



# The Bruckner Journal

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## ***In this issue:***

With this issue and henceforward the sequence of contents has been altered, with articles to the fore, reviews to the back

Letters	Page 2
<i>The First Forty Years: the early Music of Anton Bruckner</i> by David Singerman	Page 3
<i>Listen Without Prejudice</i> by Tom Service	Page 7
<i>Bruckner and Elgar: A Comparative Sketch</i> by Martin Pulbrook	Page 8
<i>Toward a Theory of Coherence: Compositional Use of the Turn in Bruckner's Symphonies</i> by Eric Lai	Page 20
<i>Book Reviews: Bruckneriana from Austria</i> by Crawford Howie	Page 23
CD Reviews	Page 27
<i>Two Bruckner Marathons!</i> A report by Neil Schore	Page 33
Concert Reviews	Page 35
Concert Listings	Page 48

## **Bruckner Abroad**

The world-wide concert listing, published at the back of *The Bruckner Journal* for the coming 4 months, shows a heavy preponderance of performances in Germany, with over 90 concerts over the period. The bachtrack.com listing for the year 2011 shows that much more Bruckner was performed in Germany than elsewhere, and there is no reason to think that this concentration will alter much in the near future. Particularly active this season has been the Staatskapelle Berlin, under the direction of Daniel Barenboim, venturing out of Germany and touring Europe with clusters of Bruckner symphonies, visiting London in April with 'The Bruckner Project' and reaching an extraordinary climax in Vienna in June 2012, in which over a mere 11 days they will be performing symphonies 1-9 (mostly programmed with a Mozart piano concerto, Barenboim as soloist/conductor and all no doubt performed from memory). It will be an heroic achievement. Would that we could all afford to be there!

But Bruckner studies and performances are slowly spreading beyond the confines of Europe, Japan and America. The wonderful concert in the Dominican Republic in which the Requiem and Te Deum were performed, thanks to the efforts of Massimiliano Wax, has been followed by a performance of the Seventh Symphony. The cycle in Santo André near Sao Paolo continues. A Russian Bruckner specialist, Anna Homenya, has made contact and we hope to review her book *The Phenomenon of Anton Bruckner - Variations on a theme: riddles and paradoxes of Genius*, in a forthcoming issue. And, as reported on page 47, a Bruckner-Box of CDs of the symphonies played by the Bruckner Orchester Linz, signed by the conductor Dennis Russell Davies, has now been presented to President Hu Jintao of China. In June the China Philharmonic performs the 8th symphony in Beijing. It's heartening to know that peoples all over the globe being given the opportunity to take heart from this music.

*kw*

## **Letters to the editor**

From Dr. Paul Dawson-Bowling:

THE LATEST Bruckner Journal, Vol. 15, No.3, seems an unusual edition. What is particularly unusual is the paper (pp. 23 et seq.) by Prof. Korstvedt with its distinctive views on the Bruckner editions, and its support of the first published versions, especially as it is highlighted and endorsed by the editorial. Perhaps it calls for a response.

1. Korstvedt's paper quotes Wellesz in support of the first published versions, but it is reasonable to ask whether part of the reason why Wellesz liked them was that they were familiar. The unfamiliar, even if better, always takes some getting used to, as attested by a very interesting article in an early number of Music Review from the early 1940s by a certain Robert Simpson, no less. This is devoted to disparaging the original versions in favour of the first published versions by Löwe et al. Sometimes leopards can change their spots - and how! Who knows but that with longer acquaintance of the original versions, Egon Wellesz might have changed his attitude much as Robert Simpson did.

2. Regarding the cuts in the editions he favours, Korstvedt tells us that Haas and Erwin Doernberg were wrong in maintaining that 222 bars had been axed from the finale of the fifth; the number was only 121. "So that's alright," we are left to infer, "Silly old Haas and Doernberg. After Korstvedt we can happily, even eagerly, accept the revised version with the loss of 121 bars. We should regard this version with no reprise of the finale's second subject as representing the version to which Bruckner was feeling his way all along."

3. Regarding Korstvedt's attack on Deryck Cooke, as not being a scholarly musicologist, but only a "knowledgeable, practical critic" and merely a "fluent, engaging writer", this amounts not just to a questioning of Cooke's quality as a Bruckner scholar but a big attack on his musical authority. It would be instructive to know what exactly are Korstvedt's criteria for being a scholarly musicologist, such that Cooke does not qualify. It would have to be a very odd definition if it disqualified the man who achieved the "scholarly musicologist" feat of creating a performable version of Mahler's Tenth Symphony. It would be just as odd to disqualify the man who recognised and analysed the extra-ordinary tonal and thematic structure of *Der Ring des Nibelungen*, and whose sure instincts led to the now obvious but never previously observed truth that the Flight-motive in *Das Rheingold* is nothing of the kind but a proto-version of the cycle's great central love motive.

4. The rise of the original versions in Bruckner was a reflection of a huge seismic shift in musical aesthetics, the general movement towards authenticity. This swept away a lot of dross and barnacles but also quite a lot of gold, and I personally happen to believe that Deryck Cooke was over-influenced by it in preferring Haitink's prosaic take-it-or-leave-it style in Bruckner to Eugen Jochum's wayward mystery and rapture, especially in Jochum's old mono versions for DGG. But if it is true (and being a mere mortal and not a scholarly musicologist, I have no way of knowing) that the first published versions have silenced most of the Neapolitan sevenths in the Scherzo of the Ninth, and as it is true that they have shorn the finale of the Fifth of its second subject reprise, making a nonsense of its magnificent structure, then on these grounds alone it seems tendentious to present all the first published versions as the true gospel towards which Bruckner had really been striving. There is a great deal that could be said about Korstvedt's unorthodox stance but that is probably enough.

From Dr Alan George - Fitzwilliam String Quartet:

I'VE BEEN engrossed in Prof. Korstvedt's article re the "Bruckner Problem" - particularly since this matter happens to coincide chronologically with my own Bruckner upbringing. Although I happen to agree with most of what he writes, I do think he is unduly hard on Deryck Cooke - and not a little patronising in his finger-pointing: the likes of Cooke and Robert Simpson were sincere, deep-thinking musicians - no less so for not being "scholarly musicologists"; as if such a breed were inherently superior to composers (like Simpson), or someone so capable of getting inside a composer's psyche as to be able to bring Mahler's last utterance to life, for the benefit of (most of) the musical population. Regrettably, neither is still around to fight back - although it is highly possible that over the years they both might well have modified their views, as many of us have since done, in line with current thinking (Simpson wasn't afraid to admit as much with regard to Nielsen's Sixth). Certainly the article does accurately trace how attitudes have changed - at least, to the extent that I can myself identify totally with how my own thoughts have changed. But let's not have TBJ go down the same route as the DSCH mag, which grew disproportionately fat in order to accommodate "scholarly musicologists" hurling insulting abuse at each other - poor Dmitri Dmitrievich would turn in his grave!

Incidentally, what should we think in 2012 of Mussorsky's original versions of *Boris* or *Night on the Bare Mountain*?! I happened to hear the latter recently, and Rimsky undoubtedly made a terrific piece out of the various versions. But in no way does that invalidate the original - so we can have both!

Please let's all keep a balanced view on what Bruckner himself might and might not have been pleased with.

# THE FIRST FORTY YEARS

## The Early Music of Anton Bruckner

David Singerman

ONE OF the many myths that surround Anton Bruckner is that he wrote nothing of value under the age of forty. Indeed, this myth is so pervasive that even today when Bruckner has taken his rightful place amongst the canonical composers, we are unlikely to hear any of his early works. Even Brucknerians hardly consider the early works, indeed some never get beyond the numbered symphonies. In this article I will discuss some of the early work, roughly in chronological order. I will stick to works that have been recorded, so that readers can have the chance of hearing them for themselves. The recordings and other references are listed at the end of the article.

Bruckner was born on 4th September 1824 in Ansfelden, not far from Linz in upper Austria where his father was a schoolteacher. By 1835, the family had grown to 5 children, so Anton, the eldest child, was sent to his godfather Johann Anton Weiss, a schoolteacher and organist who lived in Hörsching, about 8 kilometres from Ansfelden. There he studied music and organ and probably wrote his first piece, *Pange Lingua*, though this may have been written a few years later. Much later, Bruckner must have thought highly of this very early work for he revised it in 1891 and this version can be found in (4). Bruckner was happy at Hörsching, but in 1836, Bruckner's father became seriously ill and Anton was recalled to Ansfelden. Anton's father died in June 1837. Immediately, his mother took him to St. Florian where he was admitted as a choral scholar under the supervision of the Abbot, Michael Arneth. As Hans-Hubert Schönzeler(24) wrote, "St. Florian represents the very essence of Bruckner and reflects almost every aspect of his musical output, the glory of its baroque architecture, cradled in the hillsides of the upper Austrian landscape, the fervour of the cloistered and mystical Catholicism and the sound of the great organ."

He spent the years 1840/41 in Linz where he passed a teacher-training course. In 1841 he became an assistant teacher in Windhaag close to the Bohemian border. He spent 15 months here and wrote his first Mass (in C). This is not the sort of mass we are used to. It is a simple work, only 12 minutes long and is written for a solo alto, organ and two horns. This has been recorded on a Chandos label in (14). (This Russian disc also contains the E minor Mass and two religious songs composed in St. Florian, *O du liebes Jesu Kind*, and *In jener letzte der Nächte*.) The mass with these limited forces might sound a bit thin. In the 1920s it was arranged for full choir and orchestra by Kajetan Schmidinger and Joseph Messner and part of this arrangement can be heard on a Serbian YouTube upload by means of a Google search for 'Anton Bruckner - Misa u C duru'.

Besides teaching, Bruckner's duties at Windhaag included other tasks, mainly agricultural. When he objected to transferring manure to the fields, his superior complained to Michael Arneth, who transferred Bruckner to the smaller village of Kronstorf. There he was an assistant school teacher from 1843 to 1845; he continued his study of music and wrote a number of small choral works, including his first of many settings of *Tantum Ergo* which is can be found in (10) and (11) and a *Libera Me* (11) (22) These are richer works both melodically and harmonically than his previous work and we now get a glimpse of the Bruckner we love. Another work from this period is the Mass for Maundy Thursday. This four part mass for unaccompanied chorus contains no Kyrie or Gloria. Later on Bruckner added these movements but they have since been lost. In 1928 Joseph Messner, the music director of Salzburg Cathedral, completed the mass using music Bruckner had composed for other parts of the mass. This 'completion' has been recorded by the Prague Chamber Choir in [22]. Later a further arrangement was made by Taco Sorgdrager with a string quartet. You can hear it on a Dutch YouTube upload by means of a Google search for 'Bruckner Choral-Messe deel 1 en 2'. I find this a beautiful arrangement. (I would like to thank Crawford Howie for helping identify this piece.)

In 1845, Bruckner passed a second teaching examination and then returned to St. Florian as a teaching assistant. There he stayed until 1855 writing many works including two large-scale works, the *Requiem* in D minor and the *Missa solemnis* in B flat minor.

### Requiem

ONE OF Bruckner's early friends at St. Florian was Franz Sailer, who owned a Bösendorfer grand piano on which Bruckner would play. In 1848 Sailer died of a heart attack and had bequeathed the piano to Bruckner. This was kept by Bruckner to the end of his life and he used it when composing from then on. Also, Bruckner wrote his *Requiem* in memory of Sailer. This is Bruckner's first important large-scale work and is clearly influenced by the Mozart *Requiem*. Robert Simpson(25) calls it unmistakable Bruckner. It is scored for solo voices, chorus and orchestra, and as Simpson also says, choral societies wanting an unusual work of no great technical difficulty will find this Requiem rewarding. Luckily, there are now at least two fine recordings: one by Matthew Best (2), and a recent remarkable disc from the Dominican Republic conducted by Susana Acra-Brache (1). This sometimes sounds a bit rough round the edges, but it has such commitment that it becomes very moving. It is even more moving on the DVD where we can see the commitment shown by the conductor and performers. I urge all Bruckner lovers to get this beautiful DVD, available from John Berky's website, [www.abruckner.com](http://www.abruckner.com) under 'Bruckner CDs DVDs and specials'. Best's disc includes other early works Psalms 112 and 114 which we mention later, and Acra-Brache's disc includes the Te Deum and the 1861 *Ave Maria*. I feel that both discs should be in the library of all Bruckner fans.

### Missa Solemnis

ON MARCH 24, 1854 the Abbot Michael Arneith died, and a successor, Friedrich Mayr was enthroned as his successor on September 14. For this occasion Bruckner wrote a festive *Missa Solemnis*. This was the largest and perhaps the best work that Bruckner wrote before 1864. The orchestral writing is much fuller than that of the Requiem. The influence of Haydn, Mozart and Schubert is apparent. It is a work of great joy that looks forward to the F minor Mass 14 years later. As with that mass there are substantial fugues at the ends of the Credo and Gloria and a beautiful Benedictus. A particularly striking moment occurs at the end where a sorrowful Agnus Dei is followed by a chirpy Mozartian Donna Nobis Pacem, a complete change of mood, and the work ends effectively with the hushed word, Pacem.

This work was recorded on an LP in 1984 conducted by Jürgen Jürgens and the Monteverdi Choir of Hamburg. This disc called “Music of the the St. Florian period”, was unfortunately never issued commercially on CD. However, a CD of it is now available from John Berky’s website, see (20) and the notes at the end of this article. I will bring in a personal note here. Around 1984, I was in WH Smith in Southampton. In those days, Smith’s would have a small classical selection. (These days even HMV has given up on serious music.) I saw this Bruckner disc which at the time I thought was a bit pricey. I bought it thinking I may never have another chance. This turned out to be one of my favourite Bruckner LPs. It also had excellent sleeve notes by David Aldeborgh. I scanned these notes and sent them to *The Bruckner Journal* and they were published in the March 2011 issue (23) and give an excellent account of the *Missa Solemnis* and the other works on the LP. I will not repeat the details in this article except the paragraph at the end which relates that after the inaugural mass there was a celebration dinner. Bruckner was not invited to this; after all in those days the composer of the music was just an artisan, and not suitable company for such distinguished guests. Bruckner took himself to the local inn where he ordered a five-course meal and 3 types of wine. He settled down by himself with the words, “the Mass deserved it!” He was right. Luckily this work now has a fine recording on a commercially available CD (15).

### Other Works

IN 1846 Bruckner set 4 more versions of *Tantum Ergo* in B at, A at, E at and C which he revised in 1888. These are recorded in (6) and also in (11). For the death of Michael Arneith, Bruckner wrote *Vor Arneiths Grab* (12) for male voice choir and 3 trombones and also *Libera me* (6), (8), (11). This latter is the largest of the motets he wrote at St. Florian, a beautiful work in F minor. In 1852 he composed a *Magnificat* written for soloists, chorus and orchestra, which was recorded on the disc of Jürgen Jürgens referred to above (20). This disc also includes the two religious songs composed at St. Florian mentioned in the first section. For more details of these works see the sleeve notes by David Aldeborgh mentioned above. From there I just quote; “this joyful piece is a mere 77 measures long and lasts for about four and a half minutes but in that short span Bruckner sails through the entire text without pause or repeat, except the final fugal “Amen” which occupies 23 measures.” This lively work is never performed and so far has not come out on a commercially available CD, a pity as it is effectively counteracts the notion that Bruckner only wrote monumental works.

Larger scale works that Bruckner wrote at St. Florian are an attractive setting of *Psalm 22* for choir and piano which is on the disc (11) of Thomas Kerbl and a setting of *Psalm 114* which is on the disc (2). The Best recording here might be the first modern-day performance of this work. As Robert Simpson writes on the CD notes, “the music has at first an impressive archaic austerity and strikingly simple texture.”

Bruckner did write some easy piano pieces during this time. In 1850 he wrote the *Lancer-quadrilles*, four short pieces based on popular operettas of the day, including *La Fille de regiment* by Donizetti, and *Steiermärker* a Schubertian ländler. In 1856 he wrote a little *Klavierstück* in E flat and in 1854 he wrote two sets of piano duets, *Drei kleine Stücke für Klavier zu vier Händen* and *Quadrille für Klavier zu vier Händen*. These works can be found in (5), (11) and (16) and the sheet music in (27). Other small works are the *Aequali* for 3 trombones written for funerals; these can be found in (4), (12) and two *Totenlieder* in (21).

The last work that Bruckner composed at St. Florian (in 1856) was a beautiful setting of *Ave Maria* (6).

In November 1855 the cathedral organist at Linz died, and after some hesitation, Bruckner applied for the post. There was competition with two other candidates, but Bruckner was easily the best and he was offered the job. He spent the next 12 years in Linz. Whilst in Linz, Bruckner became a member of choral society Frohsinn, and in 1860 he became their conductor. For this he wrote a number of pieces for male voice choir. Those he wrote before he was 40 years old were *Der Abendhimmel*(1862), *Herbstlied*(1864), *Am Grabe*(1861) which was an extension of an older work, *Vor Arneiths Grab* of 1854 written at the time of Michael Arneith’s death. The longest and most impressive piece in this genre is the festive cantata *Preiset den Herrn* (1862) All these pieces for male voice choir can be found in (12).

### Bruckner’s Further Studies

WITH THE *Missa Solemnis* and *Requiem*, Bruckner had showed that he was an extremely able composer but Bruckner was not satisfied with what he had achieved. It was suggested to him that he should undertake further study with Simon Sechter, one of the world’s foremost experts on harmony and counterpoint, who was living in Vienna. A remarkable thing happened: Bruckner stopped composing, (this was one of Sechter’s stipulations to his pupils) and

spent the next six years studying music theory. (Six years is the time it takes a British student to study for an undergraduate degree and a Ph.D. combined.) This must be the only case in the history of music where a great composer gave up writing music to devote his time for study. Indeed, I can think of no other case in the history of art or science where a creative genius has given up his craft for so long to study. Upon completing his studies, Bruckner wrote the wonderful seven part *a-capella Ave Maria*. Some consider this the first really great work of Bruckner. (However, after my study of early Bruckner I am no longer sure of this. He had already other masterpieces under his belt). But this piece was the most played of his works in Bruckner's lifetime and even today it is often performed. Most discs of Bruckner's motets will include this piece, so recordings are found in amongst others, (1),(2),(4),(6),(7),(8),(10),(21). It is interesting that almost the last work Bruckner wrote before his studies and the first work he wrote after his studies were settings of *Ave Maria*. This was commented upon by Dermot Gault in his recent book *The New Bruckner* (28): whereas he describes the first setting as a competent work he says of the second setting "We are in a different world. Here at last is the mysterious ecstasy and poignant yearning, the fusion of ecclesiastical solemnity and romantic archaism that Bruckner made so much his own." Another motet written at the same time is *Afferentur Regi*, (6),(10).

Even though Bruckner was now a world expert in harmony and counterpoint he was still not satisfied! He now studied form and orchestration with Otto Kitzler, the cellist and conductor of the Linz orchestra. A man 10 years younger than Bruckner, Kitzler gave the first performance of *Tannhäuser* in Linz, at the end of 1862 and he introduced Bruckner to the music of Wagner. Thus Bruckner never knew any of Wagner's music before his 39th year. The music he wrote in that year (1863), discussed in the next section, shows little influence of Wagner.

### Early Chamber and Orchestral Works

THE CHAMBER works were a string quartet in C minor and a Rondo in C minor, the latter being an alternative Rondo for the quartet. The quartet might have been an exercise, but it is in fact a fine piece of chamber music, with many Brucknerian features. They are both included in the disc (13), together with the more famous quintet. These work dates from 1862 as does the *Sonatenatz* for piano, (5),(16).

Also in 1862 Bruckner wrote the *Three Orchestral Pieces* and the *March* in D minor (17). The three pieces were probably exercises but still worth hearing especially as they are very short and full of good tunes. The fourth piece is a march which, remarkably, looks forward in a miniature way to the famous Mahlerian marches.

In 1863, Bruckner wrote 3 fine pieces. One was a setting of *Psalms 114* (2),(15) and it is interesting to compare this with the setting of *Psalms 112*. Now Bruckner uses a full orchestra and double choir. It is a stirring work, beginning with a confident *Alleluja* accompanied by trumpets. The other pieces were orchestral, the first being the *Overture* in G minor (18). This was evidently a piece following Kitzler's teaching, in a clear sonata form, which puts the lie to some who have questioned Bruckner's ability to write in sonata form when, in future years, he was inventing his own forms. This piece derives from the overtures of Mendelssohn and is hardly inferior in quality to many of these. Even in this early piece, Bruckner shows that he could write a good ending. Hushed strings are followed by the horn coming in with the main theme just before the final bars. The main work of 1863 is the *Symphony in F minor*, sometimes called the *Symphony 00*. It is also known as the *Study Symphony* and Bruckner later described it as little more than an exercise, although it is much more than that. This is a standard 4 movement symphony, but much shorter and lighter than the usual Bruckner symphony. Just observe the tempo markings: 1. *Allegro molto vivace*, 2. *Andante molto*, 3. *Schnell*, 4. *Allegro*. But there are many Brucknerian features, attractive second subjects in the first and fourth movements, a very lively and rhythmic scherzo, perhaps the best Scherzo he wrote until the hunting scherzo of the fourth, and a stirring coda to the finale. This symphony should not be compared with the composer's later symphonies and is much shorter. For this reason it is almost never played in concerts but it does bear comparison with many other mid-nineteenth century symphonies. The main influences are Mendelssohn and Schumann. Indeed, many people hearing the lively finale without knowing what it is might guess they are listening to Schumann. There are worthwhile performances by two good Bruckner conductors, Inbal [9] and Tintner [19]. These conductors have very different timings. Tintner 37:25, Inbal 46:13. The main difference is in the first movement, where Tintner is quicker and does not observe repeats, but observes the *Allegro molto vivace* tempo. Even in the finale Tintner is 2 minutes quicker. However, Inbal gives a sensitive, more moderately paced performance which those who love the later symphonies will appreciate.

### D minor Mass

IN 1864 Bruckner wrote the *Mass in D minor*, (3),(7), which had its first performance on 21st November 1864, 2 months after his 40th Birthday. This mass is usually regarded in most books about Bruckner as his first important work, the beginning of the true Bruckner. However, it is still as rarely performed as most other pieces of early Bruckner. According to the concert listings at the end of *The Bruckner Journal* I noticed that from March 2010 to March 2011 there was only one performance of this work, whereas there were 5 performances of the E minor Mass and 10 of the F minor Mass, both these works being written soon after the D minor. This is understandable. The D minor is a fine work but the F minor which is quite similar in form, is one of the great masses and has been compared with the Bach B minor mass and the Beethoven *Missa Solemnis*. The E minor is almost a unique work in music

history. It is a 19th century work and yet looks back to Palestrina and the 16th century. The style of the D minor Mass and all of his subsequent work is different from the early works described above. They are more trenchant and assertive. The study with Sechter made Bruckner confident as a composer and Wagner showed him what was possible. I don't think that Wagner's influence on Bruckner should be overplayed. The D minor Mass and the 1863 works show little Wagnerian influence, which does manifest itself to a small extent in the early symphonies. Sometimes I think that the Wagner influence had a negative effect and resulted in some problems, such as in the Third Symphony. No such problems occurred in the early pre-1864 works which, as David Aldeborgh wrote, showed remarkable freshness, vitality and inspiration. I am sure that readers of *The Bruckner Journal* will get much pleasure in exploring them.

Further information on the early works of Bruckner can be found in the book (26) by Crawford Howie and Paul Hawkshaw's article (29).

[At time of going to print news arrived of a recorded performance, for a long time unavailable, of Psalm 146. A large-scale early choral work for soloists, four-part mixed double choir and orchestra which was most probably written between 1856-58, the recording has recently been transferred from LP to CD. The Nürnberg Symphoniker and the Hans-Sachs Chor are conducted by Wolfgang Riedelbach on the KLASSIC HAUS RESTORATIONS label, KHCD-2011-092.]

#### Recordings and References

- (1) Requiem, Ave Maria, Te Deum, Musica Sacra; Orquesta in Art, Grupo Vocal Matisse, Susana Acra-Brache
- (2) Requiem, Psalms 112, 114; Corydon Singers and Orchestra, Matthew Best. Chandos A66245.
- (3) Te Deum, Mass in D minor; Corydon Singers and Orchestra, Matthew Best. Hyperion CDA 66650
- (4) Sacred Motets, Two Aequali; Ealing Abbey Choir, Jonathan Brown Herald HAVPCD 213
- (5) Bruckner Piano works; Wolfgang Brunner and Michael Schoppe ORF, CPO 999 256-2
- (6) Bruckner Motets; Petr Fiela, Czech Philharmonic Choir, Brno. MDG 3221422=2
- (7) Mass no. 1 in D minor, Motets; Gardiner, The Monteverdi choir, Wiener Philharmoniker, Deutsche Grammophon
- (8) Bruckner Motets; Robert Jones, Choir of St. Bride's Church, Naxos, 8.550956
- (9) Symphony in F minor; Frankfurt Radio Sinfonie Orchestra, Eliahu Inbal, Teldec classics, 0630-14193-2
- (10) Bruckner Motets; Robert Jones, Choir of St. Bride's Church, Naxos, 8.550956
- (11) Chöre/Klaviermusik; Thomas Kerbl, LIVA034
- (12) Männerchöre; Thomas Kerbl, LIVA 027
- (13) Bruckner Chamber music; L'Archibudelli Vivarte SK 66251
- (14) Mass in C major, etc; Valeri Polyanski, Ludmila Kuznetzova, Russian State Orchestra CHANDOS, 9863
- (15) Missa Solemnis, Psalm 112, Psalm 150; Anton Rickenbacher, Bamberg choir and orchestra
- (16) Anton Bruckner Piano works: Fumiko Shiraga, BIS CD 1297
- (17) Three Orchestral movements, March in D minor; Franz Schmidt, Symphony No 4, Bruckner Orchester Linz, Martin Sieghart; Chesky CD 143
- (18) Symphony No.0, Overture in G minor; Ricardo Chailly, Radio-Symphony-Orchestra Berlin Decca, 421593-2
- (19) Symphony in F minor; Tintner, Royal Scottish National Orchestra, Naxos 8.554432
- (20) Missa Solemnis, Magnificat, Two religious songs; Jürgen Jürgens, The Monteverdi Choir Hamburg, Israel Chamber Orchestra - [www.abruckner.com](http://www.abruckner.com) exclusive
- (21) Bruckner Motets, Duncan Ferguson, Choir of S. Mary's Cathedral, Edinburgh, Delphian Records 34071
- (22) Anton Bruckner - Motets, Choral Messe, Prager Kammerchor, Josef Panchik, Orfeo: C327951A
- (23) David Aldeborgh, "Anton Bruckner Music of the Saint Florian Period", *The Bruckner Journal*, March 2011, pp15-18.
- (24) Hans-Hubert Schönzeler, *Bruckner*, Calder&Boyers Ltd, London 1970
- (25) Robert Simpson, *The Essence of Bruckner*, Victor Gollancz, London 1992
- (26) Crawford Howie, *Anton Bruckner, a documentary biography, Vol. 1 From Ansfelden to Vienna*. The Edwin Mellen Press 2002.
- (27) Anton Bruckner, Gesamtausgabe, Band XII/2, Werke für Klavier zu zwei Händen, Musikwissenschaftlicher Verlag Wien.
- (28) Dermot Gault, *The New Bruckner*, Ashgate, Farnham, 2011.
- (29) Paul Hawkshaw, "Bruckner's Large Scale Sacred Compositions", *The Cambridge Companion to Bruckner* ed. Williamson, CUP 2004

Except for (1),(11) and (12) all these discs should be available, e.g. from Amazon or ArkivMusic. You can purchase the discs (11) and (12) from the Brucknerhaus Linz 'Shop' at [www.brucknerhaus.com](http://www.brucknerhaus.com). (1) and (20) are obtainable from John Berky's website "Web Store" at [www.abruckner.com](http://www.abruckner.com) in "CDs-Bruckner CDs, DVDs and Specials."

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## ***Listen without prejudice***

A drunkard? An otherworldly peasant? A Nazi-favourite? Who was the real Bruckner, and why does his music polarise listeners?

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THE FIRST time I heard a Bruckner symphony in the concert hall was back in 1990, as part of the celebrations that inaugurated the Glasgow Royal Concert Hall. The city scored a major coup that year by getting the Berlin Philharmonic to play two concerts under Kurt Sanderling. The second of these - every moment of which is seared into my brain - featured Mozart's Fourth Violin Concerto, played with dazzling warmth and delicacy by Frank Peter Zimmermann - and then, after the interval, Bruckner's Third Symphony.

As a dutiful and slightly obsessed teenager, driven to devouring as much classical music as I could get my ears around, I had read up on Anton Bruckner before the concert. From the strange countenance that stared out from the pages of the Collins Encyclopedia of Music, Bruckner seemed to be an elderly, otherworldly 19th-century peasant, wearing loose-fitting clothes and sitting in a gloomy room in Vienna at a grand piano. The book's description of his symphonies as some of the longest and oddest ever written didn't fill me with confidence, and neither did the notion that his life's work (nine and a bit symphonies, choral masses, motets, and a smattering of pieces in other genres) was simply a musical realisation of his devout Catholic faith. None of that made me think my life was about to change in the concert hall.

But then the Third Symphony started. And out of a cosmic mist of D minor arpeggios, a stately trumpet melody began, which built to an ear-bleeding climax - I was sitting just above the double-basses and the brass section - that shook the hall to its newly-built foundations and made my brain and being shudder. The rest of the huge, 25 minute-long first movement passed as an almost hallucinogenic vision, not so much a piece of music as a sublime landscape, by turns nightmarish and consoling. The music lurched from the depths of abyssal terror in its huge, minor-key climaxes to gentle, song-like string writing, but the movement ended with the most thrillingly, obsessively dark music I had ever heard.

I was in a shocked trance for the rest of the piece and the next three movements. At the end, as the symphony at last found a transcendent major-key fanfare, I felt battered, bruised and elated. It was a surprise to look around at the applauding masses and realise the world was still turning, to walk outside the concert hall and see that life appeared to be going on as normal. But my musical life, at least, was never the same again.

Talking about my Brucknerian conversion to friends and musicians, I'm often taken aback that his symphonies don't have the same narcotic effect on everyone. But if you're reading this thinking you don't like Bruckner much, you're in good company. In his lifetime, he was set up as the Viennese polar opposite of Brahms, a Wagnerian symphonist for the contemporary avant garde to hold against Brahms's classicism. Pitted against the combined forces of Vienna's musical establishment in the late 19th century, Bruckner never stood much of a chance.

