



# The Bruckner Journal

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## The "poor critic"

Our expectations when we embark on listening to a work by Anton Bruckner of course vary from listener to listener, but many will expect to receive something that nourishes the soul, lifts the heart, and perhaps brings towards consciousness stuff that has been hidden, pent up and needs release. It would be foolish to try and define these things more closely for it is their very inarticulacy that requires music rather than words, but it means that for many of us listening to Bruckner is a serious endeavour, touching some of the most profound regions of our experience.

To listen seriously is not always straightforward. One needs time and quiet, a period to sit in silence before the music commences, an undisturbed hour or so, and a time of quiet to marvel at what has taken place after it finishes. In the ordinary life such times are hard to come by.

There are legendary and compelling concerts, but it's a risky business for one can never be sure that a member of the audience will not sabotage the event by some bronchial affliction, thoughtless disturbance or intrusive device. At home, with recordings and broadcasts to listen to, it is within one's power to create and preserve the necessary conditions, pray that the ice-cream van cometh not blaring out its inane jingle, and sit and listen, relaxed and receptive, and above all - quiet. In these circumstances not only are expectations most likely to be fulfilled, but one often also finds oneself surprised by the unexpected: out of the quietness arises something else to be heard, maybe just an intriguing detail, but sometimes that which provokes the spirit to shudder.

Pity, then, the "poor critic" (Celibidache's term, see page 45) and CD reviewer, who must trawl through stacks of CDs and DVDs, remorselessly interrogating numerous performances, desperately seeking phrases that might give an idea to the reader of what is to be heard. It is a way of listening to music that reveals much by which a performance can be judged and described, but risks the loss of that humility, a 'poverty in spirit', that could be blessed by something too deep and too personal to write about in a review. kw

## SUBSCRIPTIONS INCREASE

Subscriptions to *The Bruckner Journal* are to be increased substantially for 2013. Since the last increase some years ago the cost of printing and postage has regularly increased, culminating in a very sharp and unprecedented rise in postal charges last April. (There is to be similar increase next April.)

*The Bruckner Journal* contributors, editor and editorial assistants provide their services free of charge, but the Journal depends on the subscribers to pay printing and postage charges. The relentless rise in costs have finally caught up with us and our best estimates for future expenditure require that we receive £4 (€5, US\$6.50) for each copy. Of this, £2.50 (€3.20, US\$4) pays for printing (including printing of extra copies we are obliged to submit to the Legal Deposit libraries and the British Library, a free copy to such major contributors to a specific issue as request one, and a small margin for back copies), £0.50p covers minor expenditure on things such as web-site hosting, travelling expenses for our infrequent editorial meetings, stationery and additional printing; £1 contributes towards some proportion of the costs of the Bruckner Journal Biennial Readers Conference which generates much of the vitality that inspires the production of the Journal in the subsequent two years. All the additional subscription cost is postage and packing.

The 2012 subscription rate failed to cover costs, and had become insufficient by a considerable margin to cover postage to destinations outside the UK. It is essential for the continuation of *The Bruckner Journal* that the new subscription rates remedy this situation. We hope that you will nevertheless feel that *The Bruckner Journal* continues to represent exceptional value for money.

An annual subscription form is enclosed with this issue. If your subscription was not due - i.e. you have already paid for two years or more - there will be no form enclosed and no auxiliary charge.

We would be very sorry to lose any subscribers as a result of these increases. If you find yourself unable to afford the new rates, please contact Raymond Cox or Ken Ward.

### Letters to the editor

From Bret McConachie, Michigan USA

Wanted to say thanks again for the great service and product! I feel fortunate to be a subscriber to The Journal... not sure where else I could go to satisfy my craving. Initial attraction for me was the Carragan Timed Analyses - what a great idea, exactly what I needed to try to get my hands around this music. Can't wait for #7-9 (is it asking too much for #00/0?). But you've also helped me discover so many great articles and reviews and info about this composer. Some of the more technical ones go way over my head but for some reason I enjoy reading them anyways! I'm still searching for the answer to Bruckner's appeal. What is it about his music that affects me the way it does? I have to admit the personal side of the composer is quite intriguing but in the end its all about the music. And why isn't everyone else affected the same? Am I really the only Bruckner Journal subscriber in the state of Michigan?!!

From Howard Jones, Sheffield UK:

In *On First Hearing a Bruckner Symphony* (TBJ July 2012 issue), Simon E Spero expressed a desire to hear a complete Bruckner Symphony transcribed for Organ. Such are (or have been) available on CD as follows:

Nos. 3 & 7: Ernst-Erich Stender, St Marien, Lübeck, 2001, Ornament Records 11458 & 11455.

No. 4: Thomas Schmögner, Pfarrkirche La Madeleine, Paris, 6-7 April 1994, Edition Lade EL 009.

No. 7: Klaus Uwe Ludwig, Walcker-Orgel der Lutherkirche Wiesbaden, July 1999, Kontub 11248.

No. 8: Lionel Rogg, Victoria Hall, Geneva, 1997 (with a cut in the Finale), BIS-CD-946.

Additionally, electronic instrument renderings of Nos. 4,5,7,8 & 9, led by Noguchi, have been issued on Seelenklang & Mukey CDs, and multiple versions of individual movements from Nos. 00, 0, 1, 2, 4, 6, 7 & 9 in organ transcription ( so far only Scherzi or Andante/Adagios), continue to appear on organ recital CDs. For further details see John Berky's discography at [www.abruckner.com](http://www.abruckner.com).

From Anthony M Cutbush, Hertfordshire, UK

Sir, I have read your reviews of Sir Simon Rattle's performance of the completed 4th movement of Bruckner's 9th Symphony and the recording. I have also read Dr. John Phillips' article. Many years ago I did hear a completion at a concert in London.

Like other composers who have left works uncompleted because death took them from us, I am not convinced. In spite of detailed evidence concerning the sketches, only Bruckner knew how it would be completed had he lived.

I wish people would leave such matters alone as it is all surmising even if with good intentions.

Yours faithfully

In an interview published in the BBC Proms programme for the Vienna Philharmonic's performance of Bruckner's Ninth, 6 Sep. 2012, Bernard Haitink expressed a complementary view to that of Mr Cutbush's letter. "One should not connect too many metaphysical things to its being unfinished. It's just because Bruckner did not have the strength any more and he died. It's extremely sad because he had made quite extensive sketches of the last movement - just not enough to be published as Bruckner's composition. I know attempts have been made to finish the symphony but I think that is wrong. You have to respect life but you also have to respect death." Donald Mcleod, introducing the BBC broadcast of the performance of the Ninth by Orchestre des Champs-Élysées from the Usher Hall, Edinburgh 20 Aug 2012, reported that Philippe Herreweghe said that while he respects musicologists enormously, they don't have one per cent of the inspiration of Bruckner, so he prefers to end the symphony where Bruckner himself did, with the third movement. [Ed.]

All readers are warmly invited to attend

# The Eighth Bruckner Journal Readers Biennial Conference

This is a wonderful opportunity for Brucknerians to meet together in pleasant surroundings, hear papers from leading scholars in the field and from other Bruckner enthusiasts. As with the Journal itself, non-academic music lovers need not be intimidated and can be sure they will find a friendly welcome and much to enjoy, think about and discuss.

