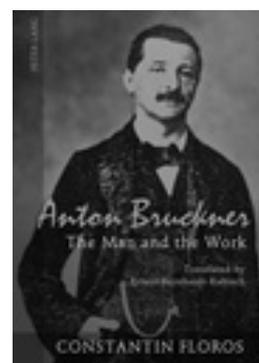
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(Articles by Constantin Floros were published in the three issues of Vol.1, and Vol.10/2 of *The Bruckner Journal*)



Bruckner and the Generalbass Tradition

David F. Chapman Pub: Musikwissenschaftlicher Verlag (Wiener Bruckner Studien 2) – in English

MV 502. 180 pages, ISBN 978-3-900270-93-3 (Available at € 18.85)

The main focus of this comprehensive study is Bruckner's training in music theory in its historical context and its impact on his composition technique up to his late works.

Simon Sechter's Fundamental-Bass Theory and Its Influence on the Music of Anton Bruckner

Frederick Stocken Pub.: Edwin Mellen ISBN10: 0-7734-3879-3 300 pages £69.95 (discounts available)

Contrary to the many commentators who presumed there to be a tension between Sechter's theory and Bruckner's mature musical language, this study demonstrates their compatibility. Using the Adagio of Bruckner's Ninth Symphony, the case is made for fundamental-bass theory as a revealing tool for analyzing the composer's music.

NEW & REISSUED RECORDINGS Nov. 2010 to Feb. 2011

Compiled by Howard Jones

Highlights include symphony cycle sets from Inbal, Maazel and Wand, the Maazel being the first public issue of his (previously private) 1999 cycle with the Bavarian Radio Symphony Orchestra. Botstein continues his American SO download series with symphonies #1,4 & 7 and Dennis Russell Davies completes his Linz Bruckner SO cycle with #0 & 5. Cambreling and Janowski add one more each to their SWRSO and OSR series. Skrowaczewski's #8 & 9 with the Yomiuri Nippon SO, previously issued on SACD, now appear also as a Bluray issue.

CDs and DOWNLOADS

* = first issue

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- No.5 *Blomstedt/Leipzig Gewandhaus Orch. (Leipzig, 07/05/2010) QUERSTAND SACD 0931 (73:46)
- No.5 *Haitink/Bavarian RSO (Munich,12/02/2010) BR KLASSIK SACD 900109 (75:30)
- No.5 *Maag/Tokyo Metrop. SO (10/04/86) TOBU TBRCD 0012 (66:25)
- No.6 *Eschenbach/London PO (London, 04/11/09) LPO-0049 (59:59)
- No.7 *Botstein/American SO E-music, I-tunes or Amazon Downloads (52:11)
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- String Quintet Vienna Konzerthaus Quartet & F.Stangler (Vienna 1956) FORGOTTEN RECORDS
CD FR 436 from Vanguard/Amadeo LP (44:10 & 4:26) (with Intermezzo).
- String Quartet *Israel String Quartet (2008) QUINTONE SACD Q 1002 (with Rott String Quartet)
(8:55 + 7:14 + 3:46 + 4:09)

DVD & BLURAY

- No.8 (ed.Haas) Boulez/Vienna PO (St Florian, 21 & 22/09/96) EUROARTS DVD 2056168
(incl. 30 min. introductory documentary) (77:00) TT 109 min.
- No.8 & 9 *Skrowaczewski/Yomiuri Nippon SO (Tokyo, 26/03/10 & 24/09/09)
DENON BLURAY COXO 1024 (81:00 & 61:00)

Anton Bruckner

Music of the Saint Florian Period

LP sleeve-notes by David Aldeborgh

[In 1984 an LP record was issued of Anton Bruckner's Music of the St Florian Period, Jerusalem Records ATD 8503, Monteverdi-Choir Hamburg, Israel Chamber Orchestra, conducted by Jürgen Jürgens. The recording has not been commercially transferred to CD. But I am grateful to David Singerman for sending a photocopy of the sleeve-notes by David Aldeborgh, which provide a useful and evocative summary of Bruckner's early musical life, and informative notes on the pieces included on the recording. k.w.]

Biographical Background

ON SEPTEMBER 4, 1824, at a time when Beethoven was 53 and living in Vienna, Joseph Anton Bruckner was born, the son of a school-master, in the rural village of Ansfelden in the Upper Austrian capital district of Linz. His father, also named Anton Bruckner, was himself an enthusiastic musician who apparently did everything he could to stimulate whatever talent lay in his son. As schoolmaster, the father's duties included playing the organ in the village church, as well as providing musical instruction for the pupils of the grammar school, and it is therefore not surprising that, by age 4, "Tonerl" (as young Anton was called) had begun to play the violin and, by age 10, could deputize for his father on the organ at church services. In the spring of 1835, while still 10 years old, Tonerl was sent to live with his cousin and godfather, Johann Baptist Weiss, who was a schoolmaster and organist in Hörsching, a town near Linz. Under Weiss, a composer of some ability, Tonerl received tuition on the organ, as well as in the theory of music, with special emphasis on the art of playing organ from a figured bass. While there he had his first exposure to such works as Haydn's *Creation* and *The Seasons*, as well as to some of Mozart's masses, and it was during this time that he produced his first compositions: a *Pange lingua* in C for four-part mixed chorus, and five organ preludes. This happy and fruitful period was cut short in December of 1836 by his father's illness, and the now 12-year-old boy returned to Ansfelden to help his mother hold the family together. When his father died in June of 1837, Tonerl's mother, realizing that she could not support her eldest son in addition to her four other children, took him to the nearby market town of Saint Florian, with its great Baroque monastery (which they had often visited), and persuaded the prior, Michael Arneth, to accept Tonerl as a choir boy and to take over his schooling. Thus, for the next three years and three months, Tonerl lived in the town of St. Florian in the home of the headmaster, Michael Bogner, during which time, in addition to the normal grammar school courses, he continued his musical studies, which included lessons with Anton Kattinger, an organist of considerable reputation, under whose tutelage he advanced very far in the art of improvisation.

In 1840, at the age of 16, Tonerl made the decision to follow in his father's footsteps by becoming a schoolmaster in the church-related *Volksschule* educational system of Upper Austria, and, after a 10-month training period in Linz, which included further musical studies (especially under August Dürnberger), he was qualified as an "assistant teacher for elementary schools" and was sent to the distant village of Windhaag (now Windhaag bei Freistadt) near the Bohemian border, where he languished from October 1841 to January 1843 under a schoolmaster who had little sympathy for his musical ambitions. While there, however, he studied the music of Bach, copying out the *Art of Fugue* in its entirety, and composed a *Mass in C* for alto solo, organ and two horns. When Arneth came to Windhaag on an inspection tour he saw that the situation there was not to Anton's best interest and arranged to have him transferred to St. Florian, where he remained from January 1843 to September of 1845. These two and a half years were happy for young Anton, for not only were his circumstances more congenial, but his location in Kronstorf (where he had a room on the first floor of the schoolhouse, next to the classroom) was close to the town of Enns, enabling him to take up studies in music theory with Leopold Zenetti, a fine organist and choirmaster with whom he had become acquainted in St. Florian, for which he commuted three times a week. The city of Steyr was also nearby, where he found another home away from home in the presbytery of the *Stadtpfarrkirche*, which church had a fine organ on which he could improvise to his heart's content.

While at Kronstorf, Bruckner composed a number of works, including a cantata entitled *Vergissmeinnicht* (Forget-me-not), which he dedicated to Friedrich Mayer, then director of the Chancery Office at St. Florian. Mayer had promised Bruckner that he would bring him back to St. Florian as soon as possible after he had passed the examination that would qualify him as a senior assistant teacher (*Oberlehrer*). This he did with flying colors, and the reminder was not lost on Mayer, who sent for Bruckner as soon as the hoped-for opening occurred.

The Saint Florian Period

THE SAINT FLORIAN period takes Bruckner from his twenty-first to his thirty-first year, and represents the first significant flowering of Bruckner, the composer: a flowering as yet unfamiliar to most music lovers. This period can be dated from September 25, 1845, when Bruckner returned to the town he had left five years earlier in order to assume his duties as “first regular assistant teacher in the parish school of St. Florian for the second general classroom”, to the time ten-and-a-half years later when, in January 1856, he would depart from St. Florian in order to assume a full-time post as cathedral organist in the nearby capital of Linz. Biographically, it was a period of further self-discovery and growth in his art, as well as a period of doubt and indecision as to his career, and it wasn’t until the end of 1855 that he knew that music would be his exclusive and chosen profession, a choice made possible by his appointment to the organ bench of Linz Cathedral. Musically it was the period in which the foundations of his style were essentially established inasmuch as these derived from the musical environment of his youth and education in Upper Austria, his models having been the masters of the baroque and classical eras as well as the early romantics, especially Schubert and Mendelssohn. Of these styles he had made a synthesis that was uniquely his own, fired by his own vision, and containing strong features that were to recur again and again throughout his creative output. As Leopold Nowak observes in his forward to the *Missa Solemnis*, “The Bruckner of 1854 can, in fact, be regarded as self-taught, as his studies with Dürnberger and Zenetti were limited to thorough-bass, harmony, organ and the elements of counterpoint. Any progress he made beyond these rudimentary studies was due entirely to his own diligence and thirst for knowledge.”

With respect to the compositions of the Saint Florian period, it would be a mistake to regard them as mere imitations of the masters that had served as Bruckner’s models, as this could not account for their remarkable vitality and freshness of inspiration. While we indeed find a synthesis of styles, it is important to realize that the classical and baroque aspects of this synthesis, though mastered through diligent study, were utterly native to his environment, and came to him as naturally as the air he breathed, whereas it can be said that the influences of Schubert and Mendelssohn were more deliberately acquired. Of these two composers, the style of Schubert was more natural to Bruckner, in that it represented, in certain respects, a rustification of the classical style (through incessant rhythms and prolonged *ostinato* effect), and it is precisely this aspect that found its way into Bruckner’s style. He had become acquainted with Schubert’s music by playing that composer’s piano duets with Karoline Eberstaller, who had known Schubert personally, and with whom she had also played duets. Bruckner had become acquainted with her during his frequent visits to Steyr while he lived in Kronstorf in the years prior to his return to St. Florian in 1845. Bruckner’s encounter with the music of Mendelssohn occurred in 1847, when he attended a performance in Linz of the Oratorio *St Paul*, which left him deeply impressed, and from that time the influence of Mendelssohn became noticeable in his compositions as well as in his organ improvisations. Indeed, in 1853, a friend of his named Schaarschmidt, who must have heard an improvisation in which this influence was very marked, wrote in a letter “You are making a mistake if you look exclusively to Mendelssohn for your instruction. In any case you should take from the same source he did, namely Sebastian Bach, whom you should study thoroughly.” The influence of Mendelssohn was destined to evanesce, however, whereas the music of Schubert was to find its echo in virtually all of Bruckner’s music, both early and late.

It is worth noting that the compositional style of the Saint Florian period is totally free from the influence of Wagner, whose music he did not encounter until late in 1862, when, after five years of intensive study in strict counterpoint with Simon Sechter, he undertook studies in form and orchestration with Otto Kitzler, a cellist and *Kapellmeister* of the *Landständisches Theater* in Linz. Kitzler undertook to mount the first performance of *Tannhäuser* in Linz, which took place on February 13, 1863. As to this introduction to Wagner and its impact on Bruckner (which was considerable), biographer Hans-Hubert Schönzeler writes: “Yet it must be remembered that this great impact of Wagner’s music came to Bruckner at a time when he was virtually at the end of his apprenticeship as a composer... All the main foundations on which Bruckner’s great work was to rise had been laid, and this contact with *Tannhäuser* merely added to and enriched something which was already established.” Wagner’s music did, however, serve to release Bruckner from the strict rules imposed by Sechter, and provided the justification he needed to use the chromatic harmonies and enharmonic modulations that had been forbidden him by his former teacher, thereby acting as a catalyst to awaken and release the vast store of musical erudition he had acquired, step by step, since his early youth. It also introduced him to an expanded array of orchestral techniques, not all of which (to the sorrow of some of his later pupils) he was to make his own. Furthermore, his links to the baroque and classical masters, as well as to Beethoven and Schubert, were to remain as strong as before, though metamorphosed into a language

completely his own, through which he would communicate his awesome world of spacious vistas and apocalyptic visions.

Just what course Bruckner would have taken as a composer without this encounter with Wagner's music is an interesting speculation. Surely the lamp of inspiration would not have gone out, for there was already too much within him in terms of knowledge and inner urgency towards self-expression to allow that to happen – although his self discipline in this respect is impressive, witness his virtual silence as a composer during the five years of his study under Sechter (1856-1861). It is to the Saint Florian period and to the pieces written prior to the completion of his studies with Kitzler in July of 1863 that we must look for clues. Even the *Overture in G minor* and the *Study Symphony in F minor*, both written in the spring of 1863 after his introduction to Wagner, show the dominant influence of Mendelssohn and Schumann, the *Rhenisch Symphony* ringing particularly loudly in the finale of the latter, showing that the influence of the Bayreuth master was not all that abrupt on his emerging style. (Both works incorporate some Wagnerian principles, however.) Would he have then become like another Raff? Perhaps in some respects, although his strong religious disposition would surely have aimed him toward loftier regions. With the writing of *Germanenzug* in late 1863, however, which he himself regarded as his first "real" composition, the new Bruckner stood up. Indeed, it was the influence of Mendelssohn and Schumann that was to fade, while the foundations laid in the Saint Florian period, and during his studies with Sechter, were to remain active throughout his compositional life.

THE MAGNIFICAT

In January of 1850, Anton Kattinger, who had held the post of organist at St Florian, and under whom Bruckner had studied, assumed a position in Kremsmünster, thereby leaving a vacancy, and on February 28, Bruckner was appointed "provisional organist." In September of 1851, he was given to know that the post was definitely his (although he retained the title of "provisional organist" until his departure in 1856), and, according to his biographer Werner Wolff, "he seemed quite happy over the turn of affairs and expressed gratitude for the 'heavenly dispensation' in his *Magnificat*, written for soloists, chorus and orchestra..." This joyful piece, completed August 15, 1852, and dedicated to his friend, Ignaz Traumihler (master of the choir at St Florian), is a mere 77 measures long and lasts about four and a half minutes, but in that short span, Bruckner sails through the entire text without pause or repeat - except the fugal "Amen", which occupies 23 measures! The piece had to wait until August 1, 1854, to be performed, but it was performed again in December of that year, and in May of 1855. To the knowledge of the producers of this recording it has not been performed since that time, except for a concert in Tel-Aviv immediately prior to this recording. At the time of this recording, 1984, the work had not been published except in an abbreviated and unusable "short score" form, contained in the 4 volume [9 part] biography, *Anton Bruckner*, by August Göllerich and Max Auer. Publication finally occurred in 1997, ed. Paul Hawkshaw, in Vol XX of the Critical Complete Edition (*Gesamtausgabe*) of Bruckner's works, published by the Musikwissenschaftlicher Verlag of Vienna. The score used for this performance was developed from a microfilm of a fair copy (Mus.Hs. 33.229) of the original manuscript in the Austrian National Library (for which the producers express their gratitude), and was prepared by William Carragan and the undersigned writer for this recording. The producers wish to express their gratitude to University Professor Dr. Leopold Nowak, editor of the *Gesamtausgabe*, and to Professor Dr. Herbert Vogg, director of the Musikwissenschaftlicher Verlag in Vienna, for furnishing a corrected version of the above referenced manuscript, and for clearing up certain ambiguities in the score. Internal evidence strongly suggested, for example, that "sicut erat in principio" should be sung by the soloists in quartet, although it was not so indicated in the score, and Dr. Nowak confirmed that theory. The piece is scored for 4 soloists (S-A-T-B), 4-part chorus, 2 trumpets, timpani, strings (minus violas) and organ.