When he conducted the Vienna Philharmonic in the premiere of the Third Symphony in 1877, the leading critic Eduard Hanslick described the piece as "a vision of Beethoven's Ninth [that had] made friends with Wagner's Walküre and wound up trampled under the hooves of their horses". Hanslick liked the Eighth even less, if that was possible: "Interminable, disorganised, and violent, Bruckner's Eighth Symphony stretches out into a hideous length ... It is not impossible the future belongs to this nightmarish style, a future we therefore do not envy." Gustav Dömpke, writing in 1886, a decade before Bruckner's death, wrote one of the masterpieces of musical vitriol of all time about the composer: "We recoil in horror before this rotting odour which rushes into our nostrils from the disharmonies of this putrefactive counterpoint. His imagination is so incurably sick and warped that anything like regularity in chord progressions and period structure simply do not exist for him. Bruckner composes like a drunkard!" Brahms summed up the anti-Bruckner position most succinctly of all, saying that he didn't write symphonies at all, but rather "symphonic boa constrictors".

Ironically, it's exactly the things Bruckner's fiercest critics hate that his devotees admire so much: the scale, the uniqueness of his harmony, the new kind of symphonic form he developed, the spiritual journeys he creates. But there's a dark side to being a Brucknerophile. It's arguable that the Nazis did more to co-opt Bruckner to their ideology than they did even Wagner. There's a chilling photograph of Hitler unveiling a bust of Bruckner in the Valhalla at Regensburg in 1937. That year, Hitler chose to end the Nazi's annual Nuremberg rally with a performance of the gigantic finale of Bruckner's Fifth Symphony; and when news of the Führer's death was announced in 1945, it wasn't Wagner that was played over German airwaves, but the slow movement of Bruckner's Seventh.

The Nazis had an opportunity to remake Bruckner in their own image. His biography is short on detail, apart from his career as an organist and teacher, his obsessive study of the arcana of musical theory (especially counterpoint, the art of matching different musical voices with one another), and his occasional, ill-starred

attempts at the seduction of young girls. Bruckner never married, and almost certainly died a virgin. He left no writings or theoretical tracts of any substance, and so was a blank canvas on which the Third Reich could paint their vision of a *völkisch* Wagnerian symphonist.

Since the war, something strange has happened to the performance practice of Bruckner's symphonies. More and more, conductors have made the monumental, monolithic aspects of Bruckner's symphonies the defining feature of the music. At their best, there's a meditative, intoxicating quality to the mesmerically slow speeds of performances by such conductors as Herbert von Karajan and especially Sergiu Celibidache, but with less accomplished maestros, Bruckner is reduced to a weirdly one-dimensional architect of sound. Too often these days, his music is performed by conductors who unthinkingly take their cue from the slow speeds of the school of performance that sees Bruckner as a pseudo-spiritual-guru, as if the music were a static marble sculpture rather than a living, breathing organism.

At the Southbank Centre in London this year, there's a season-long chance to see where we are now in the story of Bruckner interpretation, with performances of six of the symphonies. The season starts with Claudio Abbado conducting the Lucerne Festival Orchestra in the Fifth, a performance - that should sing and soar like no other before or since - of Bruckner's most contrapuntally ambitious symphony. It ends next April, when Daniel Barenboim conducts the last three symphonies with his Staatskapelle Berlin. I'm hoping we'll hear a more dynamic Bruckner from Abbado and Barenboim, as well as Vladimir Jurowski, Osmo Vänskä and the Southbank's other Brucknerians. Recent recordings by Roger Norrington, Nikolaus Harnoncourt and Jonathan Nott have revealed a different side to Bruckner, interpretations that make him a human being rather than a self-annihilating penitent.

But here's the biggest Brucknerian irony of all. You can experience the most dynamic vision of Bruckner in recorded history in performances given by Wilhelm Furtwängler, including some during the second world war with the Nazi-sponsored Berlin Philharmonic. There's a performance of the Fifth Symphony from 1942 that is still shockingly intense, vital and energetic. For anyone who thinks Bruckner only wrote slow, static, boa-constricting music, this is the performance to hear. There's an intensity and wildness Furtwängler finds that flatly contradicts the monolithic vision Hitler and Goebbels had of the composer. It's an energy and fearlessness today's conductors need to recover in their approach to Bruckner to do justice to the musical and existential revelations at the heart of each of his symphonies.

## ***Bruckner and Elgar: A Comparative Sketch*** by Martin Pulbrook\*

[Essay first published in *The Maynooth Review*, Volume 11, December 1984]

BRUCKNER (1824-1896) and Elgar (1857-1934) have often been compared, as much for their apparent musical similarities as for their respective national significance in Austria and England. Thus the late Sir Neville Cardus has written:<sup>1</sup> "Elgar in his own countryside was, like Bruckner at Linz, more than a maker of music for concerts; he was an informing spirit, of the air and environment that made us alive ... There is a likeness between the two composers in their main styles and attitudes to music... The spiritual connection of Elgar with Bruckner is most marked; he sounds the deep religious adagio note of Bruckner in his slow movements; he praises the open air, like Bruckner." All this, within limits, is true: both Bruckner and Elgar were Catholics, both were relatively isolated figures, both had to struggle hard and long for the recognition due to them. Yet if they are compared, this is because their common characteristics shown to the outside world were of an unusual, thoughtful kind, and readily suggest a similarity of aims; but even when allowances have been made for differences in national temperament and for the disparity in influence of Roman Catholicism in Upper Austria and in England, Bruckner's and Elgar's characters were in certain important respects somewhat dissimilar.

Bruckner grew up in surroundings which emphasized the continuity of life and nature through the ages: Roman Catholicism was the way of life of the vast majority of the Upper Austrian peasant community, and closeness to the land and to nature fostered enormous reserves of strength of character, and a kind of instinctive sureness that with hard work and faith all would turn out well. This accumulated, inborn sense of purpose made it possible for Bruckner to struggle through countless disappointments and difficulties in his early career.<sup>2</sup> Although he experienced intermittent doubts and uncertainties (and more prolonged despair also, such as his nervous

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<sup>1</sup> In *Ten Composers* (Jonathan Cape, London, 1945), pp. 128-129 and 132.

<sup>2</sup> One should not underestimate either the difficulties of Bruckner's later period in Vienna: thus Gabriel Engel has written "His career there [in Vienna] is a long record of indomitable inner courage in the face of the bitter critical hostility naturally accorded the man whom Wagner unwisely described as the only real symphonist since Beethoven". (*The International Encyclopedia of Music and Musicians*, ed. Oscar Thompson, London & New York, 1975, p. 304)

breakdown in 1867), his inward conviction was always such as to enable him to win through and see life in terms of positive hope and faith.

With Elgar things were different: where Bruckner gained support from the formalism and stability of inherited tradition, Elgar came upon the musical scene at a time of change, and, below the still magnificent exterior, of social unease. And just as Roman Catholicism was not the universal church in England that it was in Upper Austria, so too Elgar, in contrast with Bruckner, considered himself one of a minority, someone fighting for justice against a tide of unreasonable prejudice. For Elgar, an intensely sensitive person, this feeling of individual struggle against unjust circumstances was aggravated by the prevailing Victorian belief that emotion and expressiveness (qualities instinctive to Elgar at all times) were things to be avoided in public where at all possible. And while Bruckner seems to have survived without deep and lasting grudge his early misfortunes and difficulties (his father died when he was twelve, in 1837, and the subsequent years were a time of largely uninterrupted hard work and unhappiness), Elgar's early and relatively unsuccessful attempts at self-establishment left a severe and permanent mark on his inner self. Elgar's desire for self-justification means that his music contains elements of unsatisfied wistfulness and subjective heroism which are alien to Bruckner's method of expression. Bruckner concentrates on a positive world beyond the boundaries of day-to-day human misfortune, and where he extols the things of this world, such as nature, they too are of a permanent, unchanging mould: there is nothing transient, nothing ephemeral, in Bruckner.<sup>3</sup> But Elgar is a poet of worldly emotions in all their variableness and unpredictability, whether these be rumbustious, as in *Cockaigne*, or profoundly contemplative, as in the *Nimrod* variation or the adagio of the Second Symphony; he possessed extreme sensitivity in his understanding of, and feeling for, events around him, and his subjective reactions to these events are a primary influence on his music. This contrast between Bruckner and Elgar is particularly well defined in the last major works of both composers, the Ninth Symphony and the 'Cello Concerto: in the Ninth Symphony Bruckner's unremitting courage and conviction in the face of deep personal disappointment makes only for more ennobling expressiveness than hitherto, while the 'Cello Concerto reveals in clearer focus than any other of Elgar's works his uncertainty and disillusionment with conditions around him. Both works reflect in intensified form the lifelong attitudes of their respective composers. (This was written in 1984, before the publication and performance of Anthony Payne's realisation of Elgar's Third Symphony. But the Third Symphony parallels in some ways the "uncertainty and disillusionment" of the 'Cello Concerto.)

Elgar's sensitive character made him by nature a reticent person, unwilling to share his innermost thoughts with any but his most intimate friends, and then often sparingly. He loved a secret, perhaps if only for the psychological reason that it allowed him to retain a certain mastery over others that he did not feel always able to command. The *Enigma Variations* are characteristic of this side of Elgar, and the secrecy is there balanced by the concomitant motif of Elgar's own struggle and emergence against adversity (the final variation);<sup>4</sup> in the same way, at the head of the Violin Concerto, Elgar has left the vague (and perhaps diffident) dedication "Aquí está encerrada el alma de..." ("Herein is interred the spirit of ...").<sup>5</sup> By contrast, Bruckner's mind was not naturally secretive; his musical language is open in expression, without any hint of self-consciousness. When Bruckner pauses, wonderingly, in the slow movement of the Ninth Symphony, at the end of the long first musical paragraph,<sup>6</sup> the listener is allowed to share the slight hesitancy, the momentary search for a new path. There is mystery in Bruckner in abundance, the mystery of intense exploration whose secrets are revealed by patience; but we must be careful not to confuse this mystery, shared by Bruckner with his listeners, and Elgar's more personal (and thus less unreserved) reticence.

To the end of his life, Bruckner retained a trust in God which was almost obsessive, and this obsessiveness tended to become more pronounced, rather than the reverse, in times of adversity.<sup>7</sup> Elgar's Catholicism, in so far as we may safely judge, was of a less fundamental kind; in middle age, when he composed works such as *The Dream of Gerontius* (1900), *The Apostles* (1903), *The Kingdom* (1906), the First Symphony (1908), and the Violin Concerto (1910), his natural mistrustfulness and uncertainty were somewhat lessened by a positive, creative satisfaction and hope. These were years of fulness and real achievement for Elgar (he was knighted in 1904, and appointed Professor of Music at the University of Birmingham in 1908), and it is likely that he composed the three religious works in 1900, 1903 and 1906 in a spirit of general acceptance and belief in what they expressed. Yet progressively thereafter disillusion overpowered him, fed and compounded by a train of

<sup>3</sup> Robert Simpson, writing of the *Finale* of the Eighth Symphony (in *The Essence of Bruckner*, Gollancz, London, 1967, p. 160), has summed up Bruckner's achievement in the memorable phrase "the contemplative magnificence of mind beyond the battle".

<sup>4</sup> For a judicious analysis of what lies behind the secrecy, see Derek Hudson, "Elgar's *Enigma*: the trail of evidence", *The Musical Times*, November 1984, pp. 636-639.

<sup>5</sup> A disentangling of the mystery has been attempted by Nicholas Reed in "Elgar's Enigmatic Inamorata" (*The Musical Times*, August 1984, pp. 430-434).

<sup>6</sup> In bars 73 to 76.

<sup>7</sup> Simpson (*op. cit.*, p. 179) disagrees on this point. He sees the Ninth Symphony as "often dark to the pitch of blackness, and rent with ... anguish," and suspects "an ebbing away of the religious faith that had hitherto protected" Bruckner. But Simpson's point is answered and rebutted in an interesting article by J. A. Lines, "Bruckner, Brutalism and the Baroque", *Musical Opinion*, May 1968, pp. 428-431.

distressing events which followed in quick succession: the death of King Edward VII in 1910 heralded the end of an era closed finally by the Great War, and when Lady Elgar died in 1920, there was cast over Elgar's whole existence a blackness and despair from which, in the fourteen years remaining to him, he never entirely recovered.

*The Apostles* and *The Kingdom* were planned originally as the first two works of a trilogy; but though Elgar, especially in his final years, was often tempted to consider preliminary sketches for the third work, he never felt able to give himself whole-heartedly to its composition. The reason for this must be found largely in his progressive discontent, which corroded everything sure and purposeful in his life, including his religious faith: he died a broken and bitter man, self-questioning and to himself still at the end unfulfilled. Michael Kennedy has written:<sup>8</sup> "He [Elgar] expressed a wish that he should be buried at the confluence of Severn and Teme, without religious ceremony. He had for many years avoided going to church and while dying he refused to see a priest". It is here that the characters of Elgar and Bruckner differ most strongly; for with Bruckner, despite his recurrent moments of uncertainty and hesitiveness, the act of composition was itself one of positive affirmation. Bruckner's Masses and symphonies are the expression of a faith which looks beyond personal success or misfortune; one might say that his music is born out of an attitude of objectiveness towards earthly things, but of subjectiveness towards spiritual things. In a movement, for example, such as the "Hunting Scherzo" of the Fourth Symphony, the hunters and their horns have no individual identity or personal significance in Bruckner's own immediate experience; they are the objective backcloth of the particular natural scene which Bruckner wishes to portray. To Elgar, however, personal experience was always a predominant influence: in *Falstaff*, the portrait of Sir John's career is everywhere influenced by autobiographical feelings born of one of Elgar's less happy, but most sensitive, moods; in *Alassio* we feel Elgar's own reactions to what most impressed him of Italy, its past and its present; similarly, the *Three Bavarian Dances* grew out of ideas which first occurred to Elgar while he was on holiday in Bavaria; and the Welsh theme from the *Introduction and Allegro for Strings* is an example of haunting and melancholy beauty springing from Elgar's own recollected experience.

The most significant difference between Bruckner and Elgar, despite their many real similarities, is in the way they were affected by outside events. Bruckner's peasant background gave him a single-mindedness more characteristic of earlier times, and rare in his century, which enabled him to devote himself to the Mass and then to the symphony with virtually unbroken perseverance in good times and in bad.<sup>9</sup> Elgar, on the other hand, because of current English musical taste, had to make his way at first primarily as an oratorio composer, and thereafter the spirit of his compositions was governed by the influences which external forces exerted upon his ever-sensitive nature.

#### Editor's Note:

To the best of my knowledge there was only one occasion at which Elgar heard any Bruckner. On 23rd May 1887 Hans Richter conducted in London a concert of Brahms' *Academic Festival Overture*, excerpts from *Die Walküre* and Bruckner's Seventh Symphony. It was a remarkable concert in various ways. It was the first time a Bruckner symphony was to be heard in Britain, delayed from its first scheduled London performance in 1886, perhaps because of the influence of Hanslick on the conductor.<sup>10</sup> Elgar, just approaching his 30th birthday, was in the audience. Due to a lapse of concentration in the Brahms overture, Richter 'forgot to beat *alla breve* after the sextuplets (shortly before the *Gaudeamus*). There was confusion for a few bars.' He turned to the audience and announced, in English: "When we have played this overture the first time it was not the orchestra's mistake but mine," whereupon they repeated the overture. And what did Elgar think of the Bruckner? He wrote in his programme: "Fine intro."<sup>11</sup> Nothing more. It is almost certainly too fanciful to imagine that a phrase in that 'fine intro', especially as it recurs in the first part of the first movement coda, might have sown a seed in Elgar's mind that was to become transformed into the climatic motive of his Second Symphony Lento, a movement whose funeral march inhabits, to my ears at least and by what cannot be other than sympathetic coincidence, a similar world to that in the Adagio of Bruckner's Sixth.

<sup>8</sup> In *Portrait of Elgar* (Oxford University Press, 1968), p.268.

<sup>9</sup> With the proviso (made by Manfred Wagner) "Es ist typisch, das auf jeden der Schaffensschübe, die von Pausen unterbrochen wurden, ein Zeitpunkt revisionistischer Überprüfung folgte." ("Each bout of creativity was typically followed first by a fallow period and then by a phase of examination and revision."); see Manfred Wagner "Zur Konzeption von Bruckners ersten Fassungen der Sinfonien", 1983 (an essay in the booklet accompanying Eliahu Inbal's recordings of the first versions of Bruckner's Third, Fourth and Eighth Symphonies, Telefunken 6.35642, Teldec Schallplatten GmbH, Hamburg, 1983).

Ed. Notes

<sup>10</sup> Christopher Fifield, *True Artist and True Friend*, a biography of Hans Richter, Clarendon Press, Oxford, 1993, p.226 and 238

<sup>11</sup> Jerrold Northrop Moore, *Edward Elgar - A Creative Life*, OUP, 1994, p. 119. Moore gives the date of the concert as 25th May.

## Toward a Theory of Coherence: Compositional Use of the Turn in Bruckner's Symphonies\*

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BRUCKNER'S symphonies comprise a unique group of nineteenth-century works that continues to receive scholarly scrutiny from a diversity of perspectives. In the field of analysis, while some have addressed specific topics through studies of individual symphonies, others have attempted to understand Bruckner's compositional technique by analyzing his symphonies as a collective set. To the former group belong Benjamin Korstvedt's harmonic analysis of the Sixth Symphony (2001), Robert Hatten's semiotic study of the Fourth and Fifth Symphonies (2001), and more recently, Frederick Stocken's investigation of the Ninth Symphony with Sechterian principles (2009) and Miguel Ramirez's application of neo-Riemannian operations to the Sixth and Eighth Symphonies (2009). In the latter group, we find William Carragan's paper on the use of chorales in Bruckner's symphonies (2005),<sup>1</sup> Warren Darcy's essay on sonata form deformations (1997), Wolfgang Grandjean's monograph on metric-phrasal structures (2001), and Julian Horton's book (2004), which integrates a variety of disciplines including reception history, cultural politics, and psychobiology in order to arrive at a more comprehensive view of Bruckner's symphonic output.

It is no secret that Bruckner treated his symphonies as interrelated works, as shown by the composer's quotation of material from one symphony in another.<sup>2</sup> Some scholars even see the path of creation of his symphonic cycle as a structural progression of a higher order. For example, Jörg Peter Urbach (2005, 14) notes "a repeated chemical process, always sublimated and varied with the utmost refinement, aiming at a synthesis which is foreshadowed in the early experiments and really achieved later...each type of movement can be charted in a formal scheme covering all of his symphonies—and yet its internal structure alters from one work to another." In addition, the idea of a "work in progress," in the sense of an ongoing revision of form and content, not only applies to the series of symphonies as individual works, but goes to the heart of all those symphonies which exist in more than one version." Understanding Bruckner's symphonies from this perspective is made even more complex, when we consider other types of references that exist among them. They range from the modifications of formal procedures as established by the classical masters (e.g., the five-part slow-movement form in Beethoven's Ninth Symphony and the expansion of the closing sections of the exposition and recapitulation into an independent theme group) to topical allusions such as chorale textures<sup>3</sup> and specific harmonic progressions (e.g., VI-V-I harmonic sequence in the Fourth Symphony through the Eighth Symphony<sup>4</sup>), to self-quotations of his non-symphonic works (e.g., the Kyrie passage from the Mass in F minor in the Second Symphony and the famous "Non confundar" quote from the *Te Deum* in the slow movement of the Seventh Symphony) and to the music of Wagner (e.g., Tristan quotations in the Third and Sixth Symphonies).<sup>5</sup> Table 1 provides a summary of such references as they occur throughout the symphonies.<sup>6</sup>

The columns on the right side of the Table require some explanation. Several writers have used the term "elemental" to describe Bruckner's music. For example, Mark Audus (1996, 10, 14) talks about "the use of *elemental* shapes, rather than conventional themes or motifs, as essential building blocks of [his] symphonic architecture" and, as a result, "[themes] are subject to inversion, augmentation, diminution, sequences, ostinati, fugatos and other contrapuntal combinations, in such a way that a simple succession of intervals gives rise to a whole series of foreground proliferations." Deryck Cooke (1985, 49) has suggested that Bruckner's symphonies have "something *elemental* and metaphysical" that sets them apart from Beethoven's

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<sup>1</sup> A more recent version of the paper appears in Carragan 2010a.

<sup>2</sup> Some well-known examples include appearances of the opening idea of the Second Symphony in the Third Symphony (e.g., first movement, mm. 415-24, 1889 version), and of passages from the slow movements of the Seventh (mm. 237-43) and Eighth Symphonies (mm. 231-34) in the Adagio of the Ninth Symphony.

<sup>3</sup> See Carragan 2005.

<sup>4</sup> See, for example, Fourth Symphony's Finale (1880), mm. 517-25; Fifth Symphony's Adagio, mm. 169-71; Sixth Symphony's Finale, mm. 276-82, Seventh Symphony's Adagio, mm. 162-73 (as part of the "Non confundar" quotation, and Eighth Symphony's Adagio (1890), mm. 23-25. See also discussion below in connection with Example 1.

<sup>5</sup> As Ramirez (2009, 19) has also observed, "the meaning of quotations and self-quotations in [Bruckner's] works" is "among the most controversial topics in the Bruckner literature."

<sup>6</sup> As this paper reflects work in progress, the content of Table 1 is not meant to be complete.

**Table 1 Compositional Ingredients of Bruckner's Symphonies\***

Borrowings		Other references (stylistic, generic, topical)	Elemental motives		
Literal or quasi-literal quotations			Pitch/Linear	Rhythm	Harmony
<b>Bruckner</b>	<b>Non-Bruckner</b>				
- Symphonies e.g., B2 i/iv in B3; B7 and B8 in B9 i/iii	- Wagner e.g., Tristan in B3 i/ii/iv and B6 iv; Tannhäuser texture in B1 i and B3 ii (1876); <i>Schlafakkorde</i> in B3 i, B8 i, and B9 iii “Farewell to Life”	- Chorales  - Orchestration e.g., string tremolos; <i>ex nihilo</i> opening; chorale texture; <i>Sturm und Drang</i> style in early symphonies (B0 i); <i>Steigerung</i> , Schubert and Mendelssohn orchestration (B0 iv), “cathedral of sound”	- Turn figure  - Neighbor tone  - Diminished 3 <sup>rd</sup> (♭2-7- 1)  - Sequence of descending 7 <sup>th</sup> /ascending 6 <sup>th</sup> (e.g., C-D—B-C...)	- “Signature” rhythm: duplet-triplet quarters and their variants (cf. Williamson 2004)  - Cross rhythms  - “Brucknerian” rests	- VI-V-I (cf. “Dona nobis pacem” progression; Steinbeck 1999)  - I-V-VI “deceptive sequence” (cf. Hatten 2001; reverse of VI-V- I)  - Descending parallel sixth chords  - Progressions derived from <i>Schlafakkorde</i> e.g., B3 i; B8 iii; B9 iii “Farewell to Life” (cf. Carragan 2005)  - “Signature” progression (Carragan 2005)
- Non-symphonic works e.g., F minor Mass in B2 ii/iv; Missa Solemnis in B8 i; Te Deum and D minor Mass in B9 iii	- Beethoven’s Ninth Symphony - e.g., formal scheme of the slow mvt adopted in Bruckner’s slow mvts; adaptations of Coda of first mvt. in B2 i and B3 i; rhythm of first theme of first mvt in B8 i  Mozart’s Requiem e.g., B5 (cf. Cohrs 2004)  - Liszt, Missa Solemnis - e.g., “cross” motive in B9 iii (Floros 2011)	- “Bruckner rests”			

\* Bruckner’s symphonies are abbreviated by a “B” followed by a number (e.g., “B3” for his Third Symphony). Lower case Roman numerals represent movements.

and Wagner’s works. For Constantine Floros (1975, 9), the “*elemental* rhythmic energy” in the G minor Scherzo is an important characteristic of Bruckner’s language (italics mine). The *Random House Dictionary of the English Language* (1968) provides seven definitions for “elemental,” three of which seem to agree with these writers’ use of the term: 1. Of the nature of an ultimate constituent; simple; uncompounded.; 2. Pertaining to rudiments or first principles.; and 3. Starkly simple or primitive; basic. In this context, therefore, “elemental” refers to some raw musical materials that are simple in construction and easily recognizable, and have the ability to combine with one another to form distinct components such as themes, rhythms, harmonic progressions, and tonal patterns, which not only contribute to the structural unity within a work, but also provide cross-references among works.<sup>7</sup> This explanation, therefore, provides the theoretical foundation for the term “elemental motive” as shown in Table 1. These motives may be melodic, harmonic, or rhythmic, and may comprise such patterns as the neighbor tone, the turn, Bruckner’s “signature” duplet-triplet rhythm, and the VI-V-I progression. In fact, some of these motives have been topics of scholarly discourse. For example, according to Wolfram Steinbeck (1999), some passages from the Fourth Symphony (1880, Finale, mm. 517-25), the Fifth Symphony (Adagio, mm. 169-71), the Seventh Symphony (Adagio, mm. 164-66, 170-72), and others originate from what he calls the “Dona nobis pacem” progression in the D minor mass (Example 1). Although VI-V-I appears just once in Example 1a, it would subsequently serve as a basis for sequential development in several places of his symphonies (Steinbeck 1999, Examples 2-5). In his analysis, Steinbeck relates the “Dona nobis pacem” progression, both musically and hermeneutically, to the *Lacrimosa* (“resurget ex favilla,” mm. 5-6) of Mozart’s Requiem (Steinbeck 1999, Example 10). This

<sup>7</sup> Urbach (2005, 14) sees the similarities that exist among the symphonies as the “reinterpretation of an original model.” Horton (2004, 192) has provided a comparable observation that Bruckner’s symphonies are governed by a “generic consistency,” resulting in “the establishment of thematic, textural and formal types that are retained from work to work.” However, Horton’s focus is on developmental and formal procedures rather than the quality and transformational nature of motivic material, which is the subject of this paper. Dermot Gault (2011, 21), in his recent monograph, uses “elemental” in a different sense to describe the open-fifth passages modeled after Beethoven’s Ninth Symphony, which Bruckner used in both the hushed openings and climactic sections of his symphonies. Quoting Friedrich Blume, Benjamin Korstvedt (2004, 172) has drawn attention to Bruckner’s symphonies being “fundamentally alike in their forms and patterns, that his themes bear great ‘family resemblance’, and that he relied upon a single basic schema in creating his symphonies.”

view is shared by other scholars, such as Nikolaus Harnoncourt, who has observed that the *Lacrimosa* passage not only forms the basis for mm. 169-71 (and mm. 187-89) of the *Adagio* of the Fifth Symphony, but also exerts significant influence on the entire piece (Bruckner 2004, CD2, tr. 5).<sup>8</sup> In addition, the retrograde of the progression - I-V-VI - has also been examined in the literature.<sup>9</sup> Of course, these elemental motives that are identified in Table 1 are not exclusive to Bruckner, and could be considered “universal” in Western art music. However, through this paper, I hope to show that Bruckner’s ways of manipulating them are unique among his peers and contribute to a distinctive voice in the style and structure of his symphonies. Although some of these motives in Table 1 can be assigned topical meaning and may overlap with other categories in the table to generate additional networks of relationships, due to the scope of this study I will avoid making such connections. I will therefore treat the motives as “neutral” and self-contained entities, and limit my focus to their musical and structural aspects.<sup>10</sup>

The following discussion, therefore, will be devoted to the exploration of one of these elemental motives as a building block for thematic and larger designs in Bruckner’s symphonies. I will begin with a brief introduction of the turn, followed by an overview of its manifestations in the Second Symphony. After an examination of its use in the Third Symphony, I will proceed to a reading of the opening movement of the Fifth Symphony. Based on the observations from the analyses, the paper will conclude with thoughts on a theory of coherence in Bruckner’s symphonies.

### Example 1 VI-V-I in Bruckner’s music (after Steinbeck 1999, Examples 2, 4, 5, 9)

#### (a) Mass in D minor

Do na no bis pa - - - cem

E: I V I C: VI V I

#### (b) Symphony No. 4, Finale

17 525 529.

VI V I g#: VI V I e: VI V (IV III

e: VI V B C: VI V I

#### (c) Symphony No. 5, Adagio

169

F: VI V I G: VI V I

a: VI V I e: VI V B

<sup>8</sup> See also Cohrs 2004, 14. For a critique of Steinbeck’s essay, see Ramirez 2009, 59.

<sup>9</sup> See Hatten 2001, 152, 156 and Ramirez 2009, 260.

<sup>10</sup> As Ramirez (2009, 97) has rightly observed: “...hermeneutic analysis of Bruckner has yet to attain the level of sophistication with which scholars are currently tackling the music of other nineteenth-century composers.” For examples of studies about specific “association of ideas” through particular harmonic progressions in Bruckner’s music, see Elisabeth Maier as quoted in Howie 2008, 13, and Harnoncourt’s and Steinbeck’s observations as discussed above. For a summary and critique of hermeneutic approaches to the analysis of Bruckner’s music, see Ramirez 2009, 47-98.

## (d) Symphony No. 7, Adagio

165

171

E: VI V I  
A#: VI (I) V I

D#: I V I

A#: VI +6 V  
f: VI V I

## The Turn as “Elemental Motive” in Bruckner’s Symphonies

Example 2 shows some common forms of the turn that we encounter in Western music. Example 2a consists of four five-note turns, the second of which can be considered an inversion of the others. All four patterns appear in the “diatonic” form, whereby all notes of each turn belong to some diatonic scale. In Example 2b and Example 2c, four-note turns are represented - the former shows the diatonic forms, and the latter shows the chromatic forms, which refer to patterns with notes that constitute a chromatic segment. As I will later demonstrate, these various forms of the turn are indispensable structural components in Bruckner’s symphonies. Example 2d shows three derivatives that also appear in Bruckner’s music. The first is the famous melodic figure from the beginning of the Overture to Wagner’s *Rienzi* (mm. 19-20) - a five-note turn followed by an ascending large leap and descending steps. It is used, for example, in the first movement of the Second Symphony (e.g., m. 161ff, 1877 version) and the first movement of the Sixth Symphony (e.g., second theme, mm. 55-57), even though the turns in these passages are inverted from that in the original *Rienzi* motive.<sup>11</sup> The second pattern in Example 2d is an abbreviated form of the turn that results in the characteristic diminished third interval, suggesting strongly a harmonic presence of the Neapolitan chord with a V-I cadence.<sup>12</sup> The third pattern, usually referred to as “neighbor group” or “changing tones,” is an incomplete five-note turn without the middle note.<sup>13</sup>

## Example 2 Classifications of the turn

a. Five-note, diatonic

b. Four-note, diatonic

c. Four-note, chromatic

d. Variants

"Rienzi" neighbor group

<sup>11</sup> As Dika Newlin has observed, this “ubiquitous ‘Wagner turn,’” as one of several “stock locutions” that nineteenth-century composers borrowed from previous eras “[does] not belong to him alone, but to the whole century...” (1978, 62-63). Similarly, in his discussion of Bruckner’s Second Symphony, Werner Wolff (1942, 190) recognizes the *Rienzi* figure as a common gesture in the music of Wagner, Liszt, and Brahms, although he does not identify it as such.