Conference papers will cover a variety of topics related to Bruckner's life and music, some of which will focus upon the Fourth Symphony, and the Conference will conclude with a performance of the 1874 first version of the symphony transcribed by Prof. William Carragan for two pianos, four hands, and performed by William Carragan and Crawford Howie. Speakers will include Abram Chipman, Benjamin Korstvedt, Brian Newbould, Geoffrey Hosking, Louis Lohraseb, Paul Hawkshaw, Paul Coones and William Carragan

The Conference will take place on the evening of Friday 12th and all day Saturday 13th April, at Hertford College, Oxford, at the generous invitation of Dr Paul Coones. The Conference fee will be £40

For accommodation those attending will find [www.oxfordrooms.co.uk](http://www.oxfordrooms.co.uk) a useful site where rooms can be booked at reasonable rates at some Oxford University Colleges, or contact the Oxford Tourist Information Centre on +44(0)1865 252200, e-mail: [tic@oxford.gov.uk](mailto:tic@oxford.gov.uk), web-site: [www.visitoxfordandoxfordshire.com](http://www.visitoxfordandoxfordshire.com)

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The Bruckner Journal is pleased to welcome Dr. Dermot Gault who has, from September 2012, agreed to join Dr. Crawford Howie as an Assistant Editor.

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## A Bruckner Odyssey: The Ninth Symphony Sir Simon Rattle talks about the four-movement version

Interview conducted by Aart van der Wal

LAST MAY EMI Classics released their CD with Bruckner's Ninth Symphony in the four movement version, a live recording by the Berlin Philharmonic Orchestra conducted by Sir Simon Rattle. Early June, Simon Rattle was here, in Rotterdam, on a European tour with the Orchestra of the Age of Enlightenment and French pianist Pierre-Laurent Aimard. He conducted a programme with music by exclusively French impressionists (Fauré, Ravel and Debussy). Very early in the morning, on the day after the concert I met him in his hotel to talk about his Bruckner recording.

### Obsession

“The first thing I noticed when studying this Bruckner Ninth Finale were those strange transition passages you can find in any typical Bruckner finale. But here, in the Ninth, I strongly felt as if Bruckner was obsessed with the last things in life, or maybe even the very last thing he could possibly hold onto was this. As if he was thinking that when he could hold onto this, work on this, he could find his way out of this obsession. There is absolutely no doubt in my mind that Bruckner was going through an existential crisis within himself. However, there is also no doubt that he was dealing with a compositional crisis, as many composers do, also composers who are writing finales for their symphonies. Look at Brahms, how much he struggled with writing the finale for his First Symphony, as the different versions that exist tell us.”

### Extraordinary vista

“All these great transition passages in Bruckner's symphonies lead to some extraordinary vista, some wonderful moment which leads you out of this world. When hearing this Finale for the very first time it almost instantly became clear to me, even without a score, that the music that is there, which is a lot, was far more interesting than I had thought or people had said; but also that it was a really tough nut to crack. I could not yet put the various pieces firmly together, but I could grasp that each and every one of them was absolutely magnificent. Over the years, I had heard a couple of other completions, but they were badly put together and even dreadfully played, doing no service, no justice to Bruckner's masterpiece at all.”

### A continuous manuscript: Mahler's Tenth

“Doing justice to the composer is something which Deryck Cooke did when he worked on the performing version of Mahler's Tenth, which is as good as anything that Mahler wrote. In the sense that Mahler lacked the opportunity to perfect it. But all is there for you to play. The first time I heard that there was something like a Mahler Tenth, I was eleven years old, and living in Liverpool. I was twenty-four when I made my first recording

of the work with the Bournemouth Symphony. Sure, I did not grow up with the romantic idea that there was only that Adagio and this little Purgatorio, but at that time a performing version of the Tenth was still haphazard. Imagine, still today only the Adagio is often played, although happily there is a generation who will want to listen to the whole work, and take it on its merits.”

“I’m aware that most ‘typical’ Bruckner conductors did not and still do not want to touch the Finale of the Ninth, for whatever good or bad reason, but I think I have one advantage, which is that I have spent so much time in my life dealing with Mahler’s Tenth. I didn’t only know Deryck Cooke, but all the people who got involved in this ‘reconstruction’ work later on. All strongly driven characters like Colin Matthews and Berthold Goldschmidt, who became very much a part of our family. This is also how I met Kurt Sanderling, who - like Goldschmidt - was thrown out of the Vienna opera house by Karl Böhm. I could closely watch the whole progression of the Mahler Tenth; and, of course, I heard everybody’s prejudice. Even from those who had not even seen the score or heard the piece. Basically, it was simply the inability of those opposing to accept that what was there might be different from their own pre-conception. Whereas we knew every bar which had been written down by Mahler. We understood what it really was: a continuous manuscript, not less and not more. Of course, Mahler would have refined it in countless ways, if he had lived long enough. What is there is not perfect, but it has such a truth that it trumps all other considerations.”

### **Catch up**

“Years ago I was talking to Nikolaus Harnoncourt about Bruckner’s Ninth Finale. Whenever I meet him he is always incredibly excited about the next thing he is doing. I don’t have to tell you how persuasive he usually is! One of the first things he said to me was that we had a great performing history of the first three movements, a history we all take part in, but none of the last movement. That we had to catch up with this Finale, this tabula rasa, knowing so well the gravity and density of those first three movements. This was also something the orchestra very well understood when we discussed the work: we all have to catch up with this and find the one and only way to play the Finale in the same, convincing way as the other movements. At that time, Nikolaus was more in line with the idea that his performance of the Finale should only entail Bruckner’s and no one else’s notes. That is typically Nikolaus and that is why we all love him. But I agree with you as far as his ‘workshop’ model\* for the Finale is concerned: with so many blank spaces the structure gets lost. However, what he did was to open the debate and give people a chance to hear what is really there. Also remember what he said to each and everyone: go and look in your attics, because a lot of these missing pages must be somewhere. Actually, since then, there have been one or two more discoveries; and I am sure there still will be. There might even be a Stieg Larsson out there writing a big mystery novel about where the rest of the symphony is!”

### **Vintage Bruckner**

“Nikolaus encouraged me to look at the sketches again. Long after that there was that great performance at the Salzburg Festival in 2002, where he conducted the Vienna Philharmonic\*. Later, in November 2007, Daniel Harding conducted the four movement version in Stockholm, with the Swedish Radio Symphony Orchestra. I got the complete score of it, the so-called S(amale) M(azzuca) P(hillips) C(ohrs) edition, prepared by those four Bruckner scholars: Nicola Samale, Giuseppe Mazzuca, John Phillips and Ben Cohrs. I got in touch with Ben in Bremen.”

“It took a while really to study the work. It is one of those pieces which keep their mysteries, irrespective of how much time you spend with them. How many years did it take me to get anywhere near Beethoven’s Grosse Fuge, or Bruckner’s Fifth! And now that Ninth Finale, which I had to unravel. To me it was a new Bruckner symphony I had my hands on. It took some months before I could tell the Berlin Philharmonic about it, with enormous respect for what these four scholars had put together. When I had worked it all through I was convinced that this is what we should do, what was really important: to go for it, to play the four movement version of Bruckner’s Ninth. Period.”

“With this Finale you can still tell that in some ways it is a sketch, but there is so much of vintage Bruckner in it. What this team has accomplished is to create a frame that makes it playable and understandable. Of course, this cannot be exactly what Bruckner finally would have offered to the world, but we now have the possibility of performing and hearing the symphony as a really complete work. Which also means rehearsing those extraordinary previous three movements through the prism of that Finale. It has definitely changed my perception if not the conception of the whole work, as I look at it now from a very different perspective. I so much hope that the full version will be frequently performed, but I equally hope that if not, conductors and orchestras will closely study the Finale, to imagine what it is, because it places such a weight on the preceding movements. The Adagio is not a “Leb’ wohl”, as in *Das Lied von der Erde*. It is not! It is as extraordinary as the Adagio of the Eight Symphony: it is a part of a journey.”