"O DU LIEBES JESUKIND"

This Christmas Song (*Weihnachtslied*) is one of two very short religious songs for solo voice and organ. Until very recently, virtually all Bruckner scholars, including Leopold Nowak, have placed it at the beginning of the Saint Florian period, in 1845 or 1846. However, in the just-published volume of editorial commentary (*Revisionsbericht*) for Volume XXI of the Critical Complete Edition, entitled *Kleine Kirchenmusikwerke* (Short Church Pieces), Dr. Nowak places it at the end of the Saint Florian period, "composed 1855 or somewhat later in St Florian." The piece is simplicity itself, with a charm appropriate to the Christmas season. The author of the text is unknown, but it presumably was written around 1850. The fact that there is only one verse seems unfair to the lovely melody, and for this reason it is repeated in this recording.

“IN JENER LETZTEN DER NÄCHTE”

This is the other of the two religious songs for solo voice and organ, and is intended as a song for Passiontide (*Passionslied*). It was composed presumably in 1848 in two arrangements (the other being for 4-part mixed chorus) from an anonymous text that appeared in a book of songs and meditations on Christ's passion, published in northern Germany in 1840. It pictures Christ on the Mount of Olives, and, like “O du liebes Jesukind”, it is very short, but of moving simplicity.

THE MISSA SOLEMNIS

On March 24, 1854, Michael Arneht, the kindly prior of St. Florian whose friendship and support had meant so much to Bruckner, died. Friedrich Theophilus Mayer, (also spelled Mayr), who, as head of the chancery office, had been responsible for bringing Bruckner back to St. Florian in 1845, was chosen as his successor, and an installation ceremony was planned for September 14, 1854. For this festive occasion, Bruckner composed his most ambitious work to date: the *Missa Solemnis in B-flat*, scored for 4 soloists, (S-A-T-B), 4-part mixed chorus, 2 oboes, 2 trumpets, 2 horns, 3 trombones, timpani, strings and organ. The only other large-scale work he had composed up to this time was the *Requiem in D minor* of 1849, a work of comparable length and complexity, though less elaborately orchestrated. An interesting feature of both works is the incorporation of a figured bass for the organ continuo, a practice stemming from the baroque era that was already falling into disuse, but at which Bruckner was highly skilled as a result of studies reaching back to his youth. Stylistically, the Mass is representative of the Saint Florian period, being a composite of the Viennese classical church style and early romanticism. The biographer August Göllerich comments on the Schubertian influence in the “Qui tollis” section of the *Gloria*, and Leopold Nowak notes that the fugues of the *Gloria* and *Credo* are faithfully patterned on models of Haydn and Mozart. The piece has been criticised for this diversity of style, and indeed, Leopold Nowak, in the foreword to the piano score edition published by Doblinger, acknowledges that “These stylistic differences are a source of not inconsiderable difficulties in performance.” But then he provides a most valuable insight by saying, “They must be recognized and mastered; then it will be clear that the Mass, seen from this perspective, really is a masterful work.” To go further, one should experience these styles from Bruckner's perspective, in order to see that their diversity is more apparent than real, for, in actuality, the romantic aspects are an evolutionary extension of the classical, and should be treated that way. Thus, the *Agnus*, which at first blush seems romantic, is, as Göllerich points out, profoundly Mozartean, as can be seen in the string passages, with their chromaticisms, which should be played with broad accents, in the Viennese manner.

While not typical of his later masses, the *Missa Solemnis* contains elements that are associated with the later Bruckner. In the same foreword cited above, Leopold Nowak writes: “Bruckner's sphere of feeling is really clearly revealed in the *Kyrie* and the *Agnus*: in the *Kyrie* it is the syncopated rhythm and the interval of the (minor) third at the word “Kyrie”; one is reminded involuntarily of the earnestness with which the introduction to Bruckner's 9th Symphony begins in the same manner a generation later.” Correct as this statement is, the composer's “sphere of feeling” is not limited to these more devotional sections, but is present in substantial portions of both the *Gloria* and the *Credo*, with their striding rhythms and grand fugues. The “Et vitam” fugue, which is in many ways the emotional high point of the work, is decidedly Brucknerian in its exultation and in its musical treatment, which despite its being based on classical models, in certain details anticipates the fugal finale of the Fifth Symphony. Even the theme, which derives from the *Kyrie*, suggests the famous *Choraltheme* of that finale. The “Qui tollis”, with its bass solo, has a direct counterpart in the *Mass in D Minor* of 1864, and the fact that the whole central portion of the creed presents the life of Christ in a dramatic “tone poem” fashion, from Virgin birth to Last Judgment, is typical of (but not unique to) all of Bruckner's masses, as is the solemn emphasis on the word “mortuorum.” Even the *Dona*, the least Brucknerian of the movements, has the *tutti* passages supported by the composer's characteristic “motor” figurations in the strings.

As a liturgical work, the *Missa Solemnis* is fully in keeping with the festive nature of the event for which it was intended, and was enthusiastically received by those who heard it, earning many compliments for the composer. Despite this attention, Bruckner was not included among the distinguished guests invited to the banquet following the ceremony - perhaps because it would not have been appropriate in terms of the etiquette of the day for a mere artisan to be at the table with such notables - so Bruckner, with hurt feelings, betook himself to a local inn, the *Gasthaus Sperl*, ordered a five-course dinner with three kinds of wine, and began his lonely celebration with the words, “the Mass deserves it!” (“Mess' verdient's!”).

David H. Aldeborgh

A DISCOGRAPHY OF MUSIC OF THE ST FLORIAN PERIOD, WORKS MENTIONED IN DAVID ALDEBORGH'S LP NOTES - courtesy Hans Roelofs discography at www.brucknerdiskografie.nl

Recordings of the Magnificat:

Franz Farnberger
St. Florianer Sängerknaben, Instrumentalensemble St. Florian, Andreas Etlinger (Orgel)
CD: Studio SM D2639 SM 44, Studio SM FFSM 3142
April 1997

Jürgen Jürgens
Monteverdi-Chor Hamburg, Israel Chamber Orchestra
LP: Jerusalem Records ATD 8503 (Bruckner Archive Production) July 1984 (Jerusalem, Dormitio-Abtei)

Recordings of 'In jener letzten der Nächte':

Rupert Gottfried Frieberger
Vokalensemble Schärding
2nd version, for choir
CD: Fabian Records CD 5112

Rupert Gottfried Frieberger
Cantoria Plagensis (Stiftschor Schlägl)
2nd version, for choir
CD: Fabian Records CD 5115 (*Anton Bruckner Kirchenmusikalische Werke*)

Jürgen Jürgens
Wilfried Jochens (Tenor), Werner Kaufmann (Orgel)
1st version, for voice and organ
LP: Jerusalem Records ATD 8503 (Bruckner Archive Production) 1984

Willi Kastenholz
Kölner Dreikönigssänger
CD: TMK 004853 (*Geistliche und weltliche Werke für Männerchor*)

Edith Möller
Obernkriecher Kinderchor
LP: Telefunken SLE 14391, London 5895,
London OS 25895

Valeri Polyansky
Ludmila Kuznetzova (Mezzo), Ludmila Golub (Organ)
1st version, for voice and organ
CD: Chandos CHAN 9863 1998

Recordings of the Missa Solemnis

Hubert Günther
Rheinische Singgemeinschaft, BRT-Radio-Sinfonie-Orchester Brüssel,
LP: Garnet G 40 170 ca. 1980 (© 1982) (Brussels, St. Michiels-Kathedrale)

Elmar Hausmann
Chorgemeinschaft and Orchester of the Basilika St. Aposteln Cologne,
LP: Aulos AUL 53569 April 1983

Jürgen Jürgens
Monteverdi-Chor Hamburg, Israel Chamber Orchestra
LP: Jerusalem Records ATD 8503 (Bruckner Archive Production) July 1984 (Jerusalem, Dormitio-Abbey)

Karl Anton Rickenbacher
Chor der Bamberger Symphoniker, Bamberger Symphoniker
CD: Virgin Classics 1990

Recordings of 'O du liebes Jesu Kind':

Rupert Gottfried Frieberger (Organ)
Sigrid Hagmüller (Alto)
CD: Fabian Records CD 5112 1995

Rupert Gottfried Frieberger (Organ)
Barbara Schreiner (Alto)
CD: Fabian Records CD 5115 (*Anton Bruckner Kirchenmusikalische Werke*)

Jürgen Jürgens
Wilfried Jochens (Tenor), Werner Kaufmann (Organ)
LP: Jerusalem Records ATD 8503 (Bruckner Archive Production)

Valeri Polyansky
Ludmila Kuznetzova (Mezzo)/Ludmila Golub (Organ)
CD: Chandos CHAN 9863 1998

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Sat 30 July 5 pm Symphony No. 2 (1872 version, ed. Carragan)

Sun 31 July 5 pm Symphony No. 3 (1874 version, ed. Carragan)

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BRUCKNER'S WILL

CLAUSE 4 AND ITS IMPLICATIONS

IN RECENT discussions about the status to be given to different versions of Bruckner symphonies, there have been claims made that Bruckner made his own view clear by the scores he chose in his will to leave to the Imperial Court Library, that he packed them together in a 'sealed package', and indeed that he gave instructions that these scores were to be the basis of future publication. It is a claim worth re-examining, because things are not as clear-cut as the assertion would imply.

[Most of the information in this essay is taken from Prof. Paul Hawkshaw's "The Bruckner Problem Revisited" *19th-Century Music* XX1/1 [Summer 1997], which is a model of clarity in its account of the complexities of the transactions described below; from Mag. Dr. Elisabeth Maier's "A hidden personality: access to an "inner biography" of Anton Bruckner" in *Bruckner Studies* (ed. Jackson and Hawkshaw, CUP 1997), and from equally informative correspondence with Dr. Benjamin-Gunnar Cohrs.]

Bruckner wrote a will in Autumn 1893. In Clause 4 of the will Bruckner states:

"I bequeath to the Imperial Library in Vienna and request that its administration assume responsibility for the preservation of the autograph manuscripts [die Originalmanuskripte] of the following compositions: the symphonies, as of now eight in number, the ninth, God willing, soon to be finished; the three large Masses; the quintet, the Te Deum; Psalm 150; and the choral piece, Helgoland.

At the same time I stipulate that the firm of Josef Eberle should be prepared to borrow the manuscripts of the works it publishes for a reasonable time from the library, which should be prepared to loan the manuscripts to Eberle and Cie. for an adequate time."¹

Bruckner had signed a contract with Josef Eberle, a firm who engraved works for the Doblinger Catalogue, in July 1892 which, in return for a yearly payment to Bruckner and royalties to his heirs, gave them exclusive rights to publish symphonies 1, 2, 5 and 6, Masses in E and F minor, Psalm 150 and some lesser choral works. His stipulation, that this firm should use the bequeathed manuscripts as the source for publication, needs to be seen in the context of this contract. Other works, e.g. the 3rd, 4th and 8th symphonies, had already been contracted to other printers and published in versions incorporating varying degrees of collaboration and/or unauthorised amendment by the Schalk brothers and/or Löwe.

Bruckner made the will at a time when there was conflict and suspicion over the printing of scores of the Mass in F minor, that had been subject to unauthorised revision by Josef Schalk, and of the Eighth Symphony, at least some of which was sent to the engraver without Bruckner's approval, which led to severe falling out between Bruckner and Max Oberleithner who was charged with overseeing the publication. It is possible that these circumstances prompted this clause of the will to be written, that Bruckner was trying to protect his works from unauthorised alteration, but I am not aware of any further evidence to corroborate this interpretation of his motivation at this time.

The questions of precisely which manuscripts Bruckner intended to be left to the Imperial Library in Vienna, and how it came about that the legacy consisted of the scores the library actually received, are not simple to answer.

When Bruckner moved into the rooms provided for him in the Belvedere in 1895, many scores were burnt on his instructions, and he certainly started to put the scores in some sort of order. There is an entry in his academic calendar, the *Professoren- und Lehrerkalender 1894/95*, that says that some scores were put together in a sealed package: "Original scores / (in a sealed package) / 1st Symphony old and new / version (complete) / No. 2 in D minor (nullified) / only 1 movement / Wagner Symphony (old) Finale / and Adagio, from which is missing double pages 2 / 4, 5, 7 & 8 / Quintet complete / 8th Symphony Scherzo (old) / ditto (new) complete / 5th Symphony complete / 6th Symphony Scherzo and Finale"² This and other entries in his calendar suggest that at this late stage in his life Bruckner was trying to get together ALL his manuscripts, old and new versions of symphonies and even the 'nullified' symphony in D minor. How these actions relate to Clause 4 of his will, and whether indeed the sealed package was in any way in preparation for this bequest, cannot be said for sure. But it is certain that those scores that were packed away were being preserved - not burnt - and that Bruckner therefore attached continuing significance to them all at that time.

After his death on the 11th October 1896, his original manuscripts only arrived at the library on 27th November 1896, over six weeks later. The manuscripts were in two wall closets and one chest, which were only sealed on 16th October 1896, on the fifth day after his death.³ It was actually Dr. Reisch, the executor,

in the presence of Löwe, witness to the will, whose task it was to retrieve the manuscripts to be given to the library. One imagines the two men stood before the wall closets and the chest in the empty rooms, with the daunting task of deciding which manuscripts were to go to the Imperial Library in accord with the stipulations of the will. The contents of the closets and chest were alas no longer the same as they were the day Bruckner died; various items had been taken or given away before they were sealed.⁴

The ‘sealed package’ must have been opened at some time as its contents did not in their entirety go to the library. What Dr Reisch chose to send is now preserved under the Austrian National Library call numbers 19.473 to 19.486, containing nine symphonies (excluding the first three movements of No.3, which only came to the library when bought from Alma Mahler-Werfel in 1948), the Quintet, Mass in D minor, Psalm 150, Helgoland and Te Deum. (The other two masses were unavailable at that time.) The symphony manuscripts were as follows:

- 19.473 - Symphony No.1 - autograph of the Vienna version 1891
- 19.474 - Symphony No.2 - autograph, including basically the text as it stood in 1873
- 19.475 - Symphony No.3 - autograph of the second version 1877 (Finale only)
- 19.476 - Symphony No.4 - autograph of first three movements from 1878 and of Finale 1880
- 19.477 - Symphony No.5 - autograph
- 19.478 - Symphony No.6 - autograph
- 19.479 - Symphony No.7 - autograph
- 19.480 - Symphony No.8 - autograph of first and second movement, second version, but Adagio and Finale from the first version, with many revisions in the Finale (by no means the finalised form of the symphony)
- 19.481 - Symphony No.9 - autograph of first three movements

The extent to which Dr. Reisch and Löwe were acting on a precise knowledge of Bruckner’s wishes, and indeed, the extent to which Bruckner’s wishes were precise beyond what he stipulated in his will, it seems not possible to establish. Elisabeth Maier quotes a newspaper report, 30 years after the event, that states that Dr. Reisch “allowed himself to be persuaded by someone that, by ‘original manuscripts,’ Bruckner only meant the ‘last version.’”⁴ If this were so, obviously he didn’t find the ‘last version’ of every symphony; but the implication that he wasn’t secure enough in his knowledge of Bruckner’s wishes to be beyond persuasion by ‘someone’ is as unsettling as it is surprising. Dr Reisch was Court and Public Solicitor, a lawyer of some stature, working on behalf of a very distinguished middle class client and he had, as far as we know, no reason whatever to do other than that which Bruckner requested; but it is hard to deduce from those scores of Symphonies 1 - 4 and 8 that he delivered to the library any consistent principle underlying the selection of manuscripts that were to form the bequest.