<sup>12</sup> A well-known example of this pattern in Bruckner’s music appears in the Chorale of the Finale of the Fifth Symphony. This motive, however, was already present in the first movement, as I will later show (cf. “Neapolitan complex” in Horton 2011, 24-25). Apart from its harmonic connection with the Neapolitan chord, the diminished third gesture is also associated with augmented sixth chords, which play a significant role in articulating formal sections and providing cross-references in Bruckner’s symphonies. Stocken (2009, 204-10), for example, has investigated the enharmonic function of augmented sixth chords in the opening passage of the Adagio of the Ninth Symphony. A historical-stylistic study of the augmented sixth chord appears in Ellis 2010.

<sup>13</sup> I am not aware of any study that provides a historical overview of the compositional use of the turn in Western art music. A relevant discussion is Gjerdingen 1988, 55-57, where the neighbor group, which belongs to a family of “changing-note archetypes” (after Leonard Meyer) that also includes the “1-7...4-3” pattern, is a topic of investigation within the author’s schema theory.

Although the turn as a prominent motive appears as early as the Study Symphony in F minor, it was not until the Second Symphony, which Dermot Gault (2011, 45) describes as the first work that “establishes the [formal] pattern of the ‘Bruckner Symphony,’” that it began to provide associations that go beyond presentations on the musical surface.<sup>14</sup> In Example 3, I show some of the connections that exist among the themes of the Second Symphony.<sup>15</sup> I label the opening idea, a turn circled in the example (also shown in Example 2c), the “B2 motive,” which is the seed for thematic construction in the symphony. In addition to these foreground connections, however, Bruckner realizes the turn on higher levels. For example, in the recapitulation of the first theme of the opening movement (mm. 320-68), the music lands on C minor (mm. 320-49), C $\flat$  major (mm. 350-55), and D $\flat$  major (mm. 356-64) before reaching C major, the key of the second theme (m. 368) (Example 4). The passage in D $\flat$  is worth noting, since it derives from a tonally unstable passage in the exposition (mm. 39-44) - here it serves to prolong a single harmony.<sup>16</sup> The tonal trajectory of c-C $\flat$ -D $\flat$ -C, therefore, can be considered a reordered transposition of the original motive, A $\flat$ -G-F $\sharp$ -G.

It is no secret that Bruckner uses the B2 motive in the Third Symphony in addition to other self-quotations (such as the “Miserere” quote from his D minor mass) and borrowings from Wagner’s and Beethoven’s music.<sup>17</sup> Many writers have commented on the Wagner quotes, and I am not going to duplicate their findings here.<sup>18</sup> However, it seems that the B2 motive holds a special place among other references in the Third Symphony, since Bruckner dropped most Wagner references that had been in the 1873 version but not the B2 motive in the 1877 and 1889 versions. As a result of these changes, the later versions are musically and structurally more coherent, a view that is echoed by Ramirez, who, in his rejection of Timothy Jackson’s (1995) argument for a semantic origin in the Wagner quotations in the Third Symphony, maintains that “the nature of the changes that Bruckner introduced to his Third Symphony in 1876-77...suggest that

### Example 3 Thematic associations through the turn in the Second Symphony (1877)

Second Symphony (1877)

First Movement

First Theme, mm. 3-6  
“B2 motive”

Second Theme, mm. 65-69

Third Theme, mm. 97-98

Retrograde of first theme

Second Movement

m. 9

mm. 34-35

m. 172

mm. 3-7

mm. 136-38

ostinato

Third Movement

Scherzo, mm. 1-2  
Interval expansion

Trio, mm. 3-6

Fourth Movement

m. 1

mm. 280-84

<sup>14</sup> In the Study Symphony, the turn appears mostly as a neighbor group, as in the first two measures of the third movement (G-F-A $\flat$ -G) and of the Finale (C-B $\flat$ -D $\flat$ -C). Varied forms of the neighbor group can be found in the beginning of the second movement (mm. 1-2) and of the third movement’s Trio (mm. 1-4). A piano piece composed later in 1868, *Erinnerung*, also features the chromatic turn in its initial melodic idea (mm. 1-4), in addition to the VI-V-I sequence that is addressed in this paper (mm. 39-40). For a brief analysis of *Erinnerung*, see Hatten 2001, 148-51.

<sup>15</sup> An analysis of the Finale covering thematic, tonal, and topical aspects is found in Horton 2004, 205-20. Although Horton’s reading centers on the last movement, it recognizes the importance of the opening idea of the symphony—my “B2 motive” as discussed later in the paragraph—as a generator of thematic material in this movement. In his analysis, the eighth-note pattern played by the second violins at the beginning of the Finale (figure “a” of his Example 6.4) is traced back to the opening of the symphony as a “free double diminution of the first theme of the first movement” (210).

<sup>16</sup> The D $\flat$  chord actually does appear in the first theme in the exposition as a Neapolitan chord (m. 22) that, together with the following augmented sixth chord and cadential dominant, prepares for the second statement of the first theme. In the recapitulation, the harmony not only unfolds in the corresponding location in m. 339, but also anticipates its later expansion in mm. 356-64.

<sup>17</sup> The “Miserere” is found in the first movement of the 1873 (mm. 258-65), 1877 (after Nowak, mm. 231-38), and 1889 (mm. 227-34) versions of the Third Symphony, although as a quotation it also appears in the Adagio of the Ninth Symphony.

<sup>18</sup> For example, see Carragan 2005 and 2010b, Floros 2011, 118-19, Horton 2004, 173-91, and Jackson 1995 and 2001.

#### Example 4 Second Symphony, first movement, Recapitulation of first and second themes

The musical score for Example 4 consists of two systems of piano accompaniment. The first system, labeled "First Theme", covers measures 320 to 350. It begins with a treble clef and a bass clef, both in 4/4 time. The key signature is B-flat major (two flats). The melody in the treble clef starts with a half note G4, followed by a half note A4, and then a half note Bb4. The bass clef accompaniment consists of a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The second system, labeled "Second Theme", covers measures 356 to 368. It also begins with a treble clef and a bass clef, both in 4/4 time. The key signature remains B-flat major. The melody in the treble clef starts with a half note G4, followed by a half note A4, and then a half note Bb4. The bass clef accompaniment consists of a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

musical considerations played a central role in Bruckner’s handling of intertextuality,” and the elimination of “a total of 94 bars...suggests a musically motivated tendency towards concision and organic construction” (2009, 73-74, 77).<sup>19</sup> In addition, the presentations of the B2 motive in the later versions are more “literal” than those in the early version. For example, in the retransition to the recapitulation of the first movement of the 1873 version (mm. 469-78), the motives appear with intervallic (containing the whole step) and rhythmic (all half notes) changes, whereas in the corresponding 1877/1889 passages (mm. 415-26), they essentially replicate the original B2 motive. Having a similar opinion, Ramirez (2009, 77-78) adds that the quotations of the “corrected” B2 motives in the later versions of the symphony allow them to be “both highlighted and more successfully integrated” into the music. The significance of the B2 motive in the Third Symphony is further justified, when we examine its connection with other movements of the symphony. Two examples stand out in this regard: the accompaniment of the Scherzo and the third theme of the Finale, where the turn forms an integral part of the musical surface. The motive as a turn figure in general also plays an influential role beyond the Third Symphony. As the reduction in Example 5 shows, following the introductory E major arpeggio, the rest of the opening phrase of the Seventh Symphony consists of a juxtaposition of a chromatic turn (C-B-A#-B, mm. 5-9) and a diatonic one (C#-B-A#-B, mm. 9-11).<sup>20</sup> Other passages include the Finale of the Sixth Symphony, where the first group begins with a diatonic four-note turn that is later transformed into a five-note variant in both diatonic (mm. 53-55) and chromatic (mm. 37-38) forms, and the beginning of the slow movement of the Eighth Symphony, where a chromatic five-note turn appears in the first violins (mm. 3-5).<sup>21</sup> But what about other *direct* references to the Second Symphony? Does the B2 motive in its *original* form, for instance, appear in other symphonies besides the Third? Does this motive impact the thematic, tonal, and formal structure of other symphonies? The rest of the essay will explore these questions.

#### Example 5 Seventh Symphony, opening statement

The musical score for Example 5 shows the opening statement of the Seventh Symphony. It is in 4/4 time and features a piano accompaniment. The key signature is E major (three sharps). The score is divided into two sections: "chromatic" and "diatonic". The "chromatic" section consists of a half note E4, followed by a half note D#4, and then a half note C#4. The "diatonic" section consists of a half note C#4, followed by a half note B4, and then a half note A#4.

<sup>19</sup> A similar view is shared by Constantin Floros (2011, 119): “When [Bruckner] reworked the symphony in 1876/1877, he deleted the Wagner quotations (except for one in the Adagio), probably primarily in an effort to tighten the work...But he left the *Walküre* quotation in the Adagio (the Sleep motif) untouched..., evidently because it is, unlike the others, organically integrated into the music.”

<sup>20</sup> The triad-turn outline of this theme also shapes the opening idea of Beethoven’s *Eroica* Symphony (cello and bass, mm. 3-10).

<sup>21</sup> Combined with the descending scale in the ensuing measures, the entire gesture reflects the Rienzi pattern shown in Example 2d. As is well known, a variant of this turn combines with other themes at the conclusion of the symphony (fourth movement, m. 697ff, first and second horns). It also surfaces as a direct reference to the Eighth Symphony toward the end of the Adagio of the Ninth Symphony (mm. 231-34).



participation in the Fifth Symphony extends to tonal and harmonic domains. As shown in the beginning of Example 7, the harmonic motion of the opening phrase of the Allegro -  $\flat$ VI to V in  $B\flat$  major—represents an expansion of the first two notes of the B2 motive, G $\flat$ -F. In fact, the descending half step appears to be a prominent element in the entire section; the transition in mm. 71-78, for instance, consists of a sequence of downward semitones.<sup>26</sup> These “half statements” of the first two notes of the B2 motive result in an open structure, whose completion is achieved in the *Gesangsperiode*. At m. 101, a neighbor tone figure consisting of F-E-F initiates what Carragan (2008, 2-3) calls the “pizzicato chorale,” which spans the outer sections of the tripartite structure of the second group. As shown by the reduction underneath this theme in Example 7, the beginning note F of the figure (m. 101) continues the G $\flat$ -F motion that initiates the Allegro theme back in mm. 55-58, whereas the remaining E-F completes the B2 motive. The harmonic completion, however, does not materialize until mm. 145-51, when the tonal trajectory of F major-E major-f minor accompanies the restatement of the chorale (see beamed open notes in the example).<sup>27</sup> The F-E-F pattern also appears in inversion (E-F-E, mm. 149-50), which, contrary to its hushed appearance at the beginning of the second group (m. 101), is made prominent here by the longer note values, the *forte* dynamic, and the richer timbre from the violin’s G string.

### Example 7 Unfoldings of the B2 motive in the first movement of the Fifth Symphony

The rest of Example 7 shows passages from the third group (mm. 199-236) and the Development (mm. 236-37, 346-47). After the tonic entry in m. 199, the harmony unfolds a chromatic progression of root movement G $\flat$ -F-E, the first three notes of the B2 motive (mm. 201-31). The completion of the motive with the final note F is interrupted by the Development section until m. 346, when the E returns as the lowest note of the

<sup>26</sup> Although the descending half step is significant in the first theme group, passages derived from the ascending half step, the second half of the B2 motive, are also present (for example, see mm. 62-70). In fact, part of the musical drama in this movement relies on the ongoing contest between the two semitonal movements. Within the first theme group, however, the descending form prevails.

<sup>27</sup> The contest between the ascending half step and the descending half step addressed in footnote 26 continues in the second group, although the ascending half step is now the winner. This is evident in the middle section (mm. 131-44), where the three-note motive played by the first horn in mm. 132-33 (C $\flat$ -A-B $\flat$ ) and other similar gestures appears as an incomplete form of the B2 motive with the second note missing (as from C $\flat$ -B $\flat$ -A-B $\flat$ ), thereby suppressing the descending half step in the original form of the motive (Example 7). The second horn, however, complements the incomplete B2 motive by chromatic ascending gestures that immediately follow the first horn motives (G $\flat$ -F-E, D $\flat$ -C-B, mm. 133-36). In the corresponding passage of the recapitulation (mm. 402-406), these ideas are inverted and “diatonicized.” See also analysis of the diminished third motive later in the paper.

double bass.<sup>28</sup> This E resolves to an F major chord, which is prolonged throughout the retransition before the Recapitulation launches in m. 363. Therefore, similar to what happened in the first and second theme groups of the Exposition, later sections of the movement are joined together into a cohesive unit through the harmonic unfolding of the B2 motive. By doing this, Bruckner is able to bring about structural continuity across the formal junctures of the movement.<sup>29</sup>

Having examined the first movement of the Fifth Symphony, I would like to revisit the use of the B2 motive in the Third Symphony before proceeding to compare the two works. First, the most direct quotations of the motive are restricted to passages of a transitional nature in the Third Symphony; the most explicit of these passages is the retransition to the recapitulation of the first movement in the 1873 (mm. 469-78), 1877 (mm. 415-26), and 1889 (mm. 415-26) versions.<sup>30</sup> Second, in his analysis of the passage from the 1873 version, Horton comments that the B2 motive together with the Wagner references are “dialogic moments” that serve to “disrupt rather than to contribute to the preparatory function of the retransition,” a procedure that differs from the “misreading of structural procedures” borrowed from the music of Beethoven and Schubert (2004, 186, 188).<sup>31</sup> As Horton indicates, the concept of disruption can imply additional functions, and I would like to draw on this remark by providing an alternative reading of the musical roles of these quotations. The inclusion of Wagner’s music naturally fulfills the “program” of the symphony as a token of respect for the master of music drama and musical modernism.<sup>32</sup> The B2 motive, on the other hand, invokes a connection with the composer’s past, which suggests a nostalgic sentiment or a dreamy state of mind; the sparse orchestration, soft dynamics, and echoing texture in this passage are particularly suitable for expressing such emotional states.<sup>33</sup> In addition, we can interpret this motive in light of what comes before the retransition (Example 8). The perception of the false recapitulation, which begins at m. 377, is made particularly strong through not only the climactic return of the first theme in the home key of D minor, but also the ensuing calmer section in the relative major, which is reminiscent of the second theme (mm. 443-59). The sudden digression to the unexpected B2 motive that follows, flanked by dominant pedals in the home key (mm. 461-70, 489-502), therefore works as a surprise agent but at the same time prepares the listener for the true recapitulation (m. 503). In this regard, therefore, the B2 quotations have both an expressive function *and* a formal function.

Bruckner’s manipulations of the B2 motive in the Fifth Symphony, on the other hand, are quite different from that in the Third Symphony. First, the motive is never stated independently, but is integrated into the surrounding musical fabric. As I have indicated, it is concealed in the bass line of the Introduction, and its first explicit association with the Second Symphony does not appear until the Exposition proper, when it presents itself with the long-short-long-short rhythm, which is characteristic of the B2 motive, as part of the Allegro theme. In the Finale, it is even more recognizable, with a dynamic marking of *fff*, during the fusion of the first group and the third group in the Recapitulation (mm. 462-65, 470-73)<sup>34</sup> and the Coda. Therefore, the realization of the B2 motive in the Fifth Symphony is more progressive than sudden, and its function more motivic than formal as found in the Third Symphony. In addition, as I have addressed earlier, the

<sup>28</sup> In fact, Bruckner underscores the long-range association between the two Es (shown by the dotted slur in the graph) by using the same instrumentation, dynamic, and pitch level in both places (m. 236 and m. 346).

<sup>29</sup> Due to the tonal digressions in the Recapitulation, the realization of the B2 motive as a middleground harmonic structure is more complicated. The second group, for example, is transposed up a whole step, making G minor the primary key of the section (mm. 381-424). As a result, we expect the B2 motive to transpose by the same interval to become A $\flat$ -G-G $\flat$ -G in order to correspond to the analogous passage in the Exposition. Interestingly enough, Bruckner alters the first theme of the Recapitulation to accommodate this transposition. In mm. 371-72, the pattern in mm. 369-70 is repeated a half step lower. With these additional measures, which did not appear in the Exposition (compare mm. 55-62 with mm. 363-72), Bruckner introduces a harmonic shift from A $\flat$  to G, the first two notes of the transposed B2 motive. The third note of the motive, G $\flat$ , appears in m. 443 (ascending third from E $\flat$  in mm. 441-42 instead of descending third [B $\flat$  to G $\flat$ , mm. 199-201; see Example 7] in the Exposition). However, contrary to what happened in the Exposition, the motive is not completed in the Recapitulation due to the absence of a return to G as a defining harmony or key area in the rest of the movement.

<sup>30</sup> It also appears between statements of the second theme (in augmentation, mm. 147-58) in the Exposition of the Finale of the 1873 version. One may also recognize traces of the motive in the Finale of the 1889 version (mm. 377-92), although this would be difficult without prior knowledge of the quotation in the 1873 version. Other more subtle references occur in the second movement as well (mm. 25-32 of 1873, mm. 33-40 of 1877, mm. 33-40 of 1889).

<sup>31</sup> In his analysis, Horton (2004, 186) further distinguishes between the roles the B2 motive and the Wagner quotations play in the passage.

<sup>32</sup> See similar remarks by Floros (2011, 118-19) and Ramirez (2009, 81-82).

<sup>33</sup> Newlin (1978, 90) has commented on Bruckner’s habit of closing “his exposition in a thoughtful, meditative mood” as a contrast to the powerful “*tutti unisono*” third theme.

<sup>34</sup> Worth noting in these passages is the superimposition of the motive in the woodwinds on the first two measures of the phrase in the horns and trumpets (in canon) in order to highlight the opposing triadic and chromatic qualities in the theme (mm. 464-65, 472-73). See also footnote 25 above and Newlin 1978, 99.

notes of the B2 motive unfold as tonal regions to articulate thematic and formal spaces in the first movement, a technique that is also evident in the Second Symphony. Table 2 provides a summary of these comparisons.

**Example 8 Third Symphony (1873), first movement, mm. 377-503**

**Table 2 A comparison of the use of the B2 motive in the Third Symphony and the Fifth Symphony**

	<b>Third Symphony</b>	<b>Fifth Symphony</b>
<b>Quotation</b>	Direct quotation  Restricted to specific formal spaces	Indirect association  Embedded in the Allegro theme of the first movement
<b>Function</b>	Formal disruption <i>and</i> preparation  Intertextual reference (Second Symphony)  Motivic connections with thematic material from the third and fourth movements	Motivic/thematic development  Tonal-harmonic unfolding on higher levels

To end this analysis of the Fifth Symphony, let us briefly visit another motive. In his topical analysis of the symphony, Robert Hatten (2001, 155) has identified a “diminished-third kernel” consisting of the notes G $\flat$ , F, and E that first appears in the opening pizzicato bass line (mm. 9-10). According to Hatten, this passage, through its “combination of walking bass and chorale-like suspensions,” “foreshadows the ‘pilgrim’s processional’ topic of the second theme” (153). The diminished-third motive reappears as part of the “self-sufficient motto” of the Allegro theme (mm. 56-57) (151) and plays a significant role at the end of the first theme group through the liquidation of a transposition of this motive (C $\flat$ -B $\flat$ -A; mm. 93-100) (156). The next appearance of the motive takes place in the middle section of the second group, when the “Romantic horn call” topic is introduced in mm. 132-33 (Example 7). In this passage, with the introduction of the new brass timbre, the notes of the motive are reordered in such a way that the diminished-third interval is emphasized (C $\flat$ -A-B $\flat$ ).<sup>35</sup> In the final movement, the “diminished-third kernel” resumes its importance, first as the skeleton of the octave-laden first theme, and later as a cadential gesture in the first phrase of the Chorale supported by the typical Neapolitan-dominant-tonic progression (mm. 175-78).<sup>36</sup> Example 9, which compares the Allegro theme of the first movement with the first phrase of the Chorale and the first theme in the last movement as they appear at the beginning of the double fugue (mm. 270-73), shows additional associations among the three themes besides the diminished third (shown as “d3” in the example), including the scalar pattern and the open fifth.<sup>37</sup> Although Hatten’s reading treats the

<sup>35</sup> See the related discussion in footnote 27 above.

<sup>36</sup> The relationship between the diminished third and the Allegro theme of the first movement is subtly portrayed in the Coda of the Finale, when an inversion of the theme is played *with* a diminished third resulting from an interpolated F $\sharp$  (flutes and oboes, mm. 532-34). In addition, Knab’s (1922, 15) essay is perhaps the earliest printed source that draws a connection between the “Romantic horn call” motive in the second group of the first movement and the Finale Chorale through the diminished third. Interestingly, however, the diminished third kernel does not seem to play a major role in the inner movements of the symphony.

<sup>37</sup> Some writers analyze the beginning of the Chorale in the key of G $\flat$  major (Horton 2004, 131; Hatten 2001, 151). However, one may also hear it in C $\flat$  major. The C $\flat$  major beginning and the ensuing modulation to B $\flat$  major, therefore, can be heard as a harmonic

“diminished third kernel” as an original and self-existing element, it is clear from the analysis presented here that it can be considered part of the B2 motive.<sup>38</sup> The relationship that exists between these two motives as manifested in the Fifth Symphony attests to Bruckner’s personal approach to musical coherence, in particular his ways of using these motives to generate not only local connections, but also global references within a composition.

### Example 9 Motivic connections among themes of the Fifth Symphony

First movement, mm. 55-58

First theme Gb: B2 motive F:

Fourth movement, mm. 270-73

Chorale Cb: B2 motive (reordered) Bb:

First theme Bb: B2 motive (retrograde) Scalar

### Concluding Remarks

As is well known, the appraisal of Bruckner’s symphonies has been tainted with biases that have circulated since as early as the composer’s time—views that still impact the less sophisticated audience of today. I am referring to such statements as: “All Bruckner’s symphonies sound the same”; “Bruckner wrote the same symphony nine times” (Cooke 1966, 287); or that his music is laden with “appalling lengths” and “redundancies” (quoted in Horton, 2004, 5), etc.<sup>39</sup> Such comments would seem to contribute little to an objective evaluation of Bruckner’s music, but we can approach them from a more constructive position by asking instead: “Why do Bruckner’s symphonies sound the ‘same’?”; “Do the themes of his symphonies share common origins?”; or “Does he consistently employ the same set of material to generate coherence not only within a symphony, but also across the symphonies?”

I hope I have, in the above presentation, answered these questions at least partially. It is no secret that the various works of a composer will tend to share compositional techniques, techniques that contribute to one’s language and style. In Bruckner’s case, discussions concerning contrapuntal procedures, sonata-form deformations, tonal-harmonic logic, and phrasal-periodic approaches, for example, are quite substantial in the literature. However, apart from these techniques, Bruckner also relies on a small group of basic ingredients—elemental motives—to provide musical and psychological linkage in the composition; their simple patterns enable us to recognize them and the network of relationships they generate on both the surface and deeper levels of the music. In this paper, I have shown how the turn that appears at the onset of the Second Symphony—the “B2 motive”—not only provides coherence within the symphony, but also influences other symphonies. In the Third Symphony, it functions as an external reference that affects the work’s formal organization and serves as a source for thematic construction. In the Fifth Symphony, although the motive is concealed in the Introduction of the first movement, it later unfolds in its original form in the primary theme, appears on the foreground, and even participates in the building of tonal structure. Although this study does not imply that B2 is the motto of Bruckner’s entire symphonic output, I hope it has at least showed that the motive is one of a group of elemental

expansion of the “sigh figures” (Hatten, 2001, 155) that appear in the Introduction of the symphony. See also Horton, 2004, 130-34, which approaches the tonal-harmonic articulations of the two themes as part of a “tonal complex” governing the entire symphony. According to Horton, the fusion of keys “dissonant” to one another to form tonal complexes is evident in other Bruckner symphonies as well (Horton, 2004, 119-30, 135-38 and 2010, 26; see also Korstvedt 2001).

<sup>38</sup> See also my early discussion of the turn figure in connection with Example 1d.

<sup>39</sup> This “curse” also affected the scholarly field in the early part of the twentieth century. For example, Gerald Abraham, in his comparison between Brahms and Bruckner, regards the latter’s music to “lack both the fertility of good themes and the beauty of genuine melodies” (quoted in Horton 2004, 6). Dika Newlin argues that “it is difficult to assume ‘progress’ from the First to the Ninth Symphonies” (1978, 91), and “so persistent are certain stylistic traits in all of them that we cannot deny occasionally feeling that it would be an easy matter to exchange movements, or even individual themes, between them” (although she also acknowledges that it is “possible to think of [this characteristic] as a symptom of a higher unity among the works in question”) (81). Echoing this type of thinking is Deryck Cooke’s (1966, 288-306) model of the “four movement-types” of Bruckner’s symphonies—an assemblage of the outer movements of the Third Symphony, the Adagio of the Seventh, and the Scherzo of the Eighth.

motives that Bruckner had continually deployed to generate organic coherence across his symphonies. This kind of “musical recycling,” which addresses various aesthetic, structural, and formal needs of individual works, is perhaps a major contributor to the “generic consistency” and “sameness” in Bruckner’s symphonies, and demonstrates his unique compositional approach to musical coherence rather than poor writing or lack of inspiration.

The theoretic-analytic literature on Bruckner’s music in recent years has covered a variety of topics that enhance our understanding of Bruckner’s compositional technique. However, the issue of coherence on the musical surface has somehow escaped our attention or been relegated to the background in most scholarly discourse. This paper attempts to strike a balance by drawing attention to this topic, and can provide a first step toward a large-scale study of musical coherence that involves the classification and behavior of elemental motives in Bruckner’s symphonies. It is hoped that the observations provided in this essay will pave the way for further study on this topic, and complement other theoretic-analytic inquiries into Bruckner’s symphonic creations.

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## ***Book Review - Bruckneriana from Austria***

*Anton Bruckners Wiener Jahre*, the first volume in the series *Wiener Bruckner-Studien* (Vienna: Musikwissenschaftlicher Verlag, 2009), includes a rich variety of articles that can be broadly subdivided into four areas - (a) the essentially biographical; (b) partly biographical but also touching on contemporary social and political issues; (c) work-related and analytical to a greater or lesser degree; (d) those dealing with aspects of Bruckner reception during his own lifetime.

Among the biographical are two that touch on Bruckner's activities as a teacher - Thomas Aigner's "Carl Kratzls Abschlussprüfung bei Anton Bruckner" and Gerhard Baumgartner's "Aus dem Kontrapunktunterricht bei Anton Bruckner - Eine Mitschrift von Lorenz Ritter". In 2007 the Library of the Vienna City Hall acquired the personal papers of Carl Kratzl (1852-1904), one of Bruckner's Conservatory students in the early 1870s and a leading figure in Viennese light music in the final quarter of the 19th century. Among these papers is a manuscript sheet that contains Kratzl's working-out of a three-part fugue that Bruckner had given him as an exercise - the theme is taken from the beginning of the Credo of Liszt's *Gran Festival Mass*, albeit slightly modified. Lorenz Ritter (1868-1941) was also one of Bruckner's Conservatory pupils (in the 1881 / 1882 academic year) and his exercises and commentary on Bruckner's teaching methods are to be found in a little notebook that was evidently offered for sale on ebay in 2006 and is now in private possession in Vienna. Erich Wolfgang Partsch's "Viktor Christ – Anton Bruckner's Schüler und Kopist" provides important supplementary information about another of Bruckner's Conservatory pupils, Victor Christ (1869-1902), whose name is already well known in the Bruckner literature, not least because he was responsible for copying three movements of the second version of the Eighth Symphony in 1890 as well as the first movement of the Sixth in 1890-91. To be assigned such tasks when he was still a student at the Conservatory bears witness to the fact that he was one of Bruckner's most accomplished and trusted students.

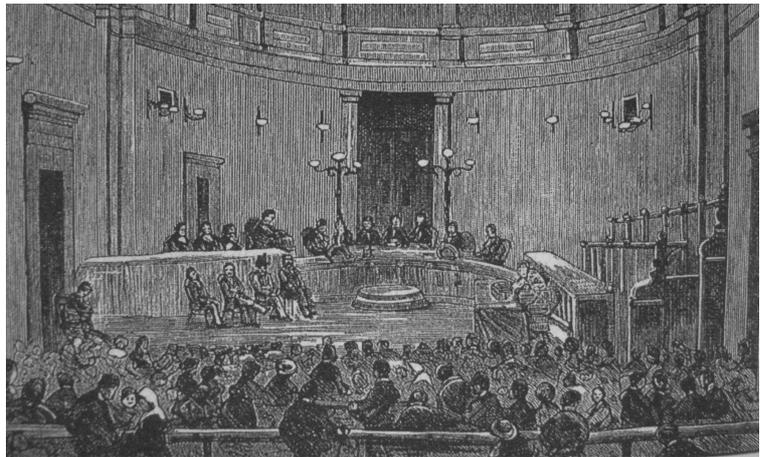
In her extremely detailed article "Bruckner und die 'Affaire St. Anna'" Elisabeth Maier begins by describing the situation at St Anna's Teacher Training Institute in Vienna in October 1870 when Bruckner was appointed an assistant teacher. Like many other educational establishments at the time it was undergoing radical change and reorganisation "encumbered with every conceivable difficulty". Maier paints a fairly grim picture of Bruckner's working conditions at the Institute and then makes use of a considerable amount of archival evidence, including official documents and newspaper reports, to describe the accusation of improper behaviour that confronted him when he returned to his teaching duties in the autumn of 1871 after his successful series of organ recitals in London, his own reaction to the accusation as revealed in letters to friends, the obvious reluctance of the authorities to reinstate him fully, although he was finally exonerated of the alleged offence, and the suggestion of some behind-the-scenes political manoeuvres. She also clarifies some misapprehensions that have arisen in Bruckner scholarship as a result of Max Auer's erroneous suggestion (with thinly disguised anti-Semitic undertones) in *Göllerich-Auer IV/1* (pp.178f.) that the young lady who reported the alleged incident to the authorities was from a Jewish family and had apparently done so in a fit of pique, and underlines Herbeck's helpful intervention. Bruckner was allowed to continue teaching at the Institute until July 1873 but, at his own request, in the men's section only.