“Even in a work by a genius you notice conventions, in the sense of familiar lines, harmonic colouring, specific transitions, rhythmic progression, dynamic sequences, and an unambiguous way of orchestral thinking. Also - and it may be a paradox - even if they are not, like in this Ninth Finale.”

“The great master stroke of this Finale version is the great chorale, which Bruckner always uses. And there is only one chorale in there, as there is in the Adagio. One stroke of conductive genius, I would say. But the attempt to use the Finale chorale as an ending would not have worked: no matter how magnificent it is: it is not that.”

### **Catastrophe**

“As a conductor, working yourself through this incredible Finale, you will have a very simple problem to deal with, which is that all the themes together from the previous movements have to be exposed in their related tempo. You

absolutely cannot expand the themes of the first and the slow movement because then they would have nothing in proportion to the Scherzo or the Finale. You have to find a more disciplined way of playing these, as you do in the Eighth. That was a very huge and important insight for me: that basically the whole Ninth has to 'walk' in a related tempo. Doing so is also beneficial to the structure of the whole piece. At the same time you have to imagine the huge struggle in this Finale, not like that of the Sixth, which is an ending, instead of a great Finale: much of the work is already done at earlier stages in that symphony. No matter how strange and extraordinary it is, it is and remains a problem finale which just counterbalances the weight of the first movement. In the Ninth it works out quite differently. Here I see Bruckner in crisis, and I see him in crisis in the Finale, when he writes it. And it may be that at the end of it all the reason that he was not able to finalise it was that he had set himself such a problem in doing it. What he left to us is an incomplete, problematic, astounding work of a genius at the height of his powers. This is a work that I desperately wanted to explore, although it is not a comfortable experience in any sense, more like seeing the black paintings of Goya, but a very important experience nevertheless."

"What you said a few moments ago is so true: this is unmistakably Bruckner, but a different one. It is as if you meet a friend after years who has gone through a crisis. Years ago, I met a friend in Los Angeles who had a lobotomy. It was recognisably the same person, but you had to search. The Finale reminded me of that, although the lobotomy evoked the opposite: it had calmed down this person, whereas with Bruckner it is quite the opposite. His calm had gone and replaced by obsession. This was the man who tried to count the number of leaves on the tree. You hear this in the music, it tells you about a person and his religious beliefs in crisis. Listening to this most telling Adagio makes you aware that a catastrophe is going on. This music tells you about losing faith, that moment just before this gigantic dissonance tells us everything."

"I see now clearly to where these three first movements are pointing, and that the Adagio is no kind of resolution. It is a marker in that incredible struggle, we are still underway. That SMPC Finale shows us now what it would have been like, we have the chance of experiencing it as much and as often as we can. That is a gift. It is important that orchestras like the Berlin Philharmonic take this with them. We, as an orchestra, must do things like this just to remind people that the Finale is there. Whatever else gives it also another degree of so much credibility? That people will feel: ah, maybe that if they do that Bruckner Finale it is worth looking at it. That is all I would ask."

### **Second Viennese School**

"This entire work goes far beyond tradition. It makes you realise again and again that Mahler and Berg would have been unthinkable without it. Bruckner moved harmony forward to a stage Wagner did not dream of. Bruckner was exceedingly important to Berg. You see so much of the same harmonic world, how much they share in their music. There are certain harmonic imprints in Berg's music which are so similar to Bruckner's. Webern was also connected to Bruckner: he was a wonderful Bruckner conductor, to say the least. Quite different from Schoenberg, who was more attracted to Brahms. Look for instance at his orchestration of Brahms's Piano Quartet in G minor. Webern was also painstakingly accurate, not only in his compositions but also in his conducting. He pressed really hard to achieve the kind of perfection which was virtually unknown at that time, or even impossible. That did not always work out fine."

"One of my piano teachers in Liverpool turned the pages for Webern when he played the Piano Variations and he remembered how extraordinary that was, Webern playing vibrato on each and every note! Is that possible on a piano? No, but it worked that way, psychologically. Webern's desperation for everything to quiver in life, a kind of thrilling."

"Bruckner and the Second Viennese School is one fascinating story. Both have become much closer to us. The music of Berg, Webern and Schoenberg is at our doorstep, it is clearer than ever. People even hear it now as romantic music. Orchestras can now play it. Many years ago, in London, I was privileged to attend rehearsals by Pierre Boulez. It was a great learning process for all of us. How he taught our orchestras to play these pieces, and to play them with intensity and beauty, as if it was romantic music. As Bernstein was the catalyst for Mahler in Vienna, Boulez was the catalyst for the composers of the Second Viennese School. He showed that their music could be played perfectly in tune, with great flexibility, like chamber music. Boulez was a revelation for all of us."

### **Schubert**

"Yes, there are clear traces of Schubert in Bruckner's music. When I first played as a cymbal player in the Bruckner Seventh with the great conductor Rudolf Schwarz (he headed the Jewish orchestra in Vienna, during the Second World War), I discovered Schubert's G major Quartet, in which there are so many points that lead directly to Bruckner. At the same time, it is very important for conductors and orchestras to understand that there is so much Schubert in Bruckner. We should not make the mistake to play Bruckner much differently from Schubert. It has to be as 'classical' as Schubert, and very disciplined because this is very expanded music after all, as Schubert's late quartets are very expanded. I never forget what Günter Wand once said to my orchestra: 'Bruckner's harmonies are romantic but the rhythms and the structure are classical'. I found this so important that I kept saying it, over and over again. He was absolutely right, because you cannot lose this frame, be indulgent with it. You really must be strict about the rhythms, the structure and the relations. The harmony may lead you to Wagnerian flexibility, but that is a grave mistake. Bruckner's great admiration for Wagner does not mean that his music 'walks' in the same way. This is something we all have to learn, we all need to work out. This was one of

Wand's important lessons. I went to a lot of his rehearsals. He was always kind and generous to me, and I learned so much about discipline in playing Bruckner.”

### **Heritage**

“Was the Finale a difficult piece to perform? I would say astonishingly difficult, as the whole symphony is. But we, i.e. the orchestra and I, are used to this kind of complexity. But there is another angularity of how Bruckner writes. It is like the string problems in Schoenberg's works: a kind of edginess, discomfort. Berg and Webern cared enormously that their music was playable, however hard it is. Schoenberg never did. It reminds me of the difficulties in playing Bruckner, particularly for the string players. They desperately need either the extra hands you have as an organist using the pedal, or the sustaining pedal on the piano. As ever, as with Mahler's Tenth, it was important for me also to remind the orchestra that everything that was strange or even impossible to play, was written by Bruckner. The music which we had no problem with was the music that had been put together by the team! Everything that is outlandish and strange is directly from Bruckner. But of course, that first moment with the Finale was very strange. The Berlin Philharmonic is an orchestra which questions everything anyway, and then there is this new part. So I wanted to brief the orchestra about it, asking all of them to come, because I didn't want to do this speech twice; particularly not in my terrible German. I had written out important phrases to make it grammatically understandable what I had to say. It was interesting, at the point where I was able to explain the whole concept: this is what it is, this is what is there, this is the story of the Finale and this is the history of its conception, because basically none of them knew that the Ninth was played in a highly censored version until in the thirties, harmonised and re-orchestrated, looking very much like the decorated and prettified orchestration of Twilight of the Gods. And I begged them, saying that we so often judge on a first hearing, to play it a few times, and judge after they had played their third concert, because it had taken me months to come to terms with this. In the sense of, please, give this a chance, as we do with any other piece which takes time to reveal its secrets. And then, typical Berlin Philharmonic: everybody wanted to do his own research. After the first day working on the piece, rehearsing with the string section only, simply to work on it slowly, they came back to me, telling they had been in the library and on Google to find out more. A number of players even told me that maybe there was no way back from this: that from now on we should consider the Ninth to be a four movement work. Although another performance of the Ninth will be the three movements only, in Baden-Baden, [28 March 2013] because the program was already there. But after that? We will play the 'full' symphony because it is from now on an inseparable part of our musical heritage, of our history. Yes, I am sure that other conductors will still keep the traditional three movement version alive, but it just might happen that our contribution will finally change that. That a new generation stands up to try it and at the end make it part of the standard repertoire, as has happened with that remarkable Mahler Tenth. As if you are given a glimpse into Bruckner's workshop, and this is incredibly valuable. And it can tell you a lot about the other Bruckner symphonies.”