In the last two years of his life Bruckner made efforts to get together all his manuscripts, including old and new versions of some symphonies. It must be that he thought all of them were of value and it may be that Bruckner intended ALL the autograph manuscripts of the specified works to be included in the bequest. In the written will nothing is said about the various versions that Bruckner had gone to some effort to get together and preserve in those last years: it merely refers to the “original” or “autograph” manuscripts. Whether the list of symphony manuscripts that arrived in the library precisely reflects an intention of Bruckner’s, and hence the extent to which the presence of a score among those received by the Imperial Library signifies Bruckner’s preferred choice for posterity at that time, cannot be asserted with any certainty.

Ken Ward

1. This translation is by Paul Hawkshaw. He explained to me that the circumspect wording of the second paragraph reflects that the fact that it would not have been permissible for any individual to dictate by means of his will what the Imperial Library should do with any item in their ownership. The original text as follows: *IV. Ich vermache die Originalmanuskripte meiner nachbezeichneten Compositionen: der Sinfonien, bisher acht an der Zahl, die neunte wird, so Gott will, bald vollendet werden, – der 3 großen Messen, des Quintetts, des Te Deums, des 150. Psalms und des Chorwerkes Helgoland – der kais. und königl. Hofbibliothek in Wien, und ersuche die k. u. k. Direktion der genannten Stelle, für die Aufbewahrung dieser Manuscripte gütigst Sorge tragen zu wollen. Zugleich bestimme ich, daß die Firma Jos. Eberle u. Cie. berechtigt sein soll, die Manuscripte der von ihr in Verlag genommenen Compositionen für eine angemessene Zeit von der k.k. Hofbibliothek zu entleihen, und soll Letztere verpflichtet sein, den Herren Jos. Eberle u. Cie. gedachte Originalmanuskripte für eine entsprechende Zeit leihweise zur Verfügung zu stellen.*

2. August Göllerich and Max Auer, *Anton Bruckner: Ein Lebens- und Schaffensbild*, [Regensburg, 1922-37], 4 vols., 4/3, p. 545 (my translation)

3. Elisabeth Maier, “A hidden personality: access to an “inner biography” of Anton Bruckner” in *Bruckner Studies* (ed. Jackson and Hawkshaw, CUP 1997. Maier refers to Victor Czerny’s ‘death protocol’, quoted by Rolf Keller, “Die letztwilligen Verfügungen Anton Bruckner”, *Bruckner Jahrbuch* 1982/83.

4. *ibid.* Maier’s quotation is from Ernst Friedman “Ein verschollenes Bruckner Manuskript.” *Neues Wiener Journal* 22 June 1926

5. *ibid.* p.32-3.

Anton Bruckner and the Legacy of the National Socialists' Propaganda

by John F. Berky, editor, www.abruckner.com

THERE WILL be little or no disagreement among us that what happened in Germany during the National Socialist regime of the 1930's and 40's was one of the greatest tragedies in history. Perhaps one of the biggest questions that continues to bedevil us about that epoch was just how it could have happened. It is easy to characterize Hitler, Goering, and Goebbels as evil demented leaders, but they were leaders who were able to move an entire nation into global war and mass annihilation, so while we condemn them for enormity of what they did, we cannot but be in awe of the effectiveness of their methods. There is little doubt that their program, monstrous as it was, was imposed with frightening efficiency. One of the most efficient and effective aspects of the National Socialist machine was its propaganda arm, and it was partly through their masterful use of propaganda that the Nazis were able to unify the nation to their catastrophic cause. Hardly an issue escaped their watchful eye and they worked everything to their mission. They were shrewd enough to see that music and the arts would be an important part of their propaganda strategy. For it to be so, they needed to take control and they did.

In this brief essay, I will show how the National Socialist machine not only used the music of Anton Bruckner to its advantage but also how certain aspects of their propaganda linger with us today. On the political front, most Nazi ideology has been blunted or eliminated, but in the strange case of Anton Bruckner, much of their skillful manipulation of the facts remains with us today.

In many ways, the National Socialists' approach to music was a metaphor and a precursor to their program of mass exterminations. 1937 was a pivotal year for art in Germany and for Anton Bruckner's music within that spectrum. In June of 1937, Joseph Goebbels marked the occasion of Anton Bruckner's bust being placed at the German Cultural Temple of Valhalla. In a carefully crafted speech, he linked Bruckner's life and art to the German soil. Bruckner was the personification of a German artist. This speech is a case study in factual manipulation¹.

The following month, Adolf Hitler opened the Great Exhibition of German Art in Munich with a long speech that linked many of Germany's past woes to the undercurrent of degenerate art that permeated German society. In conclusion, Hitler said,

*"I do not want anyone to have false illusions: National Socialism has made it its primary task to rid the German Reich, and thus, the German people and its life, of all those influences which are fatal and ruinous to its existence. And although this purge cannot be accomplished in one day, I do not want to leave a shadow of a doubt as to the fact that sooner or later the hour of liquidation will strike for those phenomena which have participated in this corruption. But with the opening of this exhibition the end of German art foolishness and the end of the destruction of its culture will have begun. From now on we will wage an unrelenting war of purification against the last elements of putrefaction in our culture."*²

This 'unrelenting war of purification' in culture is, of course, thoroughly consonant with Hitler's and the Nazi's racial policies that began to take effect with the anti-Jewish legislation of 1933, and that eventually became the foundation of Hitler's 'Final Solution'. In essence, their policies for art were of a piece with the social policies that led to the extermination of millions.

I am not going to dwell on the way in which Bruckner and his music were woven into the fabric of German cultural life, suffice it to say it took on nearly sacred dimensions. There are excellent essays by Benjamin Korstvedt³, Bryan Gilliam⁴, and Mortin Solvik⁵ that discuss this process in detail. My intention here is to focus on the legacy.

In Goebbels' speech at Valhalla, two important points are raised. He speaks of Bruckner's life and he cleverly manipulates the story to match his political agenda. He speaks of Bruckner's naiveté and how he was manipulated by people who wanted to change his music. He also speaks of the urban intelligentsia in Vienna that made Bruckner's life so miserable. By doing so, he is bringing in the spectre of foreign influences that will later be condemned in Hitler's speech. He also roots Bruckner into the rural communities and the common folk – the backbone of the German race. And in this same speech, he announces that the Reich will be funding the preparation and publication of the Bruckner scores in their original editions – taken directly from the manuscripts. This project was to be under the directorship of Robert Haas.

As Haas took on his role as editor of this new Bruckner edition, he firmly stated that the early published editions are to be repudiated due to the interference by Bruckner's associates. There is a natural tendency for him to make this claim since it adds credibility and necessity to his project. Many Bruckner scholars openly criticized Haas' firm stance regarding the first published editions. Articles pop up in various music journals, but after Goebbels' Valhalla speech the concept of purification became an agenda of the Nazis and criticism,

as one can imagine, quickly subsided. The strategy was firmly in place. Bruckner was bedeviled by foreign influences and the new edition would correct and repudiate these flawed scores.

The one notorious example of comparing the “original version” with a published version was the direct comparison of the Symphony No. 9 in the version edited by Alfred Orel, and the published edition prepared after Bruckner’s death by Ferdinand Loewe. This direct comparison concert was given by the Munich Philharmonic conducted by Siegmund van Hausegger, 2 April 1932. In this case, Orel’s edition, taken from the manuscript, came to be the clear favorite. But it must be remembered that, as the published edition was one prepared after Bruckner’s death, he had no part in the preparation of the publication. Orel, even as the editor of this original version, saw a degree of validity in the published versions prepared during Bruckner’s life. He squared off against Haas on this issue but this triggered his dismissal from his role in the preparation of the Bruckner Edition.

After the war, Haas was himself dismissed from his position and the edition was handed over to Leopold Nowak. For aesthetic reasons and for purposes of getting the Bruckner scores back into the hands of an Austrian publisher, Nowak set out on a new approach to the Bruckner manuscripts. He not only prepared new editions, but went through the process of preparing versions of Bruckner’s symphonies at different periods of revision. This was especially true in the Symphonies No. 2 & 8 where Haas chose to amalgamate two differing versions of the manuscripts. There is a continuing debate amongst Bruckner enthusiasts regarding the use of Haas or Nowak editions, but that debate, as interesting as it can be, is not within the scope of this essay. What is at issue here is that both Haas and Nowak chose to go back to the manuscripts and ignore the first published editions.

By the end of the war, two issues regarding Bruckner seem to have squeezed through the net unchallenged – and both were carefully woven into Goebbel’s infamous speech.

1. **Bruckner’s naiveté and his inability to hold fast to his principles thus allowing foreign influences into his scores:** While Haas referred to these people in purely negative terms, later researchers mitigated the criticism by referring to them as “well-meaning but misguided” assistants. They dropped the racially loaded innuendos, but they still ignored the fact that Bruckner was actively involved with the editions to which they were referring.
2. **The importance of going back to the manuscripts with their almost complete lack of performance markings.** We usually refer to these now as “original editions.” It seems interesting to note that many of the German conductors during the war stuck to interpretations which included elements of the first published editions, but after the war, this practice all but disappeared. A whole new crop of conductors embraced either Haas or Nowak but never went back to the scores that, in many cases, were prepared by Bruckner after he had an opportunity to hear the given work in performance.

So, even though we abominate the actions of the National Socialists, and as much as we enjoy and hold dear the music of Anton Bruckner, we seem to have allowed some of the cleverly manipulated propaganda of the Nazis to linger unchallenged and it has – as the Nazis hoped it would – influenced the way we think of Bruckner and affected the way we present and listen to his music. It is as if the life and work of Anton Bruckner, as it was known from his time forward, ran through some form of information filter that subsequently changed our perceptions. As I said at the beginning of this essay, we may abhor the whole panoply of National Socialist propaganda, but we cannot but be impressed by the way they have effectively manipulated public perceptions to this day.

1. See ‘Goebbels’s Regensburg address’ in Gilliam, Bryan, ‘The Annexation of Anton Bruckner: Nazi Revisionism and the Politics of Appropriation’, T.L.Jackson and P Hawkshaw (eds.), *Bruckner Studies* (Cambridge, 1997) pp72-90, reprint of *The Musical Quarterly* 78, 584-604

2. Hitler’s speech: 18 July 1937. “Denn darüber möge sich niemand täuschen: Der Nationalsozialismus hat es sich nun einmal zur Aufgabe gestellt, das Deutsche Reich und damit unser Volk und sein Leben von all jenen Einflüssen zu befreien, die für unser Dasein verderblich sind. Und wenn auch diese Säuberung nicht an einem Tage erfolgen kann, so soll sich doch keine Erscheinung, die an dieser Verderbung teilnimmt, darüber täuschen, daß auch für sie früher oder später die Stunde der Beseitigung schlägt. Mit der Eröffnung dieser Ausstellung aber hat das Ende der deutschen Kunstvernarrung und damit der Kulturvernichtung unseres Volkes begonnen. Wir werden von jetzt ab einen unerbittlichen Säuberungskrieg führen gegen die letzten Elemente unserer Kulturzersetzung.” Trans. Ebbe Tørring

3. Korstvedt, Benjamin M., ‘Anton Bruckner in the Third Reich and after: an Essay on Ideology and Bruckner Reception’, *The Musical Quarterly* 80 (1996), 132-60; and ‘Return to the pure sources’: the ideology and text-critical legacy of the first Bruckner *Gesamtausgabe*’ *Bruckner Studies* (Cambridge, 1997) pp 91-109

4. Gilliam, Bryan, ‘The Annexation of Anton Bruckner: Nazi Revisionism and the Politics of Appropriation’, T.L.Jackson and P Hawkshaw (eds.), *Bruckner Studies* (Cambridge, 1997) pp72-90, reprinted from *The Musical Quarterly* 78, 584-604

5. Solvik, Morten, ‘The International Bruckner Society and the N.S.D.A.P.: A Case Study of Robert Haas and the Critical Edition’, *The Musical Quarterly* 82 (1998) 362-82.

“The Senso Symphony” - Visconti and Bruckner

The year is 1866. In the Teatro La Fenice di Venezia, at the close of a performance Act III of *Il Trovatore*, a demonstration by Italian patriots against Austrian rule breaks out. The camera roams over the interior of the opera house (providing information that became invaluable for the reconstruction of La Fenice after the fire of 1996, when enlarged frames from the film were used for reference). There is an altercation in which a patriot, cousin of La Contessa Livia Serpieri, challenges a handsome young Austrian officer, Fritz Mahler, to a duel. The Contessa seeks a meeting with Fritz Mahler so as to mitigate the dire consequences of this event. In the late evening some days later, after the curfew, Fritz follows the Contessa along a deserted Venetian canal-side. It is a moment in which the previously sown seeds of erotic attachment germinate; and it is a moment that the director, Luchino Visconti, accompanies with the opening measures of Bruckner's 7th symphony, in his 1954 technicolor film, *Senso*, as though that glorious opening arpeggio and the rich melody that follows were appropriate accompaniment to the depiction of the growth and blossom of adulterous sensual passion.

The Contessa stumbles across the body of a murdered Austrian soldier, and this ghastly confrontation throws her into the protection of Fritz, and they wander the deserted canals and alleyways and squares of Venice throughout the night. She describes that night, voice-over, subtitled: “We walked together along the deserted streets... My forebodings had vanished. Time stood still. Nothing existed but my guilty pleasure.... ...at hearing him talk and laugh. I listened to our footsteps in the silent city.” She asks him, ‘Where are we going?’ ‘Anywhere you like,’ replies Fritz. This nocturnal idyll floats on wings supplied by the Moderato second subject of the Adagio of the 7th symphony. Morning breaks to the sombre main theme of the Adagio on its return after the Moderato section.

Throughout the film, after the opening *Il Trovatore* scene at the La Fenice, all the music is Bruckner's 7th, 1st and 2nd movements, and it is used entirely to accompany the story of this melodramatic love affair. The backdrop, the struggle of the patriots against Austrian rule, including a vast representation of the chaos of the battle of Custoza in which horses, men, cannons, and smoke stream across the screen like precursors of the apocalypse, is presented without music; but love, passion, sensuality and betrayal - all these are sustained on a bed of Brucknerian sonorities. A dramatic moment when the Contessa rushes to her lover, chased by her husband, is conducted to the climatic moment of the 1st movement development, the *fff* inversion of the main theme arpeggio motif on brass. The same music is used at the approach to the denouement when the Contessa leaves her husband's estate and rides her coach through the war-torn countryside to Verona to find her lover, but on this occasion bars 241-2 and 243-4 are repeated to increase the length of the music so that it becomes commensurate with the shot. There follows a sequence that makes use of one of Bruckner's most startling transitions - the long crescendo that closes the exposition of the 1st movement second subject leading to the *pp* entry of the rhythmic third theme. It's a long shot of the Contessa's coach rushing away along a straight track, and at the point of transition the shot fades to a high angle wide shot of a crowd scene in Verona, mostly soldiers, as her coach drives through the throng. She is questioned by sentries and sent on her way to the now fateful-sounding fanfares at bars 145-7.

The question of what Bruckner's music is about, if anything other than music itself, is the subject of serious and continuing discussion among Brucknerians, but I would be surprised if any readers of *The Bruckner Journal* had ever felt that the emotions of adulterous and destructive passion fell within the ambit of his music anywhere, let alone the 7th symphony in particular. And perhaps the most incongruous use of this symphony, if that isn't too understated an adjective, is the moment when the Contessa decides to betray the patriots' trust and give the money collected for their cause, left with her for safekeeping, to her lover - an Austrian officer, one of the enemy and a coward to boot - so that he may bribe a doctor to declare him unfit for military service, and so avoid the risk of injury or death. Together in her rooms he threatens to leave her and die as a soldier - an over-the-shoulder close-up as she makes her decision, “Wait!” she says, and to the sudden clash of the cymbals from the climax of the Adagio, she rushes in mad ecstasy away from the camera through a series of double doors, the brass and wind repeating the three note rising theme, the strings with their rushing scales, and she returns grasping to her breast a large cash box. He falls to her feet, embracing her legs, and as the music turns to the dirge on Wagner tubas they are busy scooping up florins from the floor. When I consider that this movement and this climax have at various times delivered the most profound and ennobling experiences of my life, it is hard to see this episode in the film as other than a travesty.

Predictably, when the Contessa finally catches up with the man whose freedom she paid for, in Verona, he is become degenerate, a drunkard living with a prostitute. Her humiliation in his presence, at dinner with the prostitute, is briefly accompanied by a short desolate excerpt from the closing pages of the Adagio, and

reminiscence of happier times brings back the Moderato. Taunted by her embittered ex-lover, she finally betrays him to the Austrian General - the music is the *pp* inversion of the second theme of the 1st movement - and he is taken to be shot as a deserter. The last Bruckner we hear, as she wanders the night streets in hysteria, screaming 'Franz! Franz!', are bars 19-31, the Adagio main theme continuation.

"One of the most unrestrained of Visconti's many films, *Senso* is a lavish spectacle of the highest order." ~ Wheeler Winston Dixon, *All Movie Guide*. The film was originally planned to star Ingrid Bergman and Marlon Brando, but when Bergman pulled out at the request of her husband, Brando also refused his part. So the Contessa is played with some accomplishment by Alida Valli, (Anna in *The Third Man*, who died on April 22nd 2006) and Farley Granger is adequate as Fritz Mahler. It's based on a novel by Camillo Boito, the dialogue had assistance from Tennessee Williams and Paul Bowles, and it was Visconti's first exploration of Italian history and social change, to be followed by *Rocco and His Brothers* and *The Leopard*. It was controversial in Italy in the early 50's - Visconti was not allowed to title it *Custoza* - so several scenes were cut from this depiction of the patriots' defeat at the hands of the Austrians, and it maybe this that damages the continuity of the plot. The original cut lasted 166 minutes; the video I acquired lasts a mere 117 minutes. Visconti's most famous use of 'classical' music as film music was the Mahler Adagietto from the 5th symphony used almost *ad nauseam* in *Death in Venice* - fortunately *Senso* didn't have quite that international success and so Bruckner's 7th never came to be identified as the *Senso* Symphony.

The Orchestra Sinfonica della Radiotelevisione Italiana under the baton of France Ferrara perform the Bruckner. It is a performance that has an urgency and passionate intensity appropriate to the use Visconti makes of it, and the sound quality has that boxy dry sound typical of film music of the 1950s.

There are other films that make use of Bruckner's music, and a list of them can be found on John Berky's web-site, abruckner.com. Few films other than *Senso* make such extensive use of Bruckner: there's apparently a DVD that plays Bruckner's 2nd symphony as unedited backing to the silent 1921 film, *Der Golem*, and a gay pornographic/art movie, *Johan* by Vallois from 1976, that makes extensive use of the 9th symphony. Ken Russell's film, *The Strange Affliction of Anton Bruckner* also tries to forge an erotic link between Bruckner's music and the filmed drama, and images of Bruckner in bed overcoming his sexual inhibitions are accompanied by music from the Adagios of the 7th and 8th symphonies. They are conjunctions of music and imagery that one might wish one had never seen and would hope to wipe from the memory. A scene where insecure Bruckner tries to keep his precarious balance whilst walking the length of a fallen pine tree trunk is more effectively accompanied by the seething chromaticism of the Adagio of the Ninth, and here one feels there is at least some consonance between image and music.

The only film I am aware of whose use of Bruckner's music seems to retain its integrity is Ingmar Bergman's *Sarabande* (2003) where the gravity of issues interwoven in the grim dance of relationships is at least of a weight worthy of the Scherzo of Bruckner's 9th. A grandfather and a recently widowed father have competitive ambitions for their cellist daughter. The hidden anger and violence that accompany her grandfather's attempt to outmanoeuvre her father, and her realisation of her own personal disappearance in the virtuoso soloist role the old men would foist on her - these moments are bracketed by the anger and violence of the Bruckner 9 Scherzo that would seem to express some of the things which the protagonists are incapable of communicating to each other. Even so, the father is driven to attempt bloody suicide by his daughter's rejection as she goes off to join Claudio Abbado's Jugendorchester. Although in terms of the emotional burden the film and the music may credibly be felt to measure up one to another, the Bruckner Scherzo is not treated with respect for its musical form, being brutally cut off in the middle of nowhere - though at a stretch one might regard that violence to the music as part and parcel of the emotional damage suffered by the characters.

Ken Ward

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

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

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

Timed Structure Tables for Bruckner Symphonies

Professor William Carragan

IV. Symphony in E flat major

In these charts, A is the first theme, B the second, C the third, and K the closing group or codetta. Bk would be a closing section of the B theme group. Bn is a new theme brought into the reprised B group, while N is a new theme in a development. The lower case a is an accompaniment or ostinato which introduces the A theme. Especially in this symphony, there are a lot of those, and I needed to show them in order to make clear where the recognizable melodies begin. The tonalities are explicit, without respect to their structural or harmonic function.

The recordings are 1874: Jesús López-Cobos conducting the Cincinnati Symphony on Telarc 80244 (1990), 1880: Marek Janowski conducting the Orchestre Philharmonique de Radio France on Virgin 590142 (1990) and Herbert Blomstedt conducting the San Francisco Symphony on London 443327 (1993), and 1888: Osmo Vänskä conducting the Minnesota Orchestra on BIS 1746 (2009). López-Cobos and Janowski use Nowak editions, Blomstedt uses Haas, while Vänskä's edition of the 1888 version was edited by Benjamin Korstvedt. All are outstanding performances which belong in every collection, but there is quite a bit of variety as the tables show. The 1874 Fourth is practically a horn concerto; the soloist on Telarc is Robin Graham, one of America's finest hornplayers, who was with the Cincinnati for eighteen years. I got to know her when she played with the Dorian Wind Quintet, and when David Aldeborgh and I went to Cincinnati just to hear this piece, there she was, with a huge sound, totally accurate and spellbinding, just like the recording. The 1874 needs friends. It isn't easy, but it is very very fine. At the same time the unjustly maligned 1888 has a lot to tell us, among other things, the correct tempos for the finale. It is a good development that it is finally in the Collected Edition in an excellent new publication. You get used to the weirdnesses!

Bruckner Symphony no. 4

I (Kopfsatz)

1874

Exposition

	López-Cobos	
	Measure (bar)	Elapsed time
a (E flat)	1	0:02
A1	3	0:06
A2 (E flat)	51	1:38
B1 (D flat)	71	2:16
B2	83	2:40
B1 (E major)	95	3:02
B1 (D flat)	105	3:23
C(A1) (B flat)	121	3:53
C2 (G)	132	4:15
stretto (D flat)	141	4:29
K(B) (B flat)	155	4:55

Development

induction (B) augm.	169	5:24
Wagner sleep motive	183	5:53
A1, A2 (F)	191	6:15
continuation	215	6:59
A2 (B minor)	229	7:24
A1 (B flat)	255	8:14
chorale	275	8:52
B (G)	307	9:53
B (B flat minor)	323	10:29
Wagner sleep motive	327	10:39
retransition 1 (B?)	339	11:08
retransition 2	355	11:34
retransition 3	367	11:57

Recapitulation

a (E flat)	379	12:19
A1 (w. violins)	381	12:23
A2 (E flat)	429	13:53
B1 (B major)	449	14:31
B2 (D major)	461	14:54
B1 (F major)	471	15:13
B1 (E flat)	483	15:38
C (E flat)	497	16:04
c2 (C major)	509	16:25
C2 (C minor)	511	16:28
stretto (D major)	528	16:58
A1 (C minor)	541	17:21
chorale (G flat)	549	17:35
transition (G major)	557	17:49

Coda

A1 (E flat)	565	18:04
first climax	589	18:47
A1 canon (E)	597	19:01
peroration (E flat)	621	19:44
end	630	19:59

1880

Exposition

	Janowski		Blomstedt		Vänskä	
	Measure (bar)	Elapsed time	Elapsed time	Elapsed time	Elapsed time	Elapsed time
a (E flat)	1	0:02	0:03	0:03	0:03	0:03
A1	3	0:06	0:08	0:08	0:06	0:06
A2 (E flat)	51	1:43	1:49	1:37	1:37	1:37
B1 (D flat)	75	2:29	2:34	2:19	2:19	2:19
B2	87	2:52	2:57	2:40	2:40	2:40
B1 (E major)	97	3:11	3:17	2:58	2:58	2:58
B1 (D flat)	107	3:33	3:38	3:17	3:17	3:17
C(A2) (B flat)	119	3:54	3:59	3:38	3:38	3:38
C2 (G, different)	131	4:17	4:20	3:59	3:59	3:59
stretto (D flat)	141	4:35	4:38	4:16	4:16	4:16
K(B) (B flat)	169	5:26	5:28	5:05	5:05	5:05
Kk	179	5:46	5:47	5:24	5:24	5:24

Development

induction (Kk)	193	6:16	6:19	5:52	5:52	5:52
A1 (F)	217	7:05	7:13	6:41	6:41	6:41
A2 (E flat minor)	253	8:10	8:24	7:48	7:48	7:48
a (B flat)	287	9:11	9:21	8:46	8:46	8:46
A1	289	9:15	9:25	8:49	8:49	8:49
chorale (w. pizz. in 1888)	305	9:47	9:55	9:21	9:21	9:21
B (G)	333	10:47	10:50	10:13	10:13	10:13
retransition (B) (B flat minor)	349	11:28	11:33	10:45	10:45	10:45

Recapitulation

A1 (w. muted vlms. in 1888)	365	12:08	12:19	11:22	11:22	11:22
A2 (E flat)	413	13:45	14:01	13:00	13:00	13:00
B1 (B major)	437	14:22	14:47	13:42	13:42	13:42
B2 (D major)	449	14:55	15:11	14:04	14:04	14:04
B1 (F major)	459	15:14	15:30	14:21	14:21	14:21
transition (B1) (E flat)	475	15:45	16:02	14:52	14:52	14:52
C (E flat)	485	16:02	16:18	15:09	15:09	15:09
c2 (C)	499	16:31	16:44	15:37	15:37	15:37
C2 (C minor, different)	501	16:34	16:47	15:41	15:41	15:41
chorale (G flat, different)	517	16:59	17:11	16:10	16:10	16:10
transition (A flat to E flat)	525	17:13	17:25	16:27	16:27	16:27

Coda

A1 canon (E to A flat)	533	17:28	17:39	16:43	16:43	16:43
peroration (E flat)	557	18:10	18:21	17:33	17:33	17:33
end	573	18:39	18:51	18:04	18:04	18:04

II: Andante
1874

		López-Cobos	
	<i>tempo</i>	Measure (bar)	Elapsed time
Part 1			
a (C minor)	Andante	1	0:01
A1		3	0:08
A2 (C flat)		9	0:32
A		15	0:56
A1 (C minor)		17	1:03
A2 (D flat)		23	1:27
"Gebete" (chorale)		29	1:52
Ak (scale)		45	2:55
Part 2			
B (C minor/E flat)	Adagio	57	3:42
B continuation		65	4:42
Bk (C7)		68	5:05
A2... Ak (C)	Andante	70	5:21
A2... Ak (D flat)		75	5:42
A2... Ak (E flat)		81	6:04
An/A2 (A flat)		89	6:34
episode		97	7:08
Part 3			
a (C minor)		119	8:30
A1		121	8:38
A2' (C flat)		127	9:01
a		133	9:24
A1		135	9:31
A2 (A flat)		143	10:00
Wagner sleep motive... A2		146	10:13
Part 4			
B (D minor/F)	Adagio	151	10:34
Bn (to E major)		164	12:13
(B) (C major)		173	13:21
transition	Andante	191	15:30
hint of Wagner		195	15:45
Part 5			
(A1) (C minor)		199	16:07
(A1) (B major)		209	16:57
poco a poco crescendo		214	17:22
(A1) (C major 6/4)		223	18:06
climax (C major)		229	18:35
dim.		234	19:01
Coda			
F minor to C major		237	19:15
Bk (C7)		239	19:26
end (A2) (C major)		246	20:04

1880

		Janowski	Blomstedt	Vänskä
		Measure (bar)	Elapsed time	Elapsed time
Part 1				
a (C minor)		1	0:02	0:00
A1		3	0:08	0:06
A2 (C flat)		9	0:28	0:30
A1 (C minor)		13	0:42	0:47
A2 (D flat)		19	1:01	1:09
"Gebete" (chorale)		25	1:23	1:32
Ak (scale)		41	2:21	2:34
Part 2				
B (C minor/E flat)		51	2:58	3:14
B continuation		67	3:59	4:15
Bk (C7)		77	4:37	4:53
A2 (C to D flat)		83	5:02	5:17
Ak (D flat)		87	5:17	5:31
An/A2 (A flat)		93	5:41	5:55
A1 (C flat)		101	6:13	6:29
A1 (F)		109	6:38	6:55
Part 3				
A1 (C minor/E flat major)		129	7:44	8:09
A2 (C flat)		135	8:03	8:32
A1 (w. A1 inv. in 1888)		139	8:17	8:47
transition (A2 inv.)		149	8:51	9:21
Part 4				
B (D minor/F major)		155	9:12	9:45
B continuation		171	10:10	10:46
Bk (D7)		181	10:48	11:24
transition (chords)		187	11:13	11:48
Part 5				
A1 (C minor)		193	11:36	12:13
A1 (B major)		201	12:01	12:40
poco a poco crescendo		209	12:26	13:08
A1 (C major 6/4)		217	12:51	13:35
climax (C major)		221	13:04	13:50
transition		233	13:56	14:41
Coda				
...Bk (C7)		237	14:17	15:07
end (C major)		247	15:12	16:16

III: Scherzo
1874

	López-Cobos	
	Measure (bar)	Elapsed time
Scherzo: Part 1		
—	1	
A1 (horn)	3	0:00
a2 (B flat)	13	0:08
A2	15	0:09
A1	31	0:22
a2	41	0:30
A2	43	0:31
A2k (bass)	57	0:41
"B1" (G major)	75	0:56
"B2"	79	1:00
K1(A2k)	107	1:23
K2(A1)	123	1:37
cadence (B flat)	140	1:51
Part 2		
—	141	
A1	143	1:53
a2 (D flat)	153	2:02
A2	155	2:03
A1	163	2:10
a2 (E)	173	2:18
(K1)	175	2:20
N(B2)	177	2:21
cadence (F)	231	3:07
A1 (recapitulation)	233	3:08
a2 (B flat)	243	3:17
A2	245	3:19
A1	261	3:30
a2 (C)	271	3:38
A2	273	3:40
A2k (C flat)	291	3:49
K1	305	4:05
K2	321	4:19
end (E flat)	336	4:31
Trio: Part 1		
—	1	
a (A flat)	3	4:34
A(Scherzo B2)	5	4:36
B (G)	29	4:57
cadence (E flat)	44	5:12
Part 2		
—	45	
a (E flat)	47	5:14
A	49	5:16
B (C)	81	5:44
a (A flat)	91	5:52
A (recapitulation)	93	5:54
cadence (A flat)	116	6:15
transition	117	6:16
end (to F)	132	6:31
Scherzo da capo (summary): Part 1		
—	1	
A1	3	6:34
"B1" (G major)	75	7:30
K1	107	7:56
end (B flat)	140	8:24
Part 2		
—	141	
A1	143	8:26
(K1)	175	8:53
A1(recapitulation)	233	9:41
K1	305	10:38
335, 336 omitted!		
Coda		
(K1)	337	11:04
hint of Kopfsatz	357	11:20
end (E flat)	362	11:23

1880
Scherzo: Part 1

a (B flat)	1	
A	3	
Ak	27	
B (C)	35	
K1	59	
K2	71	
K3	83	
cadence (F)	91	

Part 2

bass note G flat	93	1:29
A1 inv.	95	1:31
(B)	97	1:34
bass note A	101	1:38
A1 inv., normal	103	1:41
(B)	105	1:44
retransition (F)	131	2:18
dominant prep.	151	2:41
A (recapitulation)	163	2:52
Ak	187	3:13
B (A flat)	195	3:21
K1'	219	3:45
K3 (B flat)	239	4:03
end (pp in 1888)	259	4:22

Trio: Part 1

a (G flat)	1	4:25
A	3	4:28
A (repeat)	11	4:42

Part 2

N1 (development)	19	4:55
N2	27	5:09
N1	39	5:29
A' (recapitulation)	45	5:39
cadence (G flat)	53	5:52
end 54		

Scherzo da capo: Part 1

a (B flat)	1	5:55
A	3	5:57
revision (1888)	24a	
breakoff (F, 1888)	24b	
Ak	27	6:19
B (C)	35	6:27
K1	59	6:51
K2	71	7:02
K3	83	7:12
cadence (F)	91	7:20

Part 2

bass note G flat	93	7:22	7:31	6:16
A1 inv.	95	7:24	7:33	6:18
(B)	97	7:27	7:36	6:21
bass note A	101	7:32	7:41	6:26
A1 inv., normal	103	7:34	7:43	6:28
(B)	105	7:37	7:46	6:30
retransition	131	8:11	8:21	7:01
dominant prep.	151	8:33	8:44	7:22
A (recapitulation)	163	8:44	8:55	7:33
Ak	187	9:06	9:17	7:55
B (A flat)	195	9:14	9:25	8:02
K1'	219	9:37	9:50	8:26
K3	239	9:55	10:08	8:44
end(B flat)	259	10:13	10:26	9:01

1888

	Janowski	Blomstedt	Vänskä	
	Measure (bar)	Elapsed time	Elapsed time	
a (B flat)	1	0:04	0:00	0:02
A	3	0:06	0:02	0:04
Ak	27	0:27	0:24	0:25
B (C)	35	0:35	0:31	0:33
K1	59	0:58	0:55	0:56
K2	71	1:09	1:06	1:07
K3	83	1:20	1:17	1:18
cadence (F)	91	1:27	1:25	1:25
Part 2				
bass note G flat	93	1:29	1:27	1:29
A1 inv.	95	1:31	1:29	1:31
(B)	97	1:34	1:32	1:34
bass note A	101	1:38	1:37	1:39
A1 inv., normal	103	1:41	1:39	1:41
(B)	105	1:44	1:42	1:43
retransition (F)	131	2:18	2:15	2:13
dominant prep.	151	2:41	2:38	2:34
A (recapitulation)	163	2:52	2:48	2:45
Ak	187	3:13	3:11	3:07
B (A flat)	195	3:21	3:18	3:15
K1'	219	3:45	3:43	3:38
K3 (B flat)	239	4:03	4:01	3:57
end (pp in 1888)	259	4:22	4:20	4:12
Trio: Part 1				
a (G flat)	1	4:25	4:23	4:15
A	3	4:28	4:27	4:18
A (repeat)	11	4:42	4:42	4:32
Part 2				
N1 (development)	19	4:55	4:57	4:46
N2	27	5:09	5:10	4:59
N1	39	5:29	5:33	5:21
A' (recapitulation)	45	5:39	5:44	5:32
cadence (G flat)	53	5:52	5:59	5:45
end 54				
Scherzo da capo: Part 1				
a (B flat)	1	5:55	6:03	5:50
A	3	5:57	6:05	5:52
revision (1888)	24a			6:12
breakoff (F, 1888)	24b			6:14
Ak	27	6:19	6:27	—
B (C)	35	6:27	6:34	—
K1	59	6:51	6:59	—
K2	71	7:02	7:10	—
K3	83	7:12	7:21	—
cadence (F)	91	7:20	7:28	—
Part 2				
bass note G flat	93	7:22	7:31	6:16
A1 inv.	95	7:24	7:33	6:18
(B)	97	7:27	7:36	6:21
bass note A	101	7:32	7:41	6:26
A1 inv., normal	103	7:34	7:43	6:28
(B)	105	7:37	7:46	6:30
retransition	131	8:11	8:21	7:01
dominant prep.	151	8:33	8:44	7:22
A (recapitulation)	163	8:44	8:55	7:33
Ak	187	9:06	9:17	7:55
B (A flat)	195	9:14	9:25	8:02
K1'	219	9:37	9:50	8:26
K3	239	9:55	10:08	8:44
end(B flat)	259	10:13	10:26	9:01

IV: Finale

1874

	López-Cobos	
Exposition	m. (bar)	time
a (B flat)	1	0:01
A1	3	0:04
motto (first movt.)	15	0:18
A2 (E flat minor)	29	0:48
A3	43	1:05
a	69	2:06
A1	71	2:09
motto (F)	79	2:22
b1 (C)	103	3:03
B1	105	3:07
b2 (G)	109	3:15
B2	111	3:19
B1 (A flat)	127	3:48
B1 (F)	137	4:07
transition	149	4:30
C1 (B flat minor)	161	4:51
C2	165	4:59
C1' (D flat)	181	5:25
C2	189	5:38
K (G major)	205	6:05
cadence (B flat)	224	6:41
Development		
—	225	
induction (chords)	227	6:46
motto	236	7:02
A1	249	7:25
(A1)	273	8:05
B1 (G flat)	289	8:33
B2 (D flat)	305	9:04
(B1)	319	9:28
A2	337	10:01
(A2) echoes	357	10:41
motto, A2 (retrans.)	369	11:06
motto (B flat)	385	11:35
Recapitulation		
a (B flat)	389	11:45
A1	391	11:48
An (Br. rhythm)	407	12:15
b1 (D)	419	12:37
B1	421	12:41
b2 (A)	425	12:49
B2	427	12:52
B1 (E flat major)	443	13:22
C1 (E flat minor)	463	13:59
C2	467	14:06
C1' (g)	483	14:33
C2	491	14:46
K (A)	499	15:01
Coda		
A1 first crescendo	511	15:24
A2, motto	523	15:44
A2, motto	539	16:12
second crescendo	575	17:14
stretto	583	17:28
peroration	607	18:09
end	615	18:23
—	616	

1880

	Janowski Blomstedt		
Exposition	m. (bar)	time	time
a (B flat)	1	0:02	0:00
A1	3	0:05	0:04
A2 (E flat minor)	43	1:03	1:22
A3 (new) (D minor)	51	1:18	1:42
motto (E flat major)	79	2:06	2:36
B0 (C minor)	93	2:34	3:05
B1 (C)	105	3:03	3:47
B2 (G)	109	3:13	3:55
B1 (A flat)	125	3:46	4:29
B1 (F)	139	4:15	4:59
transition	143	4:24	5:09
C (A3)	155	4:49	5:34
transition	183	5:38	6:32
K (G flat major)	187	6:43	5:49
cadence (B flat)	201	6:31	7:28
Development			
a (B flat)	203	6:37	7:35
A1	205	6:40	7:40
B1 (G flat)	237	7:25	8:44
B2 (D flat)	253	7:56	9:18
B2 inv.	261	8:12	9:31
B0 inv. (F minor)	269	8:30	9:47
A2 (C minor)	295	9:32	11:16
A2 (E minor)	307	9:52	11:39
(A2)	321	10:17	12:09
(B2) Wagner	337	10:45	12:41
(B2) augmented	339	10:49	12:46
(B2) double augm.	343	10:57	12:58
A1 inverted <i>pp</i>	351	11:16	13:24
A3, A2 (retrans.)	359	11:34	13:46
cadence (B flat)	381	12:23	14:43
Recapitulation			
(A2) (E flat minor)	383	12:28	14:49
(A3)	393	12:47	15:15
B0 (F sharp minor)	413	13:22	15:47
B1 (D)	431	14:05	16:47
B2 (A)	435	14:13	16:56
Bn, B2 (E)	449	14:42	17:25
B2, A3	457	14:59	17:43
(C1) (E flat minor)	465	15:16	18:01
Coda			
A1, A1 inv.	477	15:49	18:37
chorale	489	16:17	19:10
A1, A1 inv.	505	16:55	19:54
chorale	517	17:23	20:27
peroration	533	18:00	21:09
end	541	18:19	21:30

1888

	Vänskä	
Exposition	m. (bar)	time
a (B flat)	1	0:02
A1	3	0:05
A2 (E flat minor)	43	1:11
A3 (D minor)	51	1:27
cymbals	76½	2:13
motto (E flat major)	79	2:19
B0 (C minor)	93	2:49
B1 (C)	105	3:30
B2 (G)	109	3:41
B1 (A flat)	125	4:19
B1 (F)	139	4:57
transition	143	5:10
C (A3)	155	5:45
transition	183	6:37
K (G flat major)	187	6:48
cadence (B flat)	201	7:31
Development		
a (B flat)	203	7:40
A1	205	7:43
B1 (G flat)	237	8:41
B2 (D flat)	253	9:11
B2 inv.	261	9:25
B0 (F minor)	269	9:41
A2 (C minor)	295	11:13
A2 (E minor)	307	11:34
(A2)	321	11:59
(B2) Wagner	337	12:29
(B2) augmented	341	12:36
(B2) double augm.	345	12:46
A1 inverted <i>pp</i>	353	13:09
A3, A2 (retrans.)	361	13:25
cadence (B flat)	383	14:03
Recapitulation		
B0 (D minor)	385	14:08
B1 (D)	397	14:48
B2 (A)	401	14:59
Bn, B2 (E)	415	15:35
B2, A3	423	15:58
(C1) (E flat minor)	431	16:13
Coda		
A1, A1 inv.	443	16:42
chorale	455	17:06
A1, A1 inv.	471	17:38
cymbals	473	17:42
cymbals	477	17:50
chorale	483	18:02
peroration	499	18:35
end	507	18:51

Bruckner Symphony No. 8 “Renewal Version”

ed. Takanobu Kawasaki

On 26 March 2011 the Tokyo New City Orchestra, conducted by Akira Naito, will perform Bruckner’s 8th Symphony in a new edition edited by Takanobu Kawasaki. The project is ambitious with four significant aspects to the performance.

1. Although the “Renewal Version” edition is primarily of the 1890 version of the symphony, in this performance the Adagio will be a revised edition of ‘Adagio 2’ - this is the Adagio that Takanobu Kawasaki and Dermot Gault edited under the title ‘Intermediate Adagio’ which was composed between the adagios that are part of the 1887 Nowak VIII/1 and 1890 Nowak VIII/2 versions of the symphony, i.e. ‘Adagio 1’ and ‘Adagio 3’.
2. On the autograph score under the call number in the Austrian National Library Mus. Hs. 19.480, Bruckner proposes a cut of 42 bars, replaced by 4 bars, in the Finale. In this performance that cut will be realised.
3. Takanobu Kawasaki has produced a new edition of the 1890 score based on a close examination of Bruckner’s manuscripts, thereby correcting some errors and omissions in the Nowak score. This performance will, except for the Adagio, use this new edition.
4. Work has also been done on issues of interpretation and performance practice, using information from Mus.Hs.19.480, Mus.Hs.40.999, and Mus.Hs.6045, from the Austrian National Library, and A178aXIII32394 from the Gesellschaft der Musikfreunde in Vienna, Bruckner’s letters, and other considerations relating to the special character of the Japanese orchestra.

As an example of his work to ‘renew’ the 1890 edition, Takanobu Kawasaki points out that in the Finale, from bar 651 (Nowak VIII/2) there are slurs applied to the Wagner Tuba and Contrabass Tuba. This was the case in the first version manuscript, but in the new sheet Bruckner inserted when making the 1890 version, these slurs are absent. Both Haas and Nowak retain them, but without the slurs a greater transparency and clarity is achieved. Mr Kawasaki cites a comparison made by Doernberg between the first printed edition of the Ninth (ed. Löwe) and Bruckner’s original version of the Adagio, for violins in bars 231-238, and tubas bars 232-237: “Bruckner’s direction ‘gezogen’ asks for a long-drawn bow for each single note of the violins; Löwe replaced this by a common *legato*. Thus nothing is left of the expressive *tenuto* effect of each note and the passage loses its luminous intensity and clarity. The same principle was applied to the tubas: Bruckner’s directions make for transparency, Ferdinand Löwe’s *legato* produces an effect of cloudiness and weight.”¹ The same, Mr Kawasaki suggests, may apply to this passage in the finale of the Eighth.

1. Erwin Doernberg *The Life and Symphonies of Anton Bruckner* (London 1960) pp121-122

Readers are invited to contribute essays to *The Bruckner Journal* under the title:

How I discovered Bruckner

Malcolm Hatfield

writes:

I grew up in rural countryside on the Welsh border, a place that in its conservatism may have some resonance with Bruckner’s own background in rural Austria. For my teachers the epitome of modern style was exemplified by Brahms and, being in Herefordshire, Elgar, whilst others, such as Wagner, were considered rather too ‘Germanic’, unnecessarily heavy, and real ‘moderns’ such as Debussy or, God forbid, Stravinsky, were simply seen as a joke in rather bad taste. How different attitudes are now! The Cardiff Ring cycle a couple of years ago sold out in four hours in the large Millennium theatre: who would have thought that possible in 1960? And a performance of the Bruckner Symphony no 3 in Swansea’s also large Brangwen Hall two years ago was equally packed.

My first Bruckner experience must have been around 1960, aged 15. As a teenager I was hooked on a variety of different types of music, despite the limited musical fare that was available by today’s standards. For me, the musical playing and performing diet was based on much-loved Beethoven and Schubert piano music, both of which remain to me the epitome of ‘real music’ - leavened by the fun but very rough contribution I made to the town brass band and a school jazz band on the trombone.

Almost by chance, I came across Bruckner’s Sixth in a radio performance, so my initiation was not by way of one of the more frequently performed symphonies. However, it didn’t matter: I was immediately transfixed. I remember the

sheer love of the wonderful brass writing, and the dramatic uplifting harmonic changes, and also the sense of patient unfolding of a range of very different emotions: a welcome antidote to the pessimism of such much loved pieces as Mahler's *Das Lied von der Erde*.

It's a common experience that music one hears at a particular developmental time in life gets locked into your emotional responses. For me, not wearily whining Bob Dylan but magnificent Anton Bruckner! In the exaggerated emotional responsiveness of youth I found the downers and the uppers all in one piece. I would also admit to an attraction to anything unusual, individualistic and challenging to the conventional musical life around me.

However, so little Bruckner was around in those days. Nothing in the record shops apart from the Mass in F minor, still on my shelf, but played to death in early years on crude players; this was the performance conducted by Karl Forster, and the Berlin Symphony Orchestra. My next Bruckner experiences were the Third and the Ninth Symphony, recorded through a microphone onto a second-hand reel to reel tape recorder. At university in London in the early 1960s, the opportunity to develop a love of Bruckner was supported by the presence in Soho of two second-hand record shops, with just affordable items. I still have my 1964, LP of the Sixth Symphony conducted by Henry Svobada and the Vienna Symphony Orchestra, and later I managed to save up and afford the complete set, conducted by Jochum.

And then there was the London Bruckner Festival, running from the 25th of April to the 23rd of May 1964. Looking at this now, it is amazing what was performed: I went to concerts in which I heard the four orchestral pieces, Helgoland and the F Minor Symphony, and finally a concert combining the F Minor Mass, the Ecce Sacerdos Magnus, and the Te Deum. There were more, but in those days students tended to live within their means! The audiences were small and I remember the Austrian ambassador speaking at the final concert saying that perhaps London was not yet quite ready wholly to accept Bruckner. However, would such a series of concerts of Bruckner's lesser known pieces fare much better today?

The music of Bruckner has remained important to me and it will be throughout the rest of my life; it remains after all of these years in some senses as enigmatic now, as it is inspiring. *The Bruckner Journal* has been a real eye-opener to me in recent years and I am so pleased to have discovered it. Please keep it as technical as you wish - a challenge to the intellect and imagination does not do anyone any harm - and the reviews and information about CDs and recordings are useful to everyone.

I particularly responded to Julian Horton in volume 11, number three, debunking the 'spiritual cathedral' paradigm of Bruckner. I remember being incensed many years ago with the otherwise inestimable Neville Cardus, writing a review commenting on the relationships between Bruckner, God and spirituality; it's what the impact of music has on the listeners that counts and Bruckner is not limited in his impact by any such external predispositions. For me it has always been some of the most emotionally potent abstract music that I know of, and its appeal is universal.

However it is interesting to me that some major conductors don't seem to really get the point or seem not to understand what the music is saying: recently Mehta and the Vienna at the RFH for example. Others can; high points for me were Sinopoli's 3rd with th Philharmonia about 15 years ago, and Sanderling's 4th with the same orchestra a few years later...but then Sanderling's 7th the year after seemed more idiosyncratic, less coherent. And then there was Klemperer's 7th in the RFH sometime in the 70's, accompanied by tears.....

As a professional psychologist for my entire working career I am interested that the underlying psychology of the man has attracted so much attention; however, I remain not particularly impressed with some of what I read in this respect. If any of the Bruckner Journal writers or researchers would be interested in corresponding with me in this respect I should be pleased to contribute and develop my own thinking.

Back-Copies of *The Bruckner Journal*

Some issues are now out of print and hard-copies unavailable: Vol 1, number 2, Vol 2 numbers 1 & 2, Vol 3 numbers 1, 2 & 3, Vol 4 number 3 and Vol 5 number 3. Of some other issues only one or two copies remain. As we are becoming unable to supply the full range of back copies it seemed sensible to take up John Berky's kind offer to make archive copies of *The Bruckner Journal* available on his web-site, www.abruckner.com, in the section 'Articles and Graphics', at 'Bruckner Journal Publications'. Volumes 1 to 11 are available there as PDFs, now free of charge. The index of main article titles can be found, updated with each issue, on The Bruckner Journal web-site back-copies page, www.brucknerjournal.co.uk/page16a.html. Readers wishing to inquire about availability of back-copies should contact Raymond Cox, - 4 Lulworth Close, Halesowen, B63 2UJ ☎ 01384 566383 e-mail: rymd.cox@gmail.com

One complete set available

Any reader interested in obtaining a complete set of back-copies should also contact Raymond Cox, as the daughter of an unfortunately recently deceased subscriber would like to dispose of the set to any interested person.

From *Gramophone* magazine, published here with their kind permission:

Richard Eyre

Claudio Abbado's young persons' orchestra swept away my Bruckner-phobia

I WAS 15 when stereo arrived in my life. Something of a nerd, I was then making radios, amplifiers, even a tape recorder from kits and the arrival of two-channel recording had been flagged up for me by articles in *Practical Wireless*. Somewhat opportunistically, I suggested a demonstration of stereophonic sound as a contribution to a school science project and I wrote (on the school's headed notepaper) to a number of manufacturers of stereo equipment. Astonishingly, several of them obliged with the loan of their equipment: a Leak pre-amp and amplifier, Wharfedale speakers, a Goldring turntable.

I had one record, an RCA "stereo demonstration disc", which showed off the new acoustic marvel through the sounds of speeding trains, planes, sports and the odd spot of orchestral music. I'd like to say that I was eager to be aesthetically enfranchised by the breadth of musical reproduction but the truth is that I was more enraptured by being able to hear a ping-pong ball travel from one side of the room to the other than by the ability to place the instruments of the orchestra in Tchaikovsky's *1812 Overture*.

By the time I was able to afford a hi-fi, I had become habituated to the stereo effect and impatient with the injunction to sit exactly equidistant between the two speakers at the point of an equilateral triangle. When the compact disc arrived I had become wary of concentrating on sound rather than music and was sceptical of the claim that digital recording would result in "fuller" sounds. I approached the buying of CDs with caution: I would buy nothing that duplicated my vinyl collection. The first CD I bought was Bruckner's Seventh Symphony - the Vienna Philharmonic under Giulini - and I didn't get it. I don't mean that I couldn't get the virtue of digital sound (by listening to music I'd never heard, how could I compare it with any other version anyway?), I mean that I didn't get Bruckner. I was adrift in fog. Bruckner's music was entirely foreign to me. It seemed vague and dilatory, full of swirling endings and beginnings. Everything seemed over-extended: the symphonies, the movements, the themes, the melodies, were simply too long. I was impatient with his music; I felt as if I didn't have time in my life to spend with a man who couldn't say what he meant or could say it only in an inordinately discursive fashion. What was held up to me as spiritual appeared to me to be merely blurred; what was supposed to be illuminating seemed obscure. And nothing about Bruckner's life drew him to me: unworldly, an organist in a country parish, a

devout Catholic. So even though I knew that the problem was not with Bruckner but with me, in a fit of petulant immaturity, I closed the door on him.

I never gave Bruckner another chance until recently. I went to a Prom for the very good reason that the Gustav Mahler Youth Orchestra was playing. This orchestra, started by Claudio Abbado in 1992, is composed of the best players under the age of 26 from all over Europe. I worked with them in Aix-en-Provence when I directed *The Marriage of Figaro* there. At their first rehearsal their conductor, Marc Minkowski, asked how many had played the piece before. Perhaps half a dozen put up their hands. When they played the overture for the first time it was if Mozart was in the room.

At the Prom, the Gustav Mahler Youth Orchestra under Herbert Blomstedt were playing Bruckner's Ninth Symphony. Bruckner worked on it for nine years and was still working on it on the day he died. "I'll write my last symphony in D minor, just like Beethoven's Ninth. Beethoven won't object." The symphony was dedicated "To dear God" and he intended it to be a summing-up of his life's achievement, his testament. All of which made it a challenge to my longstanding Bruckner-phobia. But I was ravished, overwhelmed by the vast scale of the orchestrations - the "cathedral in sound" - and by the radiant sound that emerged from the pained *crescendos*.

The unfinished symphony ends not in peace but, like many a death, with tormented unrest which dissolves into exhausted silence. It's extraordinarily moving and I had a feeling which, if I had to name it, I'd have to call transcendental. I'm all too familiar with the claims and the practice of religion - after all, I went for 10 years to schools where I sang and prayed twice a day in praise of the Lord - and I'm now numb to the invocations of spirituality from the organised churches of any denomination. Cardinal Newman, who has recently (improbably) been beatified for his "outstanding holiness", observed that "man is not a reasoning animal; he is a seeing, feeling, contemplating, acting animal". He said that in matters of faith it is imagination which counts. That I find it in music and art and nature but not in religion may well be a failure of my imagination. Or of his. But my faith lies in the transcendental in nature, in art and in music. The sound of Bach, of Beethoven, of Bruckner too, of all great music, is the sound of God.

www.abruckner.com

John Berky's web-site goes from strength to strength, and its commercial arm has recently extended its offer to Brucknerians with the addition of 'downloadables' and an increasing range of CDs from familiar and not-so familiar labels.

Amongst the downloadables are the complete Cristian Mandeal cycle with the Cluj-Napoca Philharmonic Orchestra, the Bruckner and Rott string quartets by the Israel Quartet, recordings of the 7th Symphony from the 1920s conducted by Oskar Fried and Jascha Horenstein, Symphony No.9 with finale reconstruction by Letocart, conducted by Nicolas Couton, extraordinary Bruckner performances by the Jeju Philharmonic Orchestra in South Korea, conducted by Dong-Ho Lee, and much else that is off the beaten track.

At the time of going to press over 40 CD items are listed for sale on the site, including the complete sets from Rozhdestvensky, Inbal and Andreae, the historic Dominican Republic concert on CD and DVD, performances by Blomstedt, Janowski, Eschenbach, Haitink, Celibidache, Bosch, Dausgaard - and many, many other significant and often hard-to-find Bruckner recordings.

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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.

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 Nottinghamshire: Rainworth
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 Switzerland: Kilchburg
 The Netherlands: Amsterdam; Heerlen; Nijmegen; Amersfoort



*Single locations listed can account for multiple readers

Readers addresses cannot be given out to other readers, but if you wish to make contact with readers in particular areas, contact Raymond Cox and he will pass your message on.

Bruckner Society of America ‘Medal of Honor’ awards.

Following the presentation of the ‘resurrected’ Bruckner Society of America Medal of Honor to Professor William Carragan and Professor Benjamin Korstvedt in September 2010, the society has now awarded the Kilenyi medal (so named after its designer) to three further contributors to the performance, promotion and study of the works of Anton Bruckner world-wide.

The statement on www.abruckner.com reads, “In awarding the Kilenyi Medal of Honor, the Bruckner Society of America Board of Directors noted the incredible feat of producing a concert of Bruckner's music in the small country of the Dominican Republic. Bruckner's music was never performed here so there was no performing tradition, no singers fully trained in Latin pronunciation nor instrumentalists familiar with Bruckner's scores. In addition, the funds necessary would have to be raised from companies and individuals with little knowledge of this music. All of this required a gifted impresario, a skillful marketing campaign and a music director who could pull these divergent forces into a concert event that would present, the Requiem, the Ave Maria and the Te Deum. The resulting concert (in one of the oldest churches in the Western Hemisphere) was an heroic and historical event where everyone in attendance felt that a small miracle had just occurred. The concert, now available on CD and DVD, was front page news in the Dominican Republic and all this is ample evidence of what two gifted and driven people can do. For their efforts and their results, the Board of Directors awards producer, **Massimiliano Wax** and conductor, **Susana Acra-Brache** with the Kilenyi Medal of Honor.”

The medal was also awarded to conductor and musicologist **Dr Benjamin-Gunnar Cohrs**. His work for Bruckner's music has been intensive and extensive over recent years. In 1995 Cohrs became co-editor of the Bruckner Complete Edition in Vienna; there he published, amongst other things, a new critical edition of Bruckner's Ninth Symphony, its Critical Report and a separate study on its Scherzo. He is particularly known for his work on the completed performance version of the unfinished Finale of Bruckner's Ninth in the editorial team of Nicola Samale (Score available from www.musikmph.de). His dissertation on the Finale of the IX will appear in 2011 in the series "Wiener Bruckner Studien". Of major concern to him is to build bridges between theory and practice of music: on 8 October 2002 he gave a concert introduction and performance of his own critical edition of Bruckner's completed Ninth for the Bruckner-Bund of Upper Austria in Gmunden, conducting the Janacek Philharmonic (Czech State Orchestra of Ostrava). At present, Cohrs is preparing a book about performance practice of Bruckner's symphonies, new volumes for the Bruckner Complete Editions (including a revised edition of the Sixth). Dr. Cohrs has contributed many essays on Bruckner's music to several music publications, including several essays in *The Bruckner Journal*, and informative notes in many CD inserts.

As we go to press news has arrived of a performance of the Ninth Symphony, with completed performing version of the Finale by Samale, Phillips, Cohrs and Mazzuca, to take place in Carnegie Hall, February 24th 2012. The Berliner Philharmoniker will be conducted by Sir Simon Rattle.

These worthy recipients join an illustrious list that has in previous years included F. Charles Adler, Max Auer, John Barbirolli, Karl Böhm, Fritz Busch, Bernard Haitink, Paul Hindemith, Eugen Jochum, Istvan Kertesz, Otto Klemperer, Serge Koussevitsky, Josef Krips, Eugene Ormandy, Artur Rodzinsky, Hans-Hubert Schönzeler, Carl Schuricht, Robert Simpson, Georg Solti, William Steinberg, George Szell, Arturo Toscanini and Bruno Walter.



The Kilenyi Medal of Honor

Bruckner Concerts Worldwide

A selected listing from 1 March - 1 July 2011

Considerable effort is made to ensure this information is correct, but total accuracy cannot be guaranteed: advice is to check with the venue for confirmation.

AUSTRIA

25 April 7.30 Feldkirch, Montforthaus +43(0)5522 73467

26 April 7.30 Bregenz Festspiele +43 5574 407 6

Liszt - Piano Concerto No.1 **Bruckner** - Symphony No. 7
Symphonieorchester Vorarlberg / Gérard Korsten

29, 30 April 7.30 Vienna: Konzerthaus +43 1242 002

Elgar - Cello Concerto (Steven Isserlis) **Bruckner** - Symphony No. 6
Wiener Symphoniker / Thomas Dausgaard

7 May 3.30 pm Vienna: Musikverein +43 1505 8190

Schumann - Cello Concerto **Bruckner** - Symphony No. 4
Staatskapelle Dresden / Christoph Eschenbach

27 May 7.30 Salzburg, Großes Festspielhaus, +43 662 840310

Liszt - Piano Concerto No.2 **Bruckner** - Symphony No. 8 (1890)
Beethoven Orchester Bonn / Stefan Blunier

31 May 7.30 Vienna: Musikverein +43 1505 8190

Bruckner - Symphony No. 5
Müncher Philharmoniker / Christian Thielemann

25 June 8.30, Linz, Hauptplatz - Open Air. Free

Bruckner - Symphony No. 4
Bruckner Orchester Linz / Dennis Russell Davies

BELGIUM

24 March 8 pm, Antwerp, Koningin Elisabethzaal +32 (0)3203 5622

25 March 8 pm, Brugge, Concertgebouw +32 7022 3302

Beethoven - Overture: Leonore No.3

Liszt - Les Preludes (24 Mar) **Ligetti** - Lontano (25 Mar)

Bruckner - Symphony No.4
Bamberger Symphoniker / Jonathan Nott

24 March 8 pm Brussels, Henry Le Boeufzaal BOZAR

+32 (0)2 507 8200

25 March 8 pm Liège, Salle Philharmonique +32(0)4220 0000

Mahler - Lieder eines fahrenden Gesellen

Bruckner - Symphony No. 7

Orchestre Philharmonique de Liège Wallonie-Bruxelles / Louis Langrée

BRAZIL

3 May 9 pm Sala São Paulo +55 11 3223 3966

Mozart - Piano Concerto No.23 **Bruckner** - Symphony No.4 (1878/80)
Bamberger Symphoniker / Jonathan Nott

CANADA

13 April 7.30, Verdun, Église Notre-Dame-des-Sept-Douleurs

14 April 7.30, Outremont, Theatre Outremont +1 514-790-1245

15 April 8 pm, Pointe-Claire, Église Saint-Joachim

16 April 8 pm, Salle Désilets, Rivière-des-Prairies +1 514 328 3878

17 April 7.30, Montreal, Salle Wilfrid-Pelletier +1 514 842 2112

Vivier - Orion, and new works by D. Bouliane & É. Champagne

Bruckner - Symphony No.4

Orchestre Métropolitain du Grand Montreal / Yannick Nézet-Séguin

CHINA: HONG KONG

15 March 8 pm Hong Kong, HK Cultural Centre + 852 2734 9009

Bruckner - Symphony No. 8

Leipzig Gewandhaus Orchestra / Riccardo Chailly

DENMARK

18 March 7.30 Copenhagen, Koncerthuset, DR Byen +45 3520 6262

Messiaen - Les offrandes oubliées **Bruckner** - Symphony No.7

Det Kongelige Kapel (Royal Danish Orchestra) / Bertrand de Billy

26, 27 May 7.30 Copenhagen, Koncerthuset, DR Byen +45 3520 6262

Bartok - Piano Concerto No.3 **Bruckner** - Symphony No.1
DR Radiosymfoniorkestret / Herbert Blomstedt

FINLAND

30 March Helsinki, Johannes Church

J M Kraus - Sinfonia da chiesa **Bruckner** - Symphony No. 4
Finnish Radio Symphony Orchestra / Sakari Oramo

15 April 7 pm, Espoo, Tapiola Hall +358 (0)9 816 57234

Mendelssohn - Serenade and Allegro giocoso Op. 43

Fauré - Fantasie for Piano and Orchestra Op. 111

Bruckner - Symphony No. 1

Tapiola Sinfonietta / Mario Venzago

FRANCE

4 March 8 pm Paris: Salle Pleyel +33 (0)14256 1313

Tomasi - Concerto for Trumpet **Bruckner** - Symphony No. 7

Orchestre philharmonique de Radio France / Myung-Whun Chung

8 June, 8 pm, Toulouse, Halle aux Grains +33 56163 1313

Nielsen - Flute Concerto **Bruckner** - Symphony No. 8

Orchestre National du Capitole de Toulouse / John Storgårds

18 June 8 pm Paris: Salle Pleyel +33 (0)14256 1313

Schumann - Piano Concerto **Bruckner** - Symphony No. 4

London Symphony Orchestra / Bernard Haitink

28 June 8.30 pm Saint-Denis, Basilique de Saint-Denis

Bruckner - Mass No. 3

Choir and Philharmonic Orchestra Radio France / Myung-Whun Chung

GERMANY

2 March, 8 pm, Frankfurt am Main, Alter Oper +49 (0) 6913 40400

Beethoven - Symphony No. 2 **Bruckner** - Symphony No. 9

Bayerisches Staatsorchester / Kent Nagano

4, 5, 6 March, 8 pm Berlin, Philharmonie +49 (0)30254 88999

Hindemith - Nobilissima Visione **Bruckner** - Mass No. 3

Berlin Philharmonic Orchestra / Herbert Blomstedt

6 March 11:15, 7 March 7.30,

Oldenburg, Halle 10, Fliegerhorst +49 (0)441 2225 111

Zimmerman - Symphony in One Movement; Stille und Umkehr

Bruckner - Symphony No. 3 (1877)

Oldenburgisches Staatsorchester / Peter Hirsch

10, 11, 12 March 8 pm Berlin, Philharmonie +49 (0)30254 88999

Bruckner - Symphony No. 5

Berlin Philharmonic Orchestra / Bernard Haitink

13 March 11 am, 14 March 7.30

Stuttgart Liederhalle +49 (0)711 2027710

Bruckner - Symphony No. 8 (Nowak, 1890)

Württembergisches Staatsorchester / Manfred Honeck

14, 15 March, 8 pm Mannheim, Rosengarten +49 (0)621 26044

Bruckner - Symphony No. 7

Nationaltheater-Orchester Mannheim / Hubert Soudant

17, 18 March, 8 pm, Essen Alfred Krupp Saal, Philharmonie

+49 (0)2018122 8801

Beethoven - Overture Leonore No.3 **Bruckner** - Symphony No. 4

Essener Philharmoniker / Jiri Kouf

19 March 8 pm, Berlin, Philharmonie +49 (0)30254 88999

Rihm - Das Gehege

Bruckner - Symphony No. 7

Deutsches Symphonie-Orchester Berlin / Kent Nagano

27 March 6 pm, Düsseldorf Tonhalle, +49 (0)211 8996123

Elgar - Cello Concerto

Bruckner - Symphony No 4 (1878/80)

Jugendsinfonieorchester der Tonhalle Düsseldorf / Ernst von Marschall

28 March 8 pm, OsnabrückHalle +49 05 4134 9024

Bruckner - Symphony No. 7

Osnabrücker Symphonieorchester / Hermann Bäumer

30 March 7 pm, 31 March, 1 April 8 pm

Frankfurt am Main, Alter Oper +49 (0) 6913 40400

Beethoven - Violin Concerto (version for piano)

Bruckner - Symphony No. 2

hr-Sinfonieorchester / Paavo Järvi

- 31 March 8 pm Bayreuth, Stadthalle +49 (0)921 690 01
 1 April 8 pm, Nürnberg, Meistersingerhalle +49 (0)911 2314000
 2 April 7.30, Schweinfurt, Theater der Stadt +49 (0)9721 51475
 3 April 8 pm, Bamberg, Joseph-Keilberth-Saal +49 95196 47145
Mozart - Piano Concerto No. 9 K271 **Bruckner** - Symphony No. 4
 Bamberger Symphoniker / Jonathan Nott
- 2 April 8 pm Mannheim, Rosengarten +49 (0)621 26044
 3 April 7.30 Mainz, Rheingoldhalle +49 (0)6133 57 9999-1
 5 April 8 pm Landau, Jugendstil-Festhalle +49 (0)6341 13120
 6 April 8 pm, Worms, Theater +49 (0)6241 267205
Weber - Overture: Der Freischütz
Strauss - Horn Concerto No. 2 (not 6 April)
Weber - Clarinet Concerto No. 1 (6 April)
Bruckner - Symphony No. 4
 Deutsche Staatsphilharmonie Rheinland-Pfalz / Karl-Heinz Steffens
- 3 April, 7 pm Bayreuth, Stadthalle +49 (0)921 690 01
Telemann - Der Tag des Gerichts **Bruckner** - Te Deum
 Bayreuth Philharmonic Choir, Hofer Symphoniker / Arn Goerke
- 10 April 8 pm, Hildesheim, Stadttheater 0049 (0)5121 33164
Haydn - Symphony No. 30
Gubaidulina - Seven Words, Cello, Bayan & Strings
Bruckner - Symphony No. 1 (Linz)
 Theater für Niedersachsen Philharmonie / Werner Seitzer
- 11, 12 April 8 pm Ludwigshafen am Rhein,
 Theater im Pfalzbau +49(0)621 504 2558
Bach (arr. Schönberg) - Prelude & Fugue BWV 552
Webern - 5 Pieces for Small Orchestra Op 10
Bruckner - Symphony No. 5
 Deutsche Staatsphilharmonie Rheinland-Pfalz / Karl-Heinz Steffens
- 14 April 8 pm Gotha, Stadthalle +49 (0)3621507 8570
Dvorak - Cello Concerto **Bruckner** - Symphony No. 4
 Thüringen Philharmonie Gotha / Stefan Tsialis
- 15 April 7.30 pm (open rehearsal at 10 am)
 Frankfurt (Oder), Konzerthalle +49(0) 335 4010 120
Elgar - Cello Concerto **Bruckner** - Symphony No. 6
 Brandenburgisches Staatsorchester Frankfurt / Howard Griffiths
- 16 April 5 pm, Magdeburg, Johanniskirche +49 0391 593450
 17 April 11 am, Leipzig Gewandhaus +49(0)341 1270 280
Szymanowski - Stabat Mater **Bruckner** - Symphony No. 2
 MDR Sinfonieorchester / Thomas Dausgaard
- 17 April 11 am, Jena, Rathausdiele +49 3641 498101
Webern - 5 movements for String Quartet Op 5
Bruckner - String Quintet.
 Violins: Solveig Rosenhauer, Christoph Hilpert
 Violas: Thomas Cutik, Frederik Nitsche - Cello: Sabrina Lutz
- 23 April 4 pm, Berlin, Philharmonie +49 (0)30254 88999
Berg - Violin Concerto **Bruckner** - Symphony No. 3
 Staatskapelle Berlin / Daniel Barenboim
- 23 April 8 pm, Berlin, Philharmonie +49 (0)30254 88999
Zimmermann - Ekklesiastische Aktion **Bruckner** - Symphony No. 9
 Deutsches Symphonie-Orchester Berlin / Kent Nagano
- 23, 24 April 7.30, Dresden, Kulturpalast +49 (0)351 4866 666
Mozart - Clarinet Concerto
Bruckner - Symphony No. 4
 Dresdner Philharmonie / Karl-Heinz Steffens
- 28, 29 April 8 pm, Leipzig Gewandhaus +49(0)341 1270 280
Aho - Flute Concerto **Bruckner** - Symphony No. 9
 Leipzig Gewandhaus Orchestra / Osmo Vänskä
- 28, 29 April, 8 pm (open rehearsal at 10 am on 28th)
 München Philharmonie, Gasteig, +49 (0)8954 818181
Mozart - Piano Concerto No. 20 K466 (Anderszewski)
Bruckner - Symphony No. 7
 Münchner Philharmoniker / David Zinman
- 29 April 8 pm, Kölner Philharmonie +49 (0)221 280 280
 2 May 8 pm Düsseldorf Tonhalle, +49 (0)211 8996123
 3 May 8 pm Berlin, Philharmonie +49 (0)30254 88999
Bruckner - Symphony No. 8 (1890)
 National Youth Orchestra of Germany / Hermann Bäumer
- 30 April, 8 pm Saarbrücken, E-Werk +49 (0)681 936 9977
Willi - ABBA-MA **Mozart** - Concerto for 2 pianos
Bruckner - Mass No. 3
 National Choir of Korea, German Radio Phil. / Christoph Poppen
- 1 May, 7 pm, Hamburg, Laeiszhalle, +49 (0)4034 6920
Dutilleux - Correspondances **Bruckner** - Symphony No. 6
 Hamburger Symphoniker / Jeffrey Tate
- 2, 3 May 8 pm, Bremen, Die Glocke, +49 (0)421 336699
Bruckner - Symphony No. 8
 Bremer Philharmoniker / Peter Schneider
- 8 May 11 am; 9, 10 May 8 pm.
 Kölner Philharmonie +49 (0)221 280 280
Chin - Cello Concerto **Bruckner** - Symphony No. 7
 Gürzenich Orchester Köln / Markus Stenz
- 13 May 8 pm, Bonn, Beethovenhalle
Bruckner - Symphony No. 8
 Beethoven Orchestra Bonn / Stefan Blunier
- 20, 21 May 8 pm, Dresden Frauenkirche +49 (0)351 4866866
Bruckner - Symphony No. 7
 Dresdner Philharmonie / Kurt Masur
- 22 May 7 pm, 25 May 8 pm, Dresden, Schloß Albrechtsberg
Bruckner - Symphony No. 7 (chamber arr. Stein, Eisler, Rankl)
 Dresdner Streichquintett and members of the Dresdner Philharmonie
- 26, 27, 28 May, 8 pm Berlin, Philharmonie +49 (0)30254 88999
Hartmann - Gesangsszene aus Sodom and Gomorrha
Bruckner - Symphony No. 3 (1889)
 Berlin Philharmoniker / Stanislaw Skrowaczewski
- 1, 3 June, 8 pm, Würzburg, Hochschule für Musik +49 (0)931 3908 124
Mozart - Piano Concerto K453 **Bruckner** - Symphony No. 8
 Philharmonisches Orchester Würzburg / Jonathan Seers
- 13 June, 11 am, Aachen, St Nikolaus, +49 (0)241 4784 244
Bruckner - Symphony No. 1
 Sinfonieorchester Aachen / Marcus Bosch
- 16, 17 June 8 pm, Leipzig Gewandhaus +49(0)341 1270 280
Bach - Brandenburg Concerto No. 5 **Bruckner** - Symphony No. 1
 Leipzig Gewandhaus Orchestra / Herbert Blomstedt
- 17 June, 8 pm, Nürnberg, St. Lorenz,
 Concert for International Organ Week, Nürnberg
Mozart - 'Exsultate, jubilate' **Bruckner** - Symphony No. 8
 Nürnberger Philharmoniker / Christof Prick
- 18 June, 5 pm, Suhl, Congress Centrum +49 (0) 3681 788228
 19 June, 7.30 Leipzig Gewandhaus +49(0)341 1270 280
Mozart - Piano Concerto No. 17 **Bruckner** - Symphony No. 7
 MDR Sinfonieorchester / Carl St.Clair
- 22, 23 June, 8 pm, Chemnitz, Stadthalle +49 (0)371 4000 430
Strauss - Four Last Songs **Bruckner** - Symphony No. 7
 Robert Schumann Philharmonie Chemnitz / Frank Beermann
- 24, 25 June, 8 pm, Berlin, Philharmonie +49 (0)30254 88999
 26 June, 4 pm, Ulrichshusen, Festspielscheune +49 0385 - 591 85 85
Mozart - Violin Concerto No 5 **Bruckner** - Symphony No. 7
 Deutsches Symphonie-Orchester Berlin / Herbert Blomstedt
- 24 June 8 pm, Trier, St Maximin +49 (0)6531 3000
 26 June 11 am, Saarbrücken, Congresshalle +49 681 3092486
Weber - Overture: Der Freischütz
Bruch - Violin Concerto No. 1 **Bruckner** - Symphony No. 7
 Deutsche Radio Philharmonie / Mario Venzago

26 June 3 pm, Chorin, Kloster +49 (0) 3334 657310
Mozart - 2 Concert Arias **Bruckner** - Symphony No. 7
 Robert Schumann Philharmonie Chemnitz / Frank Beermann

26 June 8 pm, Kölner Philharmonie +49 (0)221 280 280
Bruckner - Helgoland **Grieg** - Landkjending
Schönberg - A Survivor from Warsaw
Sibelius - Festliche Hymn from Finlandia
Wolf - Dem Vaterland
 Kölner Männer-Gesang-Verein, Bochumer Symphoniker / Bernhardt Steiner

26 June 3 pm, Ottobeuren, Basilika +49 (0)8332 921950
Bruckner - Symphony No. 5
 Radio Symphony Orchestra Berlin / Marek Janowski

ITALY

19 May 8.30 pm; 20, 22 May 8 pm
 Auditorium di Milano +39 0283389 401/402/403
Mozart - Piano Concerto No. 27 **Bruckner** - Symphony No. 3
 Orchestra Sinfonica di Milano Giuseppe Verdi / Christian Zacharias

7 June, 8.30 pm Turin,
 Auditorium del Lingotto "Giovanni Agnelli" +39 011 6311702
Shostakovich - Violin Concerto No. 1
Bruckner - Symphony No. 2
 hr-Sinfonieorchester / Paavo Järvi

JAPAN

4 March 7 pm, Tokyo Suntory Hall +81 3 3584 9999
Bruckner - Symphony No. 8
 Leipzig Gewandhaus Orchestra / Riccardo Chailly

11 March, 6.45 pm, 12 March, 4 pm,
 Nagoya Aichi Prefectural Art Theater, +81 (0)52 9715511
Mozart - Symphony No. 36 (Linz) **Bruckner** - Symphony No. 3
 Nagoya Philharmonic Orchestra / Kazuhiro Koizumi

23 March 7 pm Tokyo Bunka Kaikan +81 3 38220727
Mozart - Piano Concerto No. 9 **Bruckner** - Symphony No. 9
 Tokyo Metropolitan Symphony Orchestra / Eliahu Inbal

26 March 2 pm, Tokyo Metropolitan Art Space +81 3 59851707
Sato - Ruribune (first performance)
Bruckner - Symphony No. 8 (1890, with "Adagio 2", newly corrected
 and revised from original manuscript sources by Takanobu Kawasaki)
 Tokyo New City Orchestra / Akira Naito

18 May 7 pm Tokyo Bunka Kaikan +81 3 38220727
Prokofiev - Violin Concerto No. 2
Bruckner - Symphony No. 2 (1877 Nowak)
 Tokyo Metropolitan Symphony Orchestra / Eliahu Inbal

17 June, 7.15 pm; 18 June 2 pm
 Tokyo Sumida Triphony Hall +81 3 5608 5404
Bruckner - Symphony No. 8 (1890 Nowak)
 New Japan Philharmonic / Daniel Harding

NETHERLANDS

23 March 8:15 pm, Eindhoven,
 Frits Philips Concert Hall, +31 (0)40 244 2020
 26 March 8.30 pm, Breda, Chassé Theater +31 (0)76 530 3132
 27 March 2:15 pm, 's-Hertogenbosch, Theater aan de Parada
Beethoven - Piano Concerto No. 4 **Bruckner** - Symphony No. 4
 Het Brabants Orkest / Martin Sieghart

25 March 8.15 pm Nijmegen,
 Concertgebouw De Vereeniging, +31 (0)24 322 1100
 26 March 8 pm Zutphen, De Hanzehof +31 (0)575 51 2013
 27 March 4 pm Apeldoorn, Orpheus
Mendelssohn - Violin Concerto No. 1 **Bruckner** - Symphony No. 4
 Het Gelders Orkest / Antonello Manacorda

26 March 3 pm, Rotterdam, De Doelen, +3110 2171717
Beethoven - Overture: Leonore No. 3
Mozart - Piano Concerto No. 23 **Bruckner** - Symphony No. 4
 Bamberger Symphoniker / Jonathan Nott

31 March 8:15 pm, Groningen, De Oosterpoort, +31 (0)50 3680368
 3 April 3 pm, Leeuwarden,
 Stadsschouwburg De Harmonie +31 (0)58 233 0233
Strauss - Four Last Songs **Bruckner** - Symphony No. 8
 Noord Nederlands Orkest / Michel Tabachnik

17 April 8:15 pm, Eindhoven,
 Frits Philips Concert Hall, +31 (0)40 244 2020
Torstensson - Polarhavet **Bruckner** - Symphony No. 3
 Radio Philharmonic Orchestra / Jaap van Zweden

27 May 8:15 Leiden, Stadsgehoorzaal +31 (0)71 513 17 04
 29 May 2:30 pm Haarlem, Philharmonie +31 (0)23 512 1212
 31 May 8:15 Alkmaar, Grote St. Laurenskerk +31 (0)72 548 9999
Beethoven - Violin Concerto **Bruckner** - Symphony No. 4
 Holland Symfonia / Boris Gruzin

NORWAY

17, 18 March 7.30, Bergen, Grieghallen +47 5521 6150
Matre - Clarinet Concerto (17 March only)
Bruckner - Symphony No. 9
 Bergen Philharmonic Orchestra / Juanjo Mena

POLAND

11 Mar. 7.30 pm, 12 Mar. 6 pm, Warsaw, Philharmonie, +48 22 5517111
Mozart - Symphony No. 28 **Bruckner** - Symphony No. 9
 Warsaw Philharmonic SO / John Storgårds

6 May 7.30 pm, 7 May 6 pm, Warsaw, Philharmonie, +48 22 5517111
Mozart - Symphony No. 41 **Bruckner** - Symphony No. 3
 Warsaw Philharmonic SO / Stanislaw Skrowaczewski

PORTUGAL

24 March 9 pm, 25 March 7 pm,
 Lisbon, Gulbenkian Foundation +351 21 782 3030
Bach J S - Violin Concertos Nos 1 & 2 - sandwiched between them:
Bruckner - String Quintet Adagio arr. for strings
Schumann - Symphony No. 2
 Gulbenkian Orchestra / Pinchas Zukerman

SLOVAKIA

2, 3 June, 7 pm, Bratislava,
 Slovak National Theatre, +421 (0)2 20475 233
Shostakovich - Cello Concerto No. 1 **Bruckner** - Symphony No. 5
 Slovak Philharmonic / James Judd

SLOVENIA

23 May, 8 pm Ljubljana, Cankarjev Dom +386 (0)1 2417 299
Bruckner - Symphony No 8
 Beethoven Orchestra Bonn / Stefan Blunier

SOUTH KOREA

7 March 7 pm, Seoul Arts Centre +82 (0)2580 1300
Bruckner - Symphony No. 8
 Leipzig Gewandhaus Orchestra / Riccardo Chailly

SPAIN

18 March 9 pm, 19 March 7 pm, 20 March 11 am
 Barcelona, l'Auditori +34 (0)93 2479300
Bruckner - Symphony No. 5
 Orquestra del Gran Teatre del Liceu / Michael Boder

16 June, 7.30 pm, Madrid,
 Auditorio Nacional de Musica, +34 (0)9133 70307
Schubert - Symphony No 8 "Unfinished"
Bruckner - Symphony No. 9
 Orquesta Sinfonica de Madrid / Jesús Lopez-Cobos

SWEDEN

1, 2 April 7:30 pm, Stockholm, Berwaldhallen +46 (0)8784 1800
Brahms - Double Concerto **Bruckner** - Symphony No. 5
 Swedish Radio SO / Daniel Harding

28, 29 April Stockholm, Konserthus +46 (0)850 667788
Shostakovich - Cello Concerto No. 2 **Bruckner** - Symphony No. 6
 Royal Stockholm Philharmonic / Edo de Waart

UK

3 March 7.30 St Martin-in-the-Fields, London

Mozart - Serenade for winds in C minor

Bruckner - Mass No. 2 **Stravinsky** - Mass
New London Singers, Trafalgar Sinfonia / Ivor Setterfield

7 March 6 pm London Barbican Centre +44 (0)207638 8891

“Guildhall Artists at the Barbican” - free concert

Bruckner - String Quintet

Heath Quartet and Adam Newman (vla)

7 March 7.30 pm London Barbican Centre +44 (0)207638 8891

Messiaen - Et exspecto resurrectionem mortuorum

Bruckner - Symphony No. 9

London Symphony Orchestra / Simon Rattle

25 March, 1.05 pm, London,

Royal Academy of Music +44 (0)207 873 7300

Bruckner - Symphony No. 6

Academy Concert Orchestra / Colin Davis

26 March 7.30 pm, Bristol, St George's 0845 4024001

Beethoven - Piano Concerto No.4 **Bruckner** - Symphony No. 7

Bristol Concert Orchestra / Stefan Hofkes

31 March 7.30 pm, Manchester, The Bridgewater Hall

+44 (0)161 9079000

1 April 7.30, Carlisle, The Sands Centre +44 (0)1228 625222

Bach JS - Suite No. 2 BWV 1067 **Bruckner** - Symphony No. 5

Hallé Orchestra / Markus Stenz

1 April 7.30 pm, Huddersfield Town Hall

Harvey - Messages **Stravinsky** - Symphony of Psalms

Bruckner - Mass No. 2 Huddersfield Choral Society and

Orchestra of Opera North / Martyn Brabbins

29 April, 7.30 pm, Cardiff, St David's Hall +44 (0)29 2087 8444

Wagner - Siegfried Idyll **Bruckner** - Symphony No. 7

Orchestra of Welsh National Opera / Lothar Koenigs

27 May, 7 pm, Cardiff, St David's Hall +44 (0)29 2087 8444

Strauss - Four Last Songs **Bruckner** - Symphony No. 9

BBC National Orchestra of Wales / Jac van Steen

4 June 7.30 Reading Town Hall +44 0118 940 3016

Bruckner - Te Deum **Verdi** - Four Sacred Pieces

Reading Festival Chorus, Johanneskantorei Dusseldorf,

Reading Symphony Orchestra / Janet Lincé

14, 15 June 7.30pm London Barbican Centre +44 (0)207638 8891

Schumann - Piano Concerto **Bruckner** - Symphony No. 4

London Symphony Orchestra / Bernard Haitink

USA

3, 4 March 8 pm, 6 March 2 pm

Los Angeles, Walt Disney Hall +1 323 850 2000

5 March, Costa Mesa,

Orange County Performing Arts Center +1 714 556 2787

Webern - 5 pieces for small orchestra Op 10

Takemitsu - Requiem (for strings) **Bruckner** - Symphony No. 7

Los Angeles Philharmonic / Gustavo Dudamel

31 March, 2 April, Chicago, Symphony Center +1 312 294 3000

Mozart - Piano Concerto No 23 **Bruckner** - Symphony No. 4

Chicago Symphony Orchestra / Kurt Masur

7 April 7 pm, 8,9 April 8 pm, Nashville,

Laura Turner Concert Hall +1 615 687 6400

Ellisor - Diaspora **Rachmaninov** - Piano Concerto No. 2

Bruckner - Symphony No. 3

Nashville Symphony / Giancarlo Guerrero

16 April, New York Metropolitan Museum of Art +1 212 570 3949

Schubert - String Trio in B flat Major, D. 471

Berio - Duetti for Two Violins **Mozart** - String Quintet in C Minor

Bruckner - String Quintet

Colin Jacobsen, Jesse Mills, violins

Nicholas Cords, Max Mandel, violas, Edward Arron, cello

5 May 7.30 pm, 7 May 8 pm, Rochester NY,

Kodak Hall at Eastman Theatre +1 (5)85 454 2100

Mozart - Clarinet Concerto **Bruckner** - Symphony No. 7

Rochester Philharmonic / Christopher Seaman

12, 13, 14 May 8pm Cleveland, Severance Hall +1 216 231 1111

Berg - Violin Concerto **Bruckner** - Symphony No. 5

Cleveland Orchestra / Franz Welser-Möst

13, 14 May 8 pm Tampa, Straz Center +1 813 229 7827

14 May 8 pm St Petersburg, Progress Energy Center +1 727 898 2100

15 May 7.30 pm Clearwater, Ruth Eckerd Hall +1 727 791 7400

Adams - Doctor Atomic Symphony **Bruckner** - Symphony No. 4

Florida Orchestra / Stefan Sanderling

2 June 7.30 pm, 3 June 2 pm, 4 June 8 pm, New York, Avery Fisher

Hall, Lincoln Center +1 212 875 5656

Beethoven - Romance No. 2 for violin and orchestra

Currier - Time Machines **Bruckner** - Symphony No. 2

New York Philharmonic / Alan Gilbert

16 June 4 pm, Toledo, Rosary Cathedral +1 (419) 244-9575

Bruckner - Symphony No. 4

Toledo Symphony Orchestra / Stefan Sanderling

And some future dates for your calendar...

2011-2012 London Concert Season

at least 14 Bruckner Concerts!

10, 11 Oct RFH Symphony No. 5

Lucerne Festival Orchestra/Abbado

12 Oct Barbican Symphony No.4 *BBC SO / Belohlavek*

2 Nov RFH Symphony No. 7 *LPO/Eschenbach*

16 Nov RFH Symphony No. 4 (1888?) *LPO/Vänskä*

30 Nov RFH Symphony No. 1 *LPO/Jurowski*

2 Feb 2012 RFH Symphony No. 7 *Philharmonia / Masur*

4 Feb RFH Christus factus est, Symphony No. 9, Te Deum

LPO /Yannick Nézet-Séguin

12 April Barbican, Symphony No. 6 *LSO/Harding*

16, 17, 20 April RFH 'The Bruckner Project'

- Symphonies 7, 8 & 9 *Staatskapelle Berlin / Barenboim*

20 May Barbican, Symphony No. 5

Royal Concertgebouw/Haitink

14 June Barbican, Symphony No. 7 *LSO/Haitink*

...and in Oxford UK, 2012

Hertford Bruckner Orchestra / Paul Coones

Symphony No. 8

Saturday 3 March 2012

Cleveland Orchestra Bruckner Concerts

July 9, 2011 Blossom Festival Symphony No. 8

July 10, 2011 Blossom Festival Symphony No. 7

July 2011 New York City, Symphonies no.s 5, 7, 8 & 9



**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