In his article "Bruckner im Belvedere" Theophil Antonicek explores the documentary material, beginning with Bruckner's letter to the Archduchess Marie Valerie in February 1895, that records his move to accommodation in the Belvedere five months later. As the title of her article makes clear – "Albert J. Gutmann als Verleger Brucknerscher Werke. Aus der Korrespondenz der Bruckner-Freunde und -Interpreten" – Andrea Harrandt, a regular BJ Conference speaker and contributor to the journal, traces the career of one of Bruckner's most important Viennese publishers, the Bavarian-born Albert Gutmann (1851-1915), and refers to the correspondence between the publisher and those of his friends (the Schalk brothers) and interpreters (Hermann Levi, Felix Mottl, Franz Fischer and Hans Richter) who were involved with the publication or performance of the Gutmann editions of three of the composer's works - in chronological order the String Quintet (publ. May 1884), Symphony no.7 (publ. December 1885) and Symphony no.4 (publ. 1/ September 1889, 2/ January 1890). Although the publication of the latter was a long-drawn-out business and does not always show Gutmann in the best of lights, it is to his great credit that he did not follow von Bülow's advice after the first performance of the Fourth in 1881 that, under no circumstances should he publish the work - it would be "a waste of money, money that could be put to better use".

Probably the most intriguing of the articles devoted to the biographical is Klaus Petermayr's "Im Banne des Mädchenmörders. Anton Bruckner und Hugo Schenk". Hugo Schenk was a notorious criminal, convicted of the murder of three young women in Vienna in the early 1880s. According to his composition pupil, August Stradal, Bruckner was insistent that he ask one his friends, a public prosecutor, to make it possible for him to attend the trial and execution. While the latter was out of the question, Bruckner was able to gain access to at least some of the trial proceedings. Petermayr also compares Stradal's account with similar accounts of Bruckner's seemingly childlike attraction to the sensational by Commenda, Meißner and others. But hand in hand with this unusual attraction to the morbid was Bruckner's concern, as a devout Catholic, for the soul of the murderer. According to Stradal, he stayed awake throughout the night before the execution and prayed.

The two partly biographical articles are Moritz Csáky's "Bruckner und Wien: Der soziokulturelle Kontext einer Stadt" and Peter Urbanitsch's "Anton Bruckner, das liebe Geld, die Wienergesellschaft und die Politik". In the former Csáky considers Bruckner's activities as a teacher and composer in Vienna (1868-1896) in the context of the social and cultural history of the period that was marked by a threefold increase in the population of the city, including the dramatically huge immigration of nearly 700,000 people from Bohemia, Moravia and Hungary in the final years of the 19th century. Theodor Adorno was not the only historian and commentator on music to observe that Vienna's heterogeneity would have been a "significant factor in the musical creativity of Mahler and Schoenberg" and Csáky argues persuasively that this is also true of Bruckner, who lived and worked in the city during a time of great social and political upheaval and artistic and cultural transformation when there was a heady mixture of "endogenous" and "exogenous" elements, and whose music perhaps reflects some of the contrasts, contradictions and ruptures that characterised *fin-de-siècle* Vienna. Urbanitsch discusses Bruckner's financial incomings and outgoings while he was resident in Vienna against the background of the cultural and political changes experienced by Austria in the second half of the 19th century, in particular the great financial boom and bust of the early 1870s, the striking increase in the number of people in Vienna with disposable income much of which was spent on artistic and cultural pursuits, the political struggle between the Liberal party with its emphasis on individual freedom and the Christian Socialist Party in the 1890s, and not least - insofar as it affected Bruckner - the rise of German nationalism, several of whose young supporters were keen Wagnerites and adopted Bruckner as one of their own. Compared with the incomes of a civil servant (ranging between 600 and 1000 fl per annum, but with additional supplements), a teacher (600 fl in 1870 rising to 800 fl. In 1874, and a manual worker (ranging between 420 and 850 fl) in Vienna in the 1870s, Bruckner's starting salary of 800 fl at the Conservatory can be seen as quite acceptable. In addition he requested (from the Ministry of Education and Culture) one-off payments to enable him to devote more time to composition and was granted sums of 500 fl, 400 fl and 500 fl at the end of 1868, end of 1870 and beginning of 1874. When one also bears in mind that he received additional income from St Anna's Teacher Training Institute from 1870 until 1873, from private lessons, from the Hofmusikkapelle (occasionally from 1868 and regularly from 1875) and the University (unpaid in 1875 and for a few years thereafter but paid from 1880 onwards), it can be seen that Bruckner had a reasonably comfortable life-style from the mid-1870s. Nor did he have any real reason for financial anxiety either then or in his later years, as he received substantial help in securing the publication of several of his works, including a private donation from Emperor Franz Joseph towards the printing of the 1889 version of the Third Symphony, a substantial donation from Duchess Amélie towards the printing of the Eighth Symphony in 1892, pensions from the Conservatory (from 1891) and the Hofmusikkapelle (from 1892), honorary annual gifts from the University (150 fl in 1894, 600 fl in 1895), and regular subventions from erstwhile pupils and private consortia. Urbanitsch's information that Bruckner's liquid assets at his death amounted to nearly 17,000 fl should once and for all dispel the myth that the composer was living in straitened circumstances.

The three work-related articles are Rainer Boss's "*Te Deum*. Symphonische Spuren in Anton Bruckners kirchenmusikalischen Schaffen während seiner Wiener Zeit (1868-1896)", Andreas Lindner's "Die Uraufführung der *Vierten Symphonie* Anton Bruckners aus dem Blickwinkel der Blechbläser der Wiener Philharmoniker", and Paul Hawkshaw's "Bruckner's Eighth Symphony: Old Issues, New and Revisited Sources". In describing the overall structure of the *Te Deum* and the contrapuntal and fugal techniques that Bruckner employs in this work, the "In te Domine speravi" section in particular, Boss traces links not only with the earlier Psalms and the Masses in B flat minor, D minor, E minor and F minor, but also with the elements of "apotheosis and thematic breakthrough" that are to be found in the Finale movements of the Symphonies "0" and 5. He also detects the "strong influence of Bruckner the symphonist" in four of the smaller sacred works written during his time in Vienna - the graduals *Christus factus est* (1873), *Os justi* (1879), *Virga Jesse* (1885) and the antiphon *Ecce sacerdos magnus* (1885) - as well as Bruckner's final sacred work, Psalm 150, in which there are features of the fusion of sonata form and fugal structures also evident in the unfinished Finale of the Ninth. The first performance of Bruckner's Fourth Symphony in Vienna on 20 February 1881 was an important step in the composer's gradual acceptance as a symphonist in the last 20 years of his life, and Lindner highlights the composer's strikingly original use of the brass instruments in general and the four horns in particular in this work, a feature commented upon in at least one review of the performance, as well as sketching in some details of his treatment of the brass



Hugo Schenk in Court (Detail from illustration in Wiener Bruckner-Studien 1, from *Der Mädchenmörder Hugo Schenk*, pub. Michael Kirchsclager, Verlag Kirchsclager, Arnstadt 2008)

in earlier works and providing some intriguing information about his relationship with the brass players in the Philharmonic, several of whom were also Conservatory teachers. Lindner also fills in the historical background - an overview of brass performance practice in 19th-century Vienna, details of the instruments used and the characteristic sound they produced - and supplies some brief biographies of the brass players who were or may have been involved in the 1881 performance and of the Conservatory teachers who would have taught them. Readers of the BJ and those who have attended the last three BJ Readers Conferences will know that Paul Hawkshaw has been engaged for several years in the gargantuan task of compiling a critical report for Bruckner's Eighth Symphony (in the absence of a critical apparatus for both the Haas and Nowak editions in the *Gesamtausgabe*). In his article Hawkshaw provides a detailed account of the contents of two hitherto unknown primary manuscript sources for the work - a miscellaneous collection of autograph sketches and score fragments in the Gesellschaft der Musikfreunde archive (Wgm A178) and one of the earliest copy scores of the second version, which Hawkshaw labels as "Wprivate". The latter is privately owned and its copyist, Victor Christ, was also involved with much of the preparation of the engraver's copy score for the first edition of the symphony in 1892 (Wgm A178a in the Gesellschaft der Musikfreunde archive). As a result of his close study of both Wprivate and WgmA178a, which also contains editorial markings by Josef Schalk, Max von Oberleithner and others, Hawkshaw is able to state categorically that "Bruckner envisioned the Adagio and Finale of the second version without the passages that Robert Haas included from 1887", that Schalk and Oberleithner "kept Bruckner in the dark" about nearly all the editorial additions to the first print, and that the music "for later times", which Bruckner asked Weingartner to cut from the Finale when he wrote to him in January 1891, can now be clearly identified.

As a result of the greater availability and easier accessibility of archival sources it is now possible to obtain a more balanced view of the reception of Bruckner's works during his own lifetime. Four Bruckner scholars, Clemens Höslinger, Benjamin Korstvedt, Thomas Leibnitz and Eckhart Roch, make their own distinctive contributions to this particular area of Bruckner scholarship. In "Kontroversen um Brahms, Richter und Bruckner" Höslinger briefly discusses the general climate of critical opinion in Vienna and the main players in the critical debates concerning the relative merits of Brahms and Bruckner (Eduard Hanslick, Max Kalbeck, Ludwig Speidel, Richard Heuberger and Hugo Wolf) before turning his attention to Dr Hans Paumgartner (1844-1896), who was a lawyer, professional pianist and répétiteur, friend and supporter of Bruckner and the music critic for the *Wiener Zeitung* (and its evening edition, the *Wiener Abendpost*) from October 1880 until his death in May 1896. In the first two years of his position as music critic, however, he remained anonymous, using only the musical signature *ff*, and it his activities in these two years (1880-82) - his revelation of intrigues at the Vienna Hofoper, his criticism of what he regarded as Hans Richter's undue preference for Brahms's works in the rehearsal time allotted to new compositions - with which Höslinger is primarily concerned. Paumgartner had a high regard for both Richter and Brahms, however, and he was one of the few Viennese critics to retain an impartial critical stance during this period. In his review of the Philharmonic Concert on 23 February 1881, which Höslinger reproduces in full, we are aware not only of his enthusiasm for Bruckner's Fourth Symphony but also his generous appreciation of the musical giftedness of Hans von Bülow, who participated both as performer (Beethoven's Piano Concerto no.4) and conductor (of his own tone-poem "Des Sängers Fluch"). Korstvedt, another BJ contributor and speaker at last year's BJ conference, looks closely at the critical responses to the performance of Bruckner's String Quintet by the Hellmesberger Quartet in his article "The Critics and the Quintet: A Study in Musical Representation", seeing in their often highly-coloured language not simply "an expression of the division of musical opinion and affiliation in the Viennese musical world between Wagnerians and Brahmsians" but also "one with a distinct social and cultural background that grew increasingly politicized". In concentrating on the reception of the Quintet he seeks to make a distinction between features of musical aesthetics and style on the one hand and polemical and political issues on the other - issues that often become intertwined with purely musical considerations and make it difficult for us to disentangle today. It is also important to remember that, of the dozen or so journalists who contributed reviews of Bruckner's works regularly in the 1880s and early 1890s, only a few were consistently negative in their criticism. Admittedly Hanslick, writing in the *Neue freie Presse*, the paper with the largest circulation, Max Kalbeck, also a contributor to the *Neue Freie Presse* as well as the *Wiener Allgemeine Zeitung* and the *Neue Wiener Tagblatt*, and Gustav Dömpke, another contributor to the *Wiener Allgemeine Zeitung*, had a great influence on the climate of musical opinion and Bruckner's main concern was that their unduly harsh critical responses to the Quintet would impede not only public reception of the work but also, coming at a time when the Seventh Symphony was being recognised as a major symphonic achievement, the slow but sure onward march to ultimate recognition. The complex issue of Bruckner reception both in Vienna during the last 20 years of his life and posthumously is also addressed by Roch in his article - "'Halb Genie, halb Trottel'. Bruckner-Rezeption im Spannungsfeld ästhetischer Projektionen". Roch makes the disastrous first performance of Bruckner's Third Symphony in December 1877 the starting-point for his discussion and suggests that, although one of the main reasons for the debacle was the composer's apparent alignment with the "New German" cause in dedicating this symphony to Wagner - thereby more or less ensuring that there would be a negative critical reaction from Hanslick and other conservative critics - there were other factors at work, not least the reality that Bruckner, in breaking new ground with the Third, was somehow caught in the middle of a dispute that revived older aesthetic arguments (for instance the rival claims of *prima* and *seconda prattica* in the early 17th

century and the “Querelle des bouffons” in the 18th century). According to Roch, Bruckner reception was in this respect “one of the greatest phenomena in the history of music” because already in the early reviews, he was a “construct of diametrically opposite projections that had little to do with him as an historical person”. Not only was he taken to task for having one foot in the Wagner camp but he was also lambasted for being nothing more than a poor imitator of Beethoven! Another almost insurmountable problem for his early and some later biographers was that Bruckner simply did not fit into the “composer as hero” template. Instead we often find an over-reliance on the caricatural and the purely anecdotal - and Roch, critical of anecdotes which, although interesting and often revealing, “entertain rather than truly enlighten”, argues for a fresh, up-to-date approach to Bruckner biography that is based on true historical analysis. Finally, Thomas Leibnitz (“...nur gleichnisweise, in der Form poetischer Stimmungen...”) treads similar ground in considering the perception of Bruckner in his own lifetime as primarily an absolute composer, although there were those who regarded him as a card-carrying member, along with Wagner and Liszt, of the “New German” group as distinct from the more conservative “Brahms camp”. More recently there have been the contrasting views of Constantin Floros and Carl Dahlhaus concerning Bruckner’s own descriptive “programme” of the Eighth Symphony as mentioned in remarks to his pupils and, particularly, in his letter to Weingartner in January 1891. What is at issue, as Leibnitz sees it, is whether or not the structure of the work was in any way influenced by the composer’s own extra-musical view of it. Leibnitz also considers the highly poetic descriptions of instrumental music that were common in the early 19th century (E.T.A. Hoffmann, Ludwig Tieck, Friedrich Schleiermacher and others) and detects some striking similarities between Wagner’s accounts of Beethoven’s symphonies and the quasi-programmatic descriptions that Joseph Schalk provided for the Viennese premieres of the Seventh and Eighth Symphonies in March 1886 and December 1892, the orchestral performance of the Fourth Symphony in January 1888, the two-piano performance of the Fifth Symphony in April 1887 and the performance of the *Kyrie* and *Gloria* movements of the F minor Mass in March 1890 in his own arrangement for chorus, piano, organ, trumpets and trombones. While mentioning some features of form, musical structure and thematic processes, these were not intended to provide “blow by blow” accounts of what was happening in the music but rather to provide listeners with some insight into the pervasive “musical idea”, in all its shapes and forms, heights and depths, that was the core element of the work.

The **Internationale Bruckner-Gesellschaft Mitteilungsblatt 76** (June 2011) includes an article by Erich Wolfgang Partsch that gives details of the first Bruckner Festival concert held in Linz in April 1886 - to celebrate not only the 41st anniversary of the founding of the *Frohsinn* choir but also the recent successes of one of its honorary members, none other than Anton Bruckner. The concert was an all-Bruckner one (*Germanenzug*, *Um Mitternacht*, the Adagio movement from Symphony no. 3 and the *Te Deum*) apart from the concluding chorus *An Meister Bruckner*, composed by Wilhelm Floderer, the conductor of *Frohsinn*, to words by Karl Kerschbaum. Partsch supplements the information about this event already chronicled in Göllicherich-Auer III/1 (Regensburg, 1932), pp.593-604.

The **Internationale Bruckner-Gesellschaft Mitteilungsblatt 77** (December 2011) includes articles by Cornelis van Zwol on the different realisations and performances of the Finale of Bruckner’s Ninth (“Bruckners 9.Symphonie – Finale und Kein Ende”), Alexander Rausch on the opening of a new Bruckner “monument” in June 2011: the Bruckner steps in the Old Cathedral, Linz, Rainer Boss on the Bruckner Festival and Conference in Ebrach (29 – 31 July) during William Carragan’s editions of Symphonies no. 1 (1866), no. 2 (1872) and no.3 (as at 1874) were performed, and Franz Zamazal on “The Way to the Fourth” (Bruckner-Tage, August 2011) and the Linz Bruckner Festival (11 September – 7 October).

In the **Anton Bruckner Institut Linz Mitteilungen 7** (June 2011), there is some intriguing information about four letters acquired by the Institute from an unnamed private individual as payment in kind for some research undertaken in the Institute archives. The letters, from Bruckner to Hans Richter, contain some performance directions concerning the 2nd and 8th Symphonies. Digitization, transcription and commentary on the letters have all been completed in preparation for an article in a forthcoming edition of the *Bruckner Jahrbuch*, and the documents were on display at a small exhibition in the Brucknerhaus in September. Klaus Petermayr, the editor of the *ABIL Mitteilungen*, also provides further details of the life of Franz Perfahl, who was one of Bruckner’s teachers in Ansfelden in 1837 and renewed contact with the composer later in his life, and Franz Scheder describes a “hitherto unknown Bruckner document” that came to light recently - a contract between Bruckner and the publisher Emil Berté concerning the printing of the composer’s male-voice chorus *Vaterländisch Weinlied* (WAB 91, 1866) in a *Wiener Componistenalbum* produced for the Internationale Theater- und Musik-Ausstellung in Vienna in May 1892.

In December 2008 the province of Upper Austria acquired a Bruckner manuscript, namely the *curriculum vitae* that Bruckner enclosed in a letter sent to Wilhelm Tappert on 1 October 1876. A facsimile with commentary was published in 2010 and further information about how it was acquired is provided by Rupert Frieberger in **The Anton Bruckner Institut Linz Mitteilungen 8 (December 2011)**. Also in this issue are details of an undated telegram sent by Bruckner from Steyr to Hans Richter in Vienna. Klaus Petermayr and Franz Scheder, the writers of the brief article, surmise that it was sent in April 1893 and that the “highly significant celebration” mentioned was Richter’s 50th birthday. Scheder also provides information about his invaluable chronological data bank - an extended version of the *Anton Bruckner Chronologie* originally published in book form - that can be accessed via the Anton Bruckner Institute website ([www.abil.at](http://www.abil.at)).

Crawford Howie

## CD Reviews

Bruckner - Symphonies 4, 7 & 9  
Philharmonie Festiva / Conductor: Gerd Schaller

CD 1: Symphony No.4 in E-flat major Romantic (version 1878/1880) [65:43]

CD 2: Symphony No.7 in E major [64:52]

CD 3 & 4: Symphony No.9 in D minor, Finale completed by William Carragan [CD3 36:54] [CD4 46:47]

Live recordings 29 July 2007 (Symphony No.4), 29 July 2008 (Symphony No.7), 1 August 2010 (Symphony No.9), Abteikirche Ebrach.

The live performance of William Carragan's completion of the Finale to the Ninth Symphony might for some constitute the main attraction to this four-disc issue, but the principal offering here is three of Bruckner's most popular symphonies. These are live recordings of performances from three different years at the Ebrach Festival by Gerd Schaller conducting the Philharmonie Festiva. If that name is unfamiliar to you, be reassured that it comprises soloists from the three main Munich orchestras, with the Munich Bach Soloists at their core. You may thus have no fears regarding its competency to handle Bruckner's massive sonorities and complex counterpoint; there are no flubs or blips, just immensely elegant and homogeneous playing of extraordinary facility. The brass are especially sonorous but every section covers itself in glory.

The sound, too, is mostly exemplary in its clarity and definition, and only very occasionally slightly soft-edged, this being live and not subject to the highlighting of individual instruments to which audiophiles have become accustomed. The acoustic sounds more like a faithful reproduction of what you would hear in a purpose-built concert hall rather than the nave of the abbey which was the recording location. A couple of discreet coughs apart in the first movement of the Fourth, there is hardly a trace of audience noise and no amplification of extraneous noise; the engineers have succeeded in recreating Bruckner's putative "cathedral of sound" in an actual church. The reverberation carries on for about five seconds once the music stops but it does not clog the texture during the actual playing. The brass blare brazenly, instrumental lines emerge cleanly without undue prominence and those rich harmonies and arresting dissonances, the result of Bruckner's increasingly daring experimentation, are beautifully articulated.

Having reacquainted myself with a good few standard recorded versions, I conclude that there is something about the nature of Bruckner's music which permits far less scope for the imposition of idiosyncratic or even wayward interpretation; the music seems largely to dictate its own momentum. Certainly there are far fewer discrepancies in timings amongst the classic versions than one might encounter in recordings of, say, Mahler, and Gerd Schaller's accounts sit firmly in a recognisable tradition of Bruckner conducting. He eschews excessive rallentandi and agogic distortions of the kind favoured by Jochum but is rarely routine or mundane. Just occasionally I felt I would have appreciated a little more attack and intensity in his delivery; the emphasis here is upon a stately sonorousness where some rival versions can find more tension. In the Ninth, for example, I have yet to find a recording to rival that by Wildner on Naxos for sheer majesty of sound in combination with propulsive momentum. Hard though it is to credit, the Westphalians manage a virtuosity to match orchestras of far starrier provenance. Good as it is, the weakness in Friedemann Layer's recording with the Mannheim forces, is the occasional sourness of tone from the woodwind and scrappiness from the strings. Of course, these recordings of the Ninth are not in direct competition with the Ninth on this set as they use versions the "SPCM" completion of the Finale while Schaller uses Carragan's version.

Harnoncourt's recording with the VPO of the 18 minutes of extant, orchestrated music up to the recapitulation of the chorale, provides sufficient evidence for the general listener to hear just how substantial, complete and extensive the supposed Finale "fragments" are and how feasible a completion is. Carragan's version, completed in 1982 and here used in its latest performing edition from 2010, runs to 717 measures. It is of course the coda which leaves the greatest latitude for invention and it is there where we hear the greatest differences between completions.

Certainly I find myself joining the ranks of those convinced that this most transcendent of symphonies is best served by the addition of a Finale at least something like what Bruckner envisaged. The composer himself was clear that a finale was required, hence his suggestion that the "Te Deum", despite being in the wrong key of C major, could be used as a default ending if he failed to live long enough to complete the symphony. If you want this symphony to stop with the Adagio, you have no reason to abandon Wand, Walter, Giulini or Jochum, but they will not do once one has accepted the aptness and desirability of a Finale.

Carragan's decision to provide more extensive links where Bruckner's music is missing admits the possibility of hearing more of Carragan himself than Bruckner, whereas the relative brevity and fidelity of the SPCM edition admits fewer possibilities of indulgence. As such, it ends up sounding more consistently echt Brucknerian than some of Carragan's more exotic elaborations. Conversely, Carragan's greater inventiveness might be preferable to what some could hear as an over-reliance in the SPCM version upon a preponderance of descending ostinato figures of the kind we hear repeated eight times in the opening. For me, it all hangs together: the effect is of squadrons of golden eagles gradually descending. The succeeding lyrical section, beginning around 15 minutes in, is strongly reminiscent of the "Siegfried Idyll"; we then segue into echoes of "Das Rheingold", with a big, thrilling, brass fanfare at 18'34", a sudden silence at 23'30" and finally a string tremolando crescendo.

Carragan's apotheosis is a more conventionally linear pealing of great bronze bells but his original use of brass for the coda is very striking. Indeed, his orchestral colouring is in general more brass and woodwind biased and there is a

certain amount of doubling which can make the textures seem a little thick. I like Carragan's insertion of the "catastrophe chord" at 18' although some find it melodramatic and presumably either too derivative or anachronistic in its allusion to the screaming, dissonant outburst of despair in the Adagio and Finale of Mahler's Tenth Symphony. The sweep, urgency and conviction of Schaller's direction certainly make the strongest possible case for Carragan. I have listened repeatedly to both Finales and must ultimately sit on the fence: I like the more chaotic, cumulative glory of Carragan's more mercurial version but am equally in admiration of the artistic unity and integrity of the SPCM confection.

IN CONCENTRATING on the Ninth and in particular the novelty of its Finale, it is possible to neglect emphasising the excellence of the performances of the other two symphonies here; they are superb in their own right.

Schaller's tempi in the first two movements of the Fourth will for some represent the *juste milieu* between Tennstedt's broader pacing (with the Berlin Philharmonic on EMI) and Jochum's nervier, more erratic direction. His shimmering strings and mellow horns generate a marvellous sense of tense expectancy in the introduction to the first movement. The music seems to float in mid-air; once more I am conscious of how both Schaller's conducting and the acoustic of the recording combine to suggest vast space, although Tennstedt still has the edge when it comes to creating a sense of inexorable progress towards the exuberant climax. The playing is flawless; Schaller's steady concentration positively hypnotises the listener and we are swept along in wave after wave of refulgent sound. The smoothness of the lower strings in the Andante is a joy, although Tennstedt's Berlin Philharmonic produce marginally more depth and resonance in their tone. Schaller's horns in the Scherzo are effulgent, although the acoustic slightly takes the edge off their articulation; perhaps to counteract that, Schaller could have asked them to imitate Tennstedt's horns and play more *staccato*. Tennstedt phrases more lyrically in the quieter passages, but in the Finale it is Schaller who this time most successfully captures the suspense of the opening and builds to the first, splendid *tutti* peroration after only three minutes.

The Seventh has long been considered Bruckner's most approachable symphony; it was certainly my route into a first acquaintance with his oeuvre. Used to the rather thin sound on Karajan's 1970/71 recording for EMI - badly in need of re-mastering - I was immediately very struck by the burnished, aureate glow of the cellos' ascending "dream" figure (with, at bar 12, a phrase which, for Hans Redlich, echoes the *Judicare* from the Credo of Bruckner's D Minor Mass) and the continued depth of sound throughout. The great chorale for brass and Wagner tubas in the Adagio is the emotional heart of this symphony and is supremely moving in Schaller's hands; I very much admire the way he dovetails the lyrical sections with the massive, funereal dignity of those passages echoing the cosmic grief of "Siegfrieds Tod und Trauermarsch". The Scherzo is demonically driven, forming the perfect contrast to the preceding *Innigkeit*. Yet again, I was conscious of little details such as how the acoustic permits the flickering flute embellishments to pierce the warm blanket of orchestral sound. The Finale is majestic and delicate by turns, culminating in a glorious paean to the divine.

OTHER, individual recordings may legitimately make claim to being superior to those here and I would not suggest that Schaller's accounts excel those of the Fourth, Seventh and Ninth Symphonies by Tennstedt, Karajan and Walter respectively, but if you wanted a box set of three favourite symphonies played to the highest standard in best sound, offering the fruits of some of the latest scholarship regarding a completion of the Ninth, this 4 CD Profil issue is ideal. Listening to such dedicated, sensitive and musicianly performances of these three symphonies has re-ignited my appreciation of Bruckner's sublime genius.

Ralph Moore

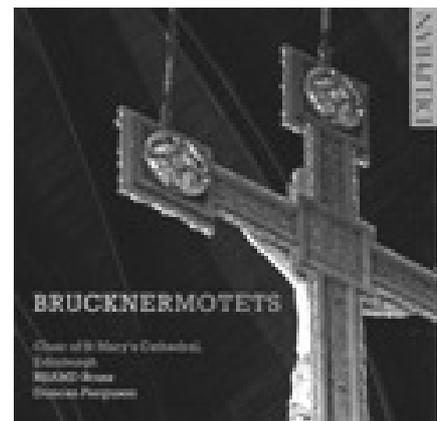
Gerd Schaller and the Philharmonie Festiva perform Bruckner's 8th Symphony in a version from 1888, ed. by William Carragan (including 'Adagio 2', ed. Gault & Kawasaki) at 5 pm, 29 July 2012 in the monastery Abbey at Ebrach, part of the Ebracher Musiksommer. [www.ebracher-musiksommer.de](http://www.ebracher-musiksommer.de) The performance will be recorded by Bavarian Radio - Studio Franken. Their recording of Symphonies 1, 2 & 3 in early versions ed. Carragan is due to be released later this year.

## Bruckner - Motets

Choir of St Mary's Cathedral, Edinburgh and RSAMD Brass / Duncan Ferguson  
Delphian DCD 34071

IN 2010 Duncan Ferguson and the Choir of St Mary's Cathedral recorded some sacred choral music by the early 16th-century English composer, John Taverner, to great critical acclaim. From Taverner to Bruckner is a great leap both in time and style but one that has been accomplished fearlessly and successfully in this recording of a well-chosen cross section of Bruckner's motets.

In their performances of Bruckner's smaller sacred works that have been recorded several times over recent years - the seven-part *Ave Maria* (1861), *Pange lingua* (1868) *Locus iste* (1869), *Tota pulchra es* (1878), *Os justii* (1879), *Christus factus est* (1884), *Ecce sacerdos magnus* (1885), *Virga Jesse* (1885), and *Vexilla regis* (1892), for instance - the St. Mary's Cathedral choristers prove to be at least the equals of their competitors. Their tone may not have quite the same warmth as that of some of their rivals but the combination of boys' and girls' voices on the treble line provides an



unmatched purity of sound and a gleaming cutting edge. Their dynamic range - from the pianissimos of *Locus iste* to the triple fortes of *Ecce sacerdos* – is also impressive. The inclusion of some less regularly performed and recorded pieces from Bruckner’s St Florian period - the two *Aequale* for three trombones (1847), funeral songs (*Totenlieder*, 1852) for unaccompanied voices and *Libera me* (1854) for five-part choir, three trombones and organ - is very welcome. Although they are examples of the composer’s early more derivative style, they already contain stylistic fingerprints of things to come. The “Quando coeli movendi sunt et terra” passage in the *Libera me* - splendidly performed on this CD - is revelatory in its harmonic boldness.

The four trombone players from the Royal Scottish Academy of Music and Drama provide sterling accompaniments in *Libera me*, *Afferentur regi* (1861), *Inveni David* (1868) and, above all, *Ecce sacerdos magnus* where they add a dramatic grandeur to the choral sound. The recording balance throughout is good but occasionally top-heavy. In the “Sancta Maria” passage (*Ave Maria*, bars 21ff), the second basses are almost inaudible. But this is a small blemish in an otherwise first-rate disc.

*Crawford Howie*

Bruckner - Symphony No. 0 in D minor (1869 version, WAB 100)  
Symphony No. 1 in C minor (“Linz” version, WAB 101)  
Tapiola Sinfonietta / Mario Venzago.

2 CDs - cpo 777 617-2

SINCE Bruckner attached a programmatic nickname to only one of his symphonies, and did so somewhat half-heartedly, I once invited readers of this journal to suggest others. For whatever reason there was a single reply, from the intrepid Robert Wardell, to whom I replied privately with my own suggestions. Perhaps any such nicknames tell us more about ourselves than the composer, but my invitation had an ulterior motive: to counter the oft-repeated claim that Bruckner wrote one symphony over and over again.

It’s for the self-same reason that Mario Venzago (I was delighted to find) puts forward a personal list of titles in the booklet for the present recordings. At the same time his headings suggest a spiritual link – derived from Marian choruses – that connects all the symphonies. The Marian reference may be deeply concealed, as in the trio of the Sixth Symphony, or more transparent, as in the Seventh Symphony’s quotation of the *Salve Regina*. Venzago’s title for Symphony No. 0 is *Die Erscheinung Mariens* [“The Apparition of Mary”], and for the First Symphony *Vanitas mundi*.



Evidently the Swiss conductor has thought long and hard about the rationale behind a new complete recording of Bruckner’s symphonies. To illustrate the “spectacular” development of the Romantic orchestra in the composer’s heyday, he is using different orchestras for different pieces. He has pondered changing fashions, aesthetic creeds and practical issues as they relate to a myriad questions of interpretation. In the booklet he also airs the intriguing subject of how far original performing directions are a fixed part of the composition. He then adds his “conductor’s notes” to Hartmut Becker’s historical commentaries on Symphonies Nos 0 and 1.

So much for the admirably detailed documentation – how does it all translate into music? I haven’t heard the first release in the cycle (Bruckner’s Fourth and Seventh with the Basle Symphony Orchestra), but Venzago’s spick-and-span Finnish orchestra provides an excellent springboard for the series. Whether Bruckner envisaged quite that brand of virtuosity which the conductor elicits from them in the First is debatable. While his tempo-relations have their logic, some of the actual speeds feel extreme.

This feature, one assumes, is part of an endeavour to refresh the concept of *Feierlichkeit* [“solemnity”] so central to Bruckner. Venzago replaces the Teutonic heaviness of yore with a joyous lightness of being. His approach matches Eugen Jochum’s in such matters as rubato: Jochum without the period furniture. Whereas Schubert permeates the background to No. 0, the Tapiola orchestra’s First Symphony does reveal (to my ears) more Wagner than Venzago or Becker would admit. The devotional side of Bruckner, it should be stressed, is nailed as strongly in these performances as his responses to secular promptings. For Venzago, incidentally, Bruckner’s chorales are associated with the Romantic sonority of the male voice choir to which the composer became wedded in Linz.

Two small irritations. The wide dynamic range has been so reproduced that in No. 0, the conclusion of the Andante will be probably inaudible unless you tweak the controls – and risk letting the ensuing Scherzo blast you out of your seat. The second flaw is the booklet’s abysmal English translation. Believe me, “the portliness in rampant pose along the bar lines” makes sense in the original text. Even worse than this unidiomatic stuff is a downright “false relation” (the German adjective *genial* means brilliant or imaginative, never “genial”).

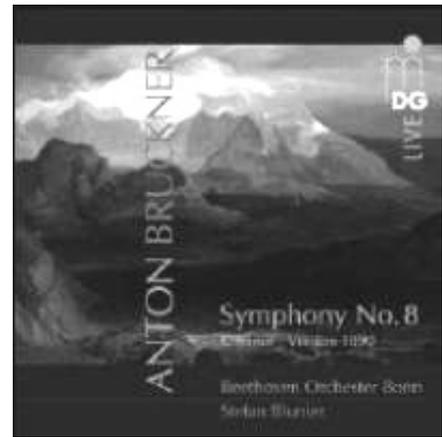
Having read how Venzago danced to the rustic sections of Bruckner’s Third in Baltimore, I can’t wait to hear his recording. But seriously: controversial though some of his views might prove in the execution, here are the makings of a cycle that promises much.

*Peter Palmer*

## Bruckner - Symphony No.8 (1890 - Nowak, with Haas finale)

Beethoven Orchester Bonn / Stefan Blunier

2CDs 88'30 CD 1 18'.14, 14/19 CD2 29'34,26'18 Musikproduction  
 Darbinghaus und Grimm, MDG 937 1713-6  
 Live recording 12/13 May 2011  
 'Hybrid Multichannel' - plays on all SACD and CD players.



THIS IS the best CD performance of Bruckner's Eighth Symphony I have heard for some years. As on their recent recording of the Symphonie in D minor, 'Die Nullte', there is on this disc playing of wonderful eloquence by musicians whose commitment and desire to communicate seems to inform every note they play. Horn, oboe and clarinet solos are not merely of surpassing beauty - they speak, and what they say is always special. The recording (heard on a CD player) presents a rounded deeply-glowing sound with glistening highlights and good crunchy brass. There is, perhaps, some congestion in the loud tuttis, (which are probably more transparent heard on SACD 5.1 surround sound or even the 2+2+2 that MDG promote), so occasionally some inner voices are difficult to locate, but this hardly detracts from the splendour of the overall picture. It's a live recording, and you do hear the conductor stamp the podium before big moments, but the audience are quiet and there's no applause included.

Stefan Blunier's interpretation is very passionate, as though a profound, bereaved melancholy informed the heart of the symphony. He is not afraid of silence, the pauses get full measure, and the moments of transition between, for example, the first and second theme groups of the first movement, sink into rapt near-silence before the new theme arises with a vulnerable and wistful tenderness. It is a performance full of variations in tempo and dynamic. Bruckner's score ranges from *ppp* to *fff*, and these dynamic levels are scrupulously followed and reproduced on the recording. That is not to suggest that this performance is tied slavishly to the score, taking refuge in literalism in the absence of interpretative courage: far from it! There is some fiddling with the score - I notice, for example, that right at the beginning, the timpani entry with the fortissimo statement of the first theme is transposed and delayed 4 bars from bar 27 to bar 31 - but more significant, where the music calls for some quickening or expressive intensification, Blunier is always prepared to give it. As the first movement second theme repeats its opening phrases, the trombones come in with four bars of energetic accented elaboration, (bars 81-84) and in this performance they leap into it with manic enthusiasm, giving it a slightly faster tempo and an eloquent contrast to the gentle introversion of the preceding string passage. It's very effective.

Whether you like this way of playing Bruckner will depend on how the overall expressive purpose appeals to you. Such interpretative interventions can be irritating: Klemperer in the Scherzo of the Seventh with the Philharmonia does a sudden unmarked diminuendo and crescendo, and it's carried off well, but when Thielemann in his recent recording of the Eighth with the Dresden Staatskapelle does something similar in the Scherzo (bars 53 & 185), on repetition it becomes, to me, absolutely infuriating. It is possible that some listeners will react similarly to Blunier's way with the Eighth, but I find what he does always eloquent, always inspired. Some conductors have the idea that they wish to impose something of, say, Furtwängler's or Jochum's flexibility on the music, but they don't have the true inner voice and it just sounds artificial and, precisely, 'imposed'; with this Blunier performance everything seems to rise from unforced inspiration.

The Scherzo is sprightly, not much of the 'moderato' that Bruckner asks for, and the shimmering strings waft like mist around the urgent, firmly-accented repetitions of the theme. The Trio is a wonderful performance: it enters veiled and dreamy, like Bruckner's description of 'deutscher Michel' dozing, not too slow, and then the central section becomes grave, as though he had fallen into a deeper, haunted sleep. The third part re-emerges into the day-dream, but now less innocent, informed by deeper knowledge. The Adagio is wonderfully slow, lasting very nearly the full half hour, but always very intense, eloquent, 'spiritual' - the phrases beautifully moulded, and never for a moment does it drag. Although it's the Nowak edition, the violins leave the last few notes of the harp arpeggio at the climax unaccompanied, as in Haas, at which point their *fff* 'sehr markig' continuation comes in with immense heft and trenchancy.

I wasn't quite so taken with the Finale at first, but on repeated listening it has grown in strength. The main theme is played relatively fast, certainly faster than Bruckner's metronome mark, but by the third theme group things have slowed considerably, and much of the development has that Brucknerian 'patience', an absolute confidence that things must take their time. The voices in the fugal recapitulation of the third theme 'march' are so nicely balanced that the effect of the off-beat counter-theme is quite unsettling, preparing the troubled ground on which the first movement main theme grimly returns. In the blazing coda there is perhaps a slight sense that the brass are getting tired, their dotted rhythms not quite as energetic and piercing as one might wish, and the CD sound is a bit short on detail, but it's all brought to a glorious finish with only the slightest 'rit' on the falling semiquavers, and a perfect sense of finality. A performance well worth adding to one's collection.

Ken Ward

## NEW & REISSUED RECORDINGS November 2011 to February 2012

Compiled by Howard Jones

A substantial listing, including super-bargain reissues of Celibidache's partial cycles with the Munich PO and Stuttgart & Swedish RSO's, a second instalment of Venzago's ongoing cycle, and a further one from Bosch and the Aachen SO. Among a cluster of reissues of recordings made in the LP era is the sole commercial recording of Psalm 146, appearing for the first time officially on CD, along with a fine recording of the Requiem.

### CDs and DOWNLOADS

\* = first issue

#### SYMPHONIES

- Nos. 00 & Overture Shappira/London SO (c1972) KLASSIC HAUS RESTORATIONS CD KHCD 2010-046 (From LP) (46:02 & 11:04).
- Nos. 00 & 0 Rozhdestvensky/USSRMCSO (Moscow, 1983) KLASSIC HAUS RESTORATIONS 2CD set KHCD 2012-009 (52:02 & 45:02).
- No. 0 Gelmini/Nuremberg SO (1975?) KLASSIC HAUS RESTORATIONS CD KHCD 2012-007 (with Mass in C, Riedelbauch, c1973) (From LPs) (41:18 & 10:42)
- Nos. 0 & 1(Linz v.) \*Venzago/Tapiola Sinfonietta (Espoo, 11/2010) 2CD set CPO 777617-2 (44:00 & 44:32).
- No. 1(Linz v.) \*Bosch/Aachen SO (Aachen, 11-13/06/2011) COVIELLO SACD 31115 (46:04).
- No. 2 Reichert/Westphalian SO (c1971) KLASSIC HAUS RESTORATIONS CD KHCD 2012-011 (From LP) (60:55).
- Nos. 2 & 4 \*Suitner/NHK SO (Tokyo, 21/11/80 & 06/12/71) KING 2CD set KKC-2009/10 (63:23 & 62:35).
- Nos. 3-5,7-9 Celibidache/Swedish & Stuttgart RSOs (1969 to 1981) DG 8CD set 4775136(213:30) (with Mozart No.35 & Schubert No.5).
- Nos. 3 to 9 Celibidache/Munich PO (Munich, 7/82 to 9/95) EMI 12 CD set 0855782 (712 mins) (includes Te Deum & Mass No.3).
- Nos. 3-5 & 7-9 Knappertsbusch/Bavarian State Orch., Berlin PO, Munich PO, Vienna PO, Berlin PO, Berlin PO (11/10/54, 08/09/44, 19/03/59, 30/08/49, 08/01/51 & 30/01/51) MUSIC & ARTS 6CD set MACD 1256 with Wagner excerpts (51:06, 60:37, 62:47, 62:45, 77:33 & 56:45).
- No. 3 \*K Sanderling/RCO (Amsterdam, 08/11/96) RCO LIVE 14 CD set RCO 11-004 (RCO Anthology, Vol. 6, 1990-2000) music by 32 other composers, various conductors
- No. 4 \*Jansons/Bavarian RSO (26-28/11/2008) BR KLASSIK Subscription CD (71:42).
- No. 4 \*Haitink/London SO (London, 14 & 16/06/2010) LSO LIVE SACD LSO 0716 (69:08).
- Nos. 4, 6 & 7 Klemperer/Cologne RSO, Concertgebouw Orch., Berlin PO (05/04/54, 22/06/61, 03/09/58) ANDROMEDA 3CD set ANDRCD 9105 (56:19, 51:00, 60:44).
- Nos. 4, 7 & 9 Klemperer/Cologne RSO & Vienna SO (No. 7) (05/04/54, 23/02/58 & 07/06/57) MEMBRAN MUSIC 10 CD set 233373 with Beethoven & Brahms (55:53, 60:25 & 72:05).
- No. 4 \*Nézet-Séguin/Orch. Metropolitan (Montreal, 04/2011) ATMA CLASSIQUE CD ACD 22667 (69:47).
- No. 4 (ed. Loewe) W Steinberg/Pittsburgh SO (19/04/56) EMI 20 CD 'Icon' set 026486-2 (55:01) + works by 14 other composers.
- No. 5 Wand/Cologne RSO (Cologne, 07/07/74) KLASSIC HAUS RESTORATIONS CD KHCD 2011-096 (74:20) (From Pro Arte LP set).
- No. 6 Nagano/Deutsche SO (Berlin, 06/2005) HARMONIA MUNDI CD HMA 1951901 (56:40).
- No. 7 \*Asahina/ Osaka PO (Oosterpoort, 26/10/75) ALTUS CD ALT-219 ( ).
- No. 7 \*C A Buente/Berlin SO (Berlin, 17/03/ 59) BELLA MUSICA CD BM 31.2441 (69:05).
- Nos. 7 & 8 \*Herbig/Deutsche Radio Phil (13/09/2002 & 23/06/2002) SAARLAND RADIO 2 CD set 50142011 (65:45 & 75:27).
- No. 7 Rudolf/Cincinnati SO (06/12/66) KLASSIC HAUS RESTORATIONS CD KHCD 2011-046 (From LP) (55:12).
- Nos. 7 & 9 K.Sanderling & Guilini/Stuttgart RSO (Stuttgart, 12/99 & 19/09/96) HAENSSLER 2CD set 94.604.000 (71:14 & 62:19).
- No. 8 (Nowak, finale Haas) \*Blunier/Beethoven Orch. Bonn (12 & 13/05/2011) MDG 2CD set 937 1713 6 (88:30)
- No. 8 (1892) Knappertsbusch/Vienna PO (Vienna, 29/10/61) ARCHIPEL 2CD set ARPCD 0497 (82:37) with Schubert & R Strauss.
- No. 8 (ed. Haas) \*Wand/NHK SO (Tokyo 15/12/83) KING 2CD set KKC-2015/16 (81:25). with Schubert Symphony No.9

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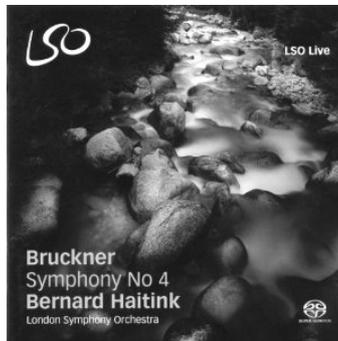
- No. 9 \*Keilberth/Berlin PO (Salzburg, 10/08/60) ORFEO D'ORO & TESTAMENT 2CD sets  
R 838112 & SBT2 1472 (60:25) with Schubert & Berg.
- No. 9 \*Mehta/Israel PO (Tel Aviv 05/63) HELICON CLASSICS 12 CD set 02-9625 CD6 (63:35)  
with Strauss, Till Eulenspiegel.
- No.9 Sawallisch/ Vienna PO (Salzburg, 10/08/83) ALTUS CD ALT-222 (59:19)

#### CHORAL and INSTRUMENTAL

- Mass No. 3 Best/ Soloists/Corydon Singers & Orch. (01, 02 & 08/02/92)  
HELIOS CD CDH 55332 (59:29).
- Req. & Psalm 146 Beuerle & Riedelbauch/Soloists & Choirs/Werner Kelsch Instrumen. Ens.  
& Nuremberg SO ( 05/72 & c1973) KLASSIC HAUS RESTORATIONS CD  
KHCD 2011-092 (From LPs) (35:42 & 33:18).
- 5 Motets Pitz/New Philharmonia Chorus (11/66) KLASSIC HAUS RESTORATIONS  
KHCD 2011-016 (From LP) (17:02) with works by 5 other composers.
- 10 Organ Works Lohmann (Bonn & Mannheim, c1972) KLASSIC HAUS RESTORATIONS CD  
KHCD 2012-008 (From LP) (21:15) with Mendelssohn organ works.

#### DVDs and BLURAY

- Sym.No. 5 \*Wand/BBCSO (London, 09/09/90) ICA CLASSICS DVD ICAD 5049 (76:45).
- Sym.No. 7 Welser-Möst/Cleveland Orch. (27/09/2008) ARTHAUS MUSIK DVD 101481 (63:31).



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### Desert Island Choices

Information taken from the BBC Desert Island Discs archive at [www.bbc.co.uk/radio4/features/desert-island-discs](http://www.bbc.co.uk/radio4/features/desert-island-discs) shows the following interviewees chose a Bruckner symphony as one of their 8 discs - or two of their 8 in the case of James Ellroy.

- June 1966 **Nina & Frederik** (singing duo) Symphony No.8 - Berlin Philharmonic / (conductor not specified)
- April 1967 **Eric Porter** (British actor) Symphony No.7 - Vienna Philharmonic / Georg Solti
- February 1968 **Marilyn Horne** (mezzo-soprano) Symphony No.8 - Amsterdam Concertgebouw / Eduard van Beinum
- February 1969 **Edward Downes** (conductor) Symphony No.7 - Vienna Philharmonic / Georg Solti
- November 1969 **Irmgard Seefried** (soprano) Symphony No.4 - Philharmonia / Otto Klemperer
- November 1970 **Vilem Tausky** (conductor) Symphony No.9 - Berlin Philharmonic / Herbert von Karajan
- May 1971 **Billie Whitelaw** (British actor) Symphony No.7 - Vienna Philharmonic / (conductor not specified)
- January 1973 **Tony Britton** (British actor) Symphony No.4 - Amsterdam Concertgebouw / (conductor not specified)
- February 1980 **Claudio Abbado** (conductor) Symphony No.7 - Berlin Philharmonic / Wilhelm Furtwängler
- February 1982 **Sir Christopher Leaver** (Lord Mayor of London) Symphony No.4 - Berlin Philharmonic / Karajan
- May 1984 **Rosalind Plowright** (soprano) Symphony No.4 - Berlin Philharmonic / (conductor not specified)
- June 1984 **Zubin Mehta** (conductor) Symphony No.8 - Vienna Philharmonic / Wilhelm Furtwängler
- February 1996 **George Steiner** (academic, critic) Symphony No.7 - Berlin Philharmonic / Wilhelm Furtwängler  
1942 "One of the last great concerts in Berlin by Furtwängler, Bruckner's 7th Symphony, and most of the people in that hall, or a great many, were going to be dead pretty soon, they knew it, by that time it was clear that the Reich had lost the War and what would happen anybody could think, Berlin was under constant air-raid, that's why part of the tape is lost - yet, if you were to ask me what is total peace, total human repose, I would pick these few moments." (plays the opening of the Adagio)
- April 1996 **Viscount Lord Rothermere** (newspaper proprietor) Symphony No.9 - Berlin Philharmonic / Karajan
- June 1999 **John Barry** (composer) Symphony No.8 - Vienna Philharmonic / Herbert von Karajan
- January 2010 **James Ellroy** (crime writer) Symphony No.7 AND No.4 - Berlin Philharmonic / Eugen Jochum
- October 2011 **Vidal Sassoon** (hairdresser) Symphony No.9 - London Symphony Orchestra / Colin Davis  
"I said to Pinchas [Zuckerman] 'I guess Bruckner's the working man's Mahler', and I got a severe dressing-down. 'Oh no!' And he started giving me a lecture on Bruckner."

## Two Bruckner Marathons!

THROUGH a combination of somewhat unlikely events I got to go to two USA Bruckner marathons in early September: the 12th annual “Brucknerthon” organized by Dave Griegel and Ramon Khalona at Ramon’s place in Carlsbad, California on Saturday, September 3rd, and the 3rd annual “Brucknerathon” put on by John Berky at the Connecticut home of Ken Jacobsen the following weekend. Although forewarned by Jeff Lipscomb that I may be facing a “Bruckner overload,” (but he should talk, given all the Bruckner reviewing he does for Fanfare magazine), I really had a good time and had a chance to hear a nice variety of performances, most of which I hadn’t heard before. For the record, the East coast “Brucknerathon” presented the symphonies in an unusual order meant to juxtapose performances that made for interesting contrasts (see below for details). So, to the recordings:

**West: Overture in G minor, Asahina, New Japan Philharmonic, 6/4/80**

Takashi Asahina conducted this big, bold performance of the overture as a “warm up” to a performance of the 9<sup>th</sup> Symphony in one of a 1980 series of concerts in St. Mary’s Cathedral, Tokyo. Symphonies 5 and 9 were released in the storied JVC set. Symphonies 4, 7, 8 and the Overture were released for the first time on CD a couple of years ago as a Tower Special Products set available only in the Tower stores in Japan (except for a few copies that some of us were able to supply to John Berky for sale through his website).

**East: Symphony in F minor, Rozhdestvenski, USSR Ministry of Culture Orch, 1983**

Back in days when the only relatively available recording of the F minor was Elyakum Shapirra’s quite fine one with the LSO on LP, we all welcomed this first-ever CD version. I know there are people who like it a lot, but I find its monumentality misplaced. It’s just too much of a slog for me. Yes, he includes the first movement repeat, but heavens - the first two movements alone of this performance come close to the entire duration of the Tintner. Not to my taste. The orchestra plays better for Rozhdestvenski here in the F minor than in the D minor, however: less screeching by the brass. The Westerners skipped the F minor this year.

**West: Symphony No. 1 (1877 “Linz” ed Nowak), Abbado, VPO, 1/96**

**East: Symphony No. 1 (1877 “Linz” ed Haas), Neumann, Leipzig Gewandhaus Orch, 13-14/12/65**

Owning, and being generally underwhelmed by Abbado’s earlier B1 with the same orchestra from 1969 on LP, I wasn’t prepared to like his new version, but it is considerably better. Despite being a little slower, the performance has more impact and the playing is much snappier. Similarly, my first exposure to the Neumann eons ago left me with an unfavorable impression - so slow! - especially in comparison with Jochum/Berlin (also 1965) and Haitink/Amsterdam (1972). But the transfer from LP to CD brings out so much more sonic depth that one has to be impressed by the energy and (again) impact of the performance.

**Both: Symphony in D minor (“Die Nullte”), Asahina, Tokyo Metro SO, 12/5/82**

Asahina recorded this sometimes awkward but oddly endearing step-child to the Bruckner canon three times; this is the last of those. I got to hear it at both coasts! It’s the easiest Asahina Nullte to obtain, and it is a solid performance, briskly paced, deep and rich in color. Asahina exhibits an uncharacteristic impetuosity in tempo manipulation that doesn’t quite mesh for me, however, and the 1978 performance from Osaka in the JVC set is my gold standard - and it is every bit as well played and recorded, an absolutely thrilling ride. Too bad it’s trapped in that expensive and hard-to-find set. On a budget? Get the Chailly.

**West: Symphony No. 2 (1892 ed Hynais), Levin, Norrlands Oper Orch, 6/10**

**East: Symphony No. 2 (1877 ed Haas), Dixon, Hessian RSO, Archive**

It was a special privilege to hear two 2nds that have never been commercially released. I heard Dean Dixon do the 1889 3rd in New York ages ago. This 2nd is comparatively undercharacterized, with Dixon skating by numerous opportunities to make something more of the music. By contrast, Ira Levin’s go at the rarely-performed first published version of the 2nd is wondrous. While I found his performance of the Hynais 6th from three years ago was somewhat bland, this 2nd is anything but. He chooses tempos very effectively, slowing for the 1st movement coda in particular. Numerous instrumental modifications, especially in the brass (added trombone parts to the finale, for example), were very exciting to hear.

**West: Symphony No. 3 (1889 ed Nowak), Jochum, Staatskapelle Dresden, 22-27/1/77**

**East: Symphony No. 3 (mixed 1873, 76, 77), Zender, SWR Sym Orch, Archive**

A contrast between the very familiar and the completely unknown. Jochum’s hell-for-leather way with the 3rd is abetted by a potent performance from the Dresdeners. Love that Eastern European brass sound! Meanwhile, Hans Zender, whose fine Haas 2nd is known to many of us, takes the first version of the 3rd in a very original direction. The excellent SWR band comes very close to surmounting the daunting technical challenges in this score, and Zender infuses a winning passion into his performance. His performance uses the slightly longer adagio from 1876, in which Bruckner extended the ‘A’ theme phrases in three places to square off the phrase lengths. And then a big surprise at the end: He replaces the 1873 finale coda with that from the 1877 (second) version of the symphony! It’s a unique and very entertaining performance.

West: **Symphony No. 4 (1878/80 ed Nowak), Klemperer, Bavarian RSO, 1/4/66**

East: **Symphony No. 4 (1878/80 ed Nowak), Konwitschny, VSO, 1961**

Otto Klemperer's Bruckner 4ths occupy a special place in the hearts of many lovers of this music. He brought a unique fire to his performances of this work, and this live Bavarian Radio performance is no exception. With good stereo sound, divided violins, and greater intensity than the famous Philharmonia recording from three years earlier, this is perhaps the finest of his recorded performances of this work. We all had to just stop and breathe for a while after it ended. By comparison, the Konwitschny had to pale a bit, fine though it is in its own way.

West: **Symphony No. 5 (1878 ed Haas), Karajan, BPO, 11/12/76**

East: **Symphony No. 5 (1878 ed Nowak), P Järvi, European Union YO, 14/8/04 (DVD)**

The Karajan 5th boasts a sleek performance by the BPO's fabulous brass section. They don't even seem to break a sweat. The Järvi video (shown a couple years ago at the West "Brucknerthon") shows a bunch of fearless kids who also don't seem to break a sweat over this lung-busting titan of a work. Järvi is very communicative and gets a terrific response from his youngsters. An astonishing achievement for a one-off live performance by teenagers. On the downside, Järvi thinks he knows what Bruckner wanted better than Bruckner did (does this sound familiar?) and interpolates weird dynamic effects in several places. If you know the Hynais 6th you'll know what I mean. Here, in the 5th, they just don't work.

West: **Symphony No. 6 (1881 ed Nowak), Cambreling, SWR Sym Orch, 16-23/1/98**

East: **Symphony No. 6 (1881 ed Haas), Bongartz, Leipzig Gewandhaus Orch, 12/64**

The Cambreling is a very mobile, quick but impassioned 6th that we all enjoyed, but the Bongartz has always been a special performance. It displays all the hallmarks of an inspired reading, with moderate tempos, tasteful flexibility, and great lyricism. But would somebody *please* put it through a good remastering to tame those screeching trumpets at the very end?! The sound is the only thing that keeps this recording out of the very top group of recorded 6ths. This recording, by the way, was the morning kick-off performance in Connecticut.

West: **Symphony No. 7 (1885 ed Nowak), Sinopoli, Staatskapelle Dresden, 9/91**

East: **Symphony No. 7 (1885 ed Nowak), Kreizberg, VSO, 6/04 (SACD)**

Neither of these performances is a top-shelf member of the crowded field of 7ths, but both have their strengths. Sinopoli could at times be a bit too clinical—making sure to dot every 'I' and cross every 'T' at the expense of the musical flow, but the flow comes out in this performance, showing Sinopoli (and the Dresdeners) at their best. Kreizberg's isn't an interpretation with the same degree of maturity. He exhibits some fairly stock phrasing characteristics on top of slow tempos (but thankfully not to the same annoying degree as Paavo Järvi did in Frankfurt) but basically delivers a solid 7th, played very well (this isn't the VSO of a half-century ago - thank goodness - what roughness there is sounds quite fitting), and it is quite well recorded. The Sinopoli was played in memory of his passing a decade ago and the Kreizberg to acknowledge his recent untimely death.

West: **Symphony No. 8 (1890 Haas-Nowak mix), Skrowaczewski, Yomiuri Nippon Sym Orch, 25/3/10(SACD)**

East: **Symphony No. 8 in C minor (1890 ed Nowak), Maticic, NHK Sym Orch, 7/3/84 (DVD)**

Two *very* special performances. Skrowaczewski pulls out all the stops in an incredibly personal 8th. Everything - tempos, dynamics, even the edition used - changes without warning through its 78 minutes. Sometimes the tympani shake the foundations, sometimes they are barely audible. The orchestra is amazing and with him every step of the way. When you hear it, you might love it or hate it, but it is one wild ride, ending (like Leinsdorf and Paita) with three final chords that go by in the blink of an eye. The Maticic is a recent Japanese release on video of the famous performance that has been available on a Denon CD for a long time. To sum it up, Maticic puts on a conducting clinic. The right hand beats time, and the left arm is stationary at his side except when really he has something to say with it. The orchestra is totally prepared, and the entire effort seems like child's play...but the result is far more than the sum of its parts. For fun, when Maticic really wants the orchestra let loose, he waves his hands above his head as though at a church revival(!). This is a glorious, classic performance by a great conductor at his peak playing an equally great orchestra.

West: **Symphony No. 9 (1894 ed Nowak), Luisi, Staatskapelle Dresden, 6,8/5/2007 (SACD)**

East: **Symphony No. 9 (1894 ed Nowak), Skrowaczewski, Yomiuri Nippon Sym Orch, 24/9/2009 (Blu-ray)**

I never heard Fabio Luisi conduct anything before, and I know that this Bruckner 9th met with some critical comments in a previous East coast marathon, but I thoroughly enjoyed it. It is a rich and noble reading, recorded in marvelous SACD sound (even in two-channel, as we heard it in California). Both Skrowaczewski's Yomiuri Nippon 8th and 9th were performed twice in two days, the first day for recording to hybrid SACD, the second on Blu-ray video. We heard the SACD of the 8th in California (above), and watched the Blu-ray of the 9th in Connecticut. His 9th is an epic, powerful performance, again very individual but clearly the work of somebody who has the music in his veins. Great high-definition audio and video.

East: **Symphony No. 9 (1981-83 finale completion by Carragan, rev 2010), Schaller,**  
**Philharmonie Festiva, 1/8/10**

We heard the “raw” tape of this performance a year ago, hoping that some patching from the rehearsals would suffice to deal with a couple of problems in the concert performance. That has thankfully succeeded, and we have here a very enlightening and enjoyable reconstruction and completion of this enigmatic movement. I’m getting used to it...I know how it goes now, and it doesn’t seem nearly as alien to me as it did a few years ago. Carragan uses his vivid and creative imagination to put together a coda that makes a very fitting major-key conclusion to the movement and symphony, and the clear, rich recording of this talented Munich-based orchestra does it justice. Gerd Schaller’s performance is idiomatic and committed. If you want this recording, it is available only as part of a set with his 4th and 7th, but I bought the set in Connecticut and can vouch for the quality of those performances as well: They are excellent interpretively and presented in superb sound, too.

So there you have it: a pair of very enjoyable weekends, and 21 Bruckner symphony recordings as well! The ones that made the deepest impressions on me? Levin’s 2nd, Klemperer’s 4th, both 8ths and both 9ths. Add the Schaller set after the fact, as well.

*Neil Schore*  
*Davis, California, USA*

## **Concert Reviews**

LONDON

ROYAL FESTIVAL HALL

11 OCTOBER 2011

Mozart - Symphony No.35 “Haffner”  
 Bruckner - Symphony No.5

Lucerne Festival Orchestra / Claudio Abbado

THE LUCERNE Festival Orchestra concert was sold out even though ticket prices had been ramped right up. This was the second of two consecutive London appearances. The orchestra was in traditional British formation save for the violas who were on the far right swapping place with the cellos. With the exception of the brass, all sections were expanded, I counted 38 violins and most importantly the woodwinds were doubled, an impressive sight. I observed a generally young age profile, a good balance of male and female presumably thanks to selection by ability, the men dressed in black suits and predominantly striped ties, sometimes loose fitting with top button undone, they all seemed happy and relaxed. Claudio Abbado emerged in black suit and traditional black cravat, a slight but noble figure, the audience giving him a really warm welcoming ovation.

Abbado had performed the Fifth in Baden Baden and Paris a few days previously, so plenty of opportunity for rehearsal. Indeed the technical brilliance displayed in the Mozart symphony returned in spades as the massed forces treated us to a performance of unbelievable eloquence - now, the string tone was deep, rich and reverberant, the players often swaying together as one - balanced perfectly with the singing woodwinds and brass possessing a tone that belongs in the heavens, the glorious horns coming from another world. The unexpected sudden quietening at bar 497 towards the end of the first movement coda took me so unawares I was distracted and the shattering impact of the crescendo and huge climax was lost. Listening again to the radio broadcast it sounded really rather good, as did the scherzo, which can sometimes overstay its welcome, but definitely not here. In the exposition you could have been forgiven for suspecting, like me, that either string ensemble was amiss or something odd was going on, swinging strings no less - I had never heard it like this before. In the recapitulation exactly the same, this was deliberate: the 2nd violin line brought to the fore, as marked in the score, to give a syncopated feel. But even better in the third theme of the exposition\* the doubled winds wailed like never before then returned later for a recapitulation and an extended display of virtuosity, brash and voluble - this was thrilling stuff. The trio was relatively uneventful by these standards, then joy, the full repeat, identical and astonishing. The adagio and finale similarly were a complete delight, the precision of all the players readily apparent in the finale double fugue. I noticed especially the chattering trumpets in perfect counterpoint, a moment enhanced by the precise sense of orchestral balance that this orchestra has, the moment enunciated with crystal-clear clarity. Then in the last notes, the coda in full swing, another revelation: the orchestra hushed again to expose a lovely 8 note rising motif on flutes\*\* before the symphony ended in triumph. As I left the hall I reflected on how I now loved this symphony even more - I did not think that were possible - so one can only give thanks to Claudio Abbado and his players for an unforgettable experience.

*Stephen Pearsall*

\* C theme in the timed Structure Table by William Carragan in the July 2011 TBJ.

\*\* Finale, measure 624.

LONDON

BARBICAN CENTRE

12 OCTOBER 2011

Rachmaninov - Piano Concerto No.3  
 Bruckner - Symphony No.4 (1878/80)

BBC Symphony Orchestra / Jiří Bělohlávek

This performance of the 1878/80 Bruckner Fourth was overall very fine but was let down by occasional ragged playing. A break in the second phrase of the opening horn call was inauspicious and this was followed by subsequent lapses in ensemble, horns to the left out of line with the remaining brass choir. Curiously this did not necessarily detract from my enjoyment as, reading between the lines, I liked where Jiří Bělohlávek was taking us. Our principal horn and his colleagues had recovered by the end of the first movement coda; unfortunately the powerful horn call was spoiled by some overblown trumpets and for a moment I felt a touch embarrassed. The slow movement was simply beautiful, a proper *andante*, clearly the outstanding highlight of this performance. If anything, the quivering fragility of the horns added poignancy to their delicate interplay with the woodwinds and violas. Indeed the repeat of the viola passage, sometimes yawn inducing, felt entirely logical, I really wanted to hear it again. We seemed to be on something of a rollercoaster however, as the first part of the Scherzo was lacklustre, it just sounded as if the brass had sight of this music for the first time but, come the repeat, the sound was transformed, it was now emphatic and confident even though one suspected they were learning on the job. David Nice, in the pre-concert talk had declared that the Finale was the weak link in the symphony without giving much explanation apart from suggesting there were a couple of repeats too many of anyway quite rosy themes. But Jiří Bělohlávek may not have agreed with this analysis as he demonstrated what *perfect* music this is. The improvement evident in the Scherzo repeat spilled over in to the finale, drive and urgency of the first theme leading to a mighty climax and this contrasted with a slower treatment of the second theme, serene, the strings singing delightfully. The goal was clearly defined from the outset and the arrival would have been perfect, for in the coda the build-up of tension was utterly gripping, had horns 1 and 2 followed the composer's written instruction to project themselves forcefully in the final bars, an essential element of the amazing life affirming counterpoint of pulsating strings and unrepentant brass.

Bělohlávek and his orchestra subsequently took this symphony on a tour of Spain and, judging by the broadcast from Valladolid, demonstrated that their Fourth could be every bit as good as their glistening Seventh at the 2010 Proms.

*Stephen Pearsall*

EINDHOVEN

FRITS PHILIPS HALL

16 OCTOBER 2011

Bruckner - Symphony No.9 (with finale completion SPCM 2011)  
 Het Brabants Orkest / Friedemann Layer

The "new" finale of the ninth symphony (by SPCM - Samale, Philips, Cohrs & Mazzuca)

THE NEWEST version of the Finale, that has been developed and improved through the years by Nicola Samale, Benjamin-Gunnar Cohrs and John Phillips, features some significant changes compared to the former version, issued 2004, so this newest edition could be assessed as the final judgement. The team have worked now for no less than 25 years on a 'perfect' solution for a completion using, of course, the already finished parts, but also fragmented score-parts and "Particelli" (a kind of augmented piano-version that offers all relevant notes and harmonies as well as several hints as to instrumentation) and other drafts. Using all these bequeathed documents the composers were able to elaborate a more-than-satisfying finale with musicological competence as well as aesthetic empathy. Now we can listen to a complete symphony that may be the most terrific since Beethoven's Ninth.

#### The Finale versions "SPCM"

It was 1984 when the two Italian composers Nicola Samale and Giuseppe Mazzuca presented a first astonishing (but still relatively inchoate) score. This was the first "Ricostruzione" SM-1984. (Back then I listened to that world première on the radio and pursued all further steps since.) In 1986 the now one-man "team", Samale, was enlarged by Benjamin-Gunnar Cohrs and, in 1990, John Phillips, both musicologists, composers and conductors, and issued a first revision that presented a musically satisfying movement, (the "Aufführungsfassung" Performing Version, AF-1992), while Mazzuca retired completely from the project. The work of the reconstruction team is now identified by the abbreviation: "SPCM". As a result of further investigation and consideration of the documents Cohrs and Samale worked out in 2004 an important revised version (the so-called "Neuausgabe" New Edition, NA-2004). Although there were some further changes in succeeding years, in 2011 the authors decided to publish a further significant revised version. According to the editors, this will be the last revision, therefore it can be evaluated as a "work accomplished" after all the former "work-in-progress" versions of the reconstruction. (This "Letztmalig revidierte Ausgabe", Last Revised Edition, LRA, will appear in print in 2012.)

Marginal note: Although this last revised edition is probably the most coherent and appealing edition, the former versions will (and should) nonetheless retain their own right of existence, on the one hand because there are still nice CDs you can listen to, and on the other hand the former "musical solutions" are still attractive variations. [Ed. Note: However, the Editorial Team has prohibited performances and/or recordings from older impressions. For those interested in such older phases, sound recordings remain to give an aural impression.]

### The “new” Coda

Beside some changes, many minor and some less so, within the SPCM LRA 2012 regarding instrumentation, it is especially the avoidance of the breakdown of suspense in the lead up to the final plateau that is the most significant innovation to mention. It can be stated emphatically that this is a positive change.

In all former coda progressions the development collapsed just before the final culmination, and started building up again to the closing high in the final 37 bars, but this coda-approach was usually unable to achieve a new fully-satisfying tension. The consequence was that the end was not a last peak but appeared as a kind of artificial reverberation instead of a concluding climax. In the particular case of the spiritual content of the symphony - an inner debate on existence, dying and afterlife - a final and cathartic summit at the closing point is needed: the “arrival in paradise”, as it were. The consequence for interpretation of the earlier versions was that an exceptionally slow speed was needed in order to fully achieve the last episode on a concluding high point. Only by Kurt Eichhorn in his interpretation was this satisfyingly achieved (on the Camerata label). In the LRA 2012 now presented, the composers structured an ideal intensification of the score embracing the whole coda. It is a brilliant orchestral crescendo with skilful variation of tension but ultimately achieving a glorious end.

Friedmann Layer’s interpretation in Eindhoven was significantly oriented towards the finale. Especially in this movement Layer was unafraid to confront the nightmarish dissonances - they were skilfully sustained and appropriately absorbed. Thus, the chorale-episodes were celebrated with contrapuntal solemnity but yet without exaggerated pathos. The movement had an inner tension that granted its necessary spiritual logic. Layer concluded the whole symphony with a deliberate, controlled crescendo of the new coda that quite forcefully left the listener impressed and “redeemed”.

### Performing practice of the Ninth and their extra-musical content

While the traditional, and in my view false and nonsensical, interpretations presented by three-movement performances end with a mawkish, sweet, sighing “finale” of the Adagio, an authentic solution will only be achieved by a fourth movement Finale that accommodates correctly Bruckner’s intentions: The painful, but redeeming Adagio (third movement) ends with - according to Bruckner’s own remark - (his/one’s) physical decease, “Abschied vom Leben” (Farewell from life). This leads unavoidably - by virtue of Bruckner’s pattern of esoteric thought - to a statement of an after-world as the final element of the life-cycle. Bruckner’s dedication of the symphony “Dem lieben Gott” (To the beloved Lord) is an indubitable indication of that interpretation. In that sense Bruckner conceives the symphonic structure, as a matter of course, necessarily to have a finale in order to express the “programme” coherently. It is true that the magnificent power of the Ninth works also without taking Bruckner’s Catholicism as its basis (as Bruckner’s own confession) - but the symphony can be understood even better then. Besides: This is the explanation for Bruckner’s provision for his precipitate death before fulfilling the final magnum opus, to install the “Te Deum” as a compensatory finale. This choral piece can in that way also be understood as a “commentary” to the Ninth Symphony. In Bruckner’s imagination there was a necessary circle from birth-life-death (movements 1-3) to purgatory-paradise (movement 4), and the Te Deum can be construed as a sublime thanksgiving to his Creator in heaven (where Bruckner will surely play organ rather than harp...)

*Surprisingly enough, even Bruckner’s clear stipulation that the Te Deum be substituted for the unfinished finale has hardly ever been adhered to and performed by conductors (and only the Japanese conductor Takashi Asahina ever issued the Ninth in combination with the Te Deum on CD!). This disesteem comes mostly because of the “old-tradition” of misinterpretation alleging an “accomplished three-movement-symphony”, a view which needs strenuous proactive rethinking. Another simple explanation could be a banal monetary reason, as the Te Deum necessitates additional organ, soloists and chorus. What luck Beethoven’s Ninth sells quite well with chorus and Mahler’s Eighth is an established aural-sensation...!*

### Friedemann Layer’s musical realization in Eindhoven

This was a very special and a very good, indeed a sublime concert. Layer, together with Het Brabants Orkest, understood well how to organize the spiritual (but not programmatic!) progression of the particular movements - but even more the whole symphony - creating a long overriding arc of tension.

It may have been on account of some ignorance in the audience that they strangely began clapping after the third movement, and that seemed to lead Layer to become more incisive in the finale (The conductor admonished the audience instantly for the required silence, but it was perhaps this unwanted interruption that provoked the orchestra to intensify the vehemence and emotion of the ensuing finale.) The proper transition from the gentle *ppp* pizzicato strings conclusion (Adagio) to the *ppp* timpani fade-in (*Misterioso* - Finale) was slightly disturbed, but this was soon forgotten.

Apart from some rare moments, the orchestra played together with great harmony and developed, in spite of the relative small numbers, a brilliant full sonority. Only on rare occasions woodwind and brass wobbled slightly, but that could not detract from an altogether outstanding performance; on the contrary: a sterile perfection would maybe conflict with the emotions of the symphony.

Layer’s well-balanced dynamics corresponded well with the tempi of the movements. The opening movement’s 26 minutes allowed enough space for the development of the ideas and the typical Bruckner-sections. The Scherzo discharged its infernal, apocalyptic verve in somewhat over 11 minutes. The Adagio, at round about 23 minutes, was a bit more rapid than in most performances, but this was positive in a performance targeted to the closing bars of the finale. The finale, at a little over 25 minutes, built again with spacious, solemn tempi, but without laying a drowsy patina over it.

Especially remarkable was the (historically) “correct” placing of the instruments. Regrettably in only few performances are the strings placed antiphonally so that the sound is ideal for the audience: by positioning the second strings on the right the intended stereo-effect can be obtained. Also the position of the double basses (in this performance placed fully behind the orchestra and therefore sounding directly into the audience) creates a much better bass foundation. Finally, surprisingly good was the hall itself. It produces a punchy and always transparent resonance. Both in quiet and loud, solo and *tutti* sections, the acoustic of the “Frits Philips” concert hall is impressive.

I am convinced that most of the audience that had made long journeys to Eindhoven, enjoyed the concert thoroughly. The open-minded Bruckner aficionado, committed to truth, could experience and enjoy a baptism by a perfect symphony with a (final-)version of the finale.

*Joachim H H Neusser*

BERLIN

PHILHARMONIE

23 OCTOBER 2011

Bruckner - Symphony No.9

(with completed performing version of the finale by Samale-Phillips-Cohrs-Mazzuca (1983-2011))

Bundesjugendorchester (German Youth Orchestra) / Sir Simon Rattle

FROM ONE weekend to the next, there were two performances of Bruckner’s Ninth with the Finale in the completed performing version by Samale, Phillips, Cohrs and Mazzuca (SPCM) in its latest revision, 2011 - one in Eindhoven with the Brabant SO conducted by Friedemann Layer on 16 October 2011, and this performance on the 23 October in which the Bundesjugendorchester (German Youth Orchestra) were conducted by Sir Simon Rattle. Both performances were greeted with great enthusiasm and standing ovations. The symphony as a four movement work is slowly but, it seems, surely moving into the accepted repertoire and more and more audiences are becoming acquainted with a symphony now with the dimensions and proportions which Bruckner had always intended.

It is a difficult concert to review, for a variety of reasons. It was my privilege to receive a complimentary ticket amongst the best seats in the house, but in such seats you often find yourself amongst people who are not the best of listeners. Two seats to the left in the row in front a young man was busy with his ‘Blackberry’ or smart phone, typing an e-mail, a distracting shining screen replete with ‘beep-beeps’ as the hushed pianissimo tremolo commenced this performance of Bruckner’s last work. The man behind him tapped him on the shoulder; I leant over the woman beside me and tapped him sharply on the other shoulder. ‘Nein!’ he barked, and carried on - and on throughout the whole first theme exposition. When he finally closed down his electronic toy, he was then immediately bored, fidgeted and chatted to his girlfriend. I was seething with fury, having flown all the way to Berlin to hear this performance - and that fury made it very difficult for me to hear the music at all.

But it is also difficult to know how to evaluate the concert because this was a performance by a very young orchestra and it was a one-off project, not something fashioned and perfected over a long tour, but the work of merely a few days. So the emphasis of the evening was really upon this youth orchestra event, perhaps rather more than on the German première of a version of a four movement Ninth. Rattle commented backstage after the concert on the symphony as a four movement work: ‘It’s a monster!’ but, extraordinarily, those that sought to bring this monster to life were youngsters, merely 16 - 19 years old. Their achievement over the few days’ rehearsal (that included a workshop conducted by Dr Cohrs, which no doubt elucidated many issues with respect to the sources and the completion) was magnificent. So it really was their concert.

But this *was* a German première, and for the first time this finale was being conducted by a first rank conductor from one of the most famous orchestras in the world, and as such represents a significant step towards bringing the four-movement Ninth into the received canon. Rattle, after the concert, with self-deprecation requested understanding that this was his first attempt at the work, the implication being that there are still many problems to solve. As such it can be seen as a dry run for his forthcoming performances of the work with the Berliner Philharmoniker in February 2012, when the orchestral playing will inevitably be much more assured. There was an enormous string section, at least 20 first violins, presumably to provide as much opportunity as possible for would-be orchestral players, and they were able to produce a glorious string sound. But it has to be said that the woodwind and brass - who were there only in the numbers indicated the score, no doubling - were often difficult to hear well over the strings. Rattle at times had clarinets and oboes raise their bells high, a Mahler-ish gesture, but even so they were often difficult to hear at all and in the *tuttis* even the brass seemed too restrained.

With such limitations of orchestral balance and power, it becomes difficult to disentangle interpretation from expediency, and the attempt might in the end be irrelevant to the main thrust of the event. But as far as I could discern through the various distractions to which I was subjected, there was a tendency for Rattle to encourage very expressive playing in string passages, like the second subject groups of the first and third movements. In fact the first movement *Gesangsperiode* was played with an intense passion of Mahlerian extremity, and in the Adagio, after a nicely played Wagner tuba chorale, Bruckner’s ‘Farewell to Life’, the second theme was delivered with ravishing beauty. But it was hard to feel that either moment was part of a cogent whole, that the expressive power they were generating was harnessed to the overall logic of the symphony. The Scherzo was strongly presented, though more from the brass would have made it even better, but the Trio was really rather heavy - again perhaps due to the large string section - and so didn’t register such a dramatic contrast as it should. The first oboe’s solos in both the Scherzo and Adagio were played with great understanding and beauty.

Perhaps surprisingly, the Finale came over as the most successful movement of the concert. It is partly that there isn't in this movement a lot of opportunity for lush Mahlerian string playing, so that much of the orchestration was less subject to sabotage by the uneven orchestral balance, and maybe there was an added excitement on the part of conductor and players in venturing into this new territory. The jagged plummeting main theme had plenty of dramatic power, and the spare version of it that constitutes the second theme - though not as spare as a smaller string section would have made it - was nevertheless very eloquent in its melancholy, repetitive way. The trumpets and supporting brass rose to the occasion with Bruckner's great chorale and managed to ring out above the bustling violin triplet-infested accompaniment. Central to the development is a wild fugue, which in this performance hung together quite well - there is often a danger that intensity falls away during its somewhat convoluted progress - and the heroic horn motive that follows was gloriously sounded.

The surviving manuscripts provide only a little information for how the coda should be, so in any completion this must be the most conjectural section - but for the completion to work it is very important to come up with an effective solution. This latest version of the SPCM finale is more succinct than it was in the 2008 score, the coda being 16 bars shorter. It is in two waves, the first one commencing with the inverted thematic fragments that opened the movement, above it comes a repeated falling motive on flutes and oboe (very expressively played on this occasion) climbing to a grinding overlay of the main themes of all movements, massively dissonant and of shattering power. Then the second wave climbs by means of the inverted main theme, trumpets sound fanfares (one that was first heard to introduce the fugue) and then comes a very dramatic and effective clinching moment when the three trumpets in unison break through with the confident rising D major theme of faith first heard in bar 5 of the Adagio, now in this completion constituting the final 'Hallelujah' that Bruckner's doctor reported to be the crowning moment of the work when the aged composer had played the movement through to him. To me this is a great advance on previous versions of this coda: at last the movement is provided with a destination worthy of the struggle that has preceded it, and a destination that it is not too difficult to feel is somewhere within reach of what Bruckner might have had in mind. The young people of the Bundesjugendorchester once again rose to the occasion, their immense labour crowned with glory.

The SPCM Finale to Bruckner's Ninth has come along way since 1983, and all the changes lose something that seemed valid in their original incarnation, but I sense that this 2011 version must be close to as far as can be gone along their chosen methodological strategy - barring the reappearance of more lost manuscripts from Bruckner's own work on the score. The Brabant SO and the Bundesjugendorchester have given a further intimation of how powerful a work the completed Ninth can be, and in February 2012 the Berliner Philharmoniker and Sir Simon Rattle will no doubt provide overwhelming confirmation.

*Ken Ward*

NOTTINGHAM

LAKESIDE ARTS CENTRE

10 NOVEMBER 2011

Bach - Die Kunst der Fuge - Contrapunctus 1, 9 & 11

Mozart - String Quartet No. 1 in G, K80

Bruckner - Intermezzo

Bruckner - String Quintet

Fitzwilliam String Quartet with James Boyd, viola.

ONE THING noticeable during the performance of the Bach and Mozart in the first half was an especially rich depth to the sound, and the reason for this was explained by Alan George in a brief announcement to the audience, that the Fitzwilliam Quartet are perhaps unique in using instruments appropriate to the repertoire, playing on *both* historical and modern set-ups. For this concert and recordings of the works by Bruckner they had gone to extraordinary lengths and purchased hand-made gut strings as near as possible to those used in Vienna in 1879. He explained that the strings teach you a lot. There are things they won't let you do - you cannot 'throw the bow' at the strings, for example, for short repeated notes, you have to make strokes, and many of Bruckner's bowings that seem strange on modern strings now become obvious.

The Intermezzo was a movement composed as an alternative Scherzo for the Quintet as the original was considered too difficult by Hellmesberger's quartet for whom it had been written. As soon as the Fitzwilliam Quartet began to play it you were aware of what a revelation these strings were for performance of the Bruckner Quintet. They have a full, rounded, rather smoky sound with a hint of roughness to them, but they are capable of wonderful resonance and sonority when all five sound together, such as in unison statements and the loud tuttis that end the Quintet's first and last movements. In his programme note Alan George points out that Bruckner was able to achieve 'glowing sonorities' with an economy of scoring hardly achieved by any of his contemporaries, and this performance of the Quintet demonstrated that admirably.

In addition to this revelation of Brucknerian sound, the Fitzwilliam Quartet cultivated a flexibility of tempo and expression that moved the work far away from the idea of Bruckner as the hewer of rock-like monumental works. The opening theme, with its falling and rising contour, with its little triplet, responds well to expressive rubato, and Lucy Russell judged it perfectly. The continuation of the theme in pairs of falling quavers with trills is repeated very quietly - *ppp* - (the dynamics were clearly observed and graded throughout the performance) - and this moment displayed

another virtue of these hand-made gut strings: even when played very quietly, they still speak clearly. The gruff and earthy Scherzo sounded really good, and when for four bars just violas and cello work away at the quaver motive that runs throughout the movement, it came over as a sort of delightful rugged grumbling, and set off well the contrasting transparency of the quizzical little trio.

The Adagio was revealed as belonging amongst Bruckner's greatest. Lucy Russell again presented the opening theme with full expression (exactly as marked '*ausdrucksvoll*'), and it was lovely to hear the second viola, James Boyd's brief imitative comment cast a slightly different light on the motive. Alan George introduced the second theme perfectly, with a wonderfully restrained tenderness which gave space for its more forthright repetition an octave lower by Heather Tuach's always eloquent cello playing. The quiet closing pages of this movement were a testament to capabilities of the gut strings, the commitment of the players, and the profundity of Bruckner's inspiration. It ended in rapt silence.

In his programme note George writes, 'If the finale seems in any way problematic this can only be attributed to a failed attempt at making it fit into a conventional sonata form which it only superficially resembles.' He then supplies an analytical sketch of the movement's structure, and it was obvious from the performance that the players had no doubt how the music was built: they laid the movement out with wonderful and confident clarity, as though it were the simplest and most natural movement in the repertoire, but full of unusual effects, infectious Austrian dance, contrapuntal sophistication, and winding up to a rousing coda of splendid sonority.

It was a revelation to hear Bruckner's quintet played on instruments with this gut string set-up appropriate to the time of its composition, and to hear it performed with a flexible lyricism that has become a rare thing in Bruckner performance. Although it didn't take away from the inimitable idiosyncrasies of Bruckner's style, it made the work seem altogether more natural, to sit more easily in the quintet mould. But above all this was a performance that communicated splendidly the work's generous and tender heart and the profundity of its vision.

It was received with enthusiastic applause by a packed house. Many of the audience will no doubt, like me, seek out the Fitzwilliam Quartet's soon-to-be-completed recording of Bruckner chamber works when it appears. *Ken Ward*

LONDON

ROYAL FESTIVAL HALL

16 NOVEMBER 2011

Tchaikovsky - Violin Concerto (soloist - Janine Jansen)  
Bruckner - Symphony No.4 (1888 ed. Korstvedt)

London Philharmonic Orchestra / Osmo Vänskä

JANINE Jansen's performance of the Tchaikovsky Violin Concerto carried all before it: The whole performance had a breath-taking sweep from beginning to end.

In Bruckner's Fourth Symphony conductor Osmo Vänskä uses the 1888 edition, ed. Korstvedt, as he had at the Proms 2010 with the Minnesota Symphony Orchestra. Bruckner was closely involved in the collaboration with Schalk and Löwe for the first printed edition and it contains many performing indications missing from the 'cleaner' score of the 1878/80 version. I don't know if it was dislike of this version, or of Bruckner's music, or of Vänskä's way with the music, but one member of the audience became so incensed that he leapt up from his seat in the choir seats behind the orchestra and noisily left the hall shouting protests all the way. At that moment we were in the middle of the Finale second subject group and Vänskä was treating it very fussily - each section's dynamics carefully moulded and each with its own tempo (as, indeed, this edition calls for).

In many ways it *was* an exasperating performance. The LPO's playing was not as ravishing as it had been for Eschenhach's performance of Bruckner's 7th two weeks previous, and the brass suffered occasional mishaps. The opening horn calls and crescendo to the main theme were played very straight, without atmosphere or expressive nuance, the bird-song second theme very quick and chirpy. It seemed as if Vänskä wished to treat it as a classical work, like a very large Haydn symphony. The movement was lively, and it worked, in a way, but a lot of atmosphere was sacrificed and there were frequent fussy interventions - such as an uncalled for diminuendo-crescendo in the big brass fanfare that ends the exposition. One might have thought that this edition of the score has plenty enough detailed markings without additional undermining of the large-scale sweep of the work.

The slow movement was probably the most successful, the processional rhythm clearly annunciated, and the cello and viola melodies beautifully (rather than expressively) played. But the climax was fatally undermined by an extraordinary 'luftpause', not in the score, before its resolution, followed by a weak entry from the brass. The closing pages, with the melodic fragments beautifully played by horn, violas, oboe, clarinet in turn above the steady tread of the funeral timpani, were splendidly done, and there was spontaneous applause after the movement ended.

The Scherzo's overlay of horn and trumpet calls was brightly and lightly done, the motives clipped, with a return to the classical Haydnesque feel of the first movement. With the best will in the world I find it hard to go along with the ungainly diminuendo into the Trio and the ruggedly abbreviated *da capo* that happens in this edition - certainly this performance failed to make it sound like a well-proportioned whole. A cymbal player had been waiting patiently for his moment at the climax of the Finale first theme exposition, and he delivered that with élan, but his two *pp* additions to

the coda seemed unhelpful, and the sculpting of the final paragraph strangely inconclusive, as though the symphony had finished before it was over.

It was a performance that raised interesting and provoking questions about how you might perform a Bruckner symphony with a light classical touch, rather than the heavy monumental and deeply emotional romanticism that is characteristic of most performances, and as such it was a considered and thoughtful approach. But I don't think it was merely that it followed Janine Jansen's passionate display in the Tchaikovsky that made me feel that we'd had short measure of the very quality that led Bruckner to call the symphony 'Romantic'. Ken Ward

MANCHESTER, UK

BRIDGEWATER HALL

19 NOVEMBER 2011

Bach - Christmas Oratorio: Cantata for the first day of Christmas  
Bruckner - Symphony No. 6

BBC Philharmonic, Manchester Chamber Choir / Juanjo Mena

"Shout for joy, exult, rise up, glorify the day, praise what today the Highest has done!" If I were of a more poetic disposition this is how I could have described my feelings after hearing this very fine performance of Bruckner's Sixth. Of course these words are the opening lines of Bach's Christmas Oratorio: "Jauchzet, frohlocket! auf, preiset die Tage, Rühmet, was heute der Höchste getan!", part one of which got this concert off to an ecstatic start, thereafter never glancing back, treating the discerning Manchester audience to a joyous Bruckner A major. Bach and Bruckner is always an ideal combination, they are on the same wavelength and one could only wonder what Bach would have made of the vast forces of instruments sitting out the first half.

Juanjo Mena took over as Principal Conductor in September 2011 opening with a Mahler Resurrection that could convince even the staunchest unbeliever. Once again from the outset of this performance, I was struck by the deep lush string sound, especially in the darker strings as they entered beneath the remarkable opening pulsating rhythm that dominates the movement. One was compelled to sit up and pay attention and that was well before the timpani took over the opening rhythm driving it remorselessly forward. By the coda, the galley slaves were whipped to a frenzy, the final trumpet fanfare thrilling.

As the adagio ended you could hear a pin drop - no better sign of a Bruckner movement beautifully played - brass, woodwind and strings in perfect balance, the audience engrossed. The scherzo can be frightening but Mena, smiling and dancing a little on the podium, gave us an account full of humour, relieving somewhat the tension of the adagio. I love the ruceness with which the horns and trumpets interrupt the violins at the beginning of the finale and the approach of Juanjo Mena and his players could only make you smile: on display here, the ideal combination of dedication and enjoyment, shining through their music-making. Stephen Pearsall

GATESHEAD

THE SAGE

24 NOVEMBER 2011

Mozart - Violin Concerto No.5  
Bruckner - Symphony No.2 (1877)

The Northern Sinfonia / Mario Venzago

MARIO VENZAGO described Bruckner's 2nd as a forgotten child in his delightful pre-concert talk. Yes a UK Bruckner 2nd is a rare event, Gateshead's "Sage" an unexpected yet very fine venue. It became clear in the talk that the small string section would not be enhanced and vibrato would be absent! Thank heavens I was going to be sitting in the front stalls, I thought: at least I would be able to hear it. However, the talk was fascinating, Venzago's love of Bruckner portrayed with humour and pathos, his belief in a less big sound, not too loud. He remarked after rehearsing one of the great brassy chorales of the later symphonies, how conductors could just turn round and say "What a great conductor I am!"

The concert started with a joyful Mozart violin concerto played by Bradley Creswick, a delightful rapport with the orchestra quite obvious. But by now I knew this Bruckner 2 would be *different*. There would be no shock and awe (how I like my Bruckner, usually) even though the brass section was up to strength, the string section was much reduced, eight firsts and six seconds, split left and right, only two basses (left) four cellos (centre) and four violas (centre, right). My ears soon became acclimatised however: this was not a whispering Bruckner, the brass not necessarily muted, they just took great care to maintain the balance of orchestral sound.

The concert programme clearly advertised this as the 1872 version edited by William Carragan in 2005, but it soon became clear that this was not what was being played, especially when the adagio came along in second place. I personally was not too concerned, but I know of one Journal reader who made this journey only because it was the 1872 version and was understandably very disappointed. It was the 1877 version and most enjoyable it was too. The symphony unfolded entirely logically, there was no fussy messing around with tempo and rehearsed exaggerations, indeed this seemed completely organic, the conductor's love of this music evident in every note. There was a brisk start

and the small forces of dark strings seemed to be punching above their weight. This continued throughout, the whole orchestra 100% dedicated to the job in hand while at the same time exuding enjoyment, and occasionally a delightful touch of vibrato could be detected. In the scherzo the beautiful trio tune on violas seemed under-powered and rather stiff, the last note ending suddenly rather than hanging atmospherically.

If the intention was to give this music a Schubertian feel then it was successful, indeed a Schubertian elegance that I thought not possible in Bruckner. Not that I necessarily desire elegance in my Bruckner, nor would I be pleased if this kind of playing became the norm, but this interpretation was certainly interesting and carefully thought-out, passionately elaborated here by Mario Venzago, and when the full cycle emerges on CD I am sure it will add to the rich tapestry of Bruckner performance that we are all lucky enough to enjoy in the 21st Century. *Stephen Pearsall*

CARDIFF

ST DAVID'S HALL

25 NOVEMBER 2011

Mozart - Piano Concerto No.21

Bruckner - Symphony No.7

BBC National Orchestral of Wales / Kazushi Ono

THERE HAVING been an introduction to Bruckner's music on the Monday beforehand, the concert began, as it seems Bruckner symphony concerts are often programmed, with a Mozart Piano Concerto, in this case with the well-known 21st. This is the kind of music that always makes you feel life is significantly better for living than you felt as you walked into the concert hall. The slow movement is possibly the most romantic music written in the 18th century and in this sense set up the listeners for something richer still in the second half of the concert.

Ono conducted this performance without a score, and it was clear from the start that he was in full command of the music and, as the performance progressed, the level of his understanding and appreciation of Bruckner seemed to this reviewer to become ever more apparent. The performance from the start had a glow in the string sound with a really integrated brass sound adding to it which sent shivers down the spine. Tempi were even but felt elastic, with lovely phrasing and ebb and flow, and indeed the whole of the first movement just flowed seamlessly and beautifully along. The temptation was avoided to try and exaggerate the drama by sudden changes of volume, such as each entry of the brass. Rather the effect was of a natural sound in which the various sections of the orchestra came in and out giving rise to lovely colour changes in an integrated way. The structure of the movement was quite clear without recourse to sudden changes of gear. Ono clearly understood the importance of the long arching phrase which immediately precedes the coda and this, taken at a fairly consistent and steady tempo was absolutely wonderful.

I took a minute or so to recover from the end of the first movement before I really took in the second, but it was clear that there was lovely Wagner tuba playing, again a sympathetic performance, letting the music speak for itself, yet with the orchestra playing well and stylishly with good balance. The conductor chose to include the cymbal and the triangle, but even these were not too large and brash and were made to blend in with the overall flow of the music as it built toward the climax. In the coda the tuba and horn players really came into their own as they and their instruments had warmed up, allowing even more beautiful and quiet sounds to die away at the end.

The first two movements were about 19 to 20 minutes each, so not too slow, and again it seemed a very good and even tempo. The scherzo was crisp and the timpani player changed his sticks from large woolly ones to smaller wooden ones to make a stronger impact. The trio was played at the same tempo, seemingly less immediately nostalgic and glowing than some performances, and here one had to listen rather more carefully to really appreciate the beautiful detail in the scoring. Maybe the conductor could have achieved a greater effect by taking it a little slower.

The finale was made to sound rather different. Each section had a greater change in tempo than in the first three movements, and the conductor made the brass and woodwind stand out more. So the effect was more dramatic, less smooth and integrated. It seemed to work: what I loved in the first two was perhaps not needed in the finale, which was in this way made to sound different and bolder. I do have a personal problem with the ending of the Seventh in that the coda seems to be slightly either too long or too short right at the end, which means that it ends rather suddenly. It doesn't have the kind of absolute clear-cut finality in the way it ends as does the first movement. Presumably Bruckner intended it to be like this and for the symphony to end, not on final summation, but on a more ambiguous note.

The orchestra played really well; the first horn is a fine player and he was well matched by the woodwind, particularly the flute and the sympathetic string section. The whole band obviously focused and concentrated on their phrasing throughout. It was unfortunate that the St. David's Hall was only half full, but the audience was very appreciative as Welsh audiences often are. *Malcolm Hatfield*

Donal Bannister's pre-concert introduction to Bruckner.

ON MONDAY, 21 November, prior to the performance of the Seventh Symphony under Kazushi Ono on the Friday, the BBC National Orchestra of Wales' principal trombone Donal Bannister presented a free 'Performance Plus' session. Booked as "an introduction to Bruckner with special musical extracts played by members of the orchestra", this proved

to be a fascinating evening, well appreciated by about 40 attendees in the splendid setting of the Grace Williams studio in the Cardiff Millennium Centre.

Keen to debunk many of the older stereotypes of Bruckner the man and the musician, in the first part Donal, helped by two other colleagues from the trombone section of the orchestra, began by outlining Bruckner's early life, describing in some detail the very restrictive nature of provincial Austrian society at the time and the impact that it will have made upon him. His view is that Bruckner's deference to authority is easily understood in terms of the context in which he grew up and does not suggest weakness of personality - as the music itself shows how positive and clear and strong he can be. They played some early pieces written by Bruckner for three trombones. His overall thesis was that as an orchestral musician you can tell that Bruckner always knew what he was doing, probably more so than Beethoven or Brahms, because of his complete grounding in musical theory. To illustrate this view they then attempted to show us the kind of part-writing exercises likely to have been used by Sechter.

He made these comments, together with a few examples of Bruckner's eccentricities, to illustrate the point that Bruckner was, firstly, not indecisive, and also not hidebound by the tradition in which he had such a thorough grounding. His attitude was that Bruckner was more progressive than Brahms and others and his thesis was that large structures tend to demand rather simple blocks of sound to punctuate the music's progression, whilst at the same time Bruckner exemplified the Austro-German tradition of organic musical growth from thematic simplicity and less-than-obvious lyrical melody.

He amplified this theme in the second part of the talk in which five musicians from the orchestra played the first movement of the String Quintet. I love the quintet but have never heard it live and to sit so close to performers who clearly liked the music was a joy in itself. Donal Bannister asked the string players what it was like to play and they commented on how good the idiomatic writing was for the strings in a chamber group, very different from much of the string writing in the symphonies.

This was again interesting, and Donal illustrated the thematic progression and integration in the movement by asking the players to play individual parts from different sections of the movement. Indeed, following Bernstein's approach in his famous Harvard lectures, he rewrote little bits of the movement as if Bruckner had been a rather lesser composer, showing how the intellectual focus and the detail of the writing of the music by Bruckner made it so much better.

Overall, as he said, Bruckner's music is nearer to philosophy than most other composers' and "once bitten you're never quite the same again". A very interesting presentation, well worth the drive to Cardiff on a murky winter's evening. It was presented by an orchestral musician who both clearly understands the music in its complexity and who was also able to present his ideas in a clear, detailed and non-patronising way to an audience who varied in their detailed understanding of music in general. Well done the BBC!

*Malcolm Hatfield*

LONDON

ST JOHN'S SMITH SQUARE

26 NOVEMBER 2011

Schütz - Cantate Domino canticum novum, Selig sind die Toten  
 Bruckner - Locus Iste, Os justi meditabitur, Christus factus est pro nobis.  
 Campkin - Jesu, meine Freude  
 Bruckner, Symphony no. 8

Fulham Camerata / Christopher Wray  
 Fulham Symphony Orchestra / Marc Dooley

THE FULHAM Camerata is a wonderfully inclusive group that mixes professionals, semi-professionals and keen amateurs - recruited without audition and receiving support and training from the professionals. The quality of their singing, on the evidence of this concert, is first rate, and the sheer fullness of tone and response to dynamics in Bruckner's motet *Os Justi* was quite glorious. When they reached the close, with its deep silences encompassing two beautifully shaped 'Hallelujah's you felt the certainty of Bruckner's faith: 'The law of God is in his heart and his steps shall not falter'. This was the central piece in a set of three Bruckner motets, sung between *Locus iste* and *Christus factus est* and the performance of all three was of the highest standard of colour, balance and expressiveness.

Following the Bruckner was the première of a very effective piece by Alexander Campkin, Fulham Camerata's composer-in-residence, and the whole choral first half was framed by two pieces by Heinrich Schutz. The lively *Cantate Domino* appropriately opened, 'Sing to the Lord a new song', and the choir finished its contribution with *Selig sind die Toten* 'Blessed are the dead'. Its meditation on death and faith made a well thought-out preparation for the second half of the concert.

The players of the Fulham Symphony Orchestra are not afraid of big works. Their next concert will be Mahler's massive Sixth Symphony, and back in 2005 they courageously performed Bruckner's Ninth with the world première of the 2005 edition of the completed performing version of the Finale (by Samale, Philips, Mazucca and Cohrs). The orchestra, under the direction of Marc Dooley, has improved immensely since that time and they provided a concert which gave you everything you might hope for from a non-professional performance. You don't expect the playing to be superlative, but you pray that it won't be excruciating, and you hope to hear enjoyment, commitment, freshness and

enthusiasm. The Fulham Symphony Orchestra delivered all of these - and a quite wonderful performance of Bruckner's Eighth Symphony to boot. It has to be said that it was never quiet, but loud and trenchant throughout, and this is not entirely on account of the St John's acoustic. From the grim, heavy presentation of the opening theme, through to the trumpets' blaring 'Annunciation of Death' at the climax of the first movement, Maestro Dooley charted a path of uncompromising honesty. This was not a performance to linger over softer, lyrical passages, but rather to proceed with passion, come what may - and what did come was a perfect close to the first movement that few conductors seem to have the courage to face: Bruckner described it as being like the clock ticking in the death chamber, and Dooley kept a metronomic pace right to the end, no slight *ritardando* or *diminuendo* to finish, but just the clock ticking to a sudden halt as life steals away. That alone was enough to make this performance worth hearing!

The Scherzo was quick but weighty, stomping through Bruckner's brassy portrayal of the rascal figure, *der deutscher Michel* and the dreamy Trio with its distant trumpet fanfares and visionary harps, was played at a wonderfully flowing tempo. In many performances it becomes already a slow movement, pre-empting the one to come, but here it was well up to speed, and all the more effective for that, and a joy to hear played at this tempo. The great Adagio, consistent with the whole interpretation, was never a place of peace and prayer, but one of seething and unsettled passion. The rugged sound of the strings worked well here, and Dooley's control of the form was such that the orchestra delivered a cymbal-capped climax of tremendous power, followed by a coda that did not linger, and indeed, with confident playing from the quartet of Wagner tubas, was never very quiet - but just managed a hint of peace in its last few phrases.

The Finale stormed in with the brass, throughout magnificent, here in their element. Dooley chose a fairly quick tempo, and at times it was a white-knuckle ride on Bruckner's galloping Cossacks, hoping we'd all reach the destination at the same time. The second theme group was particularly warmly played by the strings, and the movement worked its way through its kaleidoscope of dramatic incident, ultimately delivering the closing apotheosis that somehow had always been promised from the opening well over an hour before. Perhaps a little greater control of dynamics would have allowed this moment to be even more special, rather than taking its place as another in a whole series of loud and shattering climaxes, but altogether this was a terrific performance by a splendid band. Ken Ward

BRIGHTON

THE DOME

27 NOVEMBER 2011

Mozart Overture La Finta Giardiniera, Horn Concerto No 4  
Bruckner Symphony No 8 (1890 Nowak)

Brighton Philharmonic Orchestra / Stephen Bell

THE OVERTURE to Mozart's early opera is in two movements, a lively Allegro followed by and closing with an Andante, which took a lot of us by surprise as we were expecting a return of the Allegro! An attractive piece and new to me. The concerto was beautifully played by Martin Owen, who really engaged with us as an audience in the first movement cadenza with his slightly playful glances at us during his somewhat mischievous pauses, really conveying a sense of fun and real enjoyment in his playing; no dreary going through the motions of what is a very well-known piece.

After the interval the opening of the 8th, which was not quite the *pp* marked, led into the first big tutti which was powerful, though slightly marred by an early entry on the first violins, the main theme grinding against the held notes magnificently. The second theme was played tenderly though slightly lacking real warmth and depth of tone. The movement unfolded with a good sense of drama and contrast, with the lonely horn and oboe solos at the end of the exposition right through to the starkly exposed and terrifying fanfares on the horns and trumpets just before the coda. Stephen Bell unfortunately couldn't resist a slight rit. at the closing falling motif in the violas!

The scherzo was effective without any particularly striking features. I would have liked a bit more oomph from the timpanist who played what is such a glorious part well but a bit tamely. The trio flowed nicely and was not too slow, with lovely harp arpeggios.

The adagio opened beautifully with those pulsing chords of D flat on the strings, I always think one of the most wonderful openings to any slow movement. The widely spaced string chords with the intervening harp arpeggios were also beautiful and very moving. The rest of the movement unfolded perhaps with not quite the sense of inevitability it should have, so the great climax wasn't as shattering as it can be, particularly as the cymbal clashes didn't have a real ring to them.

The finale opened well but this was the movement which really suffered from a lack of sense of structure. Stephen Bell allowed the tension to flag at the entry on the strings of the second theme, always a dangerous moment in this movement, where it is essential after the spectacular opening for the intensity to be maintained if one isn't to feel a sense of anticlimax. There has to be an underlying sense of purpose to hold together the complexity of this movement as it gradually unfolds, but I felt the conductor dwelt on each moment, lovingly, but without that sense of everything leading towards the mighty coda.

A tendency for the first trumpet to stand out, which had marked the first two movements, became an irritating factor for me and spoilt the sense of unanimity in the climaxes. Despite this, there were moments of real beauty and the final build up was very exciting. So overall I enjoyed the performance without being bowled-over by it, but it was a real achievement for this orchestra and wonderful to hear Bruckner in Brighton. Judging by the enthusiastic response from the audience, there is an appetite to hear more. Guy Richardson

LONDON

ROYAL FESTIVAL HALL

30 NOVEMBER 2011

Pintscher - towards Osiris

Beethoven - Piano Concerto No. 5

Bruckner - Symphony No.1 (1866 - Unrevised Linz version ed. Haas/Carragan)

London Philharmonic Orchestra / Vladimir Jurowski

Pintscher's 'orchestral study', *towards Osiris* was a piece commissioned by the Berlin Philharmonic as an 'asteroid' of Holst's *The Planets* and was a collage of effects, short-lived fragments, with a jazzy sort of virtuosic trumpet solo early on, and much frantic business for percussion. One member of the audience was so moved that, within that quiet moment at the finish usually inhabited by an irritating 'Bravo!'-shouter, he felt called to shout out, 'What a load of rubbish!' Lars Vogt's performance of Beethoven's piano concerto no. 5 seemed sometimes to fight against Beethoven's unashamed heroic lyricism

Bruckner's First symphony starts with seven repeated Cs on low strings before the first theme enters. Well, that is what we're used to hearing, but not tonight: the little marching first theme came in after a mere three beats, as though one had put one's pick-up down on the LP one groove too far in. This, and other surprises in this performance, refer back to Bruckner's first ideas of 1866, as edited by Prof. William Carragan, first recorded by Georg Tintner with the Royal Scottish National Orchestra - but on that recording Tintner *does* play the first bar of repeated Cs which appeared in the 1877 revision. This led to considerable confusion amongst those of us trying to work out exactly what we were hearing!

The symphony, one of Bruckner's most rarely-performed works, could not have received better advocacy. The LPO were on top form, and Jurowski had the 8 double basses ranged along the back right, behind the trombones, which is always an inspiring sight. The sound of those trombones, especially in the Finale where they have much to do, was tremendous: a great, gritty, gravelly sound, played with wonderful assurance. Jurowski's approach to this music had complete conviction and, very importantly, an overriding sense of direction. Bruckner has a profligate supply of themes and motives in the outer movements, and marshalling them all to face purposefully in the same direction is quite an achievement.

Jurowski gauged the first movement to perfection with the destination and climax revealed to be the end of the movement - suddenly everything fell into place. The Adagio's shifting and searching opening led naturally to the ravishing main theme, glorious string sound from the LPO already at its first climax, and with added resplendence in the repeat towards the end of the movement.

The Scherzo comes thumping in, *fortissimo* on full orchestra, leading to a jaunty little theme on the second violins and violas, to which the woodwind have a brief, rather sober reply. Delicate staccato descending violin quavers above a simple solo horn call begin the delightful trio section. The LPO played it all with great vitality, colour and imagination. The great triumph of the performance was the Finale, which bursts in with full brass - those wonderful trombones to the fore, just as Bruckner had described: someone bursting in the door announcing 'Da bin ich!' 'Here I am!'.

When the movement finally stormed to its end, it was met with enthusiastic applause, which might perhaps encourage others to programme this symphony. There have been precious few opportunities to hear it in the UK over the last half century: maybe this concert will presage a new-found popularity for this engaging, odd, but always rewarding work.

*Ken Ward*

BIRMINGHAM

SYMPHONY HALL

7 DECEMBER 2011

Paul Ruders - Symphony No.4

Bruckner - Symphony No.7

City of Birmingham Symphony Orchestra / Nikolaj Znaider

THIS WAS the first of two performances this week conducted by Nikolaj Znaider, standing in at fairly short notice for Andris Nelsons who withdrew from these concerts because of the imminent arrival of his child. (There's a possibility of a recording with Nelsons later.) Znaider conducted without the score and his affinity with the work seemed without doubt. He was aided by some remarkable playing, especially by the brass, its fulsome sound superbly complemented by the four Wagner tubas. The CBSO have long been in sympathy with Bruckner's sound world, especially where the brass are concerned. The superb woodwind section of the orchestra also shone in this symphony, especially the flute which, notwithstanding the brass, really takes pride of place in this work. Indeed, the flute in its solo passages was an aspect of the performance which was particularly memorable and flautist Marie-Christine Zupancic was the conductor's first port of call to take a bow.

So the playing was very fine, but what of the reading? Znaider gave a lucid reading and one which was never held back, and always fluently paced, steady and assured without being either noticeably slow or quick. Those who don't mind an accelerated and rather nervous coda to the first movement would have found it exciting, but to me it seemed to result in a diminished nobility. The conductor correctly desired no broadening out for the last pages of the Finale. The Adagio was well done - but at the end of the Adagio both the cymbalist and the triangle player rushed away!! The Scherzo had little bounce, the Trio could have been given more commitment, and the Finale could have been more

involving in its lighter elements. Curiously, in spite of the glorious playing by the CSBO in a cohesive performance, the interpretation seemed somehow, in the final analysis, to be rather unmemorable. *Raymond Cox*

Raymond Cox's view that the performance was 'unmemorable' was not a view shared by everyone. Chris Mansell was very impressed indeed: "I thought it was magnificent. It's a very long time since I came away from a Bruckner concert feeling so satisfied. I was still buzzing this morning. The orchestral playing was world class and his choice of tempos and transitions was spot on. I have never heard anyone manage to start the symphony and end it with exactly the same tempo, which is as it should be. I have never shouted 'Bravo!' before but I did so, twice."



## *World-wide Bruckner performance statistics - 2011*

Many thanks to the concert-listing web-site, [www.bachtrack.com](http://www.bachtrack.com), for these statistics drawn from their world-wide concert-listings for 2011. Only such concerts as were uploaded for listing on bachtrack.com are included, so the totals are by no means exhaustive. Information on versions and editions is not available.

### Number of performances of symphonies

- 1.Symphony no. 4 - 88
- 2.Symphony no. 7 - 79
- 3.Symphony no. 8 - 63
- 4.Symphony no. 5 - 46
- 5.Symphony no. 9 - 43
- 6.Symphony no. 3 - 34
- 7.Symphony no. 6 - 28
- 8.Symphony no. 1 - 15
- 9.Symphony no. 2 - 15

### Countries with the most performances of pieces by Bruckner

Germany 165  
UK - 58  
USA 49  
Japan 27  
Austria 26  
Netherlands 25  
Switzerland 18  
France 12  
Italy and Canada 10.

### Other works in the top 15

String Quintet in F - 11  
Mass no. 2 - 10  
Mass no. 3 - 9  
Locus Iste - 9  
Te Deum - 7  
Ecce sacerdo magnus - 6  
Motets such as *Locus iste* probably received many more performances, as they are often 'hidden' as small items in concerts with varied programmes *kw*

### Orchestras who performed the most Bruckner

Gewandhaus Orchestra: 17  
Berliner Philharmonic: 16  
Vienna Philharmonic : 11  
Munich Philharmonic: 10  
Cleveland Orchestra: 9

## **Donations to The Bruckner Journal**

Donations to The Bruckner Journal have been received, with much gratitude, from the following readers:

**Warren Malach** - Seattle, Washington gave a generous donation in memory of John Wright.

**James Savage** - Twickenham, Middlesex, in addition to a donation, has dedicated many hours of labour in producing the Index for the first ten years of *The Bruckner Journal*, also to the memory of John Wright.

**George Banks** - Bromley, Kent

**Kenneth Cooper** - Enfield, Middlesex

**Geoffrey Gill** - Worcester Park, Surrey

**Colin Hammond** - Radstock, B&NE Somerset

**Gerard Robello** - Wilmslow, Cheshire

**Malcolm Bennison** - Stoke-on-Trent, Staffordshire

**Paul Gibson** - Bexley, Ohio

**David Griffiths** - York

**Michael Piper** - Leamington Spa, Warwickshire

**Lawrence Tomlinson** - Penrith, Cumbria

## BRUCKNER ORCHESTRA LINZ'S BRUCKNER-BOX GOES TO TOP POLITICIANS

Dr Josef Pühringer, Provincial Governor of Upper Austria presented the 'most powerful man in the world' (Forbes 2010) with the complete recordings of Anton Bruckner Symphonies, signed by conductor Dennis Russell Davies, an elegant 'designer cube', tied with a red-white-red ribbon. "Chinese President Hu Jintao was visibly delighted at the extraordinary gift," reports the Orchestra's newsletter #4.1, 29 Nov. 2011

Further distinguished international recipients of the gift from Dr Pühringer were in Tel Aviv on the occasion of a commercial delegation, where he handed a Bruckner-Box to the President of the Israel Chamber of Commerce, to the Austrian Ambassador, and to the Israeli Minister for Tourism. "This exclusive CD-cube, strictly limited to 200 signed copies, will obtain a hearing in China and Israel as cultural ambassador in some of the most important offices in the world," the newsletter assures us.

## Pope: Let Thoughts of Heaven Bring Light to Today's Burdens Says Bruckner's Music Is an Invitation to Open Horizons

VATICAN CITY, OCT. 24, 2011 Benedict XVI is offering a reminder to think about eternal life - not as an escape from today's problems, but to bring into our daily reality "a little light, hope and love." The Pope made this invitation Saturday night after a concert in his honor. The program included Anton Bruckner's 9th Symphony and his "Te Deum" interpreted by the Bavarian State Orchestra and the Audi Youth Choir Academy, conducted respectively by Kent Nagano and Martin Steidler. The Holy Father proposed that listening to Bruckner is like "finding oneself in a great cathedral, surrounded by its imposing structures, which arouse emotion and lift us to the heights." He also reflected that at the foundations of Bruckner's music is the "simple, solid, genuine faith he conserved throughout his life."

"The great conductor Bruno Walter used to say that 'Mahler always sought after God, while Bruckner had found him,'" the Pope noted. "The symphony we have just heard has a very specific title: 'Dem lieben Gott' (To the Beloved God), almost as if he wished to dedicate and entrust the last and most mature fruit of his art to the One in whom he had always believed, the One who had become his only true interlocutor in the last stage of his life. Bruckner asked this beloved God to let him enter his mystery, ... to let him praise the Lord in heaven as he had on earth with his music. 'Te Deum laudamus, Te Dominum confitemur'; this great work we have just heard - written at one sitting then reworked over 15 years as if reconsidering how better to thank and praise God - sums up the faith of this great musician."

Benedict XVI proposed that the music is "also a reminder for us to open our horizons and think of eternal life, not so as to escape the present, though burdened with problems and difficulties, but to experience it more intensely, bringing a little light, hope and love into the reality in which we live." [News item from www.zenit.org 'The World Seen From Rome' 24 Oct 2011]

Hertford Bruckner Orchestra / Paul Coones

### Bruckner - Symphony No.8

8pm, Saturday 3 March 2012

The University Church of St Mary the Virgin, High Street, Oxford

+44 (0)1865279400

## 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/Schiedermayr, 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**

Join the BrucknerTage 2012 as part of the [abruckner.com](http://abruckner.com)

Bruckner Tour to Austria

(see back page for dates and contact details)

## Bruckner Concerts Worldwide

### A selected listing from 1 March - 3 July 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 March 7.30 pm Vienna: Konzerthaus +43 1242 002

**Bach** - Cantata 'Herr, gehe nicht ins Gericht' BWV 105

**Bruckner** - Symphony No. 7

Budapest Festival Orchestra / Ivan Fischer

15, 16 March 8 pm Innsbruck, Congress +43 512 59360

**Estermann** - Symphonic Organ Concerto No.2

**Bruckner** - Symphony No.4

Tyrol Symphony Orchestra / Georg Frittsch

1, 8 April 7pm Salzburg, Großes Festspielhaus, +43 662 840310

**Bruckner** - Symphony No.8 (1890 Nowak)

Berlin Philharmonic / Zubin Mehta

27 April 7.30pm, 29 April 4pm Vienna: Musikverein +43 1505 8190

30 April 7.30pm St Pölten, Festspielhaus +43(0)2742 908080 222

**Haydn** - Cello Concerto No.1 (27th & 29th) / No. 2 (30th)

**Bruckner** - Symphony No.7

Tonkünstler-Orchester Niederösterreich / Jeffrey Tate

7 May 7pm; 8, 9 May 7.30pm Vienna: Konzerthaus +43 1242 002

**Mozart** - Piano Concerto in C, K467 (8th & 9th May only)

**Bruckner** - Symphony No.5

Wiener Symphoniker / Ivor Bolton

#### Barenboim Mozart Concerto / Bruckner Symphony cycle

Staatskapelle Berlin in Vienna: Musikverein +43 1505 8190

7 - 16 June 7.30 pm; 17 June 11am.

7 June **Mozart** - Piano Concerto No.27 **Bruckner** - Symphony No.1

8 June **Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.2

9 June - **Mozart** - Piano Concerto No.24 **Bruckner** - Symphony No.3

11 June **Mozart** - Piano Concerto No.26 **Bruckner** - Symphony No.4

12 June **Bruckner** - Symphony No.5

13 June **Mozart** - Piano Concerto No. 22 **Bruckner** - Symphony No.6

15 June **Bruckner** - Symphony No.7

16 June **Bruckner** - Symphony No.8

17 June **Mozart** - Piano Concerto No.23 **Bruckner** - Symphony No.9

#### Belgium

2 March 8pm Brugge, Concertgebouw +32 7022 3302

**Bach** - Cantata 'Herr, gehe nicht ins Gericht' BWV 105

**Bruckner** - Symphony No. 7

Budapest Festival Orchestra / Ivan Fischer

9 March 8pm Gent, de Bijloke Concertzaal +32 (0)9269 9292

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

**Bruckner** - Symphony No.8

Royal Flemish Philharmonic / Edo de Waart

18 March 3pm Brussels: Henry Le Boeufzaal BOZAR +32 (0)2 507 8200

**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.4

Luxembourg Philharmonic Orchestra / Emmanuel Krivine

#### Canada

10 March 8pm, Regina, Conexus Arts Centre +1 3067916395

**Wagner** - Rienzi Overture **Mahler** - Lieder eines fahrenden Gesellen

**Bruckner** - Symphony No.6

South Saskatchewan Youth Orchestra / Victor Sawa

4, 5 April 8pm Toronto, Roy Thompson Hall +1 416 872 4255

**Brahms** - Piano Concerto No.2 **Bruckner** - Symphony No.3

Symphony Orchestra / Peter Oundjian

#### China

3 March, 8pm Macao, St Dominic's Church (free)

**Bach** - Jesu, joy of man's desiring. **Bruckner** - Symphony No.7

Macao Orchestra / Lü Jia

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

**Mahler** - 2 songs Des knaben Wunderhorn, Rückert Lieder

**Bruckner** - Symphony No.5

Bavarian Radio Symphony Orchestra / Daniel Harding

10 March, 7.30pm Beijing, Forbidden City Concert Hall +86 10 6559 8285

**Peixun** - Prelude 'Ode to Snow' from Symphony No.1, 'My Motherland'

**Bruckner** - Symphony No.9

China Philharmonic Orchestra / Jonathan Nott

30 June, 7.30pm Beijing, Forbidden City Concert Hall +86 10 6559 8285

**Bruckner** - Symphony No.8

China Philharmonic Orchestra / Lan Shui

#### Czech Republic

15 March 7.30pm, Hradec Králové, Philharmonic Hall

**Filas** - Piccolo Trumpet Concerto

**Bruckner** - Symphony No. 3 (3rd version)

Hradec Králové Philharmonic / Petr Vronský

5 April 7pm, Zlín, Congress Centre +420 577 005 742

**Teml** - Preludium solenne **Tchaikovsky** - Violin Concerto

**Bruckner** - Symphony No.4

The Bohuslav Martinů Philharmonic Orchestra / Stanislav Vavřínek

2,3 May 7.30pm, Prague, Smetana Hall +42 (0)222 002101

**Brahms** - Double Concerto **Bruckner** - Symphony No.9

Prague Symphony Orchestra / Jiří Kout

10, 11 May 7pm, Ostrava, City Cultural Centre +42(0)597 489259

**Grieg** - Piano Concerto **Bruckner** - Symphony No. 8

Janáček Philharmonic Orchestra Ostrava / Theodore Kuchar

#### Denmark

25 May 8pm Sønderburg, Concert Hall Alsion

**Bruckner** - Symphony No.8

Schleswig-Holsteinisches Sinfonieorchester; Sønderjyllands

Symfoniorkester / Mihkel Kütson

25 May 7.30pm Copenhagen, Opera House +45 33 696969

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

Royal Danish Orchestra, Chorus & Soloists of Royal Danish Opera / Jiří Kout

#### Finland

15 March 7pm Lahti, Sibelius Hall +358 (0)3 814 2801

**Beethoven** - Piano Concerto No.2 **Bruckner** - Symphony No.4

Sinfonia Lahti / Okko Kamu

29 March 7pm, Kuopio Music Centre +358 17182 378

**Bruckner** - Symphony No.8

Kuopio Symphony Orchestra / Frank Shipway

25 May 7pm Helsinki, Musikkitalo

**Prokofiev** - Violin Concerto No.2 **Bruckner** - Symphony No.5

Finish Radio Symphony Orchestra / Sakari Oramo

#### France

6 March 8pm, Metz, Arsenal +33 (0)3 8774 1616

**Bach** - Cantata 'Herr, gehe nicht ins Gericht' BWV 105

**Bruckner** - Symphony No. 7

Budapest Festival Orchestra / Ivan Fischer

23 March 8pm, Toulouse, Halle aux Grains +33 56163 1313

**Mozart** - Violin Concerto No.2 **Bruckner** - Symphony No.7

Orchestre National du Capitole de Toulouse / Sokhiev

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

**Webern** - Passacaglia, op.1 **Berg** - Violin Concerto

**Bruckner** - Symphony No.6

Orchestre de Paris / Christoph Eschenbach

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

**Mozart** - Piano Concerto No 24 **Bruckner** - Symphony No.7

Staatskapelle Berlin / Daniel Barenboim

19 April 8pm, Paris: Salle Pleyel +33 (0)14256 1313

**Mozart** - Piano Concerto No.22 **Bruckner** - Symphony No.9

Staatskapelle Berlin / Daniel Barenboim

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

**Beethoven** - Piano Concerto No.3 **Bruckner** - Symphony No.5

Orchestre Philharmonique de Radio France / Mung-Whun Chung

11 June 8pm, Paris, Théâtre des Champs-Élysées +33 (0)1 4952 5050  
**Dvorak** - Cello Concerto **Bruckner** - Symphony No.1 (1866 Linz)  
 London Philharmonic Orchestra / Vladimir Jurowski

17 June 4pm Paris: Salle Pleyel +33 (0)14256 1313  
**Purcell** - Funeral Music for Queen Mary  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.7  
 London Symphony Orchestra / Bernard Haitink

### Germany

1 March 8pm, Cologne, Kölner Philharmonie +49 (0)221 280 280  
**Bach** - Cantata 'Herr, gehe nicht ins Gericht' BWV 105  
**Bruckner** - Symphony No. 7  
 Budapest Festival Orchestra / Ivan Fischer

1 March 7.30pm Zwickau, Konzert- & Ballhaus Neue Welt  
**Schreker** - Intermezzo Op.8 +49 (0)375 27411 4648  
**Strauss** - 4 Last Songs **Bruckner** - Symphony No.4  
 Philharmonisches Orchester Plauen-Zwickau / Lutz de Veer

1, 4 March 8pm Hamburg, Laeiszhalle, +49 (0)4034 6920  
 2 March 8pm, Kiel, Schloss +49(0)431 901901  
**Bruckner** - Symphony No.5  
 North German Radio SO, Hamburg / Herbert Blomstedt

2 March 8pm, Saarbrücken, Congresshalle +49 681 3092486  
 Günther Herbig 80th Birthday Concert  
**Bruckner** - Symphony No.5  
 Deutsche Radio Philharmonie Saarbrücken Kaiserslautern / Günther Herbig

3, 4, 5 March 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Strauss** - Oboe Concerto **Bruckner** - Symphony No. 4 (1878/80)  
 Berlin Philharmonic / Christian Thielemann

3, 4 March 7.30pm, Dresden, Kulturpalast +49 (0)351 4866 666  
**Mendelssohn** - Symphony No.4  
**Bruckner** - Symphony in D minor, "Die Nullte"  
 Dresden Philharmonic / Dmitri Kitajenko

8 March 8pm Berlin, Philharmonie +49 (0)30254 88999  
**Webern** - 6 Pieces for Large Orchestra, op.6  
**Wagner** - Wesendonck Lieder **Bruckner** - Symphony No.3  
 Radio Symphony Orchestra Berlin / Marek Janowski

8,9 March 8pm Leipzig Gewandhaus +49(0)341 1270 280  
**Bartok** - Piano Concerto No.3 **Bruckner** - Symphony No.2  
 Leipzig Gewandhaus Orchestra / Herbert Blomstedt

13, 14 March 8pm Dortmund, Konzerthaus +49 231 22696 200  
**Webern** - 6 Pieces for Large Orchestra, op.6  
**Beethoven** - Piano Concerto No.4 **Bruckner** - Symphony No.4  
 Dortmund Philharmonic / Jac van Steen

13 March 8pm, Solingen Theater und Konzerthaus +49 (0)212 204820  
 14 March 8 pm Remscheid, Teo Otto Theater +49 (0)2191 162650  
**Bruckner** - Symphony No. 7  
 Bergische Symphoniker / Peter Kuhn

14 March 8pm Wiesbaden, Kurhaus +49 (0) 611 1729290  
**Mozart** - Sinfonia Concertante K 364 **Bruckner** - Symphony No.3  
 Hessisches Staatsorchester / Zehetmair

15, 16, 17 March 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Bruckner** - Symphony No.8 (Nowak 1890)  
 Berlin Philharmonic / Zubin Mehta

22, 23 March 8pm, 25 March, 11.30am Hannover, NDR, Großer Sendesaal  
**Bernstein** - Symphony No.2 "The Age of Anxiety" (22nd & 23rd only)  
**Bruckner** - Symphony No.9  
 NDR Radiophilharmonie Hannover / Eiji Oue

22, 23 March 8pm, München, Herkulessaal, Residenz, +49 8959 004545  
**Wagner** - Tannhäuser - Scenes & Arias **Weber** - Euryanthe - excerpts  
**Schubert** - Alfonso und Estrella - excerpt  
**Bruckner** - Symphony No.5  
 Bavarian Radio Symphony Orchestra / Daniel Harding

22 March 12.30pm, open rehearsal, 25 March 11am,  
 26, 27 March 8pm Kölner Philharmonie +49 (0)221 280 280  
**Widman** - Elegy **Bruckner** - Symphony No.9  
 Gürzenich Orchester Köln / Simone Young

25 March 7.30pm, Mainz, Rheingoldhalle  
 26 March 8pm, Mannheim, Rosengarten +49 (0)621 26044  
**Bruckner** - Symphony No.8  
 Deutsche Staatsphilharmonie Rheinland-Pfalz / Karl-Heinz Steffens

25 March 7.30 Pforzheim, Theater +49 (0)7231 392440  
**Mozart** - Symphony No.40 **Bruckner** - Symphony No.4  
 Badische Philharmonie Pforzheim / Markus Huber

28 March 8pm München, Herkulessaal, Residenz, +49 8959 004545  
**Mozart** - Symphony No. 39 **Bruckner** - Symphony No. 9  
 Münchner Symphoniker / Georg Schmöhe

31 March 11 am; 1,2 April 8pm Dresden, Semperoper +49 (0)351 4911705  
**Brahms** - Schicksalslied **Bruckner** - Symphony No. 5  
 Staatskapelle Dresden / Herbert Blomstedt

5 April 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Elgar** - Cello Concerto **Bruckner** - Symphony No.7  
 Staatskapelle Berlin / Daniel Barenboim

12 April 8pm, Trier, Theater +49 (0)651 7181818  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.4  
 Philharmonisches Orchester der Stadt Trier / Victor Puhl

15 April 11am, 16 April 7.30pm, Halle, Georg-Friedrich-Händel Halle  
**Strauss** - Serenade, op.7 +49345 472274  
**Mozart** - Clarinet Concerto **Bruckner** - Symphony No.4  
 Staatskapelle Halle / Michael Helmuth

15 April 5pm, 16 April 7.30pm, Hannover, Staatsoper +49 (0)511 9999 1111  
**Bruckner** - Symphony No.5  
 Niedersächsisches Staatsorchester Hannover / Gabriel Feltz

17 April 8pm, Berlin, Philharmonie, Kammermusiksaal +49 (0)30254 88999  
**Mozart** - Oboe Quartet  
**Schnyder** - Concertino for tenor-trombone & string quartet  
**Bruckner** - String Quintet  
 Vogler Quartet, Naoko Shimizu - viola.

17 April, 7.30pm Greifswald, Theater & Stadthalle +49 (0)3834 57220  
 18, 19 April 7.30pm Stralsund, Großes Haus +49 (0)3831 26460  
**Brahms** - Piano Concerto No.2 **Bruckner** - Symphony No.3  
 Philharmonisches Orchester des Theaters Vorpommern / Karl Prokopetz

19, 20 April 8pm, Bochum, Schauspielhaus +49 (0)234 3333 5555  
**Adams** - Tromba Iontana **Bruckner** - Symphony No.4  
 Bochumer Symphoniker / Steven Sloane

21 April 8pm Dresden, Frauenkirche +49 (0)351 65606701  
 26 April 8pm Cologne, Philharmonie Köln +49 (0)221 280 280  
**Bach** (arr. Stokowski) - "Mein Jesu" BWV 487  
**Bruckner** - Symphony No.5  
 Dresden Philharmonic / Michael Sanderling

3 May 8pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400  
 4 May 8pm Stuttgart Liederhalle +49 (0)711 2027710  
 6 May 5pm Bamberg, Joseph-Keilberth-Saal +49 95196 47145  
**Mendelssohn** - Violin Concerto Op.64 **Bruckner** - Symphony No.9  
 Bamberger Symphoniker / Herbert Blomstedt

6 May 11am, Krefeld, Theatre +49 (0) 2151 805125  
 13 May 11am Mönchengladbach, Studio Theater +49 (0)2166 6151100  
**Bruckner** - String Quintet  
 Musicians der Niederrheinischen Sinfoniker

6 May 11am, Saarbrücken Stadtstheater,  
 7 May 8pm, Congresshalle +49 6813092486  
**Beethoven** - Piano Concerto No.3 **Bruckner** - Symphony No.9  
 Saarländisches Staatsorchester / Toshiyuki Kamioka

16, 17 May 7.30pm, Gera, Bühnen der Stadt +49 (0) 365 8279105  
 18 May 7.30pm, Altenburg, Landestheater, +49 (0)3447/585160  
**Brahms** - Schicksalslied **Bruckner** - Symphony No.4  
 Philharmonisches Orchester Altenburg-Gera / Georg Fritzschn

20 May 11am, 21 May 8pm, Hamburg, Laeiszhalle, +49 (0)4034 6920  
**Janacek** - The Fiddler's Child **Hurt** - Seuring  
**Bruckner** - Symphony No.0 in D minor  
 Philharmoniker Hamburg / Simone Young

20 May, 5pm, Rot an der Rot, St Verena Abbey  
 www.schwaebischer-fruehling.de  
**Bruckner** - Te Deum **Brahms** - Symphony No.2  
 Bruckner Orchestra Linz / Dennis Russell Davies

23, 24 May 8pm, Heidelberg, Stadthalle +49 (0)6221 5820000  
**Bruckner** - Symphony No.8 (1890)  
 Philharmonisches Orchester Heidelberg / Cornelius Meister

24 May, 7.30pm Flensburg, Deutsches Haus  
**Bruckner** - Symphony No.8  
 Schleswig-Holsteinisches Sinfonieorchester; Sønderjyllands  
 Symfoniorkester / Mikkel Kütson

25 May 8pm, Dresden, Semperoper +49 (0)351 4911705  
**Bruckner** - Symphony No.8  
 Staatskapelle Dresden / Christian Thielemann

25 May 7.30pm Bad Salzuflen, Konzerthalle +49 (0)5222 183200  
**Mozart** - A string quartet **Bruckner** - String Quintet  
 Musicians of the Northwest German Philharmonic

26 May 7.30pm Bad Salzuflen, Konzerthalle +49 (0)5222 183200  
**Bruckner** - Symphony No.5  
 Nordwestdeutsche Philharmonie / Frank Beerman

28 May 11am, Aachen, St Nikolaus Church, +49 (0)241 4784 244  
**Bruckner** - Symphony in D minor "Die Nullte"  
 Sinfonieorchester Aachen / Marcus R Bosch

1, 2 June 8pm Berlin, Konzerthaus +49 (0)30 203092101  
**Beethoven** - Overture Coriolan  
**Khoury** - Violin Concerto No.2 "War Concerto"  
**Bruckner** - Symphony No.4  
 Konzerthausorchester Berlin / Cornelius Meister

3 June 3.30pm, Hamburg, Laeiszhalle, +49 (0)4034 6920  
 4 June 8pm, Berlin, Philharmonie +49 (0)30254 88999  
 5 June 8pm, Berlin, Konzerthaus +49 (0)30 203092101  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.6  
 Staatskapelle Berlin / Daniel Barenboim

5,8 June 8pm Krefeld, www.seidenweberhaus.de  
 6 June 8pm Mönchengladbach, Theater +49 (0)2166 6151100  
 7 June 8pm Mönchengladbach, Kaiser Friedrich Halle  
**Bruckner** - Symphony No.8  
 Niederrheinischen Sinfoniker / Jac van Steen

10 June 11am, Dresden, Semperoper +49 (0)351 4911705  
**Bruckner** - Symphony No.8  
 Staatskapelle Dresden / Christian Thielemann

14 June 8pm, 17 June 11am, Hamburg, Laeiszhalle, +49 (0)40357 66666  
 15 June 7.30pm Lübeck Music & Congress Centre +49 (0)451 7904 400  
**Salonen** - Violin Concerto **Bruckner** - Symphony No.4  
 NDR Sinfonieorchester Hamburg / Esa-Pekka Salonen

17 June 11am, 18 June 8pm, Braunschweig, Staatstheater +49 (0)53122 2345  
**Harada** - "The Other Side" **Bruckner** - Symphony No.8  
 Staatsorchester Braunschweig / Alexander Joel

17 June 7.30pm, Recklinghausen "Ruhrfestspielhaus" +49 2091477999  
 18, 19 June 7.30pm, Gelsenkirchen  
 "Musiktheater im Revier" +49 (0)209 4097200  
 20 June 7.30pm, Kamen, Konzertaula, +49 (0)2307/2603090  
**Bruckner** - Symphony No.9 and Te Deum  
 Neue Philharmonie Westfalen / Heiko Mathias Förster

23 June 3pm, Chorin, Klosterkirche, www.bsdf.de  
**Beethoven** - Piano Concerto No.3 **Bruckner** - Symphony No.4  
 Brandenburgisches Staatsorchester Frankfurt / Howard Griffiths

23 June 8pm, Dresden, Frauenkirche +49 (0)351 65606701  
**Bruckner** - Mass No.3 in F minor  
**Brahms** - Symphony No.3 in F major  
 Philharmonisches Orchester Altenburg-Gera / Matthias Grünert

28, 29 June 8pm Bochum, Schauspielhaus +49 (0)234 3333 5555  
**Bruckner** - Helgoland, arr. Oeser for mixed-choir  
**Higdon** - Blue Cathedral **Bruckner** - Te Deum  
 Bochumer Symphoniker / Mario Venzago

1 July 11am, 2 July 8pm, Wuppertal,  
 Historische Stadthalle +49 (0)2 02569 4444  
**Mozart** - Piano Concerto No.9 K271 **Bruckner** - Symphony No.9  
 Sinfonie Orchester Wuppertal / Toshiyuki Kamioka

4 July 8pm, München Philharmonie im Gasteig, +49 (0)8954 818181  
*Celibidache 100th birthday concert*  
**Bruckner** - Symphony No.8 (1890)  
 Munich Philharmonic / Zubin Mehta

### Hungary

10, 12 March 7.45pm, 11 March 3.30pm Budapest,  
 Bela Bartok National Concert Hall, Palace of the Arts +36 1555 3300  
**Bach** - Cantata 'Herr, gehe nicht ins Gericht' BWV 105  
**Bruckner** - Symphony No. 7  
 Budapest Festival Orchestra / Ivan Fischer

### Republic of Ireland

16 March, 8pm, Dublin, National Concert Hall +353 (0)1417 0000  
**Wagner** - Siegfried's Journey to the Rhine  
**Strauss** - Horn Concerto No.1 **Bruckner** - Symphony No.7  
 RTÉ National Symphony Orchestra / Roberto Minczuk

### Israel

27 May, 8pm, Tel Aviv, Mann Auditorium  
**Bruckner** - Symphony No.8  
 Staatskapelle Dresden / Christian Thielemann

### Italy

17 March 6pm, 19 March 9pm, 20 March 7.30pm,  
 Rome, Santa Cecilia Hall, +39 (0)68082058  
**Bruckner** - Symphony No.8  
 Orchestra dell'Accademia Nazionale di Santa Cecilia / Antonio Pappano

3 May 8.30pm, 4 May 8pm, 6 May 4pm Milan,  
 Auditorium di Milano +39 0283389 401/402/403  
**Britten** - Sinfonia da Requiem **Bruckner** - Symphony No.9  
 Orchestra Sinfonica di Milano Giuseppe Verdi / Claus Peter Flor

### Japan

7 March 7pm Tokyo Suntory Hall +81 3 3584 9999  
**Shostakovich** - Symphony No.1 **Bruckner** - Symphony No.3  
 Yomiuri Nippon Symphony Orchestra / Stanislaw Skrowaczewski

22 March 7pm Osaka, Symphony Hall +81 (0)6 64536000  
**Schumann** - Piano Concerto **Bruckner** - Symphony No.2 (Nowak)  
 Japan Century Symphony Orchestra / Kazuhiro Koizumi

12, 13 April 7pm Osaka, Symphony Hall +81 (0)6 64536000  
**Mozart** - Piano Concerto No.23 **Bruckner** - Symphony No.7  
 Osaka Philharmonic / Tadaaki Otaka

12 April 7pm, Tokyo Suntory Hall +81 3 3584 9999  
**Mozart** - Piano Concerto No.8 **Bruckner** - Symphony No.7  
 Tokyo Metropolitan Symphony Orchestra / Eliahu Inbal

11 May 7pm, Fukuoka, ACROS +81 (0)92 725 9113  
**Gluck** - Iphigenie en Aulide, Overture  
**Arutunian** - Trumpet Concerto **Bruckner** - Symphony No.4  
 Kyushu Symphony Orchestra / Norichika Iimori

16 May 7pm, Tokyo Opera City +81 3 5353 9999  
**Mozart** - Sinfonia Concertante K364 **Bruckner** - Symphony No.4  
 Tokyo City Philharmonic / Taijiro Iimori

15 June 7pm, 16 June 2pm, Tokyo Suntory Hall +81 3 3584 9999  
**Schubert** - Symphony No.8 **Bruckner** - Symphony No.9  
 Japan Philharmonic / Ken-Ichiro Kobayashi

### Liechtenstein

4 March, 8pm Vaduz, Theater Liechtenstein +423 237 59 69  
**Webern** - 6 Pieces for Large Orchestra, op.6  
**Wagner** - Wesendonck Lieder **Bruckner** - Symphony No.3  
 Radio Symphony Orchestra Berlin / Marek Janowski

### Luxembourg

15, 16 March 8pm, Luxembourg, Philharmonie +352 26322632  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.4  
 Orchestre Philharmonique du Luxembourg / Emanuel Krivine

### Monaco

30 March, 8.30pm Monte-Carlo, Grimaldi Forum +377 9999 3000  
**Bruckner** - Symphony No.7  
 Tonhalle Orchester Zürich / David Zinman

1 April 6pm Monte-Carlo, Grimaldi Forum +377 9999 3000  
**Bruckner** - Symphony No.4  
 Orchestre Philharmonique de Monte-Carlo / Karl-Heinz Steffens

4 April 8.30pm Monte-Carlo, Grimaldi Forum +377 9999 3000  
**Bruckner** - Symphony No.5  
 Staatskapelle Dresden / Herbert Blomstedt

7 April, 8.30pm Monte-Carlo, Grimaldi Forum +377 9999 3000  
**Bruckner** - Symphony No.9  
 Orchestre Philharmonique de Monte-Carlo / Jonathan Nott

### Netherlands

7, 8, 9 March 8.15pm, 11 March 2.15pm  
 Amsterdam, Concertgebouw +31 (0)20 6718345  
**Britten** - Violin Concerto **Bruckner** - Symphony No.6  
 Royal Concertgebouw Orchestra / Mariss Jansons

11 March 8.15pm, Rotterdam, De Doelen, +31 10 2171717  
**Bruckner** - Symphony No.8  
 deFilharmonie (Royal Flemish Philharmonic) / Edo de Waart

9 May 8pm, Enschede, Muziekcentrum +31 (0)53 485 85 0  
 10 May 8.15pm, Zwolle, Odeon de Spiegel, +31 (0)384 288288  
 13 May 2.30pm Deventer, Schouwburg +31 (0) 570 683500  
**Bartok** - Piano Concerto No.3 **Bruckner** - Symphony No.4  
 Orkest van het Oosten / Claus Peter Flor

16, 18 May 8.15pm, Amsterdam, Concertgebouw +31 (0)20 6718345  
**Bruckner** - Symphony No.5  
 Royal Concertgebouw Orchestra / Bernard Haitink.

### Norway

8, 9 March 7.30pm, Bergen, Grieghallen +47 5521 6150  
**Saariaho** - Clarinet Concerto «d'om le vrai sens»  
**Bruckner** - Symphony No.6  
 Bergen Philharmonic Orchestra / Juanjo Mena

29, 30 March, 7.30pm, Oslo, Konserthus +47 23 113111  
**Bruckner** - Adagio from 9th Symphony  
**Mozart** - Mass in C minor, K427  
 Oslo Philharmonic Orchestra / Manfred Honeck

### Portugal

17 May 9pm, 18 May 7pm,  
 Lisbon, Gulbenkian Foundation +351 21 782 3030  
**Brahms** - Begräbnisgesang and Schicksallied  
**Bruckner** - Mass No.3 in F minor  
 Gulbenkian Choir and Orchestra / Philippe Herreweghe

### Singapore

4 May 7.30pm, Singapore, Esplanade Concert Hall +65 6348 5555  
**Mozart** - Piano Concerto No.14 **Bruckner** - Symphony No.8  
 Singapore Symphony Orchestra, Lan Shui

### Slovenia

23 April 7.30pm Maribor, Narodni Dom +386 (0) 2294 4000  
**Haydn** - Symphony No.68 **Bruckner** - Symphony No.4  
 Staatskapelle Weimar / Stefan Solymos

10, 11 May 7.30pm, Ljubljana, Cankarjev Dom +386 (0)1 2417 299  
**Haydn** - The Creation: 'Representation of Chaos'  
**Beethoven** - Piano Concerto No.1 **Bruckner** - Symphony No.6  
 Slovenian Philharmonic / Martin Sieghart

### Spain

20 April 8.30pm, La Coruna, Palicio de la Opera +34 902434443  
**Bruckner** - Symphony No.8  
 Galicia Symphony Orchestra / Jesus Lopez-Cobos

### Sweden

22 March 7pm, Norrköping, De Geerhallen +4611 1115 5100  
**Schubert** - Symphony No.8 **Bruckner** - Symphony No.9  
 Norrköpings Symphony Orchestra / Marek Janowski

17 May 6pm, Malmö, Opera +46 (0)40 208500  
**Seegerstam** - Symphony No.126 "a Mei-legend..."  
**Bruckner** - Symphony No.7  
 Malmö Opera and School of Music Orchestras / Ralf Kirchner

### Switzerland

28, 29 March 7.30, Zürich Tonhalle +41 44206 3434  
**Mozart** - Piano Concerto No.18 **Bruckner** - Symphony No.7  
 Tonhalle Orchester Zürich / David Zinman

31 March, 1 April, 7.30pm, St Gallen, St Laurenzen Church  
**Bruckner** - Mass No.1 in D minor **Mozart** - Solemn Vespers  
 St Gallen Symphony Orchestra / Uwe Münch

1 April 6.30pm, Lucerne, Culture & Congress Centre +41 41226 7777  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.4  
 Bavarian Radio Symphony Orchestra / Bernard Haitink

26, 27 April 7.30pm Bern, Kultur-Casino +4131 329 5252  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.7  
 Bern Symphony Orchestra / Mario Venzago

5 May 7.30 Basel, Stadtcasino, +41 (0)61 273 7373  
**Mendelssohn** - Violin Concerto No.2 **Bruckner** - Symphony No.9  
 Bamberger Symphoniker / Herbert Blomstedt

9, 10, 11 May 7.30pm Zürich Tonhalle +41 44206 3434  
**Bruckner** - Symphony No.8  
 Tonhalle Orchester Zürich / Herbert Blomstedt

31 May 8.15pm Lausanne, Théâtre de Beaulieu +41(0)21 643 2211  
**Bruckner** - Mass No.3 in F minor  
 Orchestre de la Suisse Romande / Marek Janowski

1 June 8pm, Geneva, Victoria Hall +41(0)22 418 3500  
**Schubert** - Symphony No.6 **Bruckner** - Mass No.3 in F minor  
 Orchestre de la Suisse Romande / Marek Janowski

### UK

3 March, 8pm Oxford, St Mary the Virgin, +44 (0)1865279400  
**Bruckner** - Symphony No.8  
 Hertford Bruckner Orchestra / Paul Coones

10 March 7.30 pm, Wrexham, Glyndyr University, William Aston Hall  
**Dvorák** - The Water Goblin **Bruckner** - Symphony No.5  
 Wrexham Symphony Orchestra / Kenneth Woods

15 March 7.30pm, London, Strand, Kings College Chapel +44 (0)20 77661100  
**Bruckner** - Mass No.2 in E minor  
 Trinity Laban Chamber Choir and Wind Ensemble / Stephen Jackson

17 March 7.30pm, Thame, St Mary's Church, +44 (0) 1844 292088  
**Bruckner** - Mass No.2, Locus Iste **Brahms** - Geistliches Lied  
 Thames Chamber Choir, Petros Singers, Interplay / Duncan Aspden

12 April 7.30 London Barbican Hall +44 (0)207638 8891  
**Shumann** - Piano Concerto **Bruckner** - Symphony No.6  
 London Symphony Orchestra / Daniel Harding

'The Bruckner Project' London Royal Festival Hall 0871 663 2500  
16 April 7.30

**Mozart** - Piano Concerto No.24 **Bruckner** - Symphony No.7

17 April 7.30

**Bruckner** - Symphony No.8 ("vers. composite, ed. Haas")

20 April 7.30

**Mozart** - Piano Concerto No.22 **Bruckner** - Symphony No.9  
Staatskapelle Berlin / Daniel Barenboim

7 May 7.30pm Glasgow City Halls +44 (0)141 353 8000

11 May 7.30pm Aberdeen, Music Hall, +44 (0)1224 641122

13 May 7.30pm Edinburgh, Usher Hall www.usherhall.co.uk

**Golijov** - Mariel (Glasgow only)

**Mozart** - Clarinet Concerto (Aberdeen & Edinburgh)

**Bruckner** - Symphony No.7

BBC Scottish Symphony Orchestra / Donald Runnicles

12 May 7.30pm, London, Pitsanger Lane,

St Barnabas Church +44 (0)20 8567 4075

**Smetana** - Overture 'The Bartered Bride' **Stravinsky** - Violin Concerto

**Bruckner** - Symphony No.9 (with finale completed by Nors Josephson)

Ealing Symphony Orchestra / John Gibbons

20 May 3pm, London Barbican Hall +44 (0)207638 8891

**Bruckner** - Symphony No.5

Royal Concertgebouw Orchestra / Bernard Haitink

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

**Purcell** (arr. Stucky) - Funeral March for Queen Mary

**Mozart** - Piano Concerto No.23 **Bruckner** - Symphony No.7

London Symphony Orchestra / Bernard Haitink

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

[www.abruckner.com](http://www.abruckner.com)

## A Bruckner Tour to Austria

**12 -22 August 2012**

This is a tour that will bring you into Bruckner's world while visiting some of the most beautiful and historic destinations in Austria. At the same time, we will visit other locations that will balance out the tour so that companions less devoted to Bruckner will be entertained as well.

This is a perfect way to visit all the sites that you have read about – from Bruckner's birthplace to the small towns where he taught, to the cities where he composed his greatest works and to his final resting place and the relaxing atmosphere of St. Florian (Bruckner's spiritual home) - and to do this with a group of people who share your interests and enthusiasm. It is also coordinated so that you can attend two Bruckner concerts at the BrucknerTage Festival held at St. Florian!

More details can be found at

[www.abruckner.com/editorsnote/news/BrucknerTour](http://www.abruckner.com/editorsnote/news/BrucknerTour).

There may still be places available on this tour, but applications should be sent immediately using the form at

[www.abruckner.com/contact/brucknertoursignup](http://www.abruckner.com/contact/brucknertoursignup)

or by contacting John F. Berky at: [Abruckner.com](http://Abruckner.com), P.O.

Box 1026, Windsor, CT 06095-1026, USA

☎ +1 860688 5098

## USA

15 March 7.30, 17 March 8pm, San Diego, Copley Symphony Hall  
**Mozart** - Violin Concerto No.5 **Bruckner** - Symphony No.4  
San Diego Symphony / Jahja Ling

30, 31 March 8pm, Cincinnati, Music Hall +1 513 381 3300

**Glass** - Cello Concerto **Bruckner** - Symphony No.6  
Cincinnati Symphony Orchestra / Dennis Russell Davies

15 April 4pm Toledo, Rosary Cathedral +1 419246 8000

**Bruckner** - Symphony No.3

Toledo Symphony Orchestra / Stefan Sanderling

19 April 11am, 20 April 8pm, Minneapolis, Orchestra Hall +1 612 371 5656

**Bruckner** - Symphony No.8

Minnesota Orchestra / Stanislaw Skrowaczewski

26, 27, 28 April, 8pm, Cleveland, Severance Hall +1 216 231 1111

**Bartok** - Piano Concerto No.1 **Bruckner** - Symphony No.4

Cleveland Orchestra / Franz Welser-Möst

26, 27, 28 April 8pm, 29 April 2.30pm,

Dallas, Meyerson Hall +1 214692 0203

**Bruckner** - Symphony No.8

Dallas Symphony Orchestra / Jaap van Zweden

27 April, 11.15am, 28 April 8pm,

Milwaukee, Marcus Center +1 414 273 7206

**Messiaen** - Les offrandes oubliées

**Debussy** - La Mer

**Bruckner** - Symphony No.6

Milwaukee Symphony Orchestra / Edo de Waart

3, 4, 5 May, 8pm, 6 May 2pm,

Los Angeles, Walt Disney Hall +1 323 850 2000

**Ligeti** - Atmosphères

**Wagner** - Lohengrin; Prelude to Act 1

**Mahler** - Rückert Lieder

**Bruckner** - Symphony No.9

Los Angeles Philharmonic / Sir Simon Rattle

17 May, 8pm Eugene, Oregon, Hult Center +1 541 682 5000

**Berlioz** - Rakoczy March

**Liszt** - Piano Concerto No.1

**Bruckner** - Symphony No.6

Eugene Symphony Orchestra / D Rachev

24, 25 May 8pm Baltimore, Meyerhoff Hall +1 410783 8000

26 May 8pm, North Bethesda, Strathmore Center

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

Baltimore Symphony Orchestra / Peter Oundjian

A recommended web-site for locating  
Bruckner (and all other) concerts:



[www.bachtrack.com](http://www.bachtrack.com)

### Ebracher Musiksommer

**Bruckner - Symphony No.8**

(version from 1888, ed William Carragan)

Philharmonie Festiva, cond. Gerd Schaller  
The Monastery Abbey, Ebrach (nr. Bamberg)  
5pm 29 July, 2012

[www.ebracher-musiksommer.de](http://www.ebracher-musiksommer.de)