“I did not yet hear from other conductors after our performances, or even this recording, but I got a lot of feedback from other composers, and that is really important. One of the first was Colin Matthews, who sent me an email a few days ago. He was so happy! I could read in his letter this whole sense of what he had gone through with the Mahler Tenth. I strongly believe that - be it gradually - there will be more and more conductors and orchestras performing the 'full' Ninth, and it will be fascinating to watch what the response will be, and how it will progress.”

### **Wonderful moments**

“Working with Ben Cohrs on this was an extraordinary experience. This is also what he is: an extraordinary character. A brilliant, very dear and very generous man with no social graces. Does this not remind you of a certain Austrian composer? No one can dispute his knowledge and that he spent a lifetime with this. I have learned an enormous amount from him and I am very grateful for that. An incredibly big-hearted man, with his willingness to share his knowledge and his time. That is something we all need. Daniel Harding feels absolutely the same. We appreciate that Ben is as complicated as many composers are. Some are wonderful to work with, like John Adams and once Witold Lutoslawski, 'normal' people so to speak, as many are not.”

“It was also a wonderful moment sitting with John Phillips. What an experience! When he told me where he finally found the sketches for the coda he simply started to weep. That was such an important moment for him, and how this began to flourish in the rehearsals and performances. These musicologists had spent so much time and effort, had shed so much blood and so many tears that I have to say: my deepest respect. I had heard the name of John Phillips for so many years and I imagined a taller, greyer, pale, the appearance of someone who had spent his entire life in libraries, not having seen the sun. When this guy walked in to the Berlin Philharmonic rehearsal in his 'muscle vest' I realised: how wrong can one be! As with anything else, you revise your prejudices.”

“Bringing all four of them, Samale, Mazzuca, Phillips, Cohrs, to stage after the first concert. I explained that this was the first time that they were physically all together, that this was a very moving moment. One of the horn players said: 'These are about as different a quartet of people as you can find on our planet'. All united by this crazy, magnificent idea!”

© Aart van der Wal, June 2012

*Article also published by Music Web International and [www.opusklassiek.nl](http://www.opusklassiek.nl)*

There are five future performances of the Ninth symphony with the SPCM Finale so far scheduled for next year. The Basel Sinfonietta under Stefan Asbury will be giving four performances, in Beitingheim Bissingen 24 Jan, Schaffhausen 25 Jan, Basel, 27 Jan, Fribourg 28 Jan; and Johannes Wildner, whose recording of the Ninth symphony with completed Finale on Naxos is very highly regarded, conducts the Nürnberger Philharmoniker in the Meistersingerhalle, Nürnberg, 13 April 2013 in a concert nicely titled "À DIEU". [Ed.]

Dr. Benjamin-Gunnar Cohrs' dissertation, *Das Finale der IX. Sinfonie von Anton Bruckner. Geschichte • Dokumente • Werk • Präsentation des Fragments* has appeared now as "Wiener Bruckner Studien 3" in the Musikwissenschaftlicher Verlag Wien. It includes detailed reports on the history of gestation and early reception of the Ninth and the Finale, many contemporary documents, letters and articles, and a new "Presentation of the Fragment" in score plus a detailed work report, various tables and music examples. (335 pages, ISBN 978-3-900270-94-0)



Following the publication of Dr Benjamin Korstvedt's article, "Constructing the Bruckner Problem" in the July 2011 issue, Vol.15 no.2 of *The Bruckner Journal*, several readers expressed reservations about the criticism of the work of Deryck Cooke contained in that article, and pointed out Cooke's great achievements, especially in his work on Wagner and on the performing version of Mahler's 10th symphony. Dr. Dermot Gault here comments in detail specifically on Cooke's influential work on Bruckner symphony versions and editions.

## Versions and Editions: Deryck Cooke's Contribution Clarified (Part one)

BRUCKNER is unlike any other composer. Here is someone who is acknowledged to be one of the greatest composers of all time, a monument of the Austro-German symphonic tradition. But the majority of his manuscripts are held in one location, the Austrian National Library (ÖNB), and the right to publish these manuscripts is held by one company, the Musikwissenschaftlicher Verlag (MWV). These publications were for a long time the preserve of just two editors, Robert Haas and Leopold Nowak, and until quite recently, the manuscripts were not available to scholars.

In the postwar period English-language commentary was dominated, as far as the musical public was concerned, by two commentators, Robert Simpson and Deryck Cooke, and there is no doubt that Cooke's article 'The Bruckner Problem Simplified' and his *New Grove* entry on Bruckner have had an enormous influence in the English-speaking world.<sup>1</sup> But scholarship has moved on in the last forty years. Perspectives on Bruckner have changed, and they have changed because the evidence base has changed: versions unknown in 1969 have appeared, manuscripts have become available for study, and a great deal of revealing correspondence has been published. Unfortunately, public awareness has not moved along with scholarly opinion. Why is this? Why are reviewers, broadcasters, and online commentators so reluctant to move away from the Cooke / Simpson perspective? To understand this we have to look at the background.

*Muddle instead of music?*

Cooke's discussion centres round three series of Bruckner symphony publications:

- (1) The first published editions, seen through the press by Cyrill Hynais (Nos 1, 2 and 6), Ferdinand Löwe (No 9), and Josef Schalk (Nos 4, 5, 7 and 8, together with the 1889 version of the Third Symphony and the first editions of the Masses in E minor and F minor.<sup>2</sup> For the first published edition of 1877 version of the Third, see below.)
- (2) The first *Gesamtausgabe* [Complete Edition] series, issued between 1935 and 1944 and edited by Robert Haas (Symphonies 1, 2, 4, 5, 6, 7 and 8) and Alfred Orel (No 9). Cooke saw Fritz Oeser's 1950 edition of the 1877 version of the Third Symphony as belonging to this series, at least in spirit.
- (3) The second *Gesamtausgabe* series edited by Leopold Nowak, which appeared from 1953 onwards.

Cooke rejects (1) the first published editions, *in toto*. As far as he was concerned, 'the muddle' had been 'cleared up' by (2), Haas;<sup>3</sup> the last thing he wanted was another series of editions which not only failed to agree with Haas but also seemed to be reintroducing features from the 'spurious' first published editions. But this is what (3), Nowak,

<sup>1</sup> Cooke's article 'The Bruckner Problem Simplified' first appeared in *The Musical Times* (January-May 1969). The 1975 revised version is reprinted in *Vindications – Essays on Romantic Music* (London 1982, pp. 43-71, hereafter 'Vindications'). Cooke's *New Grove* entry on Bruckner is in vol. 3 of the original 1980 *New Grove* (pp. 352-371, hereafter *New Grove*), and was reissued in *The New Grove Late Romantic Masters* (London 1985). The perspective expounded in these writings was reinforced in numerous reviews, articles and broadcasts.

<sup>2</sup> Max von Oberleithner collaborated in the first published edition of the Eighth. See Paul Hawkshaw, 'Bruckner's Eighth Symphony: Some Editorial Issues', *TBJ* 13/2 (July 2009), pp. 18-21.

<sup>3</sup> *Vindications* page 45.

seemed to be doing, at least in the cases of Symphonies 2, 3, 7 and 8. Similar views had been expressed by Erwin Doernberg and Robert Simpson, but Cooke spelt out this orthodoxy in the form of an easy to grasp article.<sup>4</sup>

In accordance with his declared aim of ‘simplifying’ Bruckner textual issues, Cooke seeks a ‘single definitive version’ of each of the symphonies. This immediately places him at odds with the *Bruckner Journal* reader who has half a dozen recordings of each version, but may have been more understandable in the 1960s. Cooke gave his public what it wanted - an orderly picture of one score for each symphony; and in nearly every case this meant Orel, Oeser and Haas editions. It is important to recognise the emotional dimension: Doernberg, Simpson and Cooke expounded the story of a composer who was ridiculed by critics, treated condescendingly by conductors, and let down by his followers. The emotional grip exerted by this narrative, and the perception of Haas as Bruckner’s saviour, is one reason for the widespread critical resentment against Nowak and the continuing resistance to today’s new perspectives on Bruckner.

### ‘The Haas Myth’

The tone for much post-war commentary on Bruckner textual issues had been set by Hans Redlich in the mid-1950s, when he praised Haas for ‘a staggering achievement of editorial scrupulousness and insight into the secret processes of Bruckner’s mind.’<sup>5</sup> It is only recently that we have come to appreciate the extent to which Haas’s personal ‘insights’ came to override ‘editorial scrupulousness’.

We can now see that two processes were at work in Haas’s editions. The scores Haas produced in the mid-1930s, his editions of Symphonies 1, 5, 6 and 4 (in order of publication) rendered a lasting service to Bruckner.<sup>6</sup> But in the late 1930s Haas became increasingly obsessed with detecting ‘alien influence’ [*fremder Einfluß*],<sup>7</sup> and to varying degrees his editions of Symphonies 2, 8 and 7 abandon textual fidelity in favour of what he called the ‘*Rechtfertigung des Textwillens Bruckners große Bedeutung*’ - ‘the restoration of the textual intention according to Bruckner’s true meaning’.<sup>8</sup> Haas’s Preface to the miniature score edition of the Second Symphony explains that arriving at the published text required ‘a very stringent text-evolutionary process that involved not only a scrupulous appraisal of the sources but also a thorough immersion in Bruckner’s spiritual world.’<sup>9</sup> Textual scholarship by itself is not enough! Heavily influenced by the interwar ‘Bruckner Movement’ in Austria and Germany, with its preference for slow steady tempi and ‘mystical’ ecclesiastical performance venues, Haas increasingly came to identify ‘alien influence’ on stylistic rather than textual grounds.<sup>10</sup> But the impact of the early *Gesamtausgabe* editions was so great, and the reforming narrative so compelling, that it does not seem to have occurred to post-war writers to question Haas’s judgement.

### Symphony No 1

The first *Gesamtausgabe* series was originally published by the MWV in full score format; Haas’s edition of the First begins with the familiar Vienna version, which is followed by the then-unknown Linz version, and finally by a lengthy and detailed editorial report of 58 pages, closely printed in double columns. The original full-score publications are rare items nowadays, but the British Library has had a copy available for consultation, as part of the Hirsch Collection, since 1947.<sup>11</sup> Cooke must have been aware of this publication, as he discusses Haas’s edition of the Vienna version and how it differs from the first published edition.

In his list of the ‘single definitive scores’ which Bruckner would have produced if he had ‘possessed the normal self-confidence of the great composer’,<sup>12</sup> Cooke gives the date of ‘1866’ for his preferred version of the First Symphony. But both the 1935 Haas edition and the 1953 Nowak edition give us a slightly revised form of the Linz version dating from 1877, as Haas explains in his report, with copious musical examples, and Nowak explains more succinctly in his Foreword.<sup>13</sup> This revision was part of a ‘rhythmic revision’ of the first five numbered symphonies (see below). The original 1866 version survives only in the orchestral parts used for the first performance (Haas’s source F). The changes mainly affect the outer movements and include the addition of the first bar of the first movement.

There are many minor differences between the Haas and Nowak editions, although few of them are audible in performance. Cooke lists some of these, commenting:

4 Erwin Doernberg, *The Life and Symphonies of Anton Bruckner* (London 1960); Robert Simpson, *The Essence of Bruckner* (London 1967, new ed. 1992) – hereafter ‘Simpson’, with references to the 1967 and 1992 editions. Hans Redlich, *Bruckner and Mahler* (London 1955) – hereafter ‘Redlich’. See also Redlich’s Prefaces to his Eulenburg editions of Symphonies 3, 4 and 7 and the Mass in F Minor.

5 Redlich page 50.

6 These scores had been preceded by Alfred Orel’s edition of the Ninth Symphony.

7 The term is found in Haas’s Prefaces to both the Seventh and Eighth Symphonies.

8 This is from the *Vorlagenbericht* (page 10 column 1) published with the original full-score MWV edition of the Second Symphony.

9 Robert Haas, Preface to the miniature score edition of Symphony No 2.

10 This is admittedly a broad generalisation: for a fuller discussion of the ‘Bruckner Movement’, see my book *The New Bruckner* (Ashgate, 2011), Chapter 10.

11 Including Haas’s edition of the Second Symphony, published after Hirsch left Germany as a refugee.

12 *Vindications* page 43.

13 Recent issues of Nowak’s edition have ‘Fassung 1866’ on the covers, although this does not appear on Nowak’s title page. ‘1866 version’ should be reserved for the true 1866 original.

Nowak gives no chapter and verse for these discrepancies, but they seem to be different interpretations of difficult readings in the same MS that Haas used.<sup>14</sup>

But they may not necessarily be 'in the same MS'. As Haas explains, there are two prime sources for this version, the much-reworked manuscript (Haas's Source C), and a copy by Franz Schimatschek with annotations by Bruckner (Haas's Source D), which apparently represents Bruckner's last word on this version. We can see from the details Haas gives us that some at least of Nowak's variant readings derive from the latter source - the use of two clarinets as early as bar 11 in the first movement, for instance, the absence of a crescendo before letter A, and the changes to the string parts at the start of the Finale. Full resolution of the variants between the two published versions, however, awaits Thomas Röder's forthcoming editorial report.

It is strange to see Cooke makes no mention of the difference between the 1866 and 1877 stages, or any awareness of the how the differences between the Haas and Nowak editions may have come about - although the evidence is there in Haas's report.

### *Symphony No 2*

The differences between editions are slight where the First Symphony was concerned, but are major in the case of the Second. Bruckner's Second has long been a musicological nightmare, and to a large extent it is defective musicology which is to blame. Much of the confusion was created by Haas, and unfortunately Cooke has added to it:

Despite Nowak's statement in the preface to his own edition that 'Haas confused the two versions', it seems certain that Haas reproduced Bruckner's first score exactly.<sup>15</sup>

Here Cooke quotes the English translation of Nowak's Preface which is published alongside the German original.<sup>16</sup> But Nowak did not say that Haas had 'confused' two versions: his word *vermischt* means 'mixed' or 'mingled', not 'confused'. Cooke's assertion that 'Haas reproduced Bruckner's first score exactly' is an extraordinary statement, given that Haas's own report - 66 pages this time, again in small print and in double columns - explains very clearly that he is giving us an edition of the final version of 1877 which includes parts of the 1872 original. In other words, it is as Nowak says: Haas was mixing versions. As Haas explains:

The first version of the first movement therefore contains 584 bars, in other words 14 bars more than in the text given in this edition...<sup>17</sup>

The passage between Letters I and K [in the Finale], beginning at bar 289 was composed three times by Bruckner. The first version contained 56 bars; this was reduced in the second version to 24 bars, and in the final version, found in pages 117-118 above [i.e., in the score itself], to 18 bars.<sup>18</sup>

Pages 24-30 of Haas's report show the original 1872 version of this passage, in full score. The second version is on pages 46-47. He also gives other passages which are found in the 1872 manuscript and which are not in his edition - the original versions of the passage at letter K in the first movement (pages 14-15), the final section of the slow movement, and several other passages in the Finale, including the original version of the passage between letters S and V (pages 32-37), a particularly interesting passage as it highlights one of the anomalies of the Haas edition, bars 539-543, which do not appear in any contemporary source. William Carragan has shown that Haas rewrote the bars in question so that the passage at letter S - which is found only in the 1872 version - could continue the triplet rhythm of the previous passage, where he is following the 1877 version.<sup>19</sup>

Cooke's incorrect statement that Haas had 'reproduced Bruckner's first score exactly' shielded Haas from critical scrutiny, at least where the Second Symphony was concerned, and promoted the image of Haas as the resurrector of pure, untouched, 'authentic' versions.

Cooke also, inevitably, inherited Haas's mistakes: Haas confused the chronology of the sources, presenting a picture whereby Bruckner first cut material, then reinstated it, and then cut it again, and he also overestimated the involvement of Johann Herbeck. The main source for this involvement is a comment in Ludwig Herbeck's biography of his father, which states that his father managed, with considerable difficulty, to get Bruckner to make 'a few well-intentioned cuts and alterations'. Accurate dating of the sources shows that the 'few well-intentioned cuts and alterations' made for the 1876 performance were just that - a few cuts and alterations - and that the major changes were made in the following year, after Herbeck had died.

14 *Vindications* page 50.

15 *Vindications* page 52.

16 The original English translations were notoriously unreliable; in one place '*verstärkte Bläßer*' (strengthened winds) was translated as 'amplified blowers'. The more glaring errors have since been corrected.

17 Haas, *II. Symphonie Vorlagenbericht*, page 12 column 2.

18 Haas, *II. Symphonie Vorlagenbericht*, page 22 column 1.

19 As explained by William Carragan in *Perspectives on Anton Bruckner* (Ashgate 2001), page 87.

There is also the issue of handwriting. Haas's report identifies some manuscript entries as being in Herbeck's hand. Unfortunately, neither Haas nor Nowak is considered by modern scholars to have had any particular aptitude for identifying handwriting. The result is that Haas made sweeping assertions concerning *fremder Einfluß* which Nowak did not feel able to challenge. And so the damage was done: whether or not Cooke had read Haas's reports, Redlich and others had, and the myth of unlimited intervention by Herbeck in the Second was well-established by 1969. Cooke goes further than Haas when he attributes the 1877 version to 'Bruckner and Herbeck' jointly, but he was building on Haas's own misapprehensions.

Unfortunately, Cooke then adds one of his own:

...the rearrangings are mainly damaging, the one at the end of the first movement being particularly irritating. Whereas in the original version the last note comes at the very end of the final 16-bar period, in the revised version it comes at the beginning of an imaginary new period, in the orthodox traditional way. No doubt Bruckner's delightfully unrhetoical conclusion worried Herbeck, and he persuaded him to change it to the more banally emphatic procedure. The anonymous editor of the first edition of 1892, incidentally, demanded an entirely inflated emphasis.<sup>20</sup>

Bruckner's concern with regular periodicity is now a well-established concept in Bruckner studies. His interest in periodicity goes back to his studies with Kitzler, and he began numbering the bars of his mature works, and making alterations in the interests of metrical regularity, as early as 1869, and continued to the end of his life. But neither Cooke nor Simpson give any sign of understanding the importance of this process.<sup>21</sup> Cooke's reference to Bruckner 'squaring off bar-periods' in the Vienna version of the First is the only other reference to this process in his article.<sup>22</sup> His *New Grove* entry notes that 'the bars are numbered carefully throughout, in groups of four, eight, etc.' in Bruckner's manuscripts,<sup>23</sup> but describes this as a 'musical repercussion' of Bruckner's 'numeromania',<sup>24</sup> and there is no recognition that Bruckner made systematic revisions on this basis.

No-one is denying that Bruckner could at times suffer from obsessive thinking, but to account for his bar-counting in this way is simplistic. In my book *The New Bruckner* I argue that Bruckner's metrical revision of 1876-77 is a meticulous and systematic process, which in Symphonies 3 and 4 included careful reworkings of the main themes. I believe that Bruckner's experiences in hearing his works performed, if only in trial rehearsals, led to a greater awareness of how these large structures unfold over time. The metrical revision is intimately linked to an enhanced control of the rates of harmonic change, and the control of pace generally - as shown by the greater emphasis given to moments of climax and to the ends of movements and sections. Other changes - such as the increased differentiation between thematic foreground and background, the removal of non-essential detail, and the greater rhythmic and melodic definition of the revised versions - belong in spirit to this process. Listeners can decide for themselves if the alterations are always beneficial, but one cannot deny that they are part of a meticulous and systematic process. Writing without access to the original versions of the symphonies, however, Cooke and Simpson were victims of an attitude of mind which took a negative view of Bruckner's revisions generally and tended to ascribe them to external pressure.

### *Symphony No 3*

There are three versions of Bruckner's Third Symphony (1873, 1877 and 1889), but in 1969 only the 1877 and 1889 versions had been published. Cooke's discussion concerns four scores:

- ▲ The first published edition of the 1877 version, issued by Theodor Rättig.<sup>25</sup>
- ▲ Fritz Oeser's 1950 Brucknerverlag edition of the 1877 version.<sup>26</sup>
- ▲ The first published edition of the 1889 version, supervised by Josef Schalk.<sup>27</sup>
- ▲ Nowak's 1959 edition of the 1889 version.<sup>28</sup>

The Rättig score has its share of misprints, but is basically faithful to the printer's copy (*Stichvorlage*). It includes optional cuts in the Finale (1877 bars 379-432 and 465-514), indicated by 'vi-de'.<sup>29</sup> These cuts are also found in the *Stichvorlage*, the original manuscript (Mus. Hs. 19.475), and in the orchestral parts used for the first performance, and we are as certain as we can be that that they were enforced in the symphony's first performance in December 1877. Oeser's edition corrects misprints in the Rättig score but omits the suggestions for cuts, along

20 *Vindications* page 54. Haas identifies Cyrill Hynais as the editor of the first published edition.

21 Crawford Howie points out in his obituary (*Arthur D. Walker* in *TBJ* 10/2, July 2006, page 30), that Arthur Walker 'was the first to recognise the significance of the composer's metrical numbers'.

22 *Vindications* page 50. The Vienna version of the First makes further alterations on the basis of periodicity.

23 *New Grove* page 359, column 2.

24 Not a medically recognised term. Dr Hatfield's address to the 2011 Bruckner Conference in Oxford was of the greatest interest.

25 Although Rättig also published the later 1889 version, the earlier publication is referred to here, for convenience, as the 'Rättig' score.

26 Fritz Oeser, *Anton Bruckner 3. Symphonie in d-Moll, 2. Fassung von 1878* (Wiesbaden 1950, hereafter 'Oeser').

27 Reissued by Hans Redlich, *Anton Bruckner Symphony No. 3 / D minor* (London 1961).

28 Leopold Nowak, *ABSW Band III/3, III. Symphonie d-moll, Fassung von 1889* (Vienna 1959).

29 The ending of the second cut is missing from the printed score, but is present in the manuscript, the *Stichvorlage*, the parts used for the first performance, and the Mahler-Krzyzanowski piano reduction. For further information, see Thomas Röder, *Anton Bruckner Sämtliche Werke zu Band 3, III. Symphonie d-Moll Revisionsbericht* (Vienna 1997).

with some tempo indications. Nowak's 1959 edition is faithful to his manuscript source (Mus. Hs. 6081), whereas the first published edition of the 1889 version contains many features apparently introduced at the printing stage.

It was not until later that Nowak published editions of the 1873 and 1877 versions, and in 1969 Nowak's score of the 1889 version was simply 'the Nowak edition' of the Third. The 1889 version has long been controversial because Bruckner began his revision with the Finale, for which he used a manuscript score written by Franz Schalk, which implemented the two large cuts suggested in the Rättig publication, and introduced new features of his own, including the wind parts which connect the first group to the second, the timpani solo at 1889 bars 214-215, and the 'run-up' to the third group recapitulation in 1889 bar 392. But when the manuscript became available for study it became clear that the many other changes in orchestration and detail, which are obvious to anyone who compares the printed scores of the 1877 and 1889 versions, were made by Bruckner himself - the difference in the handwriting is unmistakable.<sup>30</sup> We can also see that there were details in Franz's draft which Bruckner did not accept, including Franz's proposed version of the third group recapitulation, which Bruckner replaced by a new one of his own. He also reversed Franz's reduction of 1877 bars 358-360 to one bar. In short, Bruckner's appraisal of this draft was both careful and critical.<sup>31</sup> One might add that there is no musical, textual or documentary reason to suspect the involvement of Franz Schalk or anyone else in the revision of the first three movements.<sup>32</sup>

For Cooke, however, Oeser's score was the only one worthy of consideration.

...one can only wonder why...Nowak should have thought it necessary to issue for performance a revision so indisputably interfered with by one of Bruckner's colleagues.

It may not have been clear, back in 1969, that Nowak's aim was to publish all the extant versions of each symphony.<sup>33</sup> Oeser, interestingly, felt that it was his decision to issue an edition of the 1877 version that needed to be defended, given that Bruckner had rejected this version so decisively in a letter to Hermann Levi:

...please perform the new version...which is incomparably better. (I don't want to know anything about the first version).<sup>34</sup>

One of the most striking features of Cooke's presentation is his wholesale rejection of the first published editions. This is understandable in the case of Löwe's treatment of the Ninth Symphony; but can the first published edition of the 1877 Third be described as 'spurious'?

I have not seen this score, but as it has never been reissued, and has been superseded by the Brucknerverlag edition of Oeser...the question of its reliability is purely academic. According to Oeser, it differs in certain respects from Bruckner's own score, so it may be regarded as inauthentic.<sup>35</sup>

But Oeser was working on the assumption that there was no surviving autograph of the 1877 version; in other words, Cooke is rejecting a score which he has not seen because Oeser suspected it was untrue to a source which *he* had not seen. Oeser therefore determined authenticity on the basis of certain stylistic assumptions, very much in the tradition of Haas.<sup>36</sup> He pointed to various indications that appear in the Mahler-Krzyzanowski piano score but not in other sources, such as an *accelerando* in the crescendo before letter C in the first movement. For Oeser, this was evidence that the '*Ursprüngliches Tempo*' [Original Tempo] at letter C itself, which does appear in the Rättig score and the *Stichvorlage*, was evidence of '*fremder Einfluß*' [alien influence]. But perhaps the real problem is that it hints at a more flexible approach to tempo than the Bruckner Movement ethos was willing to countenance.

The Rättig score of the 1877 version is a rare item nowadays, but if Cooke had been able to examine it he would have seen that while the score has its share of misprints, it differs only slightly from Oeser.<sup>37</sup> Of all the Bruckner symphony editions which appeared in the composer's lifetime it is the score which is most faithful to its manuscript source, and it does not deserve to be labelled 'inauthentic'.

Cooke bases his rejection of the 1889 version primarily on the grounds of 'interference' by 'Schalk'. This is one of the areas where Thomas Leibnitz's researches have been useful, for he makes it clear that the brothers were different characters, and had very different relationships with Bruckner.<sup>38</sup> There is no doubting Bruckner's affection for Franz or his respect for Franz's judgement, however odd this may seem to us. But relations with

30 A page from Franz's manuscript – without amendments by Bruckner – is reproduced on the front cover of *TBJ*, Vol. 6/2 (July 2002).

31 For more details see *The New Bruckner* pp.132-141 and my article 'Who wrote the Third Version of Bruckner's Third Symphony', *TBJ* 6/1 (March 2002) pp. 22-33.

32 Contrary to what is suggested by Robert Simpson (1967 version, page 65, 1992 version page 76).

33 Was it clear to Nowak? The Preface to his 1955 edition of the Eighth Symphony states that 'the 1887 score of the Eighth will show the difference between the two versions', which suggests an intention to publish both versions.

34 Letter of 14 January 1893, *ABSW Band 24/2, Gesammelte Briefe 1887-1896* (eds. Andrea Harrandt and Otto Schneider, Vienna 2003, hereafter *Briefe II*), page 205. 'First version' here refers to the 1877 version.

35 *Vindications* page 56.

36 Oeser pp. 7-8.

37 See Röder, *ABSW zu Band 3, III. Symphonie d-Moll Revisionsbericht*, pp. 320-321.

38 Thomas Leibnitz, *Die Brüder Schalk und Anton Bruckner* (Tutzing 1988 – hereafter 'Leibnitz').

Josef were never as close, even at their high point in the mid-1880s. This was not clear in 1969, and Cooke tends to refer to 'Schalk' without differentiation:

...it scarcely matters whether [conductors] use Nowak's edition of the Bruckner-Schalk score of 1889 or Schalk's own edition of 1890...

Since the 1889 score is itself inauthentic, in that it contains many elements stemming from the ideas of Schalk, why should a few more Schalkisms matter?...<sup>39</sup>

But while the Third was revised with Franz Schalk, it was Josef who oversaw the first publication; both of the above statements switch Schalks in mid stream. Franz's busy career as a violinist and conductor meant that he was seldom in Vienna after the mid 1880s, but Josef lived and worked in Vienna, and as the brothers' correspondence makes clear, it was Josef who prepared the first printings. It seems that the further changes which appear in the first printing derive from Josef.<sup>40</sup>

Nowak's edition of the 1889 version is faithful to the manuscript source. He includes the changes suggested by Franz which Bruckner accepted, but not the alterations made for the first printing. The differences between Nowak's edition of the 1889 version and the first printing are considerable, and cannot be dismissed as 'a few more Schalkisms', as Cooke suggests. The first edition has a different tempo indication for the first movement, different dynamics (some of Josef's alterations override features introduced by Franz), different textual readings (first movement, bars 505-506, clarinets; second movement, bars 183-187, brass; third movement Trio, bars 77-85, flute), and above all different bowings throughout, most notably at the start of the slow movement. Together with the many added expression marks and 'hairpins', they make an appreciable difference in performance.<sup>41</sup>

Cooke asserts that Nowak 'condemns his own edition by what he says in his preface', which he then quotes:

The finale...was copied by Franz Schalk in a shortened version of his own, approved by Bruckner and used by him as the basis for his revision. Two of Schalk's shortened passages were accepted by the master...<sup>42</sup>

Cooke had no way of knowing at that date how the editions he discusses related to Bruckner's autograph, but he would have known from Oeser's Introduction that the two large optional cuts had been present in the Rättig score. His reference to 'the ruinous cuts which Schalk forced on the finale' could only mean 'the optional cuts that Franz had implemented', for these cuts had not been devised by Franz himself. What is missing here is a recognition of the principle of authorship. It is a pity that Cooke does not adhere to the statement made at the very start of his article, that 'the person ultimately responsible' for 'the textual problem presented by the different versions of Bruckner's symphonies' was Bruckner himself. It might seem a harsh accusation, but it does at least recognize that Bruckner's decisions were his own.

Another process was at work in the 1889 revision - Bruckner had become concerned with consecutives (observing a rule for contrapuntal writing that demanded that certain intervals should not appear consecutively). Cooke's *New Grove* entry speculates about why Bruckner should have developed this concern:

After Herbeck had forced on him alterations to the Second Symphony for the second performance of 1876 and after the catastrophic première of the Third ('Wagner') Symphony, the prospect in 1878 of Rättig's publication of one of his works may have impelled Bruckner to make sure that all his scores were free from blemish. Whatever the reason, he asked Friedrich Klose, one of his pupils, to help him track down all the consecutive unisons and octaves in his scores, including the heavily scored tutti passages where they would naturally appear as doublings.<sup>43</sup>

This contains one true statement - Bruckner did ask Klose to help him to track down consecutives. But Klose did not begin studying with Bruckner until 1886, so what Klose referred to as Bruckner's 'octave hunt' can have no immediate connection with any events in 1876-78. Bruckner's search for consecutives did result in many minor changes - but they were made in the 1889 version of the Third; and the correspondence shows that Josef Schalk tried unsuccessfully to persuade Bruckner *not* to make changes of this type.<sup>44</sup>

The area where I suspect today's music lovers most differ from Cooke is in his negative attitude to the first versions of Symphonies 3 and 4, which he describes as 'mere discarded attempts' and 'of interest only to students of Bruckner's creative development'.<sup>45</sup> But the first version of the Fourth did not appear until 1975, and the

39 *Vindications* page 58.

40 See also Josef's letter to Bruckner of 25 September 1889, in which he undertakes not to make changes without Bruckner's permission (*Briefe II* page 57). The implication of Nowak's edition is that Josef proceeded to make changes anyway.

41 As shown by the Barbirolli performance on BBC Legends which, contrary to what is stated in the accompanying documentation, uses the first published edition of the 1889 version.

42 Leopold Nowak, *ABSW Band III/3, III. Symphonie d-moll, Fassung von 1889* (Vienna 1959), Preface (English version). Quoted in *Vindications* page 57. Once again Cooke quotes a questionable English translation, as 'Kürzungen' here means 'cuts', not 'shortened passages'.

43 *New Grove* page 360, column 1.

44 See Josef's letter to Franz of 10 June 1888 (Leibnitz page 134; translated in *The New Bruckner*, page 137).

45 *Vindications* page 47.

original version of the Third was not published until 1977. Why does Cooke dismiss versions which he has neither seen nor heard?

### *Symphony No 4*

Cooke's discussion of the Fourth is particularly concerned to reject the first published edition of the Fourth, which had recently been reissued by Hans Redlich. While other first published editions are merely 'spurious 1st edn.', the first edition of No 4 is described, in block capitals, as a 'COMPLETELY SPURIOUS SCORE'. Redlich had argued that 'it is impossible to relieve Bruckner of responsibility for this publication, as has been attempted', but it was not until the 1990s that Benjamin M. Korstvedt was able to tackle these assumptions on the basis of an examination of the manuscript source.

Korstvedt shows that there is no evidence for Nowak's claim that Bruckner 'refused to ratify the Schalk-Löwe score of no. 4 with his signature',<sup>46</sup> and by inspection of the *Stichvorlage* he showed that several of the changes singled out for criticism by Robert Simpson - the first movement recapitulation and the treatment of the brass 'chorale' for instance - were made by Bruckner himself, and are confirmed by notes in Bruckner's diary.<sup>47</sup>

An odd situation develops, for if Cooke calls Nowak as a witness for the prosecution, Korstvedt could point to Haas as a witness for the defence. When the manuscript of the 1888 version came to light in the late 1930s, following the publication of Haas's 1936 publication of the 1878-1880 version, Haas could see Bruckner's handwritten entries for himself. Whatever his immediate response may have been, he seems eventually to have acknowledged its authenticity, for the Preface to his revised 1944 edition announces his intention of including an edition of the 1888 version in the *Gesamtausgabe* series. However, as the many minor inflexions of tempo in this score did not fit the Bruckner Movement ideal, Haas proposed to omit them:

As the *Stichvorlage* from 1889 (in others' handwriting) has been discovered, the complete original text, with the performing directions of 1888 removed, can soon be restored to the *Gesamtausgabe*.<sup>48</sup>

Although Redlich defended the 1888 version, he also unwittingly originated one of the most obstinate modern myths concerning Bruckner, the notion that Bruckner either copied or signed the manuscript of the 1878-1880 version in 1890. As Korstvedt shows, this idea derives from a photograph of the first page of the manuscript in Haas's 1930s illustrated biography of Bruckner.<sup>49</sup> A note on the manuscript says 'Wien 18 Januar 1878', but the photograph has been cropped so that the date looks like '1890'. Redlich does at least note that Haas's editor's report gives the date as '18 January 1878'.<sup>50</sup>

The revised version of Cooke's article includes the following:

Hans-Hubert Schönzeler has drawn my attention to the curious fact that the two different printings of the Haas edition (1936 and 1944) show slight differences in the orchestration of the Trio...the theme of the first eight bars, given to the flute and clarinet in the 1936 printing, is given to *oboe* and clarinet in the 1944 one. The reason for this change is obscure, since Haas offered no explanation for it...<sup>51</sup>

Some of Cooke's puzzlement would have been relieved had he read Haas's editor's report to the original 1936 edition, which shows that the change in the orchestration is from a discarded earlier version, held then in the archives of the Viennese Academic Wagner Society, and now in the Wiener Stadt- und Landesbibliothek.<sup>52</sup> Haas even quotes the relevant passage in score,<sup>53</sup> though he does admittedly fail to explain why he is adopting an apparently rejected version.

### *Symphony No 5*

The differences between the Haas and Nowak editions of the Fifth concern a few misprints. But Cooke is not correct when he states:

Bruckner completed the work in 1876 and never revised it (although he slightly retouched it, up to 1878).<sup>54</sup>

Haas shows in his report that Bruckner made extensive revisions to the last two movements at least, including a thorough metrical revision in line with Symphonies 1-4. As usual, Bruckner replaced some bifolios and reworked others, and Haