



# The Bruckner Journal

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## **Too many Cookes...?**

IN A review of the 2011 BBC Prom performance of Bruckner's Eighth Symphony on the web-site Seenandheard-International.com, Geoff Diggines referred to the view of Deryck Cooke on the first printed editions of Bruckner symphonies - "abominable bowdlerisations". Those of us who discovered Bruckner in the third quarter of the 20th century learnt much of what we thought we knew about Bruckner and the editions of his music from Cooke's writings, and indeed, we have much to be grateful for. He wrote well, he was devoted to the music and took it seriously, and said much that facilitated our understanding and love for this music. And in taking on board his view of versions and editions, one felt one was joining a community dedicated to the defence of Bruckner against those who would impose inauthentic and vulgar alterations upon his works.

In recent decades Bruckner's manuscripts have become more generally available to scholars and much new research has been accomplished, and this has led to doubts being cast upon Cooke's assertions, and not merely on account of the sources that were unavailable to him: in some cases the quality of his scholarship is also questioned. The issue is discussed very perceptively by Dermot Gault in his book, *The New Bruckner*, and in this issue of *The Bruckner Journal* Benjamin Korstvedt examines the process by which general line that Cooke espoused became the conventional wisdom. There is much there to give those of us who were confident that we knew what was what on the basis of Cooke's work pause for thought. And when commentators today are still happy to quote Deryck Cooke, without qualification or comment, we are entitled to question whether they have done their homework and kept in touch with Bruckner studies in the last quarter of the 20th century to the present day.

*kw*

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## Bruckner at the Lucerne Festival

BETWEEN 10 August and 18 September 2011 the Lucerne Festival once again mounted an almost unlimited abundance of musical events. Calculated to satisfy even the most demanding of listeners, they could hardly be surpassed in their diversity - a substantial amount of contemporary music included. The well-heeled visitor may have been sorry to be forced into making a choice when two events were going on simultaneously, as was often the case. Less affluent music-lovers could at least share in a number of highlights via the airwaves.

As in previous years two of the main pillars of the festival were Claudio Abbado (now aged 78) with the Lucerne Festival Orchestra and Pierre Boulez (now 86) and his Lucerne Festival Academy. Both have dispensed with the image of the conductor as animal-trainer, and one hopes that the musical world will continue to see them in action for a long time to come.

This year the festival had the main theme of *Night* - a subject of hardly more relevance to Bruckner than last year's theme of *Eros*. What mattered, however, was the fact that five of his great symphonies were performed, namely Nos 5 to 9, albeit not in the order they are numbered. In addition to the three concerts your reviewer was able to attend, Riccardo Chailly conducted the Leipzig Gewandhaus in the Sixth Symphony and Daniel Barenboim the Berlin Staatskapelle in the Seventh. During the past few years these masterpieces have been given in Lucerne several times with different conductors and orchestras. There have also been single performances of the Second, Third and Fourth Symphonies. One year, I hope, the programmers will be brave enough to schedule Symphony No. 1 and perhaps even the so-called No. 0, for these are more than just important early stages in Bruckner's career as a symphonist. Moreover, by virtue of their relative brevity they can easily be coupled with a second orchestral work or a solo concerto.

Claudio Abbado opened the Bruckner half-cycle with the Fifth Symphony, played by the orchestra which he founded prior to the 2003 festival and which has since assembled for a few weeks each year. Bruckner was preceded by Mozart's "Haffner" Symphony on the night I attended, which was sold out; Christine Schäfer sang Mozart arias the following evening. With its strong contrasts and its contrapuntal intertwinings, Bruckner's Fifth (even though lasting "only" about an hour) could occupy a concert perfectly well on its own, bearing in mind the exceptional demands it makes on the listener. When the music reaches an apotheosis, you could still wish that this astonishing work would never come to an end. The orchestra was made up almost entirely of recognised soloists. Abbado's unspectacular conducting never sought to wow the audience, while inspiring an outstanding achievement by his players.

Half an hour after this unique experience, justice was done to the subject of "Night" in a nocturne entitled "Insomnia I" in Lucerne's venerable old theatre. Along with the introduction to Richard Strauss' *Capriccio* and the bewitching String Quartet No. 5 of Philip Glass, the concert - given by violinist Kolja Blacher and soloists of the Mahler Chamber Orchestra - featured Bruckner's rarely performed String Quintet in F major. Apart from a couple of shorter pieces, the only chamber music Bruckner composed besides his quintet with two violas is an early string quartet more conventionally wedded to the quartet tradition and betraying little of his personal stamp, although formally it is very convincing. The expansive Quintet reflects Bruckner the symphonist through the grandeur of its expression, especially in the splendid slow movement. The musicians performed with manifest pleasure and supreme professionalism to an audience that was small in numbers but could not have listened more attentively.

In the three completed movements of Bruckner's Ninth Simon Rattle and "his" Berlin Philharmonic seemed to emphasise above all the forward-looking aspects of the score. Rattle undoubtedly put his seductive baton technique wholly at the service of the work. It seems almost a little patronising to praise an orchestra of such calibre, which as usual delivered a performance as accomplished as it was committed. The concert observed the motto of the festival by opening with Britten's *Nocturne* op. 60. The tenor Ian Bostridge was rightly acclaimed for his magnificent interpretation of eight songs on texts by various poets.

The excellent players of the Dresden Staatskapelle were received with a demonstrative warmth by the audience. Bruckner's Eighth Symphony was rightly the sole work in the concert. Conductor Christian Thielemann opted for the 1939 Haas edition, where a number of passages from the first version of 1887 are inserted in the 1890 version. The programme booklet took an explicit stance on the issue: the textually controversial hybrid version has been viewed by various conductors, including Karajan, Masur, Wand, Barenboim and Dohnányi, as more convincing than Nowak's from a *musical* standpoint. Pierre Boulez, discussing his 1996 recording with the Vienna Philharmonic, said that speaking as a composer he thought the removal of the Haas quotations unnecessary because it sometimes disturbed the symmetry, the logic and the construction.

Both Abbado and Rattle viewed their role as primarily that of *primus inter pares*. Thielemann\*, on the other hand, thrust his own personality and prowess into the limelight, and the audience appeared to welcome this harking-back to the tradition of the mighty hero of the podium. Praise is due for an orchestra which gave a dedicated account of the reading of its future chief conductor - one which featured very sweeping tempi and which didn't shrink from pathos.

*Albert Bolliger* (translated by Peter Palmer)

\* Thielemann was quoted in the festival publicity brochure as saying: "I associate Bruckner not with St Florian but rather St Mary's Church in Danzig and its German brick architecture. One could perhaps see in this a very Protestant clarity and rigour." In fact St Mary's, Danzig has been a Roman Catholic church since it was rebuilt in 1945-46 [PP].

## Concert Reviews

LONDON

THE BARBICAN

17 JUNE 2011

Mozart - Piano Concerto No.27 K595 (Maria João Pires)

Bruckner - Symphony No. 4 (1878/80 Nowak)

London Symphony Orchestra / Bernard Haitink

WHEN this deeply thoughtful account of Bruckner's 4th Symphony came to its end I was reminded of a line from Bob Dylan's song "It ain't dark yet, (but it's getting there)" on his album *Time Out of Mind* where he sings, "I know it looks like I'm moving, but I'm standing still." You had the sense of an immense journey having taken place, but at its close you realised that you had somehow been in the same place throughout: it was a presentation of Bruckner's vision as fully achieved from the outset. And what an outset it was: David Pyatt's horn playing of the opening horn call was marvellous both in its humanity (a euphemism for frailty, a slight tremble, but all the more beguiling for that) and the subtlety of its inflexion. The first three calls are simply marked *mf* - *immer deutlich hervortretend* [moderately loud - distinctly prominent throughout] but within that dynamic Pyatt found space for the hint of a call and echo dialogue, and with that magic, and the help of the string tremolo, he created space, an immense romantic landscape upon which the architecture of the ensuing vast symphony was constructed.

This was a serious performance that chose not to delight in the bucolic or more wildly joyful flourishes, but rather present the symphony as a thing of almost classical beauty composed on the firm foundation of a transcendent vision. At first I missed the exuberant joy you can often hear in the trumpet and horn inversions of the duplet-triplet main theme, and there was precious little humour in the chirruping bird-song second subject, but this sobriety was more than compensated for by the rapt beauty of such quiet moments as that in which the flute weaves a garland above the returning horn call near the beginning of the development; indeed, the quiet moments were, without exception, spell-binding. The violas were glorious in their tender second subject in the Andante, and because of Haitink's unerring sense of proportion, in preference to imposing continuing progress even in this 'processional' movement, the stately climax and its wind-down into the soft steady drumbeats of the coda was as powerful and expressive as you could ever have prayed for.

The Scherzo shone with brilliance and the contribution of the trombones was marvellously crisp and coruscating, and here the first and second horns' triplets seemed to smile as they replied to the violins' descending second theme - or at least, they made me smile, every time; and the simplicity of the Trio's lilting ländler rhythm and clarinet and flute melody were the perfect foil to the Scherzo's crowded superimposition of fanfares. Once again, in the Finale, the benefits of Haitink's approach paid off handsomely: never was there a sense that the movement had lost its way, and this was because it wasn't disfigured by misguided attempts to urge it on and to give it a sense of progress that it doesn't require. As Haitink in his concert interview associated with the BBC broadcast said, in this movement you find that 'monumentality' of Bruckner's style, the grand unison tutti, and this came across - but never too portentously, nothing over-indulged. The orchestral texture was beautifully balanced, always clear, and as the coda arose out of the silence that momentarily precedes it, suddenly we were back where we began, with that opening horn call, writ large, and it became apparent that although for over an hour we were deeply moved, we had in our hearts stayed very still, with time out of mind.

Ken Ward

A version of this review was first published on [www.bachtrack.com](http://www.bachtrack.com)

### Some others who heard this performance wrote:

Last week there were two excellent Bruckner performances on the radio by Haitink. They played Haitink's version of the Te Deum one morning on the radio. I think it is one of the best performances I have heard of this piece. I always feel as though it should be a thrilling work but often am left disappointed by strange tempi. (Starting off too slowly and unnecessary ritardandos.) Haitink was perfect though. He also gave an almost perfect Bruckner 4 at the Barbican. David Singerman

Cracking performance of the 4th tonight - the best live Bruckner performance I've heard in years. I'm kicking myself I didn't go ... There was so much I heard in this performance I'd never noticed before. Though I started with Haitink's Bruckner, I've evolved towards a more subjective style. This seemed so much more flexible than that which I have come to expect from Haitink; some of the soft playing was heavenly, the finale made sense perhaps for the first time ever and the build-ups to the climaxes were wonderfully controlled. And I didn't hear any coughing; and, of course, I anticipated the almost immediate outburst of applause when all one longs for is silence & contemplation. Dick Williams

I meant to write and tell you that nearly a month ago now I heard Haitink and the LSO play Bruckner's 4th. It was overall a good performance and interesting, since Haitink took the slow movement as near Andante as I have heard it played, and it sounded better than usual. It has a tendency to drag when played Adagio, as it usually is. In general Haitink varied the tempos in all movements quite a lot (the opening of the symphony for example was very slow), but always, I felt, within a general feeling for the overall structure.

*Geoffrey Hosking*

LONDON

ST JOHN'S, SMITH SQUARE

21 JUNE 2011

Strauss - Don Juan

Bruckner - Symphony No.8 (ed. Haas)

Salomon Orchestra / Andrew Gourlay

THE SALOMON Orchestra launched into a blistering performance of the opening paragraph of Richard Strauss's tone poem, *Don Juan*. It opened with a portrayal of a Don Juan of such indomitable vitality, that it left you reeling before it and more than happy to sink into the caresses of the seduced beauty portrayed in the first love scene, and it spoke volumes for the virtuosity of this orchestra. The oboe and the leader, Tara Persaud, delivered enchanting solos to melt the heart. The programme notes by Anthony Burton pointed out that the composition of *Don Juan* and the revision of Bruckner's 8th Symphony occupied the same time in the late 1880s, but although Bruckner was a profligate proposer of marriage he remained celibate, a polar opposite of Strauss's strutting seducer. And indeed, in this programming Bruckner suffered badly: after the fluent sensuality and colourful eroticism of Strauss's virtuoso display piece, the Bruckner symphony seemed monochrome and awkward - rather as the composer himself might have appeared to some of the young girls to whom he was wont to propose, and even his tenderest themes, such as the first movement *Gesangsperiode* (song period, second theme) or the Adagio second subject, paled in the shadow of Strauss's lush brilliance, that had been performed with such vigour and élan in the first half.

I think it was not merely the programming that left the Bruckner symphony bereft of much of its potential: Andrew Gourlay's interpretation seemed to busy itself relentlessly outside the still heart of the music, there seemed to be never a moment's peace, and he allowed only the shortest of gaps between the movements. The strings that had overcome the extreme demands of *Don Juan* were never so secure nor so sweet in the Bruckner. But what a night it was for the horns! They were exemplary in both works, and the playing of the Wagner tubas in the Adagio had a wonderful sombre sonority. After the concert I overheard a small boy say to his mother that he liked the bit with the cymbals, and so did I: it was a powerful climax for the Adagio, broad and resplendent. The Scherzo had been handled very well, very quick and without too slow a trio, and the mighty tuttis of the Finale stormed their way across the landscape with great power. But the coda, for all the glory of the orchestra's accomplishment, sounded just like more of the same: the overall architecture of the work failed to register, even though the clinching falling semiquavers to crotchet with which the work closes were exemplary in their ensemble and rhythmic precision.

So although 'London's leading non-professional orchestra' once again proved itself well worthy of its remarkable reputation, and the concert had begun absolutely wonderfully, the performance of Bruckner's mightiest completed symphony did not quite shine as bright as I had hoped.

*Ken Ward*

A version of this review was published on [www.bachtrack.com](http://www.bachtrack.com)

NEW YORK, USA

AVERY FISHER HALL

16 JULY 2011

Bruckner - Symphony No. 8 (1887 version)

Cleveland Orchestra / Franz Welser-Möst

(87 mins)

DURING THIS, my first live encounter with the 1887 version of Bruckner's 8th Symphony, I found myself musing on the details of what makes it different from the 1890 scores that are usually performed – and often on a good deal more. Lost in the revisions, besides the clumsy unison passages, or the surprising peroration at the end of the first movement (which I find myself getting accustomed to), or the even more surprising dynamic shifts at the climaxes of the outer movements, or the fantastical woodwind details in the trio of the scherzo, are numerous moments that recall Wagner - not least the Parsifal-like passage that immediately follows the climax of the Adagio. We mustn't forget that, after all, Bruckner intended the score for the premier conductor of both Parsifal

and his own Seventh Symphony, with its now-familiar Wagner tuba chorale. In its more familiar incarnations, the Eighth is arguably a less Wagnerian symphony than it was in 1887! Either way, it was certainly the most radical symphonic work up to its time, far beyond even the Seventh, in form, development, harmony and scale, to a degree that people today tend to forget. No wonder poor Levi couldn't figure it out! It was as if Bruckner had erected a gigantic, incomprehensible monument and, perhaps, taken down the scaffolding too quickly. So he returned the score, and Bruckner reluctantly set about revising it. In the process, the monument became more disciplined and even more imposing, but arguably less human, because it was now the work of a different man, one beginning the confrontation with mortality manifested in the Ninth Symphony.

It speaks to the achievement of Franz Welser-Möst and his Cleveland players that while the music inspired these musings, I rarely gave much thought to the performance itself. Subtlety was not a hallmark. Instead, details and dynamic shadings were spotlighted, which is a different thing, though this approach may have been dictated by the shallow, glassy acoustics of Avery Fisher Hall. I've been watching Welser-Möst lead big symphonies over some 20 years, and know not to expect subtlety anyway, but when he's "on", he can seem consumed by the music and carry the orchestra with him, and this was one of those nights. That first-movement peroration blazed out convincingly; the scherzo shimmered with the sort of fantasy you seldom hear in Bruckner; the long Adagio throbbed with human passion; and the finale at last shone forth with glorious splendour. This is not the only way I wish to hear Bruckner played, but in this case it worked splendidly.

This was the third of a four-concert series called "Bruckner (R)evolution"; the others, which I was unable to attend, were preceded with works by the contemporary American minimalist John Adams, who counts Bruckner as an influence. The seats on the upper two levels were not sold, but the main level and first balcony were packed with attentive and enthusiastic listeners who called back the conductor many times at the end. I left feeling thrilled and elevated, even as I'm still perplexed by the contradictions and complexities presented by the different scores Bruckner (and others) left us for this great work.

*Sol L. Siegel*

EBRACH, UPPER FRANCONIA

EBRACH ABBEY

29-31 JULY 2011

### EBRACHER MUSIKSOMMER BRUCKNERFEST

Bruckner - Symphony No.1 (1866 ed. Carragan)  
Symphony No. 2 (1872 ed. Carragan)  
Symphony No. 3 (as at 1874, ed. Carragan)

Philharmonie Festiva / Gerd Schaller

The Ebrach Summer of Music, Bruckner Festival is an extraordinary event. Ebrach is a small town, with a couple of shops, a café, an inn and a hotel, a disused railway line, a mere 1,000 occupants - and a gigantic Abbey. It is attached to a monastery that was closed in 1803 and whose buildings now serve as a prison. At weekends, as you gather outside the Abbey before the forthcoming concert, the disconsolate relatives of the incarcerated pass amongst you to the prison door. As befits a prison, it is in 'the middle of nowhere', in Upper Franconia, the northernmost region of Bavaria, (an area that boasts the world's highest density of breweries per capita, according to Wikipedia), in the Steigerwald forest between Würzburg and Bamberg. There are fine opportunities for walking in the forest on well-marked tracks, meditating on the music you heard the previous evening, or preparing yourself for the concert to come.

The miracle is that to such an out-of-the-way place so many hundreds of people, enough to fill the vast Abbey and more than double the local population, make their way for a concert in which the only work on the programme is Bruckner's 1st Symphony - hardly a crowd-puller in regular concert halls - and then the next night for the 2nd symphony, and again for the 3rd. All credit goes to locally-born conductor, Gerd Schaller, and his team at the Ebracher Musiksommer and the orchestra, Philharmonie Festiva, for taking this Bruckner Festival to the level of quality and popularity that it has achieved. The event is unique and the atmosphere quite splendid.

A little group of Brucknerians from the English-speaking world attended this event. Professor William Carragan has developed a close relationship with conductor Gerd Schaller, and it was Carragan's editions of Bruckner symphonies that were performed. John Berky, of [www.abruckner.com](http://www.abruckner.com), also came from the USA to be there, and a couple of us Bruckner Journal readers came from the UK. We met with others from a variety of nations, and the friendly international sociability amongst people united by their appreciation of the music of Anton Bruckner was a thing to be savoured.

The Philharmonie Festiva is made up of musicians from the Munich Bach Soloists augmented by musicians from the Munich Philharmonic and Bavarian Radio Symphony Orchestra. They are as accomplished as

any of the major European orchestras, and they include some especially fine soloists. In Ebrach Abbey they and their conductor have to cope with a reverberant acoustic - five to six seconds reverberation time - and it says much for their responsiveness that they were able to present the music, as it were, 'through' the acoustic, at times even taking advantage of it. Prof. William Carragan, in a speech of gratitude to the post-festival reception at the Bürgermeister's invitation, spoke movingly of Bruckner's prayerful pauses being carried over by echoing angels in the heights of the Abbey, and indeed that's how it sounded.

Hearing these three symphonies on consecutive evenings made nonsense of the silly claim that Bruckner wrote the same symphony nine times - there was not even a half-truth left to support such a statement. Indeed, it was astounding how different they were. Schaller's way with this music is never one that seems to distort the performance by the imposition of some extraneous ideology, but rather to let the music and the players speak with a natural and unforced eloquence. The first symphony thereby had a gravity of utterance it is rarely allowed: it seemed like a stormy, characteristically C minor-ish work of some severity. The repeated trumpet calls in the Adagio, rising stepwise, ominously increasing the tension, (from bar 101), gave further expression to something unsettled and disturbing that seemed to have been working beneath the surface since the opening of the symphony. The Scherzo's stamping-swinging rhythm, conjured up to great effect by Maestro Schaller, provoked a short cadential response by the oboe, clarinets and bassoons (bar 15), crescendo-diminuendo, and this brief phrase was so beautifully played that one's heart stopped for a moment within the maelstrom of the wild dance. The Finale burst in brazenly, as it should, and was full of business, to intriguing and powerful effect, moving purposefully toward the C major coda, vigorous and triumphant.

A major revelation from Gerd Schaller's approach to these works was seen in the effectiveness of the Finales of each of the symphonies. Bruckner's way of dealing with the 'Finale problem' has often excited criticism, and the formal processes of the development can seem opaque and tiresome in performance. But Maestro Schaller conducted these movements with total confidence and they spun out their magic before us with unusual coherence. He didn't try to moderate the strange dramatic contrasts and meanderings; rather, he let them run their course unquestioned and took delight in them - no attempt at an embarrassed rush-through, excessive sensationalism or rounding-off the corners, they were played with absolute conviction in the validity of the score. There was great pleasure to be had here in the admiration of the fertility of Bruckner's imagination as he found his way from the opening minor key propositions of the first movements towards glorious and joyful conclusions of the Finales.

The second symphony is also a C minor symphony - but it could not be more different from its numerical predecessor. From the moment the cellos spelt out the opening theme with warmth and generosity, the embrace of a pastoral lyricism suffused the whole symphony. In the 1872 version, ed. Carragan, Bruckner's very first idea of having the Scherzo second is followed and it came stamping in very effectively after the first movement had gone stamping out. The violas' theme in the trio floated as though played by angels. During the stormy coda added to the Scherzo repeat (without the internal repeats that had been observed first time round) a member of the audience was taken ill, so there was an extended gap between movements whilst paramedics attended. Unfortunate for the sufferer, but for us it allowed time for a beautiful peace to descend into which the heartfelt strains of the Adagio stole - it was a heavenly dream throughout, brought to a visionary close with exemplary solo horn playing echoing through the Abbey. The finale was a joy throughout - especially the woodwind interjections and the heart-rending descending chorale for pianissimo trumpet and trombones that ushers in the first wave of the coda, whereupon the symphony closed excitingly in life-affirming warmth and vitality.

The third symphony was played in a version edited by Prof. Carragan which dated from 1874. It is formally the same as the 1873 version, but includes many changes in orchestration and imitative contrapuntal additions, especially in the first movement. Much of this requires a score and greater familiarity with the music than I have to be particularly noticeable, but certainly the whole sounded somewhat richer in its orchestral palette than the performances of the 1873 version I have heard previously. If the First Symphony performance was characterised by a gritty severity and the Second by pastoral lyricism, this Third had nobility and grandeur, but also an engagement with thoroughly human issues of aspiration and anxiety, and a thoroughly human physicality - the dances of the scherzo and trio, and the finale's polka, especially well presented here. There was very spacious playing in the first movement - though not as slow as Georg Tintner's famous Naxos recording of 1873 version - but Schaller kept a good hold on the form so that structural cohesion was never lost. In all the performances his interaction with the reverberant acoustic was particularly effective, and never more so than in this symphony where immense tuttis fall suddenly silent, and the length of the pause and the way the music resumes must be done sympathetically with the still ringing acoustic. The Adagio was lovingly moulded, with the second theme group which Bruckner regarded as a reminiscence of his mother particularly tender. The climax, with the Tannhäuser-like treatment of an alleged quotation from *Lohengrin* ('Gesegnet sollst du schreiten', Act II, scene 4, see preface to the score for 1877 version, ed. Nowak), was magisterially paced, and the pianissimo descending chords reminiscent of the 'Magic Sleep' motive from *Die Walküre* that bring the movement to its end, rapt and prayerful. A brief thumping Scherzo led to the wild Finale, which in the abbreviated later versions can sound just too brassy for its own good; in this early incarnation the longer second and third theme groups give more space

and variety to the great benefit of the overall structure. Once again, Schaller's interpretation made no apologies for the variety and fertility of Bruckner's imagination, but gloried in the convoluted path that Bruckner navigates to reach the summit of this particular mountain - the D major statement of the trumpet theme that had so impressed Wagner. It was a triumphant end to three days of glorious music-making, and vindication of the sheer courage required to risk three days of 'early' Bruckner in a small village in an Upper Franconian forest. Congratulations to Maestro Gerd Schaller, the Philharmonie Festiva, and the citizens of Ebrach who made it happen - and keep your eyes open for news of next year's Bruckner in Ebrach. *Ken Ward*

A version of this review was published on [www.bachtrack.com](http://www.bachtrack.com)

The Ebrach performances of symphonies 4, 7 & 9 have been released as a 4 CD box set on the Profil (Edition Günter Hänssler) label, no. PH11028 - to be reviewed in TBJ.

Juan Cahis wrote an enthusiastic comment on amazon.com:

Dear friends, I have heard this CD recording, and I can tell you that it is an outstanding recording, especially in the Finale. The brass section sound really outstanding, the equilibrium between the different orchestra sections works very well, and you can hear the complex harmonies and dissonances very clearly.

Definitively, for the moment, this is the commercial recording of the completed Ninth to have, and maybe it is one of the best recordings of the Ninth in any version. ... Recommended!!!



## Two Bruckner performances at the Proms

LONDON

ROYAL ALBERT HALL

18 AUGUST 2011

Larcher - Concerto for Violin, Cello and Orchestra  
Bruckner - Symphony No. 5

BBC Scottish Symphony Orchestra / Ilan Volkov

This was a fine performance. Volkov established himself as a conductor who understands the structure of a Bruckner symphony, and feels the underlying rhythms well enough to make the pauses part of that structure. The slow movement was very eloquent. I was especially impressed with the way he built up the finale, through all the changes of tempo and genre, so that it swept on with great momentum right through to the final climax. (So many conductors slam on the brakes at that point, so that the end of the symphony sounds pompous.) I thought Volkov started the third movement at a little too fast a tempo, so that he had to change gear rather abruptly later, and the movement became a bit choppy - but it's all marked in the score, so I can't really complain.

The other outstanding feature was the orchestral balance. In so many performances the brass drown the rest of the orchestra at climaxes. From where I was standing at least, even when the brass were playing ff, one could still hear distinctly what the strings and woodwind were doing. The orchestra played superbly too, the strings with emphatic phrasing and a strong but not plush melodic line, so that the contrapuntal sections of the last movement came over very clearly. I particularly enjoyed the clarinet's 'cheeky-chappy' interjections at the beginning of the finale and the way they were then integrated into the general texture.

Altogether one of the best performances of the 5th I have heard, and most of the Brucknerians present seemed to agree. I look forward to listening to more of Volkov.

*Geoffrey Hosking*

Guy Dammann reviewed the concert for *The Guardian*, 19/09/2011:

"It was an excellent idea to place Larcher next to Bruckner, not because both are Austrian, or share a certain grandiose naivety, but because if you have cobwebs in your ears, Bruckner will blow them away. Volkov and an in-form BBC Scottish Symphony Orchestra delivered a wonderfully shaped performance of the immense Fifth Symphony. I'm not sure I've heard the slow movement done better live, in touch with the work's tragic dimension but avoiding any melancholic self-indulgence. The piece in its entirety was like a wholesome mountain breeze, blowing clean away any remaining strands of Larcher, not to mention the congealed remains of two years of Mahler."

LONDON

ROYAL ALBERT HALL

30 AUGUST 2011

Mozart - Piano Concerto No. 25 (David Fray, pno)  
 Bruckner - Symphony No.8 (1890 Nowak)

Netherlands Radio Philharmonic Orchestra / Jaap van Zweden

MOZART was 30 when he penned his 25th piano concerto that opened this concert in a ceremonial C major that would return, transfigured, at the end of Bruckner's symphony; Bruckner was twice his age when he made his first sketches for the 8th symphony, and although he had more years left to live than Mozart, one of the major concerns of this symphony is human mortality, the approach of death. The climax of the first movement in which horns and trumpets blare out the bare rhythm of the opening theme, bereft of all melody, (the rhythm of the main theme of Beethoven's 9th, first movement), was described by Bruckner as 'the annunciation of death', and the fade-out ending as being like a clock ticking in a room where someone dies. This terrible drama was somewhat underplayed in this performance. Jaap van Zweden conducted with immense clarity and control, and never for a moment did you feel other than that he had the whole structure in mind and knew exactly how each piece of the jigsaw should fit together, but this impressive control also meant that there was never a sense that the orchestra could let rip, play near the edge, take any risks - it was never dangerous. On the other hand, when the strings introduced the rising, lyrical second theme - according to Bruckner's biographer Max Auer, a theme redolent of the young women with whom Bruckner was prone to repeatedly and unsuccessfully fall in love - the warmth and colour of the sound was astonishing.

Van Zweden's approach showed its greatest strengths in the Scherzo where, from the very first horn call, with its little acciaccatura, you were on the edge of your seat. It's marked *Allegro moderato*, but here there was little that was moderate: it was fast, exciting and wonderfully played. The horns were magnificent throughout, (and the first horn, Petra Botma, deserves special mention for her many faultless and expressive solos - not least at the opening of the first movement development) handling the endless repetitions of the scherzo theme with sublime agility. The Trio was also relatively quick, so this dreamy interlude never sounded as though it belonged to a different movement, and the slower tempo of its central section, although not called for in the score, was very effective in giving a moment of reflection, calm at the centre of the storm. Once again the string tone was 'to die for', and even more so in the Adagio, one of Bruckner's greatest, one of the greatest of any symphony, given here a performance of very special beauty. The rising waves of passion were controlled very clearly by van Zweden as the movement threaded its way to its visionary summit, though the unwonted accelerando to the climax denied that vision something of its transcendent splendour.

With the Finale the brass storm in, executed with playing of wonderful quality in this performance - crisp, commanding, the trumpet fanfares blazing to the heavens. This is the only movement in all his symphonies in which Bruckner himself has provided a metronome marking on his manuscript - *minim = 69* - and he said that this opening was an image of galloping Cossacks at the meeting of the Emperors of Russia, Germany and Austria. Jaap van Zweden's mounted regiments galloped a good deal faster than those Bruckner had in mind, but it was all tremendously exciting and exhilarating to listen to. Equally gripping was the contribution of timpanist Paul Jussen, here and in Scherzo, at the back raised above most of the orchestra, his fortissimo intrusions into the musical fabric never less than arresting. The quiet song-period (*Gesangsperiode*), and the descending chorale of the third theme group, once again ravishingly played by the strings, provided effective contrast and time for reflection in the heart of the maelstrom. As was the case in its earlier appearances, there was a lack of the last ounce of drama in the return of the first movement's death-haunted main theme, and this deprived the final victory of its full power - but even so, this was a glorious and resplendent C major ending to a tremendous concert. (Since first writing this review, it has been suggested to me that conductor and orchestra, being new to the venue, might not have had quite the measure of the acoustic of The Royal Albert Hall, so that major climaxes seemed unexpectedly underpowered.)

The audience had been remarkably quiet and attentive throughout - to the credit of the unflinching concentration of the conductor and sheer beauty of the orchestral playing. The applause was uproarious, long and enthusiastic. Bruckner had once been in this hall, to play the organ in 1871 - would that he had been here this evening to see the reception his mighty symphony still receives 140 years later!

Ken Ward

A version of this review was published on [www.bachtrack.com](http://www.bachtrack.com)

The editor received several responses to this concert:

I thought the Bruckner 8 at the proms was amazing. One of the best performances I have heard. The orchestra was wonderful, and the conductor totally committed to the music. For me the tempi were spot on, none of this "slower the deeper" nonsense. No doubt here will be some who found it too fast. On Radio 3 the conductor van Zweden said "Mahler is always taking you on a rollercoaster of emotion, whereas Bruckner is talking about beauty. A little step higher, a little closer to heaven." David Singerman

To start with we were impressed; the 1st. mvmt. went along comfortably and with feeling. However, we felt it fell apart rapidly. Surely movements 2 and 4 were much too fast. Orchestral balance was very distorted throughout. For me it all became very superficial. I felt van Zweden just wanted to be different at all costs. We were disappointed.

*Florence Bishop*

I thought it a wonderful concert and I was very moved by the audience's response - waves of gratitude to Bruckner and orchestra. Van Zweden seemed genuinely touched. Mind you, I agree with a contributor to a Radio 3 discussion thread, who hoped for at least a moment's silence after the end and deplored the boorish "bravo" that even interrupted the fading music.

*Nick Train*

In the Bruckner the principal horn covered herself in glory - I have never heard the part better played, either live or on a recording. I think van Zweden's tempi were on the fast side but on their own terms they worked - after all, as listeners we can too easily build preconceptions based on hearing recorded performances. Having said the tempi were fast, I found the close of the finale not too fast at all, and it gained in sonority and grandeur as a result.

*Terry Barfoot*

In his review on [www.seenandheard-international.com](http://www.seenandheard-international.com) Geoff Diggins observes that at bar 460 in the finale there was a dramatic timpani intervention which originates from the First Printed Edition of 1892. Checking it out, it is true, though the correct bar number is 453. A strange, even if rather exciting, decision on the part of Jaap van Zweden.

## *The Way to the Fourth* **BrucknerTage 2011 at St Florian**

Wednesday 17th August - Sala Terrena

Bruckner - Symphony No.4 (1888 version) arr. 2 pianos, 4 hands.

Matthias Giesen & Franz Farnberger

Thursday 18th August - Cellar beneath the Library

Jazz Concert "Bruckner Improvised"

Christian Mühlbacher and friends

Friday 19th August - The Great Abbey, St Florian

Bruckner - Symphony No. 4 (1878/80 version)

Junge Philharmonie Salzburg / Rémy Ballot

THE BRUCKNERTAGE [Bruckner Days] is a week-long festival that takes place in Bruckner's favourite place, the magnificent monastery of St Florian, near Linz. It has been my privilege to attend on four occasions and I can assure anyone thinking of going - it never disappoints. (See back page for details of BrucknerTage 2012) At the end of the performance of Bruckner's 4th Symphony as transcribed for two pianos, Artistic Director Mag. Matthias Giesen made a presentation to his fellow Artistic Director, Univ.-Prof. Klaus Laczika - it was Klaus's 50th birthday - expressing gratitude to Klaus for his outstanding and inspirational support for the BrucknerTage since its inception in 1997 - gratitude which I enthusiastically endorse! This mini-festival is rapidly growing into one of the most important, enjoyable and rewarding events of the year for Brucknerians.

I attended three concerts. The earlier events along 'the way to the fourth' had included a first performance of a piano concerto by Oliver Peter Graber, the composer accompanied by strings from the Vienna Philharmonic, (a commission which incorporated elements of Bruckner's 4th, Rachmaninov Preludes and the spirit of Piazzolla!); a by-all-accounts stunning piano recital of Schubert, Liszt and Stravinsky by Dora Deliyska; and a journey through the monastery accompanied by the Vienna Horns, beginning with the Adagio of the 7th symphony performed at Bruckner's sarcophagus, closing with Bach on the Bruckner Organ performed by Matthias Giesen.

### *Two Pianos*

The transcription of the 4th Symphony for two pianos was in a version by Karl Grunsky and Walter Magnus, further edited by Matthias Giesen and Klaus Laczika - based on the first printed edition of 1888 - this is a version that has diminuendo from the Scherzo into the Trio, and a much abbreviated Scherzo da capo, and many other alterations throughout the symphony, done by Bruckner in collaboration with his young supporters, Löwe and the Schalk brothers. The concert was subtitled, 'An evening with the Vienna Richard Wagner Society', recalling the

first performance of the symphony on 2 pianos by Dr. Hans Paumgartner and Felix Mottl at such an evening in 1880. It took place in the beautifully decorated Sala Terrena of the monastery at St. Florian.

At first all you are aware of is what is missing - the characteristic woodland rustle of the string tremolo, the beautiful sustained tone of the horn - but soon the performers' expressive commitment begins to communicate and suddenly the music takes wing, and you float away with it, now blissfully unaware of the absence of the full orchestra of Bruckner's conception. There is a special clarity, especially for the higher parts, the violin and flute counter-melodies singing out above the bass and middle tones. The first movement second subject was taken at a beguiling, lilting pace, full of pastoral lyricism, and the build-ups (*Steigerungen*) that feature so strongly in Bruckner's symphonic language were very skilfully managed within the limitations of the pianos' dynamic range. Also very impressive was the ability of the two performers to manage subtle expressive variations in tempi - something which often suffers when pianists need to keep in time with each other. The final bars of the first movement were intensely dramatic - the great *fff* horn call on four horns, the notes here decaying quickly into long pauses interrupted by percussive reiteration.

The Andante is understandably the least amenable to recreation with the short sustaining power of the piano, and the melodies didn't quite sing as one would wish - but the short falling dotted quaver, semiquaver, crotchet motive, the second part of the main theme, on its appearance as flute and horn solo, later inverted, rang out tellingly, and the heavy chords of the climaxes were powerful indeed. The Scherzo was tremendous, taken quite fast, with the percussive clarity of the pianos working to great advantage and making up for the lack of the varying colour that trumpets, horns, trombones and tubas would supply.

Perhaps the greatest triumph of this performance was the Finale, the opening especially effective, full of mystery and a sense of impending power. It was taken at a moderate pace with the players maintaining impressive ensemble in the great tutti, and the second group themes very eloquent. Come the end, Matthias Giesen set the coda in motion, slow Celibidachean motion, with rock-steady alternating E $\flat$  - F slow crotchet triplets, the rhythm sustained indomitably as the coda gained volume and power towards its blazing conclusion. It was a great finish to a fine performance: the players were treated to a well-deserved standing ovation.

### *Jazz*

The following night's concert took place in the cellar beneath the Monastery library and was performed by 17 jazz musicians led by Christian Mühlbacher on percussion - a jazz version of the Bruckner work on the Thursday of the festival has become already traditional. The programme note told how Mühlbacher as a 5 year old listened to the Vienna Symphony Orchestra, in which 'his old man played the horn', rehearse Bruckner's 4th and saw visions of Indians, campfires, ambushes, perilous situations in great adventures. Now, almost 50 years later, the visions seem to have expanded into things even wilder. The piece opened with inchoate noises, tappings, squeakings, blowings and breathings that built up to a loudness out of which the characteristic horn call from the opening of the symphony emerged, leading to ten minutes or so of benign general improvisation on that theme. The brass quoted the Finale main theme and this provoked some fluttering, frantic music that wound down to quiet and a long section of amiable melodic latin-sounding melodic fragments, winding up into a saxophone improvisation, ultimately calming into long-held keyboard chords. Somewhat later on - this was a work that lasted 50 mins and, after an interval, almost another 50 mins - a chirpy flugelhorn took up the opening motive of the first movement second theme group, the so-called coal-tit bird song. It was repeated many times, then taken up by a trumpeter whilst the flugelhorn took off in virtuosic improvisation to the stratosphere, the rest of the brass joined in, jauntily repeating the motive over and over. Other recognisable themes occasionally emerged from within the general exuberance, though I never registered anything from the Bruckner Andante. There was a slow section in which two trumpets explored very high intertwining lines with ear-splitting intensity, and thereafter the first part ended in a long diminuendo into quiet murmurings. The second part had a similar ex-nihilo opening as the first part, a rhythm emerging on the percussion, finally revealing itself as Bruckner's Scherzo trumpet fanfares, the Scherzo starting up with the entertaining support of rhythm section and leading to some exotic rhythmic excursions by the low brass with percussion improvisation in the foreground. There was a variety of solo improvisations throughout the work, most of them very excited, often frenetic, and overall it proceeded by long-spanned waves that went from becalmed almost nothing to hyperactive almost everything and back down again. A great thumping drum solo led to the brass taking up Bruckner's 1-2 1-2-3 first movement main theme and playing around with it, then going off into something all of their own. Bruckner's Finale received an interesting transformation in a relatively literal presentation of the opening crescendo with some added weird noises, the falling octave tutti presented by brass with a delicious, hefty drum beat in the rest. A tapestry of improvisatory meanderings was segmented by occasional interpolated extracts from this tutti, often cut off in its prime. There was a false ending, situated in the approach to Bruckner's big cadence at the end of the first theme group exposition - and then what turned out to be the actual ending in the middle of nowhere, halfway through the finale main theme. Very unsettling.

It was all a bit too much for me, an awful lot going on, and although it affected that laid-back, casual style characteristic of jazz performance, it also seemed rather too earnest. The general title of these concerts was 'Ways to the Fourth', but this music seemed to dramatise "A way from the Fourth", for when some motive from the

Fourth symphony was dropped into the big-band mélange, it often provoked the musicians to excited and wild caterwauling improvisations, getting as far away as they could from the original. It was at times very exciting, but it was hard on the ears and ultimately rather tiring.

*Full Orchestra: Junge Philharmonie Salzburg*

Just towards the end of the first movement exposition there is a big brass fanfare (b. 165) marked *ff marcato*. It can be brash, bold and fearless, and indeed, in the later first printed version of the symphony it is marked halfway through with an added crescendo and *ritenuto*. Remy Ballot, after a strong and urgent *Steigerung* [climb-up] in the strings, began the fanfare with a stout fortissimo, but at the second part of the fanfare made a sudden diminuendo that led to a smooth transition to pianissimo strings stealing in with their delicate fragments from the second theme group. By this means the brazen extrovert fanfare was transformed into something self-reflective and thoughtful, a gesture that typified this deeply inward-looking, romantic, and utterly beautiful performance.

The tempo chosen for the outer movements was slow, and in the central development sections often became even slower, but the music never dragged: the mighty chorale based on the opening horn call thereby gained an extra quality of stately nobility and the quiet string passages became melancholy, rapt and prayerful, almost bringing everything to a halt in deep peace. The acoustic of the great Abbey creates a considerable reverberation, but it was my privilege to stand throughout in the organ loft, where Bruckner himself would have sat at the organ console, and where the echo is less destructive of the orchestral detail than at some other places in the building. Heard from way up the back the first violins were often a ghostly presence, but the woodwind sang out as though from the throats of angels, and the brass resounded resplendently through cavernous space. The quality of this youth orchestra was outstanding, the flutes, clarinets, oboes and horns deserving special approbation, especially in their expressive solo enhancements of the Andante string themes.

The Andante was played 'quasi Adagio' rather than 'quasi Allegretto' as marked. The playing of the cellos in the first theme and the violas in the second theme, both at the same slow tempo, was beautifully moulded, much expressive crescendo - diminuendo applied to the phrases, the processional quality of the music here quite funereal, rising to a great noble climax and falling away into the barely audible drum beats with which the movement closes. The Scherzo was taken at quite a lick, a glorious welter of sound; the slower section, *Etwas ruhiger* was considerably slower, and once again rather inward-looking. The Trio sounded wonderfully like Bruckner's 'programme', a sojourn in a sunlit forest clearing.

The finale opened with its unsettled, murmuring strings, and mysterious falling horn calls above the steady, marching tread of the basses, and built up to its climax with heart-stopping tension. The great fortissimo tutti main theme was suddenly slower, (indeed, it is marked 'Langsamer', slower) but here almost ponderous, like some mighty behemoth stalking the cavernous recesses of the church. The quiet second theme followed with a melancholy slow lilt, and maintained its sad dance throughout until the third theme thundered in with its stern, not-to-be-repeated, admonition. In the midst of the development, the second theme group material at times became even slower, even more forlorn, with some fairly extreme expressive rallentandos and diminuendos throughout the movement as a way of negotiating the transitions. It worked wonderfully, and somehow it all hung together, brought tears to the eyes and seemed to glow from within. The end, when it came, was overwhelming: the fateful steady progress of the string sextuplets barely audible but always there, the noble grandeur of the woodwind and brass inversions of the main theme, the trumpet fanfares, all building up to a luminous, passionate restatement of the symphony's opening motto.

It had been a long performance, 1hr 15mins, in the Celibidache, Marthé mould that has been the tradition of BrucknerTage performances, but it seemed not so dark and heavy as those, more lyrically poetic, more romantic, more luminescent. I thought it was wonderful.

*Ken Ward*

Stephen Pearsall was also impressed by the BrucknerTage concerts:

Conductor Rémy Ballot, born in 1977 in Paris, brought his *Junge Philharmonie Salzburg* to the Stiftsbasilika to give an immensely reflective, carefully sculptured and intensely romantic reading. Of 76 minutes duration this performance held you entranced throughout. The music was allowed to breathe and its beauty shine amid St Florian's architectural splendour. It's no surprise that as a 16 year old Rémy studied with Celidibache, but at no point did I sense that he was copying the master: this sounded thoroughly natural, the relaxed tempo not resulting in any unnecessary gravitas - on the contrary: this performance flowed and flowed, the young players injecting their own freshness, vitality and innocence to this established masterpiece. I was particularly taken by the recapitulation of the 2nd theme group in the Finale, where the flute embellishes the theme with an octave drop in the rhythm of the next theme in the group (b 413) - in the concert hall always an eerie moment, but here, the flute hung gently, high, long and mystical. Throughout, each climax would end with a slight diminuendo, perhaps in order to anticipate and manage the inevitable reverberation, diminishing slightly the sense of drama in the scherzo - but this just wasn't that kind of performance. It was just serene pure and simple, indeed for us standees, stood on high in the organ loft, it all sounded wonderful, a treasured experience.

# NEW & REISSUED RECORDINGS July to October 2011

Compiled by Howard Jones

Another slim listing, featuring first issued performances from Gilbert, Inbal, Nelsons, Oramo, Bolton, Soudant and Dudamel, and Schaller's performance of the 9th (with Carragan's completion of the Finale, 2010), as well as reissues of classic recordings by Szell, Bongartz, van Otterloo and Bruno Walter. Barenboim's Chicago cycle resurfaces ( it has not been reissued internationally since 1994), Kubelik's Bavarian RSO #3 & 4 and Muti's 1980's Berlin recordings of #4 & 6 reappear, as do Schaller's recent Ebrach recordings of #4 & 7 (included with the new 9th), as a 4 CD Profil set.

## CDs and DOWNLOADS

\*=first issue

### SYMPHONIES

- Nos. 0 to 9 Barenboim/Chicago SO (Chicago, 11/72 to 3/81) DG 0289-4779803-3 (669 mins).  
A 10 CD set (including Te Deum, Helgoland and Psalm 150).
- No. 2 (1877 Carragan) \*Gilbert/New York PO (2 to 4/6/2011) NYP/I-TUNES download (60:26).
- No. 2 (1877 Nowak) \*Inbal/ Tokyo Metropolitan SO (Tokyo, 18/5/2010) EXTON CD OVCL-00452 ( ).
- No. 3 (1878) Kubelik/ Bavarian RSO (Munich, 30/1/70) AUDITE SACD 92.543 (57:48).
- No. 3 (1889) \*Nelsons/CBSO (Birmingham, UK, 25/11/2009) BBC MUSIC CD MM335 (57:28).
- No. 3 (1889) \*Oramo/Stockholm PO(Stockholm, 15-18/9/2010)  
EXTON HYBRID SACD EXCL 00073 (55:36).
- No. 3 (1889) Szell/Dresden SK (Salzburg, 2/8/65) ANDANTE 6 CD set AN 3110 (52:14),  
with works by 5 other composers.
- Nos. 3 (1878) & 4 Kubelik/Bavarian RSO (10/80 & 11/79) SONY MASTERWORKS 88697884112  
(57:54 & 67:07). A 7 CD set with Mozart, Schumann & Wagner.
- No. 4 Tennstedt/Berlin PO (Berlin, 12/81) EMI 14 CD set 094433-2 (70:28)  
with works by 8 other composers.
- Nos. 4 & 6 Muti/Berlin PO (Berlin 9/85 & 1/88) EMI 2 CD set 0979622 (69:46 & 56:55).
- Nos. 4, 7 & 9 \*(No.9) - Schaller/Philharmonie Festiva (Ebrach, 7/07, 7/08 & 10/2010) PROFIL  
4 CD set 11028 (65:43, 64:52 & 83:41).  
No.9 with Finale completed by Carragan 2010.
- No. 5 (ed. Schalk) Noguchi/Tokyo Furtwangler Inst. Orch. (Tokyo,20/7/96) SEELENKLANG  
SEK 1 (65:53) with Adagio of Quintet arr. Strg. Orch. By Noguchi  
(Tokyo, 18/3/06, 13:18).
- No. 6 \*Bolton/Salzburg Mozarteum Orch. (23-25/10/2010)  
OEHMS CLASSICS CD OC 404 (54:36).
- No. 6 Bongartz/Leipzig Gewandhaus Orch. (Leipzig, 12/64) BERLIN CLASSICS 8 CD set  
0184512BC (58:31) with works by 7 other composers.
- No. 7 van Otterloo/ Vienna SO (Vienna, 10/54) CHALLENGE CLASSICS 7 CD set  
CC 72383 (64:56) with works by 13 other composers.
- No. 8 (1890 Nowak) \*Soudant/ Tokyo SO (28/11/2010) FINE NF CD 21203 & SACD 51203 (73:35).
- Nos. 8(1892 edn) & 9 Walter/NYPSO & Vienna PO (1/41 & Salzburg, 20/8/53) ARCHIPEL 2CD set  
ANDRCD 9092 (75:31 & 50:06).
- No.9 \*Dudamel/ Gothenburg SO (Gothenburg, 2/2008) DG 3 CD set 0289 4779449 3  
(65:00) with Sibelius & Nielsen.

### DVD & BLURAY

- Sym. No. 7 Wand/NDRSO (Lubeck, 28/8/99) ARTHAUS DVD 107133 (69 Minutes)
- Te Deum Barenboim/ Soloists/ Vienna State Opera Chorus & PO (Salzburg, 26/7/2010)  
C MAJOR DVD & BLURAY 706808 & 706904 (22:32) with Beethoven & Boulez.

## WANTED!

### CD reviewer, CD reviews.

In the last couple of issues of *The Bruckner Journal* CD reviews have been conspicuous by their absence. If you would like to review recorded performances either on a long term, occasional or one-off basis, please contact the Editor at [brucknerjournal@gmail.com](mailto:brucknerjournal@gmail.com).

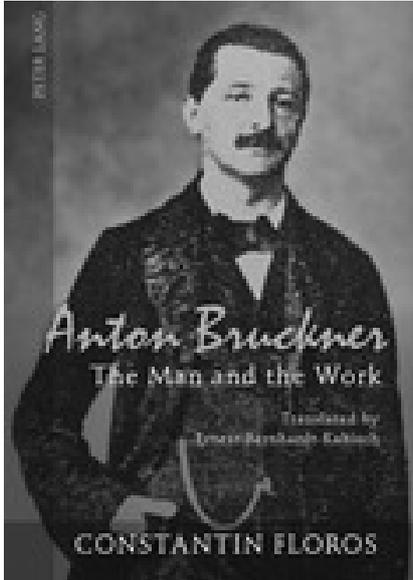
As with all contributions to *The Bruckner Journal* this is unpaid voluntary work. Very occasionally review copies are supplied, but this is the exception rather than the rule. The only reward is in the challenge of exercising critical judgement with some rigour, writing well, and thereby offering something of value to the community of Brucknerians worldwide.

## Book Review

### Constantin Floros. *Anton Bruckner. The Man and the Work*

(English translation by Ernest Bernhardt-Kabisch). Frankfurt: Peter Lang GmbH Internationaler Verlag der Wissenschaften, 2011)

This English translation by Ernest Bernhardt-Kabisch makes more accessible to the general reader the book by Constantin Floros first published seven years ago as *Bruckner. Persönlichkeit und Werk* (Hamburg: Sabine Groenewald Verlag, 2004) and thoroughly reviewed by Julian Horton in *Music and Letters* 87/2 (May 2006), pp.328-32.



ALTHOUGH the English title of the book, which is not a direct translation of the original German, may give the impression that Floros has written a typical “life and works” biography in which the composer’s works are discussed in chronological order, this would be misrepresenting the author’s intention. The book is subdivided into three main parts (Part One: A Character Portrait; Part Two: Sacred Music; Part Three: The Symphonies) and in the short introductory section of Part One, Floros, in an attempt to answer his own question “Who was Bruckner?”, discusses some of the evidence about Bruckner’s personality and artistic aspirations that can be gleaned from the composer’s letters, diary entries, and the anecdotes of his pupils. He also revisits his article “On Unity between Bruckner’s Personality and Production” in *Perspectives on Anton Bruckner* (2001), mentioning Erwin Ringel’s controversial psychoanalytical study of Bruckner (a talk entitled *Psychogramm für Anton Bruckner* given in Linz in 1977) and his diagnosis of an insecurity and “deeply reduced sense of self-worth” in the composer, a diagnosis that is at odds with the observations of several of his friends and acquaintances. Although there was certainly an almost grovelling obsequiousness in Bruckner’s attitude to people of authority, Floros is correct to emphasize that this “consciousness

of authority by no means excluded the proud sense of self and mission that also filled him”. But whether one can go beyond that and make the distinction, as Floros does, between those quiet chorales in Bruckner’s symphonies that “strike one as clear expressions of humility” and those much more assertive ones, invariably played *fortissimo* by the brass, that “convey in music a sense of glory - a gesture that one may well relate to both Bruckner’s self-assurance and his religious conviction”, is another matter. Floros has always contended, of course - in his books and many articles on Bruckner and Mahler - that extra-musical ideas played a vital part during the compositional process and that the symphonies of these two composers cannot be regarded as purely absolute or abstract works. This conviction also informs much of what he has to say throughout this book, particularly in Parts Two and Three. The rest of Part One, however, comprises several short sections in which Floros continues to explore the various facets of Bruckner’s personality. Rather than being strictly chronological in his approach, Floros prefers to consider in succession such topics as Bruckner’s loneliness and melancholic disposition (“The World as ‘Bad Lot’”), the various manifestations of neurosis (excitability, obsessive-compulsive behaviour), his libido, “emotionality” and attraction to young women, but unwillingness to enter into a permanent relationship because of religious scruples, his “passionate urge to compose” and constant striving for qualifications and financial security to facilitate this, his “persecution mania” as a result of the opposition to his symphonies by the leading critics in Vienna, concerns about the success of his symphonies and the support of four conductors - Felix Mottl, Arthur Nikisch, Hermann Levi and Hans Richter - well-disposed critics such as Theodor Helm and pupils like Löwe and the Schalk brothers who helped to secure greater recognition for him as a composer, his interest in the “extraordinary” including the pathological and things pertaining to death and, finally, his strong Christian faith.

As a background to his discussion of Bruckner’s sacred music - specifically the D minor, E minor and F minor Masses, some of the later motets, the *Te Deum* and the setting of Psalm 150 - Floros begins Part Two with a brief discussion of (a) the two completely different philosophical views of the meaning of life - the positive, which claims that there is an absolute set of values, and the negative, which denies that life has any real meaning; (b) the Romantic perception that there was a close link between the life and work of artists; (c) and stemming from this, the Romantic view that there was a close relationship between music and religion and that sacred music was often “religious confession”. With Bruckner, of course, it could also be claimed that all of his works, not just the sacred ones, were (to borrow a phrase from Goethe’s *Dichtung und Wahrheit* that is also used by Floros) “fragments of a great confession”. Floros does not give a “blow by blow” account of the Masses, but concentrates on Bruckner’s settings of the *Credo* movements as well as drawing attention to the influence of Liszt, whose *Gran Festival Mass* (1855), *Legend of St. Elisabeth* (1857-62) and *Hungarian Coronation Mass* (1866-67) he knew.

This is a welcome contribution to a greater understanding of the dramatic content of Bruckner's Mass compositions and one that needs to be explored in more detail. Classical influences on Bruckner's sacred music, the Masses of Joseph and Michael Haydn in particular, are perhaps better known and Floros cites Robert Haas's suggestion that Bruckner made use of some musical ideas from Joseph Haydn's "Harmony" and "Nelson" Masses in developing his own "religious tonal symbolism". And although Floros also mentions relevant articles by Leopold Nowak and Manfred Wagner, he does not acknowledge Winfried Kirsch's important doctoral dissertation *Studien zum Vokalstil der mittleren und späten Schaffensperiode Anton Bruckners* (Frankfurt am Main, 1958), the most rigorous and thoroughgoing exploration of Bruckner's use of particular "religious" motives not only in his sacred but also in his secular music. The *Te Deum* and Psalm 150 are discussed in some detail, and Floros makes use of the epithets "jubilant" and "devout" to distinguish between the contrasting sections of both works. He also places the *Te Deum* in its 19<sup>th</sup>-century context, describing it as a "confessional" work albeit one that has broken free from its liturgical roots, and points out the close family likeness between the subject of the closing fugue in the Psalm setting and the great fugal theme in the Finale of the Fifth Symphony.

The third and longest part of the book is devoted to the symphonies, and once again Floros is selective, briefly discussing various stylistic influences (ranging from Palestrina and Gabrieli to Beethoven, Schubert, Liszt, Berlioz and Wagner), Bruckner's early attempts at symphonic writing, and some noticeable forward-looking stylistic traits in the F minor, C minor and D minor ("Die Nullte") symphonies before tackling the more "mature" symphonies (Second to Ninth). At the outset, however, in a kind of apologia for his long-held conviction that there is no such thing as absolute music, he makes the following three pronged statement about what he believes music represents: "...it is no mere play of sounds but has a psychological, a spiritual and a social depth dimension; it always has a human substratum; and in most cases it reflects the personality as well as the intellectual world of its creator" and claims that Bruckner's music is an "expression of his spirituality and his 'inner' world". In his section on the Second and Third Symphonies, Floros concentrates on what he calls "autobiographical elements" such as the use of material from the *Benedictus* and *Kyrie* movements of the F minor Mass in the outer movements of the Second, and from the *Gloria* ("Miserere") of the D minor Mass at the end of the exposition of the first movement as well as the *Benedictus* of the early Mass in C major in the theme of the Adagio movement in the Third. No less striking is Bruckner's paraphrase of the first line from the Catholic chorale *Crux fidelis inter omnes* (also used by Liszt in his symphonic poem *Die Hunnenschlacht*) at the climax of the third theme in the exposition of the Third. It is already adumbrated in the 1873 version of the symphony, but the designation "Choral" and use of trumpets in the 1878 and 1889 versions give it a particular prominence. Whether these can be classified as purely "autobiographical" elements is a matter for debate, of course. They are undeniably insertions of "sacred" material into a "secular" symphony and, although some, but not all, quotations and self-quotations were removed in later versions, their presence served a particular purpose and were of great importance to Bruckner. This is also true of the quotations from *Tristan und Isolde* and *Die Walküre* that occur in the 1873 version of the Third, which was dedicated to Wagner. Of these only the reference to the "sleep motive" that occurs towards the end of the Adagio was retained in later versions. Floros suggests that this was initially included in "memory of the (his?) deceased mother, conveying the concrete meaning of 'Rest in peace'" and refers to Bruckner's letter of condolence to Cosima Wagner (undated, but probably February 1883) on the death of her husband which ends with the words "Er ruhe sanft!" ("May he rest in peace!"). Bruckner's use of the same material in his Prelude in C for organ (1884), a short work written for Josef Diernhofer and quoted in full by Floros, can also be regarded as an act of homage to the composer who for him was the "master of all masters".

In his succinct discussion of the "Triad of the Middle Symphonies" (Fourth, Fifth and Sixth) and of the Seventh, Floros is less concerned about programmatic matters, with the exception of a few Wagnerian reminiscences in the Seventh, including the coda of the Adagio of the and its similarity to Siegfried's funeral march in Act III of *Götterdämmerung*). Instead he underlines the essential differences between them, emphasising that each of Bruckner's symphonies "has its own physiognomy, its own distinct character and unique mode of expression". He attributes the contemporary success of the Seventh to internal matters such as its much tighter structural organization and Bruckner's employment of a much bolder and colourful harmonic language, as well as to external matters like the critical acclaim it enjoyed in Germany and eventually in Austria.

Before the Eighth Symphony is discussed, there is a diversion into an appraisal of the "quasi-linguistic quality" of Bruckner's symphonies, reflected in the various "character types" that can be found in them. Floros identifies eight of these (instrumental recitative and arioso, chorale, march, funeral march, pastoral, ländler, misterioso, solemn) and provides examples of each, singling out for particular mention the combination of the final two ("Feierlich, Misterioso") at the beginning of the first movement of the Ninth Symphony. The musical content of the Eighth Symphony is barely mentioned. Floros concentrates instead on Bruckner's "hermeneutic commentary" on the symphony and recalls his earlier discussion of both the Fourth and the Eighth in his *Brahms und Bruckner. Studien zur musikalischen Exegetik* (1980) where he argues strongly against the notion that Bruckner's programmatic references are not to be taken seriously. Thus in the Eighth, examples of labelling such as "premonition of death", "tolling bell", "death watch" towards the end of the first movement and the portrayal of the "German Michel" in the Scherzo are not to be dismissed as mere irrelevancies.

Floros adopts a similar approach in his discussion of the Ninth. He not only outlines the various stages in the composition of the work from 1887 onwards and discusses posthumous attempts to reconstruct the sketches of the incomplete Finale and to produce a performance version, but also argues that the formal and musical structure of this Finale was “influenced by images and extra-musical conceptions.” The fact that many of the building blocks of the structure are of sacred music provenance is particularly striking. Floros mentions four of these - *Te Deum* figurations, chorale, fugue and allusion to the hymn, *Christ ist erstanden* - which he describes as the “positive” life-affirming counterparts to the “negative” death-related motivic figures in the Introduction to the movement, characterised by chromaticism and melodic leaps of a tritone.

The final part of the book includes two short essays. In the first - “Reflections on Bruckner Interpretation” - Floros compares and contrasts Günter Wand, Eugen Jochum and Sergiu Celibidache as Bruckner interpreters, drawing particular attention to Jochum’s concern for fluidity of tempo, Wand’s concern for architectural clarity and Celibidache’s concern for good instrumental balance and avoidance of rubato. In the second, Floros considers the “progressive” elements in Bruckner’s music and argues that, in spite of Schoenberg’s claim that Brahms was the true “progressive” of his generation, several of the stylistic features of Bruckner’s mature work, notably his expansion of the realm of tonality (almost to the point of atonality at times) and his daring use of dissonance, reveal that he was in the forefront of harmonic development. In the brief “Afterword”, Floros re-asserts his conviction that Bruckner’s symphonies and larger sacred works have a distinct “aura”, spirituality and affirmative quality that have much to offer to the music lover in our contemporary society, riven as it is by division and disorientation.

The overall good production of the book is marred by a number of typos, the more serious of which should have been weeded out at the proof-reading stage. The English translation is also good, albeit a little quaint on occasions; for instance “Die Nullte” is invariably rendered as the “Nilth”. All in all, this is a thought-provoking book that helps to widen our understanding of Bruckner’s multi-faceted compositional style.

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Malcolm Hatfield, C.Psychol, A.F.B.Ps S, also read the book and wrote this review and comment on Floros’ analysis of Bruckner’s psychology

THE BOOK has the intention of describing Bruckner’s music in the context of a discussion of his life and personality. So in seeking to review, I chose to look through the second part first, which is about the music, in order to try and detect any consistent threads of the author’s interpretations of Bruckner’s personality in his analysis of the music. I was not able to find a great deal, but three themes became apparent.

Firstly, Floros makes a distinction between the notion of writing music of a specific religious/mystical focus, as opposed to offering created music to God as thanks for his gift and for help in overcoming trials in life. He comes to the conclusion that Bruckner wanted to create music as he conceived it, albeit divinely supported, but not necessarily as the recipient of divine inspiration. He quotes examples in Bruckner’s letters to support this.

Secondly, we get comments such as “the strong rugged personality” and “everything bears the mark of the authority of the composer”, i.e. a view of Bruckner as strong and in possession of independence and of a level of personal confidence, as well as being a man living with many problems. Floros is content to leave Bruckner with his ambiguities, strengths, as well as limitations, and if there is any underlying theme to his comment, it is that the strength of the music does in some senses spring from these very contradictions. This is a view that appeals to this reviewer who disapproves of any implication that the music could in some ways have been ‘better’ were Bruckner to have been a more secure personality.

Thirdly, Floros expresses strong views that Bruckner is not writing “absolute music” but that most of his ideas come from an internal need to express some overall feeling, idea or conflict based on his life experience - if not in a detailed programmatic form, then in a broader expressively musical fashion. This idea is not amplified much but it is one of the reasons why he feels the need to address Bruckner’s psychology in order to better understand the music.

Whether these themes can be supported by enough available evidence is unclear. However, a problem for this reviewer is that at times there is an interesting statement which has a note attached, but on looking to the footnotes for more, i.e. ‘where did he get this from?’, one finds that the reference is to another of Floros’ works, which hardly adds wider support for his argument.

The first part of the book is concerned with the description of Bruckner, the man and his personality. This is done in 14 short sections of 2 to 3 pages long, which are to some extent linked in their narrative, if not always conceptually. There are plenty of references to Bruckner’s actual letters and statements, which reflect Floros’ researches, some of which are new to this reviewer, if maybe not to others. This is the primary evidence on which his observations are grounded. His stated intention “get to the core of Bruckner's personality”, is to be applauded and, in general, he avoids applying labels or categories and indeed criticises others who have done so on the basis of partial information. At his best Floros is flexible about the psychology of Bruckner as an individual, and can

accept a dichotomy between, for example, the composer's self-doubt and depression, and "a strong sense of self and of mission" with which it coexists. He also crucially separates the notion of intellectual interest, or lack of it on Bruckner's part, and intellectual capabilities. He also tries to anchor some aspects of behaviour which seem very odd to modern eyes in the context of the time.

So at his best, for example, Floros can accept Bruckner's seemingly exaggerated sense of respect for authority, together with his "proud sense of self" and "firm convictions of mission", all of which helps the reader to see Bruckner as a complex individual (as many of us are) and not to jump to a simplistic evaluation.

He describes the Bad Kreutzen episode as the result of depression, overwork and loneliness, and then discusses "compulsion neurosis". Here he is less good and does not address the significant difference between obsessive-compulsive disorder and obsessive-compulsive personality, and in general the distinction between pathological disorder and a dominant personal characteristic. Then Floros leaves us hanging in the air, which he does on several occasions: "one must ask whether Bruckner's constant wrestling with improvements in his symphonies... is not also connected with his compulsive ailment". Well we might, but we do not get many answers from reading this book.

In other sections such as "passionate urge to compose" or "sympathy with death" the content is primarily descriptive and biographic, illustrative of Bruckner's self-discipline and conscientiousness, but really with little psychological commentary or insight. He suggests that Bruckner's need for testimonials throughout his life is a need for inner reassurance, but this is hardly a penetrating psychological commentary. And this reviewer does not think that "persecution mania" is a particularly helpful chapter heading, even if it may be a less than accurate translation. You are not necessarily paranoid if people genuinely are out to get you - and there is plenty of evidence that that was precisely Hanslick's attitude to Bruckner. As in other areas, Floros does not try to elucidate or explain how these critical attacks - which would have hurt many people - actually impacted upon Bruckner's state of mind given his underlying psychology. The chapter on "worries about the success of work" is more detailed and gives a wider explanation of the background and context in which Bruckner must have viewed his impact on the musical life in Vienna.

Floros ends with three pages on religiosity, describing his devoutness and care in noting down his daily prayers, and religious visions, which however are not really described, and this whole section ends ambiguously. We are not really any clearer about the nature of Bruckner's attitudes to his religion, other than that his high level of faith and adherence to Catholic dogma did not overflow into antagonism to others.

And at this point the first part of the book ends. If in advance you did not know anything about Bruckner, you would be rather better informed than you were. You would have been given some idea of the simplistic views of other commentators and some evidence of why they might be wrong. So at least one might say that this section of the book does no harm. If you know a good deal about Bruckner, then the content of this book is unlikely to leave you any more illuminated or to answer any of your questions. And whether you would have a better understanding of Bruckner's psychology is also unclear. There is no integrating explanatory model, nor suggestions of hypotheses to be examined by other people on the basis of available information. The psychology, such as it is, that Floros quotes is theoretically based on European psychoanalytic models, and so it is not particularly modern and rather narrow in approach.

It is also a pity that there are so many errors and oddities of translation in this book. It would so easily have been put right by almost any of the regular contributors to the Bruckner Journal. For this reason alone, this book can hardly be recommended to the general reader.

However it is clear that Floros loves Bruckner's music and has a strong sense of its importance in the artistic and musical world, and that he sees it as emanating from the man himself, his humanity, and his emotions, and his strong sense of a need to innovate and create anew out of respect for the past. This in itself must be a good thing, but whether it would encourage you to buy this book is questionable. We still await a convincing psychological description of Anton Bruckner based on the increased breadth of archive material which now seems to be available, and articulately expressed free of preconception

### **Bruckner Symphony No.8 'Renewal Version' performance**

Symphony No.8 'Renewal Version' movements 1, 2 & 4, ed. Takanobu Kawasaki, and Adagio 2 (composed between the versions in 1887 and 1890), performance of which had been postponed because of the earthquake disaster in Japan, was performed on 5th September 2011 by the Tokyo New City Orchestra under Akira Naito, at the Tokyo Bunka Kaikan.

# Bruckner's Sonata Form Terminology in Sketches for the Finale of the Eighth Symphony

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IT IS well known that, as a mature composer, during periods of self-analysis, Bruckner consulted the classical models of his youth. In 1876, for example, while he was revising the Mass in F Minor, questions about voice-leading and instrumental doubling took him to Mozart's Requiem. His annotations about the phrase structure of Beethoven's *Eroica* Symphony in connection with metrical revisions of his own compositions in 1877 have been described in detail by Alfred Orel and Leopold Nowak.<sup>1</sup> While, to the best of my knowledge, no such specific references exist in Bruckner's manuscripts of the 1880s and 90s, there is plenty of musical and circumstantial evidence to suggest that classical models were never far from his mind during his later years as well. As Max Auer observed, for example, that around 1886, for reasons yet to be determined, Bruckner copied a portion of Cherubini's Mass in C Major.<sup>2</sup> And in 1885 and 1886, while he wrestled with the monumental structural and contrapuntal edifice of the eighth symphony, Bruckner recalled a *modus operandi* and sonata terminology he had learned during his studies in eighteenth-century counterpoint and form in Saint Florian and Linz. Some examples from sketches for the Finale preserved as Wn Mus. Hs. 6052 will serve as illustration. I will begin with a few words about the manuscript in question; then look at some of its contrapuntal sketches; and finish with some observations about Bruckner's sonata form terminology.

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Wn Mus. Hs. 6052 is a miscellany containing 19 folios of dense sketches for the Finale of the first version of the eighth symphony. Most are dated between 27 and 31 July 1885; a sketch for the coda with the date 24 October 1886 is kept at the end of the miscellany.<sup>3</sup> Together the folios contain drafts for almost the entire movement; part of the recapitulation is missing.<sup>4</sup> Many passages exist in two or more stages, and the numerous corrections and revisions give evidence of feverish compositional activity within the short span of the July dates. The sketches are full of Bruckner's usual cross references and signs connecting passages on different pages. In fact the sonata terminology may well have been an aid to collating sketches on disparate pages. As usual for Bruckner, the sketches fall loosely into two types: 1) short score continuity drafts for extended passages; and 2) fragments where Bruckner worked out the contrapuntal implications of his material.

Plate 1 contains an illustration of the latter. Here Bruckner is exploring the inversion (*Umkehrung*) possibilities for his principal theme in a manner that recalls his counterpoint studies of forty years earlier. In the spring of 1845 Bruckner began studying Friedrich Wilhelm Marpurgh's *Abhandlung von der Fuge*. He returned to Saint Florian in September of that year and, possibly in the flush of enthusiasm at being back at the monastery where he could pursue his musical activities with a vengeance, began copying and analyzing pieces, not only from the treatise, but also from the monastery archive as he heard or performed them. Over

<sup>1</sup> Timothy L. Jackson, "Bruckner's *Oktaven*, the Problem of Consecutives, Doubling, and Orchestral Voice-Leading." In *Perspectives on Anton Bruckner*, ed. Crawford Howie et al.. Aldershot, 2001, pp. 34-43; Alfred Orel, "Eine Mozartstudie Anton Bruckners." In *Mozart-Almanach* (1941), pp. 105-111; and Leopold Nowak, "Metrische Studien von Anton Bruckner zu Beethovens III. und IX. Symphonie." In *Beethoven Studien. Festgabe der Österreichischen Akademie der Wissenschaften zum 200. Geburtstag von Ludwig van Beethoven*, ed. Erich Schenk. Vienna, 1970, pp. 361-372.

<sup>2</sup> Austrian National Library (Wn) Mus. Hs. 3172. Max Auer wrote the date 1886 in pencil on fol 1r of the manuscript. Robert Haas, *Anton Bruckner*. Potsdam, 1934, p. 34, has a facsimile.

<sup>3</sup> A complete list of autograph dates will be provided in Paul Hawkshaw, ed. *Anton Bruckner Sämtliche Werke*, 8, VIII. *Symphonie C-Moll: Revisionsbericht*. Vienna: in preparation.

<sup>4</sup> A detailed description of the sketches and a facsimile will be printed in the Critical Report. *Ibid.*

the course of little more than three years, up to and including 1848, he accumulated a small library of fugues and themes by way of supplementing his studies. At times he added analytical marginalia, as he did in Plate 1, and sometimes he borrowed the material he had copied to create contrapuntal passages of his own. On the page reproduced in Plate 2, for example, he copied Josef Eybler's three-part double counterpoint in lines 1-6 and then used the material in lines 6-12 to make exercises in inversion.<sup>5</sup>

Bruckner kept many of these copies and exercises with him throughout his career. Presumably he consulted them from time to time. In any case he certainly returned to this method of working out counterpoint while composing the eighth symphony as illustrated in Plate 1. Here he first worked out two inversion possibilities for the opening theme (Ln 1-2). On the rest of the page he tried various ways of combining the original and inversions at different intervals. He in fact treated his own eighth symphony theme exactly as he had treated Josef Eybler's as a student in Saint Florian.

In 1855, after he had opted for a career as a professional musician outside the walls of the monastery, Bruckner must have felt obligated to reinforce his technical craft by studying with Simon Sechter. His studies with the Viennese theorist lasted until 1861. Between September of this year and July 1863 he was again immersed in study, this time in form and orchestration with Linz *Kapellmeister* Otto Kitzler. Most of the exercises that survive from these years are preserved in a single volume now known as the *Kitzler-Studienbuch*. Kitzler brought his pupil up to date with contemporary practice - introducing him to the music of Wagner for example. He and Bruckner also studied much of the standard non-liturgical repertoire, including the piano sonatas of Beethoven, and investigated the fundamentals of classical form and orchestration. The studies culminated in an orchestration of the exposition from Beethoven's *Pathétique* Sonata and composition of the string quartet, Overture in g minor, Psalm 112 and the F-minor Symphony.<sup>6</sup>

**Table 1**

Sonata Form Terminology from the *Kitzler-Studienbuch* Applied to the Finale of the Eighth Symphony

Bruckner took the terminology from: Johann Christian Lobe, *Lehrbuch der musikalischen Composition*. 1. Aufl. Leipzig: Breitkopf und Härtel, 1850ff. Bruckner did not use the term *Repetition* (recapitulation) in either the *Kitzler-Studienbuch* or sources for the eighth symphony.

Terminology Lobe/Bruckner	Bar*	8 <sup>th</sup> Symphony Finale
<b>erster Teil</b> [first section]	1 - 284	
<b>Themagruppe</b> [or] <b>–Periode</b> [theme group or period]	1	1 <sup>st</sup> group c minor
<b>Übergangsgruppe</b> [or] <b>–Periode</b> [transition group or period]		
<b>Gesangsgruppe</b> [or] <b>–Periode</b> [lyrical group or period]	69	2 <sup>nd</sup> group, A flat Major
<b>Schlußgruppe</b> [or] <b>–Periode</b> [closing group or period]	147	3 <sup>rd</sup> group, E flat Major
<b>zweiter Teil</b> [second section]	285 -702	
<b>Mittelsatzgruppe</b> [development]	285	development
<b>[Repetition]</b> [recapitulation]	464	recapitulation, c minor
<b>Anhang</b> [coda]	703 - 771	coda, C Major

\* from Leopold Nowak, ed. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe*, 8/1, VIII. *Symphonie C-Moll: Fassung von 1887*. Vienna: Musikwissenschaftlicher Verlag, 1972/1992.

<sup>5</sup> For more on Bruckner's studies in Saint Florian see Paul Hawkshaw, "Anton Bruckner, Saint Florian and Contrapuntal Tradition." *The Bruckner Journal* 12/1 (March 2008), pp. 22-33.

<sup>6</sup> See Paul Hawkshaw, "A Composer Learns his Craft: Anton Bruckner's Lessons in Form and Orchestration, 1861-63." *The Musical Quarterly* 82/2 (Summer 1998), pp. 336-361.

Kitzler and his pupil began their studies of sonata form on 6 June 1862 using terminology from Johann Christian Lobe's *Lehrbuch der musikalischen Composition*. Although Bruckner described Lobe's treatise at the time as "very confining" he continued to use the theorist's terminology for sonata movements throughout his life, as is evident in the sketches for the Finale of the eighth symphony.<sup>7</sup> Table 1 outlines sonata form in Lobe's terminology and points out the corresponding passages in the Finale of the first version of the eighth symphony.<sup>8</sup> Table 2 lists the places in the sketches where Bruckner used Lobe's terminology to refer to specific passages in the score.

As can be seen in Table 1, Lobe and Bruckner understood sonata form as a two-section structure with coda. In today's English terminology, the first section is a repeated exposition beginning with a theme group or period in the tonic (*Themagruppe*), followed by a bridge group or period (*Übergangsgruppe*) modulating to the dominant, a lyrical group or period (*Gesangsgruppe*) and a closing group or period (*Schlussgruppe*), both in the dominant or relative major. The second part of the form included the development, which Lobe called the *Mittelsatzgruppe*, and recapitulation which Lobe referred to as the *Repetition*. To the best of my knowledge, Bruckner never used the latter term. In the *Studienbuch* he refers to the development/recapitulation complex as the *Mittelsatz-Gruppe - zweiter Teil Sonataform* (second

**Table 2**

Bruckner's Terminology in Sketches for the Finale of the Eighth Symphony, Wn Mus. Hs. 6052

Fol	Bar	Terminology	Notes
1v, ln 8	99-110	<i>in Gesangsperiode] in Mitte / in Gesangsperiode]</i>	exposition:, 2 <sup>nd</sup> group, 2nd section
2v, ln 12	49-68	<i>vor Gesangsperiode d. 1. Theiles.</i>	exposition: end of the 1 <sup>st</sup> group
2v, end	69	<i>Gesangsperiode].</i>	exposition: 2 <sup>nd</sup> group, beginning
3r, top		<i>vertat. Gesangsperiode]</i>	cross reference
3v, top	ca 68	<i>Schluß vor der Gesangsgruppe].</i>	exposition: 2 <sup>nd</sup> group
3v, ln 5	69	<i>Anfang Gesangsperiode</i>	exposition: 2 <sup>nd</sup> group, beginning
4r, ln 8	147	<i>NB Schlußperiode.</i>	exposition: 3 <sup>rd</sup> group
7r, top	ca 285	<i>2. Theil Finale 8. Sinf. / z[um]. 2. Th[eil].</i>	development: beginning
7r, ln 8	313	<i>z[um]. / 2. Th[eil]</i>	development: rehearsal letter U ff.
8r, top	396	<i>2. Theil Finale</i>	development: rehearsal letter Aa ff.
8r, bottom	before 415	<i>NB der Anfang zum Schluß aufbrochene: (durchführ[en].)</i>	development: end
8v, ln 13	583	<i>wie anfangs 1. Th[eile].</i>	recapitulation: 2. 2 <sup>nd</sup> group, beginning
8v, ln 20	615	<i>wie im 1. Theile</i>	recapitulation: 2 <sup>nd</sup> group, 2nd section
10r, ln 5	373 ff.	<i>NB bei H[au]ptsteig[erung]. Thema: umgekehrt m[it] / Engführ[ung]</i>	development: end
12r, oben	237	<i>zur Schlußperiode des 1. Theiles</i>	exposition: 3. 3 <sup>rd</sup> group
13r, ln 1	147	<i>Schlußperiode</i>	exposition: 3 <sup>rd</sup> group, beginning
13r, ln 12	147	<i>NB / Schlußperiode [2mal]</i>	exposition: 3 <sup>rd</sup> group

<sup>7</sup> Andrea Harrandt, ed.. *Anton Bruckner Sämtliche Werke 24/1, Briefe I: 1852-1886*, 2nd edition. Vienna., 2009, p. 42.

<sup>8</sup> Lobe, *Lehrbuch*, 1, pp. 171ff.

section of the sonata form). As can be seen in Table 2, in the sketches for the symphony, he uses the designation *2. Teil* (second section) when working on the development section of the movement, as on Fols. 7r and 8r. Sketching the recapitulation, he refers back to the *1. Teil* (Fol. 8v). The only time he uses the term *durchführen* (develop), Fol. 8r, is in reference to the developmental process of manipulating and fragmenting the principal subject without cadences in the final crescendo before the recapitulation. In another sketch for this same passage Bruckner allowed himself a major diversion from Lobe's old-fashioned terminology. On Fol. 10r he referred to the end of the development with the more contemporary term *Haupt-Steigerung*. The concept of *Steigerung* had no place in the *Kitzler-Studienbuch*, and Bruckner's reference to it here may be an indication of how conscious he was, not only of his classical roots, but also of his place in the ranks of the most avant-garde symphonists. Of course *Steigerung* has Wagnerian connotations, and Bruckner was always conscious of his indebtedness to the *Meister aller Meister*.

Why did Bruckner label things in this manner, and was it a normal practice for him? We have already mentioned that Lobe's terminology is found from time to time throughout Bruckner's manuscripts of the 1870s and 80s though, to the best of my knowledge, nowhere so extensively as here. The degree to which such labeling was a part of his normal sketching procedure in earlier years is difficult to determine because the only work prior to the eighth symphony for which we have a large body of sketches is the Mass in F minor where the terminology would not have applied. I have wondered whether such extensive labeling and cross-referencing was necessary here because of the extended germination period for the movement - two years - not to mention its unprecedented length. The sonata terminology could be just another method of keeping track of detail like the overwhelming number of unnecessary accidentals. The labeling could also be yet another facet of his self-analysis similar to the extended voice-leading marginalia that appear for the first time in sources from the late 1880s. These are questions for another study.

Plate 1

Wn Mus. Hs. 6052, Fol. 18r: Autograph Sketches for the 8th Symphony Finale

Plate 2

SF 20/8. Fol. 1r: Josef Eybler, *Cum Sancto Spiritu, Messe Sankt Leopold*, Bruckner's Copy

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# Constructing the “Bruckner Problem”

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SURELY EVERY reader of the *Bruckner Journal* is familiar with “the Bruckner problem.” The term refers to the complex of question concerning the merits and authenticity of the numerous versions and editions of the composer’s symphonies. During the final third of the twentieth century in the English-speaking world, the conventional way of solving this problem was to declare that the best, most authentic versions of the symphonies are the “original versions” or, in some cases, what have been called the “first definitive versions.” These versions are, as a rule, preserved in the collection of manuscripts that Bruckner left to the Imperial Court Library in Vienna at his death. It is often believed, although without much actual evidence, that he made this bequest in anticipation of “later times” in which these versions could finally come into their own. The versions published during the composer’s lifetime are, in contrast, seen as provisional editions prepared, often under questionable circumstances, by Bruckner’s “well-meaning” but misguided friends and students that were tentatively accepted by Bruckner, albeit merely as a provisional solution, not as ultimately authentic texts. According to this way of thinking, it was not until the 1930s that Bruckner scholars, most famously Robert Haas, deduced the truth of these matters, and began to publish editions based on Bruckner’s original versions for inclusion in the Bruckner Collected Works edition. And, following this line, new editions have rightly driven the “corrupt” versions into well-deserved oblivion.<sup>1</sup>

This way of constructing and solving the Bruckner problem involves some tricky negotiation of historical facts, since many of the ostensibly spurious versions were performed and published in Vienna with Bruckner’s full awareness, and often his active participation, during his lifetime. Moreover, the composer never offered any clear objection to them. The evident contradictions that emerge here are often answered by appealing to a set of largely legendary ideas involving Bruckner’s almost compulsive need to revise his works, his naiveté in practical matters, his susceptibility to making compromises and accepting revisions suggested by others, and his victimization in some instances by editorial interference carried out clandestinely.

This basic explanatory framework was effectively codified for English-speakers in the 1960s, but has been significantly revised and refined by scholars since then, and in the last two decades many of its sweeping claims have been shown to be mistaken.<sup>2</sup> While the grip of the “Bruckner problem” mentality is slowly loosening in scholarly circles, it remains a persistent element among amateurs, and indeed scholars and performers as well. Its influence is expressed not simply in the perennial fascination with Bruckner versions, but also in a passionate concern with the authenticity of various versions and editions, often in ways that treat authenticity essentially as a hard-to-define yet palpable spiritual condition rather than as a matter of fact. It also inclines us to regard questions about Bruckner versions as ethical matters that ultimately come down to the preservation, or even the defense, of Bruckner’s true artistic will. The often moralistic and combative tone, aggressively claiming the high ground of authenticity and denouncing those

<sup>1</sup> The most influential formulation of this view is presented in Deryck Cooke, “The Bruckner Problem Simplified,” *Musical Times* 110 (1969): 20-22, 142-. 44, 362-65, 479-82, and 828. Readers will no doubt recognize it from its wide dissemination as standard dogma over the last several decades. Dermot Gault has recently written about it quite rightly as the “Old Bruckner Orthodoxy”; see his *The New Bruckner: Compositional Development and Dynamics of Revision* (Ashgate, 2010), pp. 240-5.

<sup>2</sup> The literature is quite extensive. Among the most important are Christa Brüstle, *Bruckner und die Nachwelt. Zur Rezeptionsgeschichte des Komponisten in der ersten Hälfte des 20. Jahrhunderts* (Stuttgart 1998); Gault, *The New Bruckner*; Benjamin Korstvedt, “The First Printed Edition of Anton Bruckner’s Fourth Symphony: Collaboration and Authenticity,” *19th-Century Music* 20 (1996): 3-26 and “Bruckner Editions: The Revolution Reconsidered” in *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge University Press, 2004), 121-37; Thomas Roeder, “Neues zur Fassungsfrage bei Anton Bruckner,” *Neues Musikwissenschaftliches Jahrbuch* 8 (1999): 115-135 and “Master and Disciple United: the Finale of Bruckner’s Third Symphony” in *Perspectives on Anton Bruckner*, ed. Crawford Howie, Paul Hawkshaw und Timothy Jackson (Aldershot 2001), pp. 93-113. A somewhat more resistant stance is taken by Paul Hawkshaw in “The Bruckner Problem Revisited,” *19th-Century Music* 21 (1997): 96-107.

who have violated Bruckner's intentions - which Ken Ward recently described pointedly as the "destructive vituperation that sometimes attends this debate"- is part of this legacy as well.<sup>3</sup>

It was not always so, of course. Before the 1930s, the different versions of Bruckner's symphonies were hardly at issue; the versions that were published during Bruckner's lifetime - or in the cases of the Sixth and Ninth Symphonies a few years after his death - were in general use and were not regarded as inherently problematic. Nevertheless, a radically new understanding of Bruckner versions emerged with remarkable suddenness and apparent thoroughness during this time as part of the revolution in Bruckner studies in Germany in the 1930s, led primarily by Robert Haas's new critical edition.<sup>4</sup> The history, validity, and significance of this entire project, both to the extent that it was colored by the ideology of National Socialism and enmeshed in the politics of the Third Reich *and* as regards the quality of the scholarship it was based upon, raise many important questions.<sup>5</sup> This article, however, is interested in a pivotal process in the history of Bruckner reception that has been largely overlooked; it seeks to understand how the revolutionary view of the Bruckner versions forged by German-speaking scholars working in the Third Reich came to be widely accepted and cultivated by English-speaking scholars and critics in postwar era. The obvious assumption is that the zeal for authenticity as well as the tone of aggrievement and the polarizing rhetoric that tends to color English-language discussions of the Bruckner Problem even today were adopted more or less directly from Haas's work and from the *Bruckner-Streit* in the 1930s, when the terms of debate and the rhetoric grew very combative indeed. Yet, a close study of the construction of the "Bruckner problem" in the English-speaking world in the mid-twentieth century shows that Anglo-American awareness and acceptance of the new German interpretation of Bruckner's texts followed no direct line of transmission. So, while it is true that the work of Haas and his supporters sowed the seeds of the "Bruckner problem" as we know it, its influence on English-speaking Brucknerians was neither simple nor immediate. In fact, it encountered considerable resistance even into the 1950s. What we now see as the conventional view emerged relatively slowly and only became fully established in the 1960s.

Serious interest, let alone enthusiasm, in Bruckner was slow to develop in the both the U.S. and Great Britain. For at least a generation after his death - well before the "Bruckner problem" began to emerge - Bruckner was regarded in these countries as an imperfect composer of parochial interest.<sup>6</sup> Tovey's well-known essays on the Fourth and Sixth Symphonies in his *Essays in Musical Analysis* respond to this tradition of disdain.<sup>7</sup> Tovey, who wrote these essays before Haas's work had begun to appear and thus before the editions he used had been damned as corrupt, had little to say directly about the different versions of the symphonies. Interestingly, though, he singled out musical elements found only in the 1888 version of the Fourth for particular praise. He commented on the reprise of the Scherzo with its "extremely effective short cut from the first stage of the development to the beginning of the development, the sudden hush being highly dramatic" (p. 77) and wrote admiringly of the beginning of the recapitulation of the first movement (beginning in m. 365): "Few things in orchestration are more impressive than the new depth of Ex. 1 [the opening theme of the movement], with a flowing figure in muted violins surrounding it as with clouds of incense" (p. 74). Significantly, Tovey did not change his opinion after he became acquainted with Haas's edition. In 1939, in a retrospective essay appended to the final volume of the essays, he was unmoved:

Today the pious restoration of Bruckner's original form and scoring is acclaimed as the restoration of things that were beyond the spiritual grasp of the age. . . . If these changes had been made after Bruckner's death or against his will, there would be a strong case for returning to his original versions; but, apart from their intrinsic merits, they were all accepted and published by him as expressing his final intentions. And it is to these that piety is due.<sup>8</sup>

<sup>3</sup> "Collaboration," *Bruckner Journal* 14/3, Nov. 2010, p. 1

<sup>4</sup> Even in the Third Reich, debate about the Bruckner problem was far from one-sided, at least until open discussion was effectively shut down in 1937 following the official ban on music and art criticism. On this topic, see Korstvedt, "Anton Bruckner in the Third Reich and After: an Essay on Ideology and Bruckner Reception," *The Musical Quarterly* 80 (1996): 132-60, esp. p. 149

<sup>5</sup> See in particular Brüstle, *Bruckner und die Nachwelt*, pp. 123-236; Korstvedt, "Anton Bruckner in the Third Reich and After"; and Morten Solvik, "The International Bruckner Society and the NSDAP: A Case Study of Robert Haas and the Critical Edition," *Musical Quarterly* 82 (1998), 362-8

<sup>6</sup> See Julian Horton's concise but telling synopsis of English opinion on Bruckner in *Bruckner Symphonies: Analysis, Reception and Cultural Politics* (Cambridge, 2004), pp. 4-7.

<sup>7</sup> "Bruckner: Romantic Symphony in E Flat Major, No. 4" and "Bruckner: Symphony in A Major, No. 6" in *Essays in Musical Analysis*, Volume II: *Symphonies (II), Variations and Orchestral Polyphony* (London, 1935), p. 69-84

<sup>8</sup> "Retrospect and Corrigena," in *Essays in Musical Analysis*, Volume VI: *Miscellaneous Notes, Glossary and Index* (London, 1939), p. 144.

### Initial Responses to Haas's Edition

As a native British admirer of Bruckner, Tovey was something of an exception during the era. Throughout the 1930s and 1940s most of the serious writing in English about Bruckner was produced by German and Austrian expatriates, most of who had been driven from the Continent by Nazi racial policies. These writers could see all too vividly the political agenda and the scholarly fault lines of the revolution in the editing of Bruckner's work. It was in these writings that the revolution in Bruckner editing being carried out by Haas and other German-speakers first came up for discussion in English. I will only comment on two of these writers.

The most remarkable contemporary account of the 1930s Bruckner revolution by an Austrian émigré was published only in 2007 in Alfred Mathis-Rosenzweig's unfinished study entitled *Gustav Mahler: New Insights into his Life, Times and Work*.<sup>9</sup> Mathis-Rosenzweig (1897-1948) had, like Alfred Orel and Robert Haas, written a doctoral dissertation under Guido Adler at the University of Vienna and had worked as a critic in Vienna. He left Austria for England in the late 1930s, where he resided for the rest of his life. At the time of his untimely death he left unfinished and unpublished a major study of Mahler, which he originally hoped to publish on the occasion of the eighty-fifth anniversary of Mahler's birth on July 7, 1945. Recently, the completed portion, totalling close to 200 pages, was translated and published by Jeremy Barham. This torso contains an account of Mahler's apprentice years in Vienna in which Mathis-Rosenzweig offers a sharply critical appraisal of Haas's Bruckner project. His basic position was that the first Bruckner collected works edition could not be understood outside of the larger context of Nazi cultural and musical propaganda. He emphasized the importance of the Nazis' determination to claim Bruckner as a *German* composer, and thus help to deny the existence of a separate, distinctly Austrian line of cultural and musical development.

Mathis-Rosenzweig also contended that Haas's edition was driven in part by a strong desire to claim the copyright of the Bruckner symphonies away from Universal-Edition, a firm long despised by the Nazi movement for several reasons, and whose Bruckner publications had received major financial support from Mahler.<sup>10</sup> He was extremely forthright about this: "From the beginning *the most important thing seemed to him [Haas] the discrediting of Universal Edition's hitherto universally accepted printed editions*" (p. 139, emphasis in the original.) Mathis-Rosenzweig believed that this was the true motivation behind Haas's insistence that the first editions of Bruckner's symphonies had been "falsified". As he wrote:

The way in which Haas supported the "falsification theory". . . all too obviously trying to construct *a criminal case around Anton Bruckner*, contrasts so strongly with the scrupulousness and wealth of information in his other musicological works that one cannot possibly mistake his role as an illicit, clandestine agent of National-Socialist propaganda. It is scarcely credible that he would otherwise have neglected to examine more closely the personal relationships between Bruckner and his friends and the various conductors of his first performances. . . . and that he would have overlooked the conclusions arising from this in his historical-critical introductions and commentaries to the Complete Critical Edition. Instead, Haas attempted to represent each divergence between the original and the printed versions as an act of sacrilege committed against Bruckner's music by his conductors and friends who imposed their will on the old master. The huge intellectual energy with which Bruckner pursued his goal of complete mastery, fulfilling his intentions whether initially as an organist, later as a composer of counterpoint and fugues, and finally as symphonist, demonstrates that it is unacceptable to portray him as a weakling who was not in full possession of his mental powers. (p. 147)

He concluded bluntly: in the end Haas's Bruckner edition "had nothing to do with scholarship" but "revealed itself simply as a cunning trick of National-Socialist propaganda" (p. 148). Mathis-Rosenzweig's conclusion is a crude oversimplification, but he was not alone in seeing the corrupting influence exerted by politics and ideology on its scholarship and promotion of Haas's Collected Works edition.

A more influential and in its own way a very significant discussion of the issues raised by the publication of the manuscript versions of Bruckner's symphonies came from Egon Wellesz, a composer and musicologist with impeccable Austrian credentials, having been a student of both Arnold Schoenberg and Guido Adler (himself a student of Bruckner), and who later had a significant career in Britain as a professor at Oxford and as a composer.<sup>11</sup> Wellesz was compelled to emigrate after the *Anschluss*, and in that same year

<sup>9</sup> Alfred Mathis-Rosenzweig, *Gustav Mahler: New Insights into his Life, Times and Work*, translation, annotation and commentary by Jeremy Barham (Guildhall School of Music and Drama/Ashgate, 2007). The relevant section covers pp. 131-50.

<sup>10</sup> For documentation of Haas's efforts to claim the copyrights away from Universal Edition, see Brüstle, *Bruckner und die Nachwelt*, pp. 178-83

<sup>11</sup> For a brief biography, see *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit* at [http://www.lexm.uni-hamburg.de/object/lexm\\_lexmperson\\_00001477](http://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00001477); accessed 22 April 2011.

he published an article, entitled “Anton Bruckner and the Process of Musical Creation”, that offered one of the first, serious scholarly essays on Bruckner to appear in English.<sup>12</sup> It remains a refreshingly reasonable and objective introduction to the questions raised by Bruckner’s revisions. In the course of a fairly wide-ranging discussion, Wellesz argued that the editions printed during the composer’s lifetime were hardly falsifications or corruptions of Bruckner’s intentions, but rather embody a different, later phase of the creative process, one that was more concerned with practical considerations. Bruckner was not, Wellesz wrote, “endowed with the gift of easy creation,” but rather “he had to struggle to realize his ideas, and the struggle continued even after a work was apparently finished” (p. 276).

With Bruckner, the alterations in the [published] scores are the signs of the composer’s struggle to give reality to the sounds he heard in his mind. There can be no doubt that it is the manuscript that gives the purer and clearer external picture of the score, so far as voice-leading is concerned. But it seems to me to be pertinent to the issue also that Bruckner was never satisfied with the instrumentation, just as he never was with the form, for the purity of the inner conception could find no realization in the outer realm of sound. . . . Doubt that it would be possible to realize the inner image is the psychological reason why Bruckner continually added improvements to his instrumentation and listened to the advice of his friends and pupils when, as practical executants, they recommended alterations. (pp. 285-6)

Wellesz regarded the new versions published in Haas’s Collected Works edition not as the restoration of *the* authentic versions that should replace those previously known, but rather as early versions set aside by Bruckner during his struggle to give the best, most effective “concrete expression to his musical ideas” (p. 290). He also contested Haas’s claims that Bruckner’s symphonies had been published under suspicious circumstances; for example, he reported that the proof sheets of Bruckner’s Quintet, which at the time were in the possession of Friedrich Eckstein, “show many corrections in Bruckner’s hand,” which reveal that “the last actual manuscript handed in by Bruckner before the printing did not mark the conclusion of his work on the composition.”<sup>13</sup> On stylistic grounds, he argued that the final version of the Fourth Symphony’s Finale (i.e., the 1888 version that Haas was at pains to reject) actually stands “entirely in the line of the creative process which leads from the Finale of 1878 to the Finale of 1879-80, and from the latter to the version contained in the printed score which previously was the source of our knowledge of the symphony” (p. 284). Seen in light of future developments, what is most striking about Wellesz’s approach is simply how *normal* it is. He deals with the Bruckner problem with the critical sense of a well-trained musicologist and with the musical sensibility of a fellow composer, but without extraordinary claims and without the hints of zealotry common elsewhere.

### Shifting English Attitudes

A few years after the appearance of Wellesz’s article, the British writer Geoffrey Sharp (b. 1914, the founder and editor of *The Music Review* from 1940 until 1974) published an essay called “Anton Bruckner: Simpleton or Mystic.”<sup>14</sup> The article is, I am afraid, as poorly conceived as its title suggests. It opens with some anecdotal discussion of Bruckner’s supposed simplicity and his religiosity and social naivety (traits that are apparently related), followed directly by a reproduction of two music examples borrowed from a brochure published in Leipzig in 1935 advertising subscriptions the new Collected Works edition that shows in red changes made in the Finale of the Fifth Symphony and in the Scherzo of the Ninth. These show, as Sharp wrote, in the spirit of the promotional pamphlet, the sort of “spurious versions, incorporating unauthorized or at least editorial unimaginative glosses, [that] became accepted as Genuine Bruckner” (p. 13).<sup>15</sup> Sharp also provided two fairly lengthy, if selective, excerpts from Wellesz’s article, but he either misunderstood or suppressed Wellesz’s essential point, namely that it would be a mistake simply to accept the argument that Haas’s so-called original versions are the sole legitimate texts of Bruckner’s symphonies. To the contrary, Sharp asserts, without offering any supporting evidence, nor even a citation, that “Bruckner became to some extent the dupe of an all-consuming and very distorted Wagnerian perspective. . . . Quite probably, Bruckner himself was no more than half convinced of the wisdom of this, but unfortunately where he only doubted he acquiesced!” (p. 14).

<sup>12</sup> Egon Wellesz, “Anton Bruckner and the Process of Musical Creation,” *Musical Quarterly* 24 (1938): 265-90

<sup>13</sup> Wellesz, “Anton Bruckner and the Process of Musical Creation,” p.286, note 7

<sup>14</sup> “Anton Bruckner: Simpleton or Mystic.” *Music Review* 3 (1942): 46-54; rpt. *Chord and Discord*, vol. 2, no. 4 (1946): 8-16. These quotations in this article are taken from the *Chord and Discord* printing.

<sup>15</sup> A facsimile of the original brochure is found in Leopold Nowak, “Die Anton Bruckner-Gesamtausgabe: Ihre Geschichte und Schicksale” in *Bruckner Jahrbuch* 1982/83 (Linz, 1984), pp. 58-61.

In its cavalier approach, its freely assembled evidence, and its mode of argument by assertion - not to mention its intimation that Bruckner was both a mystic and a simpleton - Sharp foreshadows tendencies that became characteristic of popular Bruckner reception during the next generation. It is also noteworthy that Sharp was the first native-born Englishman to take up the cause in Haas's wake. He embraced and adapted Haas's position on editorial issues in the somewhat trite way that soon was to become common; it seems likely that Sharp was either oblivious to or ignorant of the nationalistic, ideological, and anti-Semitic agendas that inflected the scholarship and editorial mission that lay behind the Collected Works edition. In its tone and its standards of proof, Sharp's article also foreshadows the coming migration of the discussion of the Bruckner problem away from scholarly discourse and into more popular modes of opinion-based argument. The increasing influence of the sensibility captured by Sharp's article, especially among amateur Brucknerians, is demonstrated by the decision to reprint the article, complete with its two borrowed glossy color music examples, in the American journal *Chord and Discord* in 1946.

The work of Hans T. Redlich (1903-68), another Austrian-born musicologist and conductor who permanently left Austria for England in 1939, marks a transitional moment in English Bruckner studies.<sup>16</sup> Here a somewhat differently balanced view of the matter begins to take shape. He recognized the politicization of the Bruckner edition under Haas, but in marked contrast to Mathis-Rosenzweig, he regarded this as merely incidental to the substance of its scholarly work. Indeed, he described Haas's editorial work as "a staggering achievement of editorial scrupulosity and insight into the secret processes of Bruckner's mind."<sup>17</sup> He accepted the belief that "as is well-known today, Bruckner was ready to make *pro tempore* concessions to conductors and publishers for the sake of a quicker popularization of his music."<sup>18</sup> A combination of external pressures and "an abnormally self-critical attitude" "made him yield only too readily to the wishes of early interpreters."<sup>19</sup> Redlich regarded the "posthumously published editions" of the Fifth [sic], Sixth, and Ninth Symphonies, as well as the 1885 edition of the Seventh Symphony as "inadmissible," yet he was not willing to reject the authority of the revised versions of all of Bruckner's works, for he recognized that most of these were clearly approved, if not wholly edited by the composer.<sup>20</sup> Therefore, we are confronted by a "case unique in musical history; and in so far as Bruckner seems to have been the only major composer whose scores though published during his lifetime, do not necessarily represent his ultimate artistic convictions."<sup>21</sup> While Redlich was certainly correct that there is not a single categorical solution to the "Bruckner problem," it is not always clear that he was willing to grapple with the full complexity of the historical and textual issues involved. It is also important to mention that Redlich, like other scholars in the 1950s and 1960s, was not granted permission to study even microfilms of the manuscript sources in the collection of the Austrian National Library.<sup>22</sup> This inevitably limited Redlich's ability to research textual questions.<sup>23</sup> It also seems to have given rise to the tone of antagonism toward Leopold Nowak that occasionally surfaces in his writings. Limited access to the original sources of Bruckner's music, apparently because of restrictions placed by Nowak, combined with the relative lack of interest in the subject by the musicological establishment, constrained the development of well-grounded scholarly understanding of the "Bruckner problem" by English-speaking scholars at least into the 1970s.

<sup>16</sup> Redlich's work here is quite extensive. In addition to several articles, he wrote a new entry on Bruckner for the fifth edition of the *Grove* dictionary published in 1955; in that year he also published a volume on Bruckner and Mahler in the Master Musician series of books; and he wrote fairly extensive prefaces for Eulenburg Edition scores of the Third, Fourth, Seventh and Ninth Symphonies, the Mass in F minor, and the *Te Deum*, which were published in the 1950s and 1960s.

<sup>17</sup> *Bruckner and Mahler*, The Master Musicians, rev ed. (London, 1963), p. 50.

<sup>18</sup> "Bruckner, Anton," in *The Grove Dictionary of Music and Musicians*, 5th ed., vol. 2 (London, 1954), p. 972.

<sup>19</sup> *Bruckner and Mahler*, p. 41.

<sup>20</sup> The Fifth Symphony was actually published in 1896 before Bruckner's death.

<sup>21</sup> *Bruckner and Mahler*, p. 40.

<sup>22</sup> See Redlich's comments in the preface to his edition of the Mass in F minor, Eulenburg Edition (1961), pl. nr. E.E. 6527, (London, 1967), p. 40. Arthur D. Walker complained that he too was denied access to microfilms by the Austrian National Library's Music Collection, of which Nowak was of course the director, in a letter published in *Musical Times* (Dec. 1966), p. 1067.

<sup>23</sup> For example, in the preface to the Eulenburg edition of the Fourth Symphony, Redlich proposed Bruckner made a fresh copy of the second version in 1890 apparently as a protest against the publication of the revised version in the previous year (pp. v-vi). In this case, Redlich was misled by his lack of access to the sources. He based his surmise on a photograph in Haas's biography *Anton Bruckner* (Potsdam, 1934) that shows the first page of Bruckner's autograph score of the second version (Tafel IV, following p. 128). The image is cropped in such a way that the date "18. Jänner 1878"—which is mentioned by Haas—seems to read "18. Jänner 1890." Had he been able to examine the manuscript, Redlich would have realized his error. He did state that Haas never mentioned the 1890 date (see his note 12, p. ix), but this did not prevent Deryck Cooke from claiming this as "not only (as Redlich admits) a 'silent protest' against the publication of the Löwe-Schalk score in 1890 but an annulment of the revision made (in what circumstances we do not know) for Seidl's performance of 1886" ("The Bruckner Problem Simplified," *Musical Times* [1969], pp. 364-5). Also see Korstvedt, "The First Printed Edition of Anton Bruckner's Fourth Symphony," p. 21.

Antagonism toward Nowak burst out full force in the next English book on Bruckner, Erwin Doernberg's *The Life and Symphonies of Anton Bruckner*, which was published in 1960. In his discussion of Bruckner editions, Doernberg went out of his way to laud Haas and criticize Nowak. He faulted Nowak's prefaces for offering "frequent warm, almost gushing, references to the editors of the old garbled versions" alongside "contemptuous treatment of Robert Haas"! He contrasted this with Haas's prefaces, which he described as "strictly to the point" - a statement that is hard to defend in light of, for example, the preface to Haas's edition of the Eighth Symphony with its obvious political slant. Overall, Doernberg emerges as a frankly partisan amateur who literally adopts positions taken by German-speaking writers in the 1930s and 1940s. His greatest fervor was directed against the "totally new versions of the composer's own works" produced by "Bruckner's pupils." He repeatedly denigrates these as "garbled versions," but when he attempts to offer some examples of the actual textual differences between the corrupt and authentic versions, he is not only unclear, but at times erroneous. He repeats a misstatement Haas made in his *Revisionsbericht*, stating that in the Fifth Symphony "no less [sic] than 222 bars were omitted from the Finale" (p. 119). In fact, the correct figure is 121 bars.<sup>24</sup> In the example from the Ninth, which consists of mm. 231-32, two bars from the coda of the Adagio, he makes a somewhat peculiar mistake (p. 122). He describes, accurately enough, the deletion of the instruction *gezogen* from the violins and substitution of a legato phrasing, which he feels causes the passage to lose "its luminous intensity and clarity." He then writes that "the arranger's directions 'dolce' and 'dolcissimo' could never have been written by Bruckner." He is referring, it seems, to the equivalent German terms *zart* and *sehr zart* that appear in his example, as they do in version edited by Löwe. But Doernberg's example of Bruckner's original somehow left out the instruction *zart hervortretend* that appears for the Wagner tubas in Bruckner's original text (and in Orel's and Nowak's editions).<sup>25</sup> Thus not only does his music example misrepresent what Bruckner wrote, his assertion that the composer could never have written the instruction *zart* here is simply untrue.

The preface to Doernberg's book was written by a more distinguished figure, Robert Simpson (1921-97). Simpson was, of course, a musician and critic of consequence. His book *The Essence of Bruckner*, which first appeared in 1967, followed by a revised version in 1992, offered an insightful, if opinionated, study of the musical language and structure of Bruckner's symphonies.<sup>26</sup> Simpson's extended, detailed accounts of each movement of each symphony still repay study and some of his ideas about the composer's aesthetic still need to be reckoned with. Simpson, who approached the symphonies as a composer explaining the thought process of a fellow composer, was not primarily interested in questions about the versions, but unlike some other commentators, Simpson knew Bruckner's symphonies very well indeed. He was fully aware of - and interested in - the differences between the various versions and editions and held definite opinions about them, stated with utter certainty.

The disastrous revision of the First Symphony is a document of deep interest, if only because it reveals the disturbed state of Bruckner's mind at the time. . . . If we want to know what the symphony is really like we must turn to its bold, clean Linz version. . . .<sup>27</sup>

Simpson's musical responses, his feeling for musical form, and his sense of what was authentic Bruckner formed the essential basis of his judgments in textual matters, which in practice corresponded by and large with Haas's editions. He was also inclined to rather polemical rhetoric and definitive pronouncements. For example, in discussing the brass chorale in the middle of the first movement of Fourth Symphony (mm. 305-32), Simpson expressed the belief that Bruckner "must surely have been appalled, in his helpless way, at the 'improvements' made in the spurious Gutmann edition of 1889, a model of how to ruin glorious music."<sup>28</sup> Simpson wrote sarcastically: "But to turn it into a *pizzicato*, to add triplets rippling prettily up and down in the flutes and oboes, to make the horns play pulsating harmonies! Bruckner cannot have committed such a crime."<sup>29</sup> (His evocation of the rhetoric of criminality revives a trope common in the

<sup>24</sup> See *V. Symphonie B-Dur, Revisionsbericht*, Anton Bruckner Sämtliche Werke, ed. Robert Haas, supplemented by Leopold Nowak (Vienna, 1985), pp. 50 and 65.

<sup>25</sup> Here Doernberg seems to have adapted example three, which does properly include the term *zart hervortretend*, from Fritz Oeser's study *Die Klangstruktur der Bruckner Symphonie: Eine Studie zur Frage der Originalfassungen* (Leipzig, 1939), p. 3\*. Doernberg's comments also seem to echo Oeser's comments about the expressive damage wrought on the end of the Adagio by the changes in dynamic and expression markings, pp. 33-34.

<sup>26</sup> *The Essence of Bruckner: An Essay Towards the Understanding of his Music* (London, 1967). A revised edition was published in 1992.

<sup>27</sup> *The Essence of Bruckner*, rev. ed., pp. 29-30.

<sup>28</sup> *The Essence of Bruckner*, rev. ed., p. 93.

<sup>29</sup> *The Essence of Bruckner*, p. 87. In the revised version of the book, he deleted the phrase "Bruckner cannot have committed such a crime" and replaced it with an ellipsis; see *The Essence of Bruckner*, rev. ed. (London, 1992), p. 93.

German diatribes of the 1930s.) Ironically enough, the offensive wind and brass parts in this passage were written in a manuscript score by Bruckner himself after the first performance. Although some of Simpson's judgments about issues of authenticity are factually unfounded - as well as debatable on musical grounds - he generally did present the reasoning behind his conclusions, and so for this reason at least they can honestly be disputed.

For all of Robert Simpson's importance to English and American understanding of Bruckner, the single most influential figure in the popular formulation of the Bruckner problem was surely Deryck Cooke (1919-76). This is certainly the case with amateur Brucknerians, among whom Cooke's influence remains potent, despite more than three decades of new research and study since his death. His most important contribution to the topic at hand is surely "The Bruckner Problem Simplified," first published in *The Musical Times* in 1969, later published as a pamphlet, and republished in an anthology of his writings entitled *Vindications*, intended to sort out the confusion caused, as Cooke put it, by "that sorry business of the composer's revising his symphonies under the influence of well-meaning colleagues who wanted to make them more easily accessible to the public" (p. 20).<sup>30</sup> Cooke clearly accepted the essentials of Haas's position and harbored a similar wish "to get back to Bruckner's intentions and get rid of elements originating in the influence of his colleagues" (p. 144). He also evidently sympathized with Haas, and even declared that Haas had been very close to definitively solving the Bruckner Problem before this possibility was "annulled" when he was "deposed" in 1945 for "political, non-musical reasons" - a statement that crassly suppresses the fact that Haas was a committed supporter of the Nazi movement in Austria before the *Anschluss* and was therefore rightly denied the right to continue in civil service as Director of the Music Collection of the National Library after the war (p. 21).<sup>31</sup> He also harbored a certain animus toward Leopold Nowak's editorial work, which he implied betrayed Haas's editorial program by admitting revised versions of the Second, Third, and Eighth Symphonies to the canons, thus sowing "fresh confusion" and leading us to "an intolerable state of complexity" (p. 21).

Because of its persistent influence it is important, and - as will become clear - revealing, to examine how Cooke's opinions came to be formed. Cooke was not a scholarly musicologist, and it seems clear that he never studied any of the primary sources of Bruckner's symphonies. His attitude was essentially that of a knowledgeable practical critic: he wanted to simplify the problem by identifying as clearly as possible which scores of Bruckner symphonies, as he put it, "really matter" (p. 142). His attitude is made clear by his glib comment that while the Bruckner problem is "sheer purgatory" for the "music-lover who simply wants to enjoy his Bruckner symphonies," it "has become so, really, because it is such a paradise for Bruckner scholars, who are delighted to have as many versions as possible to compare, contrast, and classify" (pp. 21-22).

Cooke was a skilled critic and a fluent, engaging writer. During the 1960s and early 1970s, he wrote many reviews for the *Gramophone* magazine of recordings of Bruckner, as well as of Mahler and Wagner and others. His Bruckner reviews offer a fascinating record of Cooke's evolving opinions about Bruckner's music and, as I have found, are quite suggestive about the emergence of the views that he voiced so clearly in "The Bruckner Problem Simplified." These reviews make frequent reference to textual issues and the merits of different versions, as well as to style of performance and interpretation, some of which relate to different editions. As with his opinions about which Bruckner versions should "count," Cooke's opinions about Bruckner performance styles seem to have done much to establish current mainstream opinion.

The first of Cooke's Bruckner reviews for the *Gramophone* appeared in February 1960 and was of a new LP issue of Volkmar Andreae's 1953 recording of the Third Symphony with the Vienna Symphony, which had been recorded in 1955 using the 1890 edition of the symphony.<sup>32</sup> Already, Cooke's opinion about this score is firm:

Now that Bruckner's own definitive version of 1878 is available in the Bruckner Society Edition, there is no excuse for using Schalk's score any more. . . . [A] study of the finale in the two versions reveals that the 1890 score badly mutilates a noble if faulty structure.

Cooke's next Bruckner review appeared almost two years later, in November 1961, and again concerns one of the more problematic texts in the canon, Haas's edition of the Eighth Symphony, as recorded by Herbert von Karajan with the Berlin Philharmonic. Again, Cooke's opinion on this matter is set: "On the credit side again is the fact that, of the two 'original versions' of the work published by the Bruckner Society, Karajan uses Robert Haas's conjectural restoration of the score as Bruckner almost certainly would

<sup>30</sup> All citations to this article will be to the version published in *Musical Times* 110 (1969).

<sup>31</sup> See Braunstein's comments on this in "Joseph Braunstein (1892-1996): a Voice from the Brucknerian Past," pp. 59-60

<sup>32</sup> Cooke's reviews were accessed at <http://www.gramophone.net/> in February and March 2011.

have left it if he had not been under pressure from his friends and pupils.” The words “almost certainly” are telling; they give a sense of scholarly assurance, but are actually pure surmise. Cooke’s next review of a recording of the Eighth appeared in September 1963; in discussing a reissue of Eugen Jochum’s 1949 recording with the Hamburg Philharmonic, Cooke reiterates his preference for the Haas edition, in which the editor “restored the missing material because he thought - rightly, I believe - that Bruckner had made the cuts against his better judgment to satisfy well-meaning advisors.” This pronounced bias in favor the versions preferred by Haas remains a hallmark of Cooke’s view right through his “Bruckner Problem Simplified” essay.

Cooke’s interest in editorial matters began to heat up in the mid-1960s, at least in part because of his correspondence with Arthur D. Walker, the Music Librarian at the University of Manchester. Walker had been working, to some extent in concert with Redlich, to prepare a bibliography of Bruckner editions.<sup>33</sup> He published several letters on the topic in *Musical Times* and *Gramophone*, some in response to Cooke’s reviews, and it seems likely that Walker’s correspondence helped to prod Cooke to take a closer look at the problem with an eye to “solving” it. In light of future developments Cooke’s reply to Walker’s letter in the Dec. 1965 issue of *Gramophone* seems both prescient and a trifle ironic:

However, I feel that Mr. Walker is too exclusively concerned with the textual problem at the expense of the artistic problem, and pushes his case a little too far, in respect of record reviews. My fundamental interest in Bruckner - and, I am sure, that of all Bruckner lovers who read this journal with a view to buying Bruckner records - is in Bruckner’s actual music, and not in every last detail of the various ways in which he (or others) tinkered with it. The ‘Bruckner problem’ can become a wearisome side-issue, and should only be gone into when it affects the legitimacy of a given score.

Another source of influence on Cooke’s developing position on the “Bruckner Problem” was his taste in interpretive styles, especially matters of tempo. In his reviews, Cooke consistently expressed his dislike for “irritating gear changes” (*Gramophone*, Dec. 1964) and for the use of different tempi for different theme groups (*Gramophone*, Dec. 1962). Several times he suggests that the “secret” of Bruckner conducting “is to give the impression that the underlying pulse never alters, while nevertheless changing tempo here and there, imperceptibly, so that the contrasting moods of the various sections can register themselves clearly, each at the speed appropriate to it. In short, there should be slightly different speeds within a basic tempo” (*Gramophone*, Dec. 1974). He is undoubtedly correct about the need for subtle, even imperceptible, tempo flexibility; the point of contention, though, involves the treatment of large-scale tempo changes. In his distrust of the use of different tempi for different thematic groups or structural episodes, Cooke shared a widespread modern taste for generally steady, unified tempi; his ideal was a “self-effacing straightforward” performance style that “lets the music speak firmly for itself at a unified broad tempo” (*Gramophone*, Dec. 1968).

In the late 1960s, just at the time he must have been conceiving his “Bruckner Problem” essay, Cooke wrote an important review of a new recording of the Fourth Symphony in which he identified Bernard Haitink as the ideal Bruckner conductor, declaring him, “the answer to a Brucknerian’s prayer” (*Gramophone*, Feb. 1968). (Haitink’s record company, Philips, boldly featured this phrase in an advertisement placed next to the first installment of Cooke’s “Bruckner Problem Simplified” in *Musical Times*!). He praised Haitink’s interpretations a “mercifully free from the subjective tempo-changes of Jochum, . . . far more rhythmically flexible than the rather rigid account of the work given by Kertesz” and ranked it “in the class of the splendidly unexaggerated performances of Walter and Klemperer.” “For me,” he continued, “it has that necessary touch of affection that Klemperer lacks, while at the same time avoiding Walter’s occasional indulgence in personal emotionalism.” His comments in this review amount to an informal declaration of the style of performance he favored:

Bruckner plain and unvarnished, in all his noble simplicity. . . the music is presented with great strength and deep sensitivity, but without any over-dramatization. It is as though Haitink sees the Bruckner symphonies as great monuments, the conductor’s duty to which is humbly to unveil them and let them make their own tremendous impression, without pointing out this or that remarkable feature and rhapsodizing over it.

As an example he cites “Haitink’s unadorned presentation” of the “the only weak point in the score - the trivial second group in the finale,” which Haitink has “played absolutely straight, without any concession to Viennese charm, with the result that the music’s incongruous naivety is considerably minimized.” Exactly

<sup>33</sup> This was published in 1966 as “Bruckner’s Works: A List of the Published Scores of the Various Versions,” *Brio* 3 (Autumn 1966), pp. 4-9. In “The Bruckner Problem Simplified,” Cooke acknowledged that “for the lists of publishers of the first editions, in all cases, I am indebted to the comprehensive list issues by Arthur D. Walker” (p. 142)

why this music should not be allowed its fair share of “Viennese charm” is obscure, but Cooke’s taste in Bruckner style is clearly expressed.

Here we can see the influence of Cooke’s increasingly firm opinions about Bruckner versions entering into his musical judgments. One of the most audible, and musically significant differences between the “corrupt” old edition and the “original versions” favored by Haas and Cooke, is the relative absence of large-scale tempo changes and contrasting tempo marking for different theme groups in the later scores. Apparently because he believed that these tempo changes were alien to Bruckner’s authentic texts, Cooke was loathe even to consider how well the tempo schemes offered in the revised versions of the score that he reviled in large part succeeded in averting this very problem. In his review of Haitink’s Fifth Symphony, he actually rejected the possibility out of hand: “But in fact, Bruckner’s extreme contrasts of feeling within a large symphonic structure present a well-nigh insoluble problem - unless one accepts Jochum’s solution of looking after the emotion and letting the structure look after itself” (*Gramophone*, June 1972). Cooke’s repeated assertions about Haitink’s superiority as a humble and faithful conductor are linked to reliance on Haas’s editions; just as he identified Jochum, whose recordings consistently perplexed him, as an adherent of Nowak. But, what Cooke really seems to have been resisting was not the relatively incidental differences that exist between the Haas and Nowak editions of most of the symphonies, but rather the sense that Jochum’s performances, as individual and distinctive as they were, retained the style of an earlier generation, which grew up with the first printed versions that Cooke rejected as a matter of principle. It almost seems as if he resisted these recordings all the more strenuously precisely because they are often splendidly expressive and communicative.

Cooke’s *Gramophone* reviews reached a large audience (far greater than did scholarly publications or even books like Redlich’s, Doernberg’s, or Simpson’s) and the opinions he regularly offered in them undoubtedly influenced the purchasing and listening habits of many Brucknerians. After his death, the *Gramophone*’s new lead Bruckner reviewer, Richard Osborne, kept Cooke’s flame alive. He remained vigilant to textual issues, and his opinions hewed closely to Cooke’s. In 1991 he even published an article intended to update Cooke’s guide to Bruckner versions - which had long been Osborne’s “own *vade mecum* on the subject,” as he put it - largely to take account of the scholarly editions of the early versions of the Third, Fourth, and Eighth Symphonies that had been published in the interim.<sup>34</sup> The selection of Cooke to write the article on Bruckner for the *New Grove* (which was to appear several years after his death), in which he reiterated the views expressed in the “Bruckner Problem Simplified” in a slightly more tempered manner, marked the acceptance of Cooke’s views in the scholarly world.

By the 1980s, an orthodoxy about Bruckner versions was well established in the English-speaking world. It held many of the basic views advanced by Robert Haas and his supporters in the 1930s: Bruckner’s autograph manuscripts were regarded as the only representations of the “real Bruckner” and these texts (and not the first printed editions) are the only ones that matter. The version of the first published editions, even those that appeared Bruckner’s lifetime and with every sign of approval, were regarded as unethical bowdlerizations, if not scurrilous violations of the master’s will made behind his back or forced through during moments of weakness or self-doubt, and the style of performance these editions conveyed was regarded with considerable disdain. At least in this connection, the text-critical program first promulgated in the 1930s and enshrined in the first Collected Works edition had triumphed in the English-speaking world. It did so - to state the obvious - in a rather roundabout way and in a totally different context than it had in Germany and Austria, in a situation in which many of the burning ideological issues that had animated the *Bruckner-Bewegung* in the 1930s were hardly present, and in a culture in which Bruckner’s music was hardly a matter of widespread concern, let alone political moment, for the great majority, even of music lovers.

### Accommodating the “Problem”

The fullness of the sea change that occurred in English opinion about the nature and significance of the Bruckner problem can be illustrated neatly by comparing the article about Bruckner in the first version of the Pelican book of *The Symphony*, published in 1949, with that in the second, enlarged version of the book from 1966. In 1949, the article was written by the veteran British critic Richard Capell (1885-1954). Capell did address what he called the “unavoidable . . . textual question,” taking a rather skeptical stance toward the claims of the “original versions,” reminding the reader that the revised versions were “the versions performed in the composer’s lifetime, presumably with his acceptance.” He even stated quite plainly that “for all anyone knows, the differences between the manuscripts and these publications represent

<sup>34</sup> “The Bruckner Collection,” *Gramophone*, Aug. 1991, p. 35f

modifications sanctioned by Bruckner, or even, in some cases, made by himself in proof (the proofs have disappeared).” He recognized that while it is “clear enough” that Haas’s editions convey Bruckner’s original thoughts”, “no less that U.E. [i.e., Universal Edition] is often a more effective striking version.” Capell even acknowledges that “Hitlerean politics entered into the propagation of the M.W.V. [Musikwissenschaftlicher Verlag, which published the Haas and Nowak editions] versions (Mahler, a Jew, having, not long before his death, subsidized the U.E. publications).”<sup>35</sup>

Things are very different in the 1966 edition of the book, which was edited by Robert Simpson. He commissioned a new article by Deryck Cooke. It is here that Cooke first coined his well-known term: “the vexatious ‘Bruckner problem’ - the confusion over the various versions which exist of most of his symphonies.” Gone is Capell’s reasonable suggestion that Bruckner may have been responsible for the revised versions that were published in his day, replaced by a much more dramatic and speculative proposal: “Unluckily, in his extreme humility he [Bruckner] let himself be persuaded by clever colleagues and pupils that the [public’s] resistance to his symphonies might be overcome if he made extensive cuts in the form and changes in the orchestration; and worse, his advisors took his willingness as *carte blanche* to produce mangled versions of their own. The first editions of Bruckner’s symphonies, published between 1878 and 1903, are nearly all of these kinds.” Cooke then turned by way of contrast to the editions produced by Haas and Nowak that, as he saw things, set matters right by publishing Bruckner’s “own revisions which, he decreed in his will, should be left for later times.” Cooke claimed that now, since “from now on, the first editions are utterly discredited,” the only area of remaining uncertainty was between the merits of Haas’s editions and those of Nowak, who had replaced Haas owing to “dissension in the Bruckner society” (quite a delicate way to put it!). The differences here should not be exaggerated, he wrote, and added a footnote declaring simply, “the present writer adheres to Haas.”<sup>36</sup>

The Pelican book of the symphony was intended, as the first edition prominently stated, “to guide the intelligent and serious listener towards a deeper understanding of the masterpieces of symphony he is likely to hear often.”<sup>37</sup> In a certain sense, this orientation to the intelligent and serious listener is emblematic of much of the writing I have been discussing. It does not partake in the methods of scholarship, which rely upon critical analysis of all available evidence, nor did it strive for the style and manner of scholarly discourse. Instead it was essentially a discourse of opinion, all too open to expressions of partisanship and personal feeling. To a certain extent it is probably inevitable that attitudes and opinions about the Bruckner problem often involve passionately held beliefs and feelings, if only because the factual issues and historical circumstances involved are so complex, often obscure, and in many cases too intricate to point to any single, decisive answer. Thus opinions, personal preferences, and other underlying subjective factors - not to mention heated partisan rhetoric - come to fill the gaps in the evidence and supporting argumentation. But it is also true that the genealogy of the “Bruckner problem” - the ways in which it emerged, the discourses that have legitimated it, the interests it has served - have cultivated a dangerous blurring of fact and opinion in ways that undermine both sound musical judgment and historical accuracy.



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<sup>35</sup> “Anton Bruckner (1924-96)” in *The Symphony*, ed. Ralph Hill (Hammondsworth, 1949), pp. 214-5

<sup>36</sup> Cooke, “Anton Bruckner (1924-96)” in *The Symphony, Volume 1: Haydn to Dvorak*, ed. Robert Simpson (Hammondsworth, 1966), pp. 285-6

<sup>37</sup> *The Symphony*, ed. Ralph Hill, cover text.

## Bruckner's Vienna in the 1870s and 1880s – a Biographical and Historical background

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*“It is all too late. To run up debts diligently and then enjoy the fruits of my diligence and lament the stupidity of my move to Vienna in a debtor's prison – that could be my ultimate fate. I have lost 1000 shillings in annual income and as yet there has been nothing to compensate for it, not even a grant. I am not able to have my Fourth Symphony copied.”*<sup>1</sup>

These are the words Bruckner wrote to Moritz von Mayfeld on 13th February 1875. Only one day later, on 14th February 1875, Bruckner made the first sketch for the second movement of his *Fifth Symphony*. Why was Bruckner in such a deep depression? What was his situation in Vienna? And what happened around Bruckner? Was he aware of what was going on, did he really live in his time, in Vienna?

Bruckner moved to Vienna in 1868 to follow Simon Sechter as a professor of harmony and counterpoint at the Vienna Conservatory. From 1870 to 1874 he also worked as a teaching assistant in piano, organ, and theory at the Teacher Training Institute of St. Anna. In 1875 he became the Court Organist “apparent” - which meant unpaid - then vice-archivist and second singing teacher of the boy choristers in the Hofmusikkapelle. In 1878 he finally he became a member of the Kapelle.<sup>2</sup>

When Bruckner settled in Vienna the city had changed a lot since his first journeys to the capital. The “compromise” with Hungary in 1867 resulted in the establishment of the Austro-Hungarian monarchy. And Vienna was the absolute centre of it, a capital with about 600,000 inhabitants. It was a new era of political and economical liberalism which was only interrupted by the stock market crash in 1873. In 1859 the emperor gave his consent for the “*regulation and improvement of the residence and capital of the empire*”. This began with the removal of the main parts of the city walls, and at the end of the 1860s the new Ringstraße was ready to use. The Ringstraße was also a symbol of the rise of the middle classes and economic prosperity. Important public buildings like the town hall, government offices and museums, and also distinctive private palaces were built.

It is notable that Bruckner lived for some years also on the Ringstraße. In 1876 he moved from his first Viennese apartment to the so-called Heinrichhof, which was situated in front of the opera house. Planned by Theophil Hansen it was typical of the so-called Ringstraße style. In 1877 Bruckner moved on to another apartment in the house of his student Anton Ölzelt near Schottenring and in front of the Ringtheater. In both flats he lived on the top floor with a grand view.

Of interest in this context are of course the buildings in which the musical life of the city took place. The old opera house, the so-called Kärntnertheater - which was situated where today you can find the Hotel Sacher - had become too small, especially for the performances of Wagner operas. A new building was opened near the old in 1869. Until this time Vienna had no great concert hall. In 1870 the building of the Gesellschaft der Musikfreunde was opened as a new and important concert hall. So the expanding city of Vienna had the chance to become the musical capital of Europe.

“*How much Bruckner would have imbibed of the cultural atmosphere in Vienna is uncertain*”, writes Dr Crawford Howie in his biography.<sup>3</sup> We always have to remember that Bruckner had free entrance to the concerts and to the opera house, as he wrote to Johann Baptist Schiedermayr in December 1868. But it is a big question how often he made use of this privilege. Before he came to Vienna he wrote that he could improve his musical awareness by “*hearing music of high quality in Vienna*”.<sup>4</sup> And Mayfeld wrote to Bruckner<sup>5</sup>: “*I am very envious of the many beautiful things you are able to hear in Vienna in contrast to the very meagre fare which is served here*” by which he meant in Linz.

<sup>1</sup> Quoted from Crawford Howie, *Anton Bruckner – A documentary biography*. Volume 1. From Ansfelden to Vienna. Lewiston, Queenston, Lampeter 2002. p. 291.

<sup>2</sup> Andrea Harrandt, *Bruckner in Vienna*, in: *The Cambridge Companion to Bruckner*. Ed. John Williamson. Cambridge University Presse 2004, p. 27.

<sup>3</sup> Howie vol. 1, p. 214

<sup>4</sup> Letter from 10 November 1861 to the Vienna Conservatory, in: Anton Bruckner, *Sämtliche Werke* 24. *Briefe* I: 1852-1886. Ed. Andrea Harrandt and Otto Schneider+. 2<sup>nd</sup> Edition. Wien 2009, p. 34.

<sup>5</sup> Letter from 8 November 1868, quoted from Howie vol. 1, p. 145.

The year when Bruckner started his *Fifth Symphony* was full of remarkable events in the cultural life of Vienna. What follows is a survey of some significant happenings in Vienna from winter 1874/75 until spring 1878 when Bruckner finished his new symphony.

ON 21st FEBRUARY 1875 Wagner arrived in Vienna to stay for some weeks. He arranged concerts for his planned festival in Bayreuth and conducted three concerts in Vienna, on 1st and 15th March, and on 6th May. For the first time the public could hear parts of *Götterdämmerung* such as scenes from the first act, Siegfried's Journey to the Rhine, Siegfried's Death and the Funeral March, and the last scene of the third act with Amalie Friedrich-Materna and Franz Glatz. Did Bruckner hear this concert which was called "the biggest cultural event of 1875"?<sup>6</sup> But not everybody in Vienna appreciated Wagner. The satirical paper "Der Floh" [the flea] wrote: "It is over, this terrible week, in which Richard Wagner reigned over the musical life in Vienna."

On 3rd March Bruckner made the first sketch of the first movement of the *Fifth Symphony*, and the next day, he was invited to a soirée at Josef Standthartner's apartment where Wagner and Josef Rubinstein gave a recital of the third act of *Götterdämmerung*.

Only a few days later Carl Goldmark's *Königin von Saba* (Queen of Saba) had its world première in Vienna on 10th March 1875. It was a great success, although "it played four hours".<sup>7</sup> Hanslick wrote<sup>8</sup>: "From Meyerbeer and Wagner he acquired the emotion in singing, the mass effects, the splendour of the orchestra, but also the excess of all these three things".

In March 1875 Anton Rubinstein again came to Vienna, to give three concerts as a pianist. Bruckner had met him in Munich in 1865 for the performance of *Tristan and Isolde*. Did they meet now again in Vienna? Some years before, in December 1871 when Rubinstein was conductor of the concerts of the Gesellschaft der Musikfreunde, he performed Liszt's Oratorio *Christus* in the composer's presence with Bruckner as organist. Once Bruckner said about Rubinstein as a pianist, that he was "the greatest artist since Wagner's death".<sup>9</sup> As a composer Rubinstein was "too conservative" for Bruckner, which means that he totally avoided the new orientation.<sup>10</sup>

On 8th April Franz Liszt, coming from Budapest, arrived in Vienna to stay here for some days en route to Weimar via Munich. Ten days later, on 18th April 1875 Brahms made his farewell appearance as conductor of the Gesellschaft der Musikfreunde concerts, with the first performance of *Odysseus* by Max Bruch. The same day Bruckner started the composition of the Trio of the *Fifth*.

At the end of April 1875 Johann Herbeck left the Vienna Hofoper as director; the new director was Franz Jauner. On 1st May Hans Richter started as a conductor at the Vienna opera with Wagner's *Die Meistersinger*. A few days later, on 6th May, Wagner conducted his third concert in Vienna.

"I am now writing my fifth symphony in B flat" wrote Bruckner in a letter to Otto Kitzler on 1st June 1875. For the first time Bruckner mentions his new work, and he adds immediately: "Wagner declared my symphony in D minor to be a very important work".

In June 1875 Giuseppe Verdi came to Vienna to conduct in the opera house. On 11th June he conducted his new *Missa da requiem* and on 19th June his opera *Aida* which was performed in Vienna for the first time in Italian.<sup>11</sup> Verdi was travelling through Europe to promote the *Missa da requiem* which was performed, for example, in Paris and in the Royal Albert Hall in London on 15th May, and now in Vienna where it was a remarkable success. By the way, Verdi also attended a performance of *Tannhäuser* in Vienna.

As Göllerich remembers, Bruckner was in possession of the piano score of the *Missa da requiem*.<sup>12</sup> But he also tells us that Bruckner said: "I do not like it." On 23 June when Verdi conducted his last performance of the *Missa da requiem* Bruckner started to work on the finale of the *Fifth*.

On 1st July Bruckner was nominated as a vice-archivist, and on 12th July he made another attempt to secure a lectureship at the University.<sup>13</sup> During the summer he also tried a new approach to promote his music. In a letter to the Vienna Philharmonic on 1st August he wrote that he had finished his *Fourth Symphony* some months ago, and that he had had the opportunity to hear only one of his symphonies, the *Second*, in Vienna. Now he proposed to the orchestra his *Third symphony*, dedicated to Richard Wagner. He

<sup>6</sup> Theodor Helm, *50 Jahre Wiener Musikleben (1866-1916). Erinnerungen eines Musikkritikers*. Ed. Max Schönherr. Wien 1974, p. 98.

<sup>7</sup> *Neue Freie Presse* 11th March 1875.

<sup>8</sup> *Ibidem* 13th March 1875.

<sup>9</sup> Göll.-A.4/2, p. 132.

<sup>10</sup> It seems that they had been in contact because Bruckner mentions Rubinstein's request for the score of a symphony in a letter.

<sup>11</sup> Performances of *Missa da requiem* on 11th, 12th, 16th, and 23rd June, *Aida* on 19th and 21st June 1875.

<sup>12</sup> Göll.-A. 4/2, p. 576

<sup>13</sup> Quoted from Howie vol. 1, p. 293.

also mentioned Wagner's and Liszt's opinions of the work. In the autumn the Vienna Philharmonic played the *Third Symphony* in a so-called "Novitätenprobe" [Rehearsal of New Works], but it failed.

On 23rd October 1875 Hans Richter conducted the first performance of Bizet's *Carmen* in Vienna - it was also the first performance in a German speaking country - and on 1st November Richard Wagner came again to Vienna where he heard the next day a performance of Verdi's *Missa da Requiem*, now conducted by Hans Richter, and attended also some performances in the opera house: *Carmen*, *Die Königin von Saba*, *Die Afrikanerin* and *Zauberflöte*.<sup>14</sup>

Wagner's *Tannhäuser* was performed for the first time in the Paris version of 1861 on 22nd November. A revival of *Lohengrin* followed on 15<sup>th</sup> December. Eduard Hanslick was the only one to comment that it was unpardonable not to honour Boieldieu for his 100th birthday on 16 December.

On 20th February 1876 Bruckner conducted his *Second Symphony* in the third Gesellschaftskonzert of the Vienna Philharmonic. Eduard Hanslick wrote about the performance<sup>15</sup>: "Each movement was applauded without opposition; at the end, however, when an enthusiastic faction in the hall carried its clapping and shouting to an excess and kept starting up again, the other part of the audience protested loudly and hissed repeatedly."

On 1st March Wagner arrived in Vienna again for a short visit to conduct his *Lohengrin* one day later.

In March 1876 Camille Sains-Saens on his Austrian tour gave several concerts in Vienna, also performing his *Danse macabre* on 19th March which "electrified the public", according to a newspaper report.<sup>16</sup>

On 24th April 1876 Bruckner gave his inaugural lecture at the university, and on 29th April he proposed himself to Constantin Hohenlohe-Schillingsfürst for the position as a vice conductor of the Hofkapelle.

On 16th May 1876 he finished the finale of the Fifth and two days later he completed his thorough check of the movement. The same day a revival of Verdi's *Ernani* was performed at the opera house.

In August Bruckner went to Bayreuth to see the new *Der Ring des Nibelungen*, afterwards he spent his holiday in St. Florian. In Bayreuth he got to know Wilhelm Tappert, a critic from Berlin, who wanted to promote Bruckner's music. In October Bruckner wrote to him<sup>17</sup>: "And so I have lived in Vienna since 1868 bitterly regretting that I moved here as I do not have any support, recognition or means of subsistence." This reminds us of what Bruckner wrote to Mayfeld in February 1875. But Bruckner's situation in Vienna was not so bad as he always used to complain. Having grown up in modest circumstances he always struggled for financial security.

Concert life was going on. In October 1876 Pablo de Sarasate came to Vienna to give two successful concerts in Vienna. On 17th December 1876 Brahms conducted his *First Symphony* which received a very indifferent welcome from the public and the critic. Brahms was unable to live up to the expectations which had been put on him.<sup>18</sup> On 31st December 1876 Bruckner finished his chorus *Das hohe Lied*.

On 5th March 1877 the first performance of Wagner's *Die Walküre* in Vienna took place in the presence of the emperor etc., but with many deleted passages which made the opera difficult to understand. On 11th March Bruckner attended the third performance of this opera. He marked this event also in his personal calendar: "Sonntag 11. März Migrän[e] ganzer Tag u[nd] Walküre" – [Sunday 11 March migraine the whole day and Walküre.]<sup>19</sup> This is one of the very few cultural events we can fix in Bruckner's life.

On 27th September there was once again a "Novitätenprobe" of the Vienna Philharmonic, and Bruckner noted in his personal calendar: "Donnerstag den 27. Sept[ember] 1877 3te Ablehnung meiner Wagner-Sinfonie No 3."<sup>20</sup> [Thursday the 27 Sept 1877 3rd rejection of my Wagner Symphony No. 3] Once again the symphony had failed.

On 28th October Herbeck died, and nobody felt greater loss than Bruckner. He considered Herbeck to be his only real friend and his enthusiastic pioneer whom he now had lost. It was Herbeck who planned to perform the *Third Symphony*. Under his direction perhaps the symphony would have won more success.

The performance of the *Third Symphony* on 16th December 1877 with the Gesellschafts-Orchester under Bruckner's direction was a debacle. The composer's interpretation and the work's length contributed fundamentally to its rejection.<sup>21</sup> Eduard Hanslick wrote: "Instead of a critique, therefore, we would rather simply confess that we have not understood his gigantic symphony." The first three movements seemed to have been fairly well received, but the audience began to drift out during the finale. Hanslick reported: "Even before Bruckner raised the baton, part of the audience began to stream out of the hall and this exodus assumed ever

<sup>14</sup> It is also notable that Wagner and his wife Cosima attended a performance of Brahms' Quartet op. 60 on 18th November 1875. See Renate and Kurt Hofmann, *Johannes Brahms Zeittafel zu Leben und Werk*. Tutzing 1983, p.12.

<sup>15</sup> *Neue Freie Presse* 22nd February 1876, quoted from Howie vol. 1, p. 298

<sup>16</sup> Stephen Studd, *Saint-Saens. A Critical Biography*. London 1999, p. 111.

<sup>17</sup> 1st October 1876, quoted from Howie vol. 1, p. 304.

<sup>18</sup> See Theodor Helm p. 344.

<sup>19</sup> Elisabeth Maier, *Verborgene Persönlichkeit. Anton Bruckner in seinen privaten Aufzeichnungen*. (Anton Bruckner Dokumente und Studien 11). Wien 2001, vol. 1, p. 47.

<sup>20</sup> *Ibidem* p. 53.

<sup>21</sup> Andrea Harrandt, *Bruckner in Vienna*, in: *The Cambridge Companion to Bruckner*, p. 31.

great proportions after each movement, so that the *Finale*, which exceeded all its predecessors in oddities, was only experienced to the very end by a small number of hardy adventurers.” Only a few friends like Gustav Mahler, Josef Schalk and Rudolf Krzyzanowski remained in the concert hall. In Göllicherich’s opinion it was the public who failed, and not Bruckner. But it was also after this concert that the publisher Theodor Rättig offered to print the symphony. He did so, and the *Third Symphony* was the first work of Bruckner to be published in Vienna.

Only two weeks later, on 30th December 1877, Brahms’s *Second Symphony*, on its first performance by the Philharmonic under Hans Richter, did not win a “great, general success” and Hanslick wrote that it was not the best of farewells to the year 1877. We can also read in the press that “the applause was in inverse proportion to the worth of the novelty”.

At this time Brahms, who had also taken up residence in Vienna in 1868, was, in contrast to Bruckner, a composer who had already “arrived”. He lived as an independent professional composer with the financial security of royalties from his publisher Simrock, and soon played a leading role in Vienna’s musical life.<sup>22</sup>

There is no comment by Bruckner about Brahms and his music during this period, neither in his letters nor in his personal calendar, and Brahms also did not mention Bruckner very often. It is amazing to think that two composers who were living in the same city for more than 25 years had so little contact. They both had in common the fact that neither was married which, in the social climate of the time was only possible in such a big city as Vienna.

“It was a bad year for symphonies”, according to a resumé in the *Illustrierte Wiener Extrablatt* on 1st January 1878. “Too many of them came out of the repertory of our concert institutions, so many failed.” On the same day Bruckner began to compose the Adagio of the *Fifth* which he completed only three days later.

On 24th January 1878 *Das Rheingold* was the next part of the *Ring* to be performed in Vienna. On 1st February Bruckner was announced a real member – “wirkliches Mitglied” – of the Hofkapelle. In April Liszt came to Vienna and played through the *Fifth*, making favourable comments which Bruckner relayed to Richard Wagner in May.

As he had with the *Third Symphony* in 1874, Bruckner once again gave an order to Josef Maria Kaiser in Linz for the dedication page for the *Fifth Symphony*.

On 13th October 1878 he thanked Kaiser in enthusiastic words<sup>23</sup>: “I have just now seen your newest great masterwork for the first time. I was filled once again with astonishment and at the same time indescribable joy which moved me to the very heart. I cannot find any words to describe this display of colossal splendour. Magnificent, magnificent ...” He signed the dedication score on 4th November 1878 which was the Saint-day of Karl Borromäus and the name-day of Karl von Stremayr, the dedicatee of the *Fifth Symphony*.<sup>24</sup>

A few days later, on 9th November the third part of Wagner’s *Ring*, *Siegfried*, was performed for the first time in Vienna. Especially in *Siegfried* we know about some music that touched Bruckner deeply, for example when Siegfried dreams of his mother or the scene with the woodbird.

In December 1878 Bruckner once again wrote to Wilhelm Tappert<sup>25</sup>: “I learned recently that Liszt had made complimentary remarks about my 5th Symphony and other current works of mine, not only to Hohenlohe but also to people in Rome.” On 15th December 1878 the second performance of Brahms’s *First Symphony* took place, but it did not give “unalloyed pleasure”<sup>26</sup>

With the performance of *Götterdämmerung* on 14th February 1879 the *Ring* was completed in Vienna. The first performance of the *Ring* tetralogy took place in May 1879 and was called the greatest cultural event in Vienna in that year.

\* \* \* \*

DURING THE 1880s what changed in Vienna’s cultural life? From 1880 to 1897 Wilhelm Jahn was director of the Vienna Opera, and was then followed by Gustav Mahler. Jahn was known as a conductor before he came to Vienna. At the opera house he offered a widespread repertory and promoted works by Wagner. On 4 October 1883 *Tristan und Isolde* was presented for the first time in Vienna, after more than 20 years of attempts to have it performed.

<sup>22</sup> Ibidem p. 31.

<sup>23</sup> Briefe I, p.186.

<sup>24</sup> Mus.Hs.6064.

<sup>25</sup> 9 December 1878, quoted from Crawford Howie, *Anton Bruckner – A documentary biography*. Volume 2. Trial, tribulation and triumph in Vienna. Lewiston, Queenston, Lampeter 2002, p. 337.

<sup>26</sup> *Illustriertes Wiener Extrablatt* 17th December 1878.

It was also Jahn who conducted on 11 February 1883 two movements of the *Sixth Symphony* for the first time. Bruckner once wrote that Jahn “*was one of my greatest admirers*”<sup>27</sup>. Placed in the middle of the programme Bruckner’s music got the maximum attention. Hanslick wrote about an “*unusual composition in which ingenious, original and even brilliant details alternate with others which are commonplace and difficult to understand*”<sup>28</sup>. On the other hand he appreciated Bruckner also as a man of “*integrity and sympathetic personality*”. Max Kalbeck also confessed that “*Bruckner would be one of our leading composers if he was able to give musical realization to his inventive powers and creative energy*”<sup>29</sup>. On the other hand he wished “*to be far from the future which is able to enjoy such a distorted piece of music ...*”

The performance and reviews of the *Sixth Symphony* overlapped with Wagner’s death on 13th February, an event which shocked the Wagnerians in Vienna as well as Bruckner himself who had lost his admired “*Meister aller Meister*”.

Bruckner had to wait until 1887 to hear his *Fifth Symphony* for the first time. From January to April 1887 Josef Schalk worked on the four hand version. In March there were great discussions at “*Gause*” between Bruckner and Schalk because of the forthcoming performance. On 28th March 1887 Bruckner wrote to Schalk<sup>30</sup>: “*I made up my mind most firmly yesterday that I would most resolutely decline with thanks all performances of my works if they were not preceded by several weeks of thorough rehearsal - and, moreover, rehearsals in my presence. I ask you, therefore, to be so good as to choose something else in place of my 5th Symphony. But, if it is convenient, please tackle my 5th during April and May and inform me of the rehearsal dates. I appeal to our long-standing friendship in asking you to comply with my wishes.*” Just one day before, on 27th March, “*Um Mitternacht*” WAB 90 was performed by the Wiener Männergesangverein.

The first performance of the *Fifth Symphony* on 20th April 1887 in a two-piano version played by Josef Schalk and Franz Zottmann was appreciated: “*After hearing it for the first time and in view of the conscientious, effective and excellent execution of the arrangement for two pianos which only anticipates the enrichment of Bruckner’s orchestral sound it remains for a later time to discuss this extremely great and courageous work whose first impression is extremely powerful.*”<sup>31</sup> And Theodor Helm argued: “*Schalk and Zottmann performed a noble and honourable task by giving us an insight into the creative mind of our inspired Bruckner ... they acted as pioneers in their penetration of the intricate symphonic textures.*”<sup>32</sup>

By the way: on the same day, 20th April, the opera house performed *Der Trompeter von Säckingen* by Victor Nessler which had been a great success since its first Viennese performance in May 1886. The popular German story represents the German-national movement in Vienna, and Hanslick wrote: “*The most remarkable thing about this matchless successful opera is its success.*”<sup>33</sup>

In his review of the performance of the *Fifth* Theodor Helm also considered that the time had not yet come for the symphony to be properly appreciated in an orchestral performance: “*... But Bruckner has kept his Fifth Symphony ... hidden away in his work-desk, giving only his most intimate friends a glimpse of the score. And now that we have heard the work, albeit only in a piano transcription, we understand why. In no other works, perhaps, has the composer allowed his Pegasus to rush headlong and unrestrainedly through the clouds and has been so unconcerned about conventional aims and proportions and the receptive ability of normally endowed listeners. Everything is on a large, enormous scale, but it must be said that there is also a slight degree of the abnormal. This symphony, which lasts one-and-a-half hours, provides clear evidence of both the virtues and the weaknesses of Bruckner’s magnificent talent. Veritable strokes of genius, colossal climactic surges of a kind not found in the works of any other composer living today, and, cheek-by-jowl with these, a sudden break in the thread of musical thought, strange ideas which baffle the listener ...*”<sup>34</sup>

Concerning everything we have heard before about the musical life in Vienna we can perhaps understand what Helm thought about Bruckner and his music. Though there were some performances of the *Seventh Symphony* in 1887, for instance in January in Berlin, in March in Dresden, in April in Budapest, and in May in London, it was to take more time for the composer to be accepted in Vienna.

It was also Helm who wrote about a performance of Liszt’s *Faust-Symphony* in March 1887, a concert which provoked the same negative audience response as a symphony by Bruckner: “*The time for both masterpieces has not yet come.*”<sup>35</sup>

<sup>27</sup> Bruckner to Hofmeyer 13th October 1892, quoted from Howie vol. 2, p. 37.

<sup>28</sup> *Neue Freie Presse* 13th February 1883, quoted from Howie vol. 2, p. 381.

<sup>29</sup> *Wiener Allgemeine Zeitung* 13th February 1883, quoted from Howie vol. 2, p. 382.

<sup>30</sup> Howie vol. 2, p. 546.

<sup>31</sup> *Musikalische Rundschau*, 1st May 1887.

<sup>32</sup> *Deutsche Zeitung* 26th April 1887.

<sup>33</sup> Eduard Hanslick, *Musikalisches Skizzenbuch. Der „Modernen Oper“* 4. Theil. Berlin 1888, p. 69-76.

<sup>34</sup> *Deutsche Zeitung* 26th April 1887, quoted from Howie vol. 2, p. 547.

<sup>35</sup> Theodor Helm p. 195.



AT THE beginning of July 2011, Mario Venzago was recording Bruckner's 5th symphony in Düsseldorf with the Düsseldorfer Symphoniker. Belgian composer Sébastien Letocart and French conductor Nicolas Couton attended the rehearsals and they met Maestro Venzago, who agreed to record an interview for The Bruckner Journal.

## INTERVIEW: MARIO VENZAGO

**SL:** *Maestro Venzago, thank you very much for agreeing to meet us. We prepared several questions which I hope will kindle the interest of the Bruckner Journal's readers. First question: what is your position concerning the different traditions about interpreting Bruckner's music? I mean, the tradition of the first half of the 20th century, the other tradition one could name the "solemn and slow" tradition, and the "historically informed tendency".*

**MV:** I think we have three very important sources: the first is the score - simply what is written! The second is this incredible tradition you have mentioned, from Jochum to Celibidache to Günter Wand - Wand was already in reaction to Jochum, but he was still one way of this same tradition - and the "historically informed" position. I think this last one is very interesting because nobody

knows how the musicians played at the time of Bruckner. But for sure, they played without vibrato, shorter notes and not so loud. For me, this "historical sound" is the sound of the future (smile)... I think we are now fed up with all "the mayonnaise and the ketchup"! (*General laugh*) I want to have a much clearer sonority. I would say I instinctively go against that tradition. I call it the "fat" tradition, the tradition of pathos. It is the same pathos which makes Parsifal's chorale [Prelude] last double the time I would expect when I read the score. The *alla breve* character is very important. Also in the fifth symphony of Bruckner: the introduction is an *alla breve*, it is in two. You can go to a musical high point making a *ritardando* - what many conductors have often done to make it sound more and more important - but you can also do the contrary: you can really go directly, accelerating a little bit to form the musical high point. That is my way of doing it.

When you give up the usual "super hyper" vibrato in the strings, then you can hear better what is in the inner side of the score. You hear the adjoined voices, the second voices, and you don't only focus on the melody. If the double basses play shorter, then you can really hear the ground and not something dark. The music of Bruckner is based on the low notes, on the ground like an organ, like the music of Bach and Händel. So I go against, I would not even say the Austrian tradition, but rather the German tradition.

**NC:** *Maybe a wrong German tradition?*

**MV:** Yes, probably wrong. But they did it well: if you listen to Jochum, it is very convincing.

**NC:** *This tradition is divided into two general tendencies: before the Second World War and after the Second World War.*

**MV:** That is true. The Second World War has changed everything. The tradition before the Second World War is a wonderful tradition. It is beautiful and free. It was unbelievable how they have played this music, and it was not this slow and rigid tradition. The Second World War has destroyed everything; it has destroyed the historical process. We have almost forgotten what they have done before because all the Jewish people who have played in the orchestras were gone or killed! So, after the second World War., we have no more tradition and then, the musicians build a new tradition. I don't really like it. It is interesting that Günter Wand thought he was against this broad and heavy tradition of Jochum, but his interpretations were also very loud and very heavy. It is convincing but it is definitely not my style.

**SL:** *Do you think that the recordings we have of the first part of the 20th century, before the Second World War, are historical sources for the performance of Bruckner's music?*

**MV:** I think they are quite authentic. The problem of these recordings is the quality of the sound which is not very good and the intonation of the orchestras which is very bad.

**SL:** *You talk about the vibrato. In some recordings, and even some recordings of Richard Strauss conducting Beethoven or Mozart in the 20's and 30's, one can clearly hear a little bit of vibrato.*

**MV:** They used the vibrato as an *expressivo*. They also did *portamenti*. I would avoid doing these *portamenti* because it would be too much "quoting"; it sounds more like Richard Strauss or Gustav Mahler. I think it

doesn't really fit to the music of Bruckner. It is certain that they have played Bruckner's music with *portamenti* at that time, but for me it would be a "wrong quote".

**NC:** *It would be also a question of technique, because at this time it was part of the string technique which has disappeared today. So maybe it would be artificial to make these portamenti...*

**MV:** This is true. It was part of the technique, but in Bruckner's music, it does not sound authentic. To do so would be quoting an "old" style. If you play without vibrato, it sounds like Renaissance music, like choral music. For me, this is a real way of authenticity. To play with *glissandi* would be a little bit ridiculous. In Mahler's music, sometimes, he wrote when he wanted to have it. In Mozart, they did the *portamenti* and it was much more connected to the singers of that time. In the 19th century, I would not believe that they would have played that way. Bruckner's symphonies are connected to the Beethoven-Schubert tradition and I can't imagine that in a symphony of Schubert the musicians have done *portamenti*. They did it in the first half of the 20th century but not at the time of Schubert.

**SL:** *What do you think about the first printed editions of the symphonies of Bruckner, for example the Guttmann edition of 1885 for the Seventh Symphony where we can find tempo markings, tempo changes etc?*

**MV:** It's fantastic to have these scores, and also the piano reductions with all these *crescendi*, *diminuendi* and *ritardandi*. I would never copy that, but that tells me how they have interpreted this music at Bruckner's time. The Schalks and all their assistants, how freely they have done this music! That was still the tradition, I think. The "strict" tradition is after the Second World War, for example with Karajan - very beautiful, but very strict.

**NC:** *Maybe connected also to the Nazi aesthetic...?*

**MV:** The loudness and the volume are connected to the Nazis: it's like an army, an armed orchestra... but I'm very glad that we have also the Urtext. Of course, nobody can play the Urtext, because if you play only what is written, it sounds ridiculous...

**NC:** *But... that's what some conductors do!...*      **SL:** *We won't mention any names!!*

**MV:** *(laughing)* Yes and they can say "we are right, because we only do what is written"... but how stupid you must be to play the Urtext!!

**SL:** *Indeed, the Urtext is quite empty from the tempi flexibility point of view.*

**MV:** You have to know the tradition and then you have to decide if you will respect this tradition, and what part of the tradition you want to respect.

**SL:** *What you say about the first editions and the recordings of the first half of the 20th century implies that you consider these as "historical sources".* **MV:** Absolutely. **SL:** *So, it implies another question: the "historically informed" conductors don't take into account these old recordings and, for some of them (e.g. Herreweghe, Norrington), the first printed editions of the symphonies. Why...?*

**MV:** Very good question!... Most of the "historically informed" conductors are like people of a sect... And they go only with what they know and they do exactly the same mistakes as the opposite side, the "fat" tradition... The "old" tradition is wonderfully explored and exposed in the scores of the first editions... I always wonder: there is for example a piano version of Mahler playing the first movement of his fifth symphony. Almost nobody knows about it, and this is incredible! For me, he is a performer who is playing the piano, no more a composer... He is a performer, but a performer of Mahler's time, and certainly the best informed performer. So you have to know about this. You don't have to copy it. You can go against, but you have to know it! Then, you can do your own... and then you can only pray that probably you are also part of a tradition and not only in an absurd corner of History. When I conduct Bruckner, I don't feel that I am part of a tradition... but when I listen to it later I feel like "oh... that's not so far away..." It's also a way that leads to my interpretation... It's a little bit "to know and not know", it is subconscious...

**SL:** *What is for you the artistic value of the first versions of the 2nd, the 3rd, the 4th and the 8th symphonies? Are you going to record all these first versions?*

**MV:** No... if I had time and money I would do it. The problem with recording all the Bruckner symphonies is a question of time, because if you do it with only one orchestra, you need at least 9 or 10 years to do it. You can only record one symphony in the season with the orchestra because they have many other things to do. So, it would take ten years to make the complete cycle. And when you arrive at the tenth year, what you would have done in the first year is no longer actual because music history would have gone on... that makes no sense! Therefore, I try to do it with different orchestras and the whole cycle will be recorded in 2 years. And then, time can "correct" them, five years after you can try another cycle, or someone else can try another cycle...

The first versions of the symphonies are very, very interesting... But for me they are more interesting for professional people to know "that was the first idea in No. 3," for instance. That's very

revealing to see all these Wagner quotations... and in the last version you have only one bar or an ending of that... this is very interesting.

I have decided to record all the last versions, except for No.1. Because I did the early symphonies with small orchestra - Bruckner had only 6 first violins for his 1st symphony in Linz - so we do it with very small orchestras. The late version of the 1st symphony was written after the 8th, so there he had really the idea of a "big orchestra"... The No.1 in the late "Vienna version" is a kind of "Frankenstein", because you have Haydn and Schubert material really blown up to the sound of the 8th Symphony!

**SL:** *So you are talking about the 1st symphony, the last version from 1891, and you are going to record the 3rd version of the 3rd symphony, from 1889. Is that not the same process...?*

**MV:** That doesn't follow... For the 'Nullte', the 1st and 2nd symphonies I had, and I wanted to have, a small orchestra. For the 3rd I had a big orchestra, so I used the last version, written and conceived for a big orchestra. You can't do the 2nd version of the 1st symphony with a small orchestra; it would not fit... And you will hear the recording of the Linz version of 1868, the symphony is played in a much more "historical" way than we do now the No.5, or 7 and 8, with *non vibrato*... and it's really very fast, you can only do this with a small orchestra. I think it is impossible to do it with a big orchestra. That's more difficult because you have to choose other tempi, other dynamics and it becomes another piece. I always thought that the last versions are probably the most brilliant versions of a long process; but in the 1st symphony, I feel that the two versions are two completely different works. The Vienna version would take at least 10 minutes longer because of the sound and the instrumentation - that changes the piece into a "big symphony"... For me, it's not really interesting.

**SL:** *Does the Vienna version of 1891 maybe change the fresh nature of the first ideas of Bruckner?*

**MV:** Yes, I always thought that the first version is fresher. It's a harmonic process. In the last version, all the trombones' single lines of the 1st version are transformed into harmonies. It becomes like a strange "Wagner Chorale". In the first version there is only one line, the harmony is quite open, probably conceived very simply at that time. But in the late version it's very chromatic and very strange. Sometimes I have the impression that it's more Alban Berg than Bruckner... it's very "artificial". I would not say that about the 3rd version of No.3 which for me is very natural. Concerning the first versions of the symphonies, I had to make a decision. Also I knew better the last versions than the first versions. When I have such a project, I do what I know better, because to do all the ten symphonies is quite a big challenge.

**SL:** *What is your conception of Bruckner's orchestra? The way you make it sound?*

**MV:** What I do not like is the volume. Historically, the horns played much softer, the trumpets played differently: they were quite sharp, loud, but the sound did not last very long. The strings' sound was much crisper. So, I start with the structure and with the sound. I want to have a much more *piano* sound. I would never play Bruckner in a cathedral because we wouldn't hear anything! **SL:** *There are famous recordings of Günter Wand in Lübeck...* **MV:** Yes, in the Marienkirche which was at least full, but you can't hear the middle voices... I also go with the "Neudeutsche Tradition": I think the music of Bruckner is connected to the virtuosity of Liszt. If you look at the first four symphonies, very virtuoso for the violins, incredibly virtuosos! It reminds me a lot of Liszt's virtuosity at the piano. Bruckner was thrilled by this virtuosity; it's so fast and so difficult to play! I like the tempo of the early Bruckner symphonies, therefore I like the small orchestras and all my conception, even for the last symphonies, is much more based on the first symphonies, because they are not so far away. The first symphony was written when Bruckner was 45 years old; he wasn't a young man anymore: he was quite mature. Concerning the sound of the orchestra, for me, the sound of the brasses is much like choral music and not like an army; it's much more like a men's choir.

**SL:** *Or like an organ?* **MV:** I don't feel a lot of organ in his music, because of the flexibility: the organ sounds stiff...

**SL:** *That leads to the next question: do you think that Bruckner orchestrates by blocks or like an organist?*

**MV:** In a way, he composed like an organist because I feel a lot of church acoustic in his music. In a church, you have to wait after a *forte* until you can pronounce the next part because of the reverberation. Bruckner was used to being in a church acoustic, and the syncopations, already in the Nullte (first movement), sound like the acoustic in a church. If you listen to an organ, the bass is always too late. In our mind, we play it together, but objectively it's syncopated. And in the 3rd symphony for instance, all the syncopations remind me of the church acoustic. But, is it really a question of organ technique? Sometimes the "registrations"... but for me, that's much more like Giovanni Gabrieli's double choir tradition in Venice; this is more this idea of antiphon, of double choir. A choir will end a phrase or a note in a *diminuendo*. An organ always makes tenuto sounds. I don't find a lot of tenuto sound in the symphonic music of Bruckner. I always say that

Schumann wrote piano music for orchestra, but I would never say Bruckner composed organ music for orchestra; this is probably symphonic music for orchestra with some elements of church acoustic.

**SL:** *You have conducted for this complete cycle different orchestras: the Basel Sinfonieorchester for the 4th and 7th, now the Düsseldorfer Symphoniker for the 5th, what are the other orchestras?*

**MV:** I recorded the Nullte and the 1st symphonies with the Tapiola Sinfonietta: it's a symphony orchestra, not a chamber orchestra. It's a small symphony orchestra with the attitude of a symphony orchestra. The musicians are very historically informed. But we didn't use historical instruments like trumpets and horns, because it doesn't bring a lot... but they are informed. They knew exactly how loud they had to play, how to use the vibrato, the vibrato in the oboe, the vibrato in the horns, because the brass players were able to make a vibrato at the time of Bruckner. Until Brahms, a *tutti* player did not play the vibrato... Brahms never heard a collective vibrato in his life! The first time a *tutti* vibrato was asked for was in 1896 by Gustav Mahler to the members of the Vienna Philharmonic. But usually, a *tutti* player did not play vibrato, only the soloists did. Sometimes, I think that the *tremolo* in Bruckner is probably used because he didn't have vibrato. The *tremolo* is a kind of *espressivo*. We always play our *tremolo* technically very fast, but a *tremolo* can be very slow with an *accelerando*, very flexible, and then you have in a way a kind of vibrato because the Vienna Philharmonic at that time did not practice the vibrato! However, they were able to make much more interesting *tremolos*. If we do the *tremolo* in our contemporary industrial way, it's the most ugly, horrible thing! It reminds me more of a Hitchcock movie music than a symphony of Bruckner...

I will also do the 2nd symphony with a "small orchestra", the Newcastle Northern Sinfonia Orchestra.

**NC:** *Will there be live recordings in your cycle?*

**MV:** Yes, the 8th symphony will be a kind of live recording, with the Berlin Konzerthaus Orchester: we have three concerts and one session but... it's different. A CD production is different from a concert: in a concert you can make more *rubati*, and when you listen to it ten times on a CD you think it's too much. It has to be a little bit different to play for a CD, for "eternity" or at least two years, then for two hours...

**SL:** *Concerning the placing of the musicians, especially the strings, what is your conception?*

**MV:** For me the violins have to be in antiphony. The "American position" with all the violins on the left side does not correspond to this music.

**SL:** *Like in the Finale of the 5th symphony (second group, from bar 97) for example?*

**MV:** Absolutely. And even in the 1st, the antiphonies are incredible! And then you really have the celli in the middle, I'd like to have also the basses in the middle, but with this "surround hall" here in Düsseldorf, it's not possible... **NC:** *Like in Vienna's Musikverein?* **MV:** Yes, like in Vienna. This is for me the best. And then it's like an organ pedal, they give the ground...

**SL:** *Last question but not the least: do you intend to record the 9th symphony with a Finale?*

**MV:** Yes, absolutely! That's a very interesting question, because I will record the 9th symphony in 3 movements: that's one project. And then with another orchestra I will do the Te Deum and at last one or probably two versions of the 9th Finale.

**SL - NC:** *Thank you very much for your answers, and good luck for your complete cycle.*

**MARIO VENZAGO CONDUCTS BRUCKNER  
AT THE SAGE GATESHEAD**

7.30 pm 24TH NOVEMBER 2011

**Mozart** - Violin Concerto no.5 in A 'Turkish'

**Bruckner** - Symphony no.2 in C minor (1872 version)

**Northern Sinfonia**

**Mario Venzago:** Conductor

**Bradley Creswick:** Violin

TICKET OFFICE: Telephone 0191 443 4661

[www.thesagegateshead.org](http://www.thesagegateshead.org)

## SIXTH IN THE SERIES OF GUIDES BEING PUBLISHED IN THE BRUCKNER JOURNAL.

On the occasion of the first East Coast Brucknerathon at Simsbury, Connecticut, USA, September 5th, 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 pages we publish the sixth 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 should not be too difficult to locate.

KW

## Bruckner: Symphony no. 6

Rafael Kubelík, Bavarian Radio Symphony Orchestra (1971)

Christoph von Dohnányi, Cleveland Orchestra (1991)

Otto Klemperer, New Philharmonia Orchestra (1964)

THESE THREE performances of the Sixth, by Rafael Kubelík and the Bavarian Radio S.O. on Originals, by Christoph von Dohnányi and the Cleveland Orchestra on London, and by Otto Klemperer and the New Philharmonia on EMI, are in my opinion three of the most important renditions of any Bruckner symphony. They belong in the library of all Bruckner enthusiasts.

In the first movement, the essential criterion is that the third theme group (letter C in the tables) be at a tempo close to that of the beginning. The C theme is in much the same rhythm as the A theme, but it is quite a bit more elaborate and cannot be taken strictly at the same speed. The first publication, of 1899, on which Bruckner himself worked shortly before his death, has the mots justes for the C-theme tempo: “Gemäßigtes Hauptzeitmaß”, or “moderated main tempo”. Unfortunately this stipulation was omitted by Haas and Nowak in their editions and as a result, most performances of this movement lack the unity which Bruckner intended. Both Kubelík and Dohnányi use a C-theme tempo close to that of the A theme, and the result is very exciting. Klemperer doesn’t, but his version of the C theme is still far from the stolid lumbering offered by most modern directors. Kubelík and Dohnányi also proceed from the A theme to the B theme with three triplet quarter notes equal to one former half note in a relaxed tempo, which sounds very smooth and appropriate.

The magnificent adagio is probably best with Klemperer; the others tend to linger too much, with Kubelík’s coda being particularly slow. In the scherzo, all three are fine, but Klemperer’s trio is the most interesting, with a good active tempo and truly wonderful horns playing Beethoven’s high E flat which Bruckner writes so seldom.

Like the first movement, the finale of the Collected Edition scores contains a trap for the conductor, this time at the beginning of the recapitulation, measure 245, where the Haas and Nowak scores say Tempo I<sup>mo</sup>. Both Kubelík and Dohnányi suddenly get fast there, and since the preceding material in the development is closely related, the sudden change of tempo is shocking and almost certainly inappropriate. But the first print says “Sehr gemäßigtes Hauptzeitmaß” (very moderated main tempo) at measure 211 where the treatment switches to the A theme, and then “nach und nach belebter” (more and more lively) for the loud music at measure 235 and “Im Hauptzeitmaß” (in the main tempo) for the recapitulation at measure 245. This is precisely what Klemperer does, and it sounds just right. As for the slower B-theme tempo, Dohnányi has more contrast than either Kubelík or Klemperer, which paradoxically makes it harder for him to yield in tempo where in both the exposition and the recapitulation Bruckner lovingly quotes the same theme from the “Liebestod” as he used in the early Third.

All three performances have a great deal to teach us, and I hope that you will obtain and enjoy them.

WILLIAM CARRAGAN

Contributing Editor, Anton Bruckner Collected Edition, Vienna

**Bruckner: Symphony no. 6****I (Kopfsatz)**

			Kubelík	Dohnányi	Klemperer	
<b>Exposition</b>	a	C sharp	1	0:01	0:00	0:02
	A (quiet)	A major	3	0:05	0:04	0:08
	A (loud)	A major	25	0:49	0:52	1:04
	transition (oboe, clarinet)	dominant of F	43	1:23	1:29	1:49
	B	E minor	49	1:35	1:42	2:04
	B	E minor	57	1:59	2:07	2:31
	woodwinds, horns	D major	69	2:34	2:44	3:07
	B (loud)	E major	81	3:13	3:22	3:47
	transition	dominant of B	95	3:55	4:11	4:32
	C1 (Gemäßigter Hauptzeitmaß)	C major	101	4:11	4:29	4:50
	C2	dominant of F etc.	111	4:33	4:50	5:19
	K	C major	129	5:12	5:28	6:12
	Kk (flute)	E major	141	5:42	5:57	6:46
<b>Development</b>	Induction (K)	C sharp minor	145	5:50	6:05	6:57
	Section 1 (B, horns)	C sharp minor	147	5:55	6:10	7:03
	Section 2 (A inverted)	G major	159	6:26	6:44	7:43
	Retransition (A, horn)	D flat major	183	7:21	7:39	8:37
	false recapitulation	E flat major	195	7:45	8:02	9:04
<b>Recapitulation</b>	A (loud)	A major	209	8:10	8:31	9:37
	transition (woodwinds)	dominant of A	225	8:39	9:03	10:14
	A (quiet; oboe and flute)	A major	229	8:47	9:11	10:23
	B	F sharp minor	245	9:18	9:46	11:02
	B	F sharp minor	253	9:42	10:11	11:27
	woodwinds, horns	E major	265	10:17	10:48	12:04
	B (loud)	F sharp major	269	10:32	11:03	12:18
	transition	F major	275	10:50	11:23	12:38
	C1	D major	285	11:27	12:01	13:17
	C2	dominant of G etc.	295	11:47	12:23	13:46
	transition	A major	305	12:07	12:43	14:14
<b>Coda</b>	Section 1 (A)	A major	309	12:16	12:52	14:26
	Section 2 (A)	A major etc.	329	13:03	13:40	15:17
	Section 3 (A)	D major	353	13:57	14:35	16:12
	peroration	A major	361	14:11	14:53	16:30
	end	A major	369	14:27	15:14	16:50

**II: Adagio**

			Kubelík	Dohnányi	Klemperer	
<b>Part 1</b>	A	F major	1	0:01	0:01	0:00
	scale	F major	13	1:15	1:09	1:03
	B	E major	25	2:26	2:18	2:03
	transition	C major	41	3:39	3:43	3:16
	C1 (funeral march)	C minor	53	5:11	5:01	4:21
	C2 (scale)	dom. of A flat minor	69	7:01	6:37	5:40
	transition	E flat major etc.	85	8:19	7:58	6:53
<b>Part 2</b>	A	F major	93	8:55	8:39	7:30
	climax	D flat major	105	9:59	9:43	8:28
	B	F major	113	10:42	10:32	9:09
	C1 (funeral march)	F minor	133	12:33	12:17	10:44
	(B)	F major	141	13:31	13:05	11:24
	C2 (scale)	A flat major etc.	145	13:53	13:26	11:45
	(B)	F major	149	14:21	13:58	12:07
<b>Coda</b>	A	F major	157	15:14	14:44	12:50
	scale	F major	165	16:04	15:36	13:33
	end	F major	177	17:30	15:56	14:34

**III: Scherzo**

				Kubelík	Dohnányi	Klemperer	
<b>Scherzo, part 1</b>	a	E	1	0:00 5:47	0:01 5:25	0:00 6:06	
	A	A minor	3	0:04 5:51	0:04 5:28	0:03 6:10	
	a	A minor	15	0:23 6:11	0:23 5:48	0:23 6:30	
	A	A minor	17	0:26 6:14	0:26 5:51	0:26 6:33	
	transition (winds, strings)	(B flat major)	29	0:46 6:35	0:45 6:11	0:47 6:54	
	K1	A diminished 7th	33	0:52 6:41	0:52 6:17	0:54 7:00	
	K2	E major	37	0:59 6:48	0:58 6:24	1:01 7:08	
	end	E major	43	1:10 6:59	1:08 6:35	1:12 7:19	
	<b>Scherzo, part 2</b>	(a) (development)	F	45	1:13 7:02	1:12 6:38	1:15 7:22
		(A)	D flat major	47	1:16 7:05	1:15 6:41	1:19 7:25
		a (recapitulation)	E	75	2:03 7:52	2:01 7:28	2:08 8:14
A		A minor	77	2:06 7:56	2:04 7:31	2:11 8:18	
transition (winds, strings)		(F major)	85	2:20 8:09	2:17 7:44	2:25 8:32	
transition (strings)		(F major)	93	2:33 8:23	2:31 7:57	2:39 8:46	
K1		dominant of A	97	2:40 8:30	2:38 8:04	2:46 8:53	
K2		A major	101	2:47 8:36	2:44 8:10	2:53 9:00	
end		A major	109	3:01 8:51	2:58 8:25	3:09 9:16	
<b>Trio, part 1</b>	A1, A2, A3, A4	C major	1	3:04	3:01	3:11	
	A1, A2, A3, A4	C major	11	3:33	3:27	3:44	
<b>Trio, part 2</b>	development	A flat major	21	4:02	3:52	4:17	
	A1, A2, A3', A4'	C major	37	4:50	4:35	5:11	
	end	C major	51	5:43	5:21	6:03	

**IV: Finale**

				Kubelík	Dohnányi	Klemperer	
<b>Exposition</b>	a	E	1	0:01	0:01	0:00	
	A1 (quiet)	A minor	3	0:04	0:04	0:03	
	A1	D minor	19	0:31	0:29	0:32	
	A2 (loud)	A major	29	0:48	0:45	0:49	
	A3 (A2, unison)	B	47	1:17	1:15	1:21	
	A4	E major	53	1:31	1:25	1:31	
	B1	C major	65	1:51	1:47	1:52	
	B2 (Tristan)	E minor etc.	81	2:30	2:24	2:27	
	langsam	D flat major	93	3:04	3:01	2:56	
	B1 (Tempo I <sup>mo</sup> )	C major	97	3:20	3:17	3:08	
	transition	to dominant of F major	105	3:38	3:32	3:26	
	C1 (A4 inverted)	E minor	125	4:13	4:05	3:56	
	C2 (from adagio: A)	dominant of B flat	145	4:47	4:39	4:29	
	K (C2)	E major	167	5:24	5:15	5:08	
	<b>Development</b>	Section 1 (A1, C2)	A minor	177	5:43	5:35	5:28
		Section 2 (N, based on B1)	F major, minor	197	6:34	6:35	6:12
		Section 3 (A1, A3)	A flat minor	211	7:21	7:28	6:49
Section 4 (A4)		F minor	229	8:05	8:12	7:26	
<b>Recapitulation</b>	A2	A major	245	8:44	8:52	7:59	
	(A2)	E major	265	9:16	9:26	8:35	
	transition	dominant of A minor	285	9:51	10:02	9:12	
	B1	A major	299	10:21	10:31	9:40	
	B2 (Tristan)	C sharp minor etc.	315	11:01	11:09	10:16	
	langsam	B flat major	327	11:36	11:42	10:46	
	C2 (a tempo)	dominant of E major	331	11:54	11:59	10:59	
	1st movt.: A rhythm	F major	349	12:23	12:31	11:29	
	slow	dominant of E major	357	12:37	12:44	11:46	
	cadence	dominant of F major	370	13:03	13:13	12:19	
<b>Coda</b>	Section 1 (C1, A4, A1)	F minor	371	13:08	13:15	12:21	
	Section 2 (A2)	A major, F minor	385	13:35	13:39	12:45	
	Section 3 (A2)	A major	399	13:58	14:03	13:09	
	peroration (1st movt.: A)	A major	407	14:11	14:16	13:23	
	end	A major	415	14:25	14:33	13:41	

## Bruckner Concerts Worldwide

A selected listing from November 2011 to early March 2012

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

9 Nov 12.30 Vienna, Konzerthaus +43 1242 002

**Bruckner** - Erinnerung - In a concert of works by **Liszt, Schubert, Schwertsik & Schulz-Evler**, and reading from *Der arme Spielmann* by Fritz Grillparzer  
Christoph Berner, piano; Joachim Pfeiler

14 Nov. 7.30 Linz, Brucknerhaus +43 (0)732 775230

**Adams** - The Dharma at Big Sur **Bruckner** - Symphony No. 9  
Bochumer Symphoniker / Steven Sloane

14, 15 Jan 7.30 Vienna: Musikverein +43 1505 8190

18, 19 Jan 7.30 Salzburg, Großes Festspielhaus, +43 662 840310

20 Jan 7.30 Bregenzer Festspiele +43 5574 4076

**Brahms** - Piano Concerto No. 1 **Bruckner** - Symphony No. 3 (1877)  
Wiener Symphoniker / Marc Albrecht

23 Jan 7.30, Linz, Brucknerhaus +43 (0)732 775230

24 Jan 7.30 Vienna, Konzerthaus +43 1242 002

**Schumann** - Piano Concerto **Bruckner** - Symphony No. 4  
Orchestre de la Suisse Romande / Marek Janowski

### Belgium

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

**Bach** - Cantata No.105 **Bruckner** - Symphony No.7  
Budapest Festival Orchestra / Ivan Fischer

### China

10 Nov 7.30pm, Beijing, National Centre for the Performing Arts  
+86 10 6655 0000

13 Nov. 7.30 Shanghai Grand Theatre +8621 6386 8686

**Ravel** - Alborada del gracioso

**Hosokawa** - Horn Concerto 'Moment of Blossoming'

**Bruckner** - Symphony No. 9

Berliner Philharmoniker / Simon Rattle

### Croatia

17 Feb 7.30 pm Zagreb, Konzertna dvorana Lisinski, 00385 1 6121 167

**Bruckner** - Symphony No. 8

Zagreb Philharmonia / Berislav Klobučar

### Czech Republic

3 Nov 7 pm, Teplice, Dum kultury

**Vorisek** - Grand rondeau concertant for Violin, Piano and Cello, op.25

**Bruckner** - Symphony No.9 in D minor

North Czech Philharmonic Teplice / Alessandro Crudele

16, 17 Feb 7.30pm Brno, Janacek Opera House

**Bruckner** - Symphony No. 8

Brno Philharmonic / Aleksandar Marković

### Denmark

24 Nov 7.30pm Copenhagen, Koncerthuset, DR Byen +45 3520 6262

**Mozart** - Piano Concerto No.21, K467 **Bruckner** - Symphony No.7

Danish National SO / Nikolaj Znaider

### France

10 Nov. 8 pm, 12 Nov 6pm, Lyon, Auditorium de +33 (0)4 78 959595

**Bartok** - Violin Concerto No.2 **Bruckner** - Symphony No.9

Orchestre national de Lyon / Simone Young

25 Nov 8 pm Paris: Salle Pleyel +33 (0)14256 1313

**Strauss** - Four Last Songs **Bruckner** - Symphony No. 4

Orchestre Philharmonique de Radio France / Myung-Whun Chung

5, 6 Jan 8.30pm Nancy, Salle Poirel, +33 (0)3 8332 3125

**Mozart** - Piano Concerto No.20 K 466

**Bruckner** - Symphony No.9

Orchestre symphonique et lyrique de Nancy / Mark Foster

### Germany

6 Nov. 11 am, 7 Nov 8 pm Lübeck Music and Congress Centre +49 (0)451 7904 400

**Bach / Berio** - Die Kunst der Fuge, Contrapunctus XIX

**Bach / Schönberg** - Prelude and Fugue in Eb major

**Bruckner** - Symphony No.5

Philharmonisches Orchester der Hansestadt Lübeck / Roman Brogli-Sacher

6 Nov 11 am, 7 Nov 7.30 pm, Stuttgart Liederhalle +49 (0)711 2027710

**Wagner** - Tannhäuser; Overture

**Zimmermann** - Symphony in one movement (2nd version)

**Bruckner** - Symphony No.3 in D minor (1889)

Haenchen, H / Württembergisches Staatsorchester

6 Nov. 11 am open rehearsal; 6, 7 Nov 7.30 pm

Weimar, Congress Zentrum Neue Weimarhalle 0049 (0)3643 755334

**Nielsen** - Helios Overture **Strauss** - Horn Concerto No.2

**Bruckner** - Symphony No.4

Staatskapelle Weimar / Stefam Solyom

9 Nov 8 pm Munich, St Michael Kirche - Münchner Orgelherbst

"Dem Lieben Gott - Homage to Anton Bruckner"

**Bruckner** - Aequale No. 1

**Rheinberger** - Mass in Eb major for double choir

**Bruckner** - Aequale No.2

**Maintz** - in nomine: coronae for Organ Solo (première)

**David** - Introitus, Choral and Fugue for Organ and 9 Brass Instruments

on a Theme by Anton Bruckner **Brahms** - Fest- und Gedenksprüche

**Bruckner** - Psalm 114

Munich Bach Choir, brass of the Munich Bach Orchestra / Hansjörg Albrecht

9 Nov 8pm, Stuttgart Liederhalle +49 (0)711 2027710

**Auerbach** - Icarus

**Mozart** - Piano Concerto No.20 K 466

**Bruckner** - Symphony No.9

Stuttgarter Philharmoniker / Gabriel Feltz

10, 11 Nov 8 pm Bochum, Audimax Ruhr Uni, Bochumer Symphoniker  
0049 (0)234 3333 5555

**Adams** - The Dharma at Big Sur **Bruckner** - Symphony No. 9

Bochumer Symphoniker / Steven Sloane

11, 14 Nov, Osnabrück, Hoher Dom +49 (0)54176 00076

**Hartmann** - Symphony No.1

**Bruckner** - Mass No.2

Osnabrücker Symphonieorchester / Hermann Bäumer

13 Nov 6 pm Kassel, Stadthalle +49 (0)561 3164500

Finale concert of the Kasseler Musiktage

**Brahms** - Piano Concerto No.1

**Bruckner** - Symphony No.4

Staatskapelle Weimar / Stefam Solyom

17, 18 Nov. 8 pm, Hanover, Großer Sendesaal, NDR,

+49 (0)1801 63763

20 Nov 8 pm Regensburg, Audimax, University +49 (0)941 296000

23 Nov 8 pm Bielefeld, Rudolf-Oetker-Halle +49 (0)52 1329 8389

**Mendelssohn** - Violin Concerto in E minor, Op 64

**Bruckner** - Symphony No.4

Radiophilharmonie Hannover / Eivind Gullberg Jensen

24, 25 Nov 8 pm Leipzig Gewandhaus +49(0)341 1270 280

**Berg** - Violin Concerto

**Bruckner** - Symphony No.9

Gewandhausorchester Leipzig / Herbert Blomstedt

26 Nov 8 pm Leipzig Gewandhaus +49(0)341 1270 280

Benefit Concert: Leipzig hilft Kindern

**Bach** - Violin Concerto No.2

**Bruckner** - Symphony No.9

Gewandhausorchester Leipzig / Herbert Blomstedt

1 Dec 8pm Gotha, Stadthalle +49 (0)3621507 8570

**Haydn** - Cello Concerto No. 1

**Bruckner** - Symphony No. 6

Thüringener Philharmonie Gotha / Stefanos Tsialis

8, 9 Dec. 8 pm, 11 Dec 11 am, München Philharmonie im Gasteig,  
+49 (0)8954 818181

**Wagner** - Tannhäuser; Overture & Bacchanale  
**Wagner** - Tristan und Isolde: Prelude and Liebestod  
**Bruckner** - Symphony No.3 (1889 version)  
Münchner Philharmoniker / Lorin Maazel

8, 9 December 8 pm, München, Herkulessaal, Residenz,  
+49 8959 004545

**Hartmann** - Concerto funèbre **Bruckner** - Symphony No.7  
Symphonieorchester des Bayerischen Rundfunks / Herbert Blomstedt

12, 13 Dec 8 pm München, Nationaltheater +49 (0)89 2185 1920  
**Hindemith** - Overture: Neues vom Tage  
**Mozart** - Violin Concerto No.3 **Bruckner** - Symphony No.4 (1888)  
Bayerisches Staatsorchester / Zubin Mehta

16 Jan 8 pm München Philharmonie im Gasteig, +49 (0)8954 818181  
17 Jan 8 pm Kölner Philharmonie +49 (0)221 280 280  
**Mozart** - Piano Concerto No.26 K 537, "Coronation"  
**Bruckner** - Symphony No.4  
Staatskapelle Berlin / Daniel Barenboim

19, 20 Jan 8pm Erfurt, Theater 0049 (0361) 22 33 155  
**Ching** - Concerto for Guitar, Cello, Soprano and String Orchestra)  
**Bruckner** - Symphony No.6  
Philharmonisches Orchester Erfurt / Michael Helmraht

19, 20 Jan 8pm Essen Alfred Krupp Saal, Philharmonie  
+49 (0)2018122 8801  
**Martinu** - Rhapsody-Concerto for Viola and Orchestra  
**Bruckner** - Symphony No.9  
Essener Philharmoniker / Tomás Netopil

19, 20, 21 Jan 8 pm Leipzig Gewandhaus +49(0)341 1270 280  
**Bruckner** - Symphony No.5  
Leipzig Gewandhaus Orchestra / Christian Thielemann

19, 20 Jan, 8 pm München Philharmonie +49 (0)8954 818181  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.4  
Symphonieorchester des Bayerischen Rundfunks / Bernard Haitink

30 Jan 8 pm, München, Herkulessaal, Residenz, +49 8959 004545  
**Bruckner** - Symphony No. 5  
Orchester der KlangVerwaltung / Enoch zu Guttenberg

3 Feb 8 pm, Berlin, Philharmonie +49 (0)30254 88999  
4 Feb 8 pm Hannover Congress Centrum, Kuppelsaal  
+49 (0) 511 444 066  
5 Feb 8 pm Mannheim, Rosengarten +49 (0)621 26044  
**Schumann** - Cello Concerto **Bruckner** - Symphony No.7  
Philharmonia Orchestra / Kurt Masur

5 Feb 4.30pm Nürnberg, Meistersingerhalle +49 (0)911 2314000  
**Schumann, R** - Overture: Manfred **Schumann, C** - Piano Concerto  
**Bruckner** - Symphony No.3  
Nürnberger Symphoniker / Michael Helmraht

7, 8, 9 Feb. 8 pm, Berlin, Philharmonie +49 (0)30254 88999  
**Bruckner** - Symphony No.9 (with performance version of the finale by  
Samale, Phillips, Cohrs and Mazzuca)  
Berliner Philharmoniker / Sir Simon Rattle

12 Feb 5 pm, Essen, Philharmonie +49 (0)2018122 8801  
13 Feb 8 pm, Cologne Philharmonie +49 (0)221 280 280  
**Mahler** - Kindertotenlieder **Bruckner** - Symphony No.7  
Orchester der KlangVerwaltung / Enoch zu Guttenberg

13, 14 Feb 8 pm, Ludwigshafen, BASF Feierabendhaus  
+49 (0)621 609 9911  
**Glass** - Violin Concerto **Bruckner** - Symphony No.7  
Bruckner Orchester Linz / Dennis Russell Davies

23, 24 Feb 8 pm, Hamburg, Laeiszhalle, +49 (0)4034 6920  
25 Feb 7.30 Lübeck Music and Congress Centre +49 (0)451 7904 400  
**Bruckner** - Symphony No.8 in C minor (1st version, 1887)  
North German Radio Symphony Orchestra / Michael Gielen

1 Mar 8 pm, 4 Mar 11 am Hamburg, Laeiszhalle, +49 (0)4034 6920  
2 Mar 8 pm Kiel, Schloss +49(0)431 901901  
**Bruckner** - Symphony No.5  
NDR Sinfonieorchester Hamburg / Herbert Blomstedt

1 Mar Kölner Philharmonie +49 (0)221 280 280  
**Bach** - Cantata BWV 105 **Bruckner** - Symphony No.7  
Budapest Festival Orchestra / Ivan Fischer

2 Mar 8 pm, Saarbrücken, Congresshalle +49 681 3092486  
Günther Herbig 80th birthday concert  
**Bruckner** - Symphony No.5  
Deutsche Radio Philharmonie / Günther Herbig

3, 4, 5 Mar Berlin, Philharmonie +49 (0)30254 88999  
**Strauss** - Oboe Concerto  
**Bruckner** - Symphony No.4 (2nd version 1878/80)  
Berliner Philharmoniker / Christian Thielemann

3, 4 Mar. 7.30 Dresden, Kulturpalast +49 (0)351 4866 666  
»Ungiltig« »Verworfen« »Ganz Nichtig« »Ø Sinfonie« - Bruckner  
**Mendelssohn** - Symphony No.4  
**Bruckner** - Symphony in D minor 'Die Nullte'  
Dresdner Philharmonie / Dmitri Kitajenko

## Hungary

17 Nov. 7.30pm Budapest, Bela Bartok National Concert Hall  
+36 1555 3300

**Haydn** - Te Deum "Maria Theresia"  
**Wolf, P** - Violin Concerto, "Journey"  
**Korngold** - Violin Concerto in D major, op.35  
**Bruckner** - Te Deum  
Hungarian National Philharmonic / Mátyás Antal

## Ireland

2 Dec 8 pm Dublin, National Concert Hall +353 (0)1417 0000  
**Goldmark** - Im Frühling, op.36  
**Grieg** - Piano Concerto in A minor, op.16  
**Bruckner** - Symphony No.6 in A major  
RTE National SO

## Italy

12 Jan 8.30 pm, 13 Jan 8 pm, 15 Jan 4 pm Auditorium di Milano +39  
(0)283389 401/402/403  
**Haydn** - Sinfonia Concertante - Violin, Cello, Oboe, Bassoon  
**Bruckner** - Symphony No.5  
Orchestra Sinfonica di Milano Giuseppe Verdi / Claus Peter Flor

15 Jan, 8.30 pm, Piacenza, Teatro Municipale +39 (0)523 49 2251  
16 Jan, 8.30 Parma, Auditorium Paganini +39 (0)521 039399  
**Hosokawa** - Woven Dream  
**Mozart** - Symphony No.31 "Paris" **Bruckner** - Symphony No.7  
Filarmonica Arturo Toscanini / Kazushi Ono

## Japan

23 Nov, 4 pm Tokyo Suntory Hall +81 3 3584 9999  
**Ravel** - Alborada del gracioso  
**Hosokawa** - Horn Concerto 'Moment of Blossoming'  
**Bruckner** - Symphony No. 9  
Berliner Philharmoniker / Simon Rattle

25, 26, 27 Nov 3 pm, Nishinomiya, Hyogo Performing Arts Centre  
+81 (0)798-68-0255  
**Bach** - Violin Concerto No.2 **Bruckner** - Symphony No.8  
Hyogo Performing Arts Centre Orchestra / Tatsuya Shimono

26 Nov 6 pm, Takasaki, Gunma Music Centre +81 (0) 27322 4527  
**Wagner** - Tristan und Isolde: Prelude and Liebestod  
**Mozart** - Oboe Concerto K 314  
**Bruckner** - Symphony No.9  
Gunma Symphony Orchestra / Günter Neuhold

2 Dec 6.45 pm, 3 Dec 4 pm Nagoya Aichi Prefectural Art Theater,  
+81 (0)52 9715511  
**Wagner** - Tristan und Isolde: Prelude and Liebestod  
**Bruckner** - Symphony No. 7  
Nagoya Philharmonic / Ken Takaseki

## Liechtenstein

4 Mar 8 pm Vaduz, Vaduzer Saal, +423 - 237 59 69

**Webern** - 6 Pieces for Large Orchestra, op.6

**Wagner** - Wesendonck Lieder

**Bruckner** - Symphony No.3

Rundfunk-Sinfonieorchester Berlin / Marek Janowski

## Netherlands

2 Nov 8.15 pm Groningen, De Oosterpoort, +31 (0)50 3680368

**Mozart** - Solemn Vespers

**Bruckner** - Mass No.3

Toonkunstkoor Bekker

North Netherlands Orchestra / Geert-Jan van Beijeren Bergen en

Henegouwen

18 Dec 8 pm, Utrecht Vredenburg Leeuwenbergh +31 (0)30 2314544

**Reger, M** : Introduction, Passacaglia and Fugue for 2 Pianos, op.96

**Bruckner** (arr. pno. 4 hands Mahler, Krzyzanowski) - Symphony No.3

Geoffrey Madge, Daan Vandewalle

5 Feb, 2.30 pm Den Haag, Nieuwe Kerk, +31 (0)70 8800333

**Apostel** - Epigramme, op.33

**Schönberg** - String Quartet No.3, op.30

**Bruckner** - String Quintet in F major

Doelen String Quartet

## Poland

25, Nov 8 pm, Bydgoszcz, Philharmonie

26 Nov 6 pm Warsaw, Philharmonie, Sale Koncertowa +48 22 5517111

**Mendelssohn** - Violin Concerto in E minor, Op 64

**Bruckner** - Symphony No.4

Radiophilharmonie Hannover / Eivind Gullberg Jensen

27 Jan 7.30 pm, 28 Jan 6 pm, Warsaw, Philharmonie, Sale Koncertowa  
+48 22 5517111

**Lalo** - Symphonie espagnole

**Bruckner** - Symphony No.7

Warsaw Philharmonic Orchestra / Antoni Wit

## Taiwan

19 Nov. 7.30 pm, Taipei, Nat. Chiang Kai Shek Cultural Centre

**Hosokawa** - Horn Concerto 'Moment of Blossoming'

**Bruckner** - Symphony No. 9

Berliner Philharmoniker / Simon Rattle

## Slovenia

8 Dec. 7.30 pm Ljubljana, Cankarjev Dom +386 (0)1 2417 299

9 Dec. 7.30 pm Maribor, Grand Hall, SNG +386 (0) 2294 4000

**Bruckner** - Te Deum **Bruckner** - Symphony No.9

RTV Slovenia Symphony Orchestra, SNG Maribor Opera chorus /  
Cristian Mandeal

## South Korea

16 Nov. 8 pm, Seoul Arts Center +82 (0)2580 1300

**Ravel** - Alborada del gracioso

**Hosokawa** - Horn Concerto 'Moment of Blossoming'

**Bruckner** - Symphony No. 9

Berliner Philharmoniker / Simon Rattle

## Spain

11, 12 Nov 7.30 pm, 13 Nov. 11.30 am, Madrid, Auditorio Nacional de

Musica, +34 (0)9133 70307

**Bruckner** - Symphony No. 8

Orquesta Nacional de España / Jesús López-Cobos

2 Dec. 8.30 pm, Tenerife, Auditorio de Tenerife +34 902 317 327

**Glazunov** - Solemn Overture, op.73

**Bruckner** - Symphony No.4

Orquesta Sinfónica de Tenerife/ Carlo Rizzi

19 Jan, 7.30 pm Madrid, Auditorio Nacional +34 (0)9133 70307

**Bruckner** - Symphony No.4

Staatskapelle Berlin / Daniel Barenboim

20 Jan, 10.30 pm Madrid, Auditorio Nacional +34 (0)9133 70307

**Bruckner** - Symphony No.3

Staatskapelle Berlin / Daniel Barenboim

21 Jan, 8.30 pm Barcelona, Palau de la Música Catalana +34902442 882

**Mozart** - Piano Concerto (tbc)

**Bruckner** - Symphony No.3

Staatskapelle Berlin / Daniel Barenboim

10 Feb 9 pm, 11 Feb 7 pm, 12 Feb 11 am, Barcelona, l'Auditori

**Mozart** - Piano Concerto No.27

+34 (0)93 2479300

**Bruckner** - Symphony No.6

Orquestra Simfònica de

Barcelona i Nacional de Catalunya / Christian Zacharias

13 Feb 8.30 pm, Las Palmas, Auditorio Alfredo Kraus +34 902405 504

**Bruckner** - Symphony No.8

Orquesta de la Generalitat Valencia / Zubin Mehta

22 Feb 7.30 pm, Madrid, Auditorio Nacional +34 (0)9133 70307

**Bruckner** - Symphony No.8

Frankfurt Radio Symphony Orchestra / Paavel Järvi

## Sweden

26 Feb, 5 pm Norrköping, De Geerhallen +4611 1115 5100

**Bruckner** - Symphony No. 4

Norrköpings Symfoniorkester / Franz Welser-Möst

## Switzerland

4 Nov. 7.30 pm, Lucerne, Culture & Congress Centre +41 41226 7777

6 Nov. 6 pm, Basel, Stadtcasino, +41 (0)61 273 7373

**Berg** - Lulu suite

**Bruckner** - Symphony No.3

Junge Philharmonie Zentralschweiz / Jonathan Nott

9, 10 Nov 7.30 pm Basel, Stadtcasino, +41 (0)61 273 7373

**Kancheli - Ilori** - Saxophone Concerto **Bruckner** - Symphony No.7

Raschèr Saxophone Quartet; Basel Symphony Orchestra / Dennis

Russell Davies

24, 25 Nov. 7.30 St Gallen, Tonhalle +41 (0)71 242 0606

**Bruckner** - Symphony No. 5

St. Gallen Symphony Orchestra / Alexander Vedernikov

17 Jan 7.30 pm, Zürich Tonhalle +41 44206 3434

18 Jan 7.30 pm, St Gallen, Tonhalle +41 (0)71 242 0606

19 Jan 7.30 pm, Geneva, Victoria Hall +41(0)22 418 3500

20 Jan 7.30 pm, Bern, Kultur-Casino +4131 329 5252

**Schnyder** - Sphinx **Mendelssohn** - Violin Concerto op.64

**Bruckner** - Symphony No.4

Brandenburg State Orchestra / Howard Griffiths

18 Jan 8 pm Geneva, Victoria Hall +41(0)22 418 3500

19 Jan 8.15 pm, Lausanne, Théâtre de Beaulieu +41(0)21 643 2211

**Sibelius** - Violin Concerto

**Bruckner** - Symphony No.4

Orchestre de la Suisse Romande / Marek Janowski

22 Jan, 8 pm, Geneva, Victoria Hall +41(0)22 418 3500

**Mozart** - Piano Concerto (tbc)

**Bruckner** - Symphony No.3

Staatskapelle Berlin / Daniel Barenboim

## UK

2 Nov 7.30pm, London Royal Festival Hall 0871 663 2500

**Brahms** - Double Concerto

**Bruckner** - Symphony No. 7

London Philharmonic Orchestra / Christoph Eschenbach

8 Nov 7.30pm, London, St Martin in the Fields, +44 (0)20 7766 1100

**Bruckner** - Os Justi

**Cornelius** - Requiem

**Strauss** - Der Abend, Op. 34/1

**Bruckner** - Mass No. 2

Vasari Singers, Southbank Sinfonia / Jeremy Backhouse

10 Nov 7.30 pm, Nottingham University Lakeside Arts, Djanogly Hall

6.45 Pre-concert talk by Alan George

+44 (0)115 846 7777

**Bach** - from *The Art of Fugue* **Mozart** - String Quartet in A major, K80

**Bruckner** - Intermezzo for String Quintet

**Bruckner** - String Quintet

Fitzwilliam String Quartet

12 Nov. 7.30pm, Leeds Town Hall +44 (0)113 224 3801

**Bruckner** - Ave Maria, Afferentur Regi, Christs factus est, Os justi,

Ecce sacerdos

**Mahler** - Symphony No. 2

Hallé Orchestra, Leeds Festival Chorus, Leeds Philharmonic Chorus /

David Hill

16 Nov 7.30pm, London Royal Festival Hall 0871 663 2500  
**Tchaikovsky** - Violin Concerto **Bruckner** - Symphony No. 4  
 London Philharmonic Orchestra / Osmo Vänskä

19 Nov 7.30pm Manchester, The Bridgewater Hall +44 (0)161 907 9000  
**Bach** - Christmas Oratorio **Bruckner** - Symphony No. 6  
 Manchester Chamber Choir, BBC Philharmonic / Juanjo Mena

24 Nov 7.30pm Gateshead, The Sage, +44 (0)191 443 4661  
**Mozart** - Violin Concerto No. 5 (Bradley Creswick vln)  
**Bruckner** - Symphony No. 2 (1872)  
 Northern Sinfonia / Mario Venzago

25 Nov 7.30pm Cardiff, St David's Hall 029 2087 8444  
**Mozart** - Piano Concerto No.21 (François Frédéric Guy, pno)  
**Bruckner** - Symphony No. 7  
 BBC National Orchestra of Wales / Kazushi Ono

27 Nov 2.45pm Brighton, The Dome +44 (0)1273 709709  
**Mozart** - Overture: La Finta Giardiniera  
**Mozart** - Horn Concerto No. 4  
**Bruckner** - Symphony No. 8  
 Brighton Philharmonic Orchestra / Stephen Bell

30 Nov 7.30 pm London Royal Festival Hall 0871 663 2500  
**Pintscher** - Towards Osiris  
**Beethoven** - Piano Concerto No. 5 (Lars Vogt, pno)  
**Bruckner** - Symphony No. 1 (Linz version)  
 London Philharmonic Orchestra / Vladimir Jurowski

7 Dec. 7.30 pm Birmingham, Symphony Hall 0121 780 3333  
**Ruders** - Symphony No. 4 (Thomas Trotter, organ)  
**Bruckner** - Symphony No. 7  
 City of Birmingham Symphony Orchestra / Andris Nelsons

10 Dec. 7.30pm, Birmingham, Symphony Hall 0121 780 3333  
 Introduction: Stephen Johnson gives a user-friendly guided tour of  
 Bruckner's score, with live examples from the full orchestra."  
**Bruckner** - Symphony No.7  
 City of Birmingham Symphony Orchestra / Andris Nelsons

28 Jan 7.30pm Liverpool Philharmonic Hall +44 (0)151 709 3789  
**Schubert** - Symphony No. 8 **Bruckner** - Symphony No. 9  
 Royal Liverpool Philharmonic / Tomáš Netopil

2 Feb 7.30pm London Royal Festival Hall 0871 663 2500  
**Mendelssohn** - Violin Concerto **Bruckner** - Symphony No. 7  
 Philharmonia Orchestra / Kurt Masur

4 Feb 7.30pm London Royal Festival Hall 0871 663 2500  
**Bruckner** - Christus factus est  
**Bruckner** - Symphony No.9 **Bruckner** - Te Deum  
 London Philharmonic Orchestra and Choir / Yannick Nézet-Séguin

19 Feb, 7 pm Birmingham, Symphony Hall 0121 780 3333  
**Bartok** - Dance Suite **Berg** - 7 early songs  
**Bruckner** - Symphony No. 4  
 City of Birmingham Symphony Youth Orchestra / Edward Gardner

## USA

17 Nov. 7.30pm; 18, 19 Nov. 8 pm, New York, Avery Fisher Hall,  
 Lincoln Center +1 212 875 5656  
**Haydn** - Symphony No. 96 **Bruckner** - Symphony No. 7  
 New York Philharmonic / Bernard Haitink

18 Nov. 10.30am, 19 Nov. 8 pm, Saint Louis, Powell Hall, +1 314  
 5341700  
**Purcell** - Chacony in G minor **Berio** - Corale on Sequenza VIII  
**Bruckner** - Symphony No.7  
 Saint Louis Symphony / David Robertson

12 Jan 7.30pm; 13, 14 Jan 8 pm, New York, Lincoln Center  
**Bruckner** - Symphony No.8 +1 212 875 5656  
 New York Philharmonic / Zubin Mehta

10, 11 Feb 8pm, Salt Lake City, Abravanel Hall +1 801 355 2787  
**Bach** (arr. Webern) - Ricercare No.2 from Musical Offering  
**Mendelssohn** - Violin Concerto **Bruckner** - Symphony No. 4  
 Utah Symphony Orchestra / Thierry Fischer

8, 10 Feb 8pm, San Francisco, Davies Symphony Hall +1 415 864 6000  
**Bruckner** - Symphony No. 5  
 San Francisco Symphony Orchestra / Herbert Blomstedt

9 Feb 7 pm; 10, 11 Feb 8 pm, Washington, Kennedy Center +1 202  
 4674600  
**Shostakovich** - Violin Concerto No. 1  
**Bruckner** - Symphony No. 9  
 National Symphony Orchestra / Christoph Eschenbach

24 Feb 8 pm, New York, Carnegie Hall, +1 212247 7800  
**Bruckner** - Symphony No.9 (with performance version of the finale by  
 Samale, Phillips, Cohrs and Mazzuca)  
 Berlin Philharmonic / Sir Simon Rattle

## A recommended web-site for locating



**Bruckner (and all other) concerts:**  
[www.bachtrack.com](http://www.bachtrack.com)

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

## BrucknerTage 2012

### Anton Bruckner's Musical Roots

**Sun 12 Aug:** *Vienna String Soloists* (members of the Vienna Philharmonic)  
 with 'Street Children of Bolivia' (ORF - Austrian Radio - project) perform works from the monastery archives  
 by F J Aumann, G. Rossini/Schiedermaier, Haydn Symphonies arr. strings, and others.

**Mon. 13 Aug:** 'Bruckner's Organ Repertoire': Cathedral Organist Pierre Thimus, Liège/Belgium

**Tues 14 Aug:** Bruckner - Afferentur regi, Os Justi Mendelssohn - Symphony No. 2 (Song of Praise)  
 Altomonte-Orchester; Choir of the Florianer ChorAkademie Cond. Matthias Giesen

**Wed 15 Aug:** Piano trio by Aug. Fr. Kropfreiter Ländler by Bruckner Mendelssohn - Piano trio no.2

**Thurs 16 Aug:** Jazz concert: 'Jo Barnikel plays Bruckner'

**Fri 17 Aug:** Bruckner - Symphony in D minor, "Die Nullte"; Berio - Rendering  
 French National Youth Orchestra / Dennis Russell Davies

**Sat 18 Aug:** Conversational Concert: From eternal schoolboy to immortal master.  
 The musical roots of Bruckner's development. Matthias Giesen - piano.

[www.brucknertage.at](http://www.brucknertage.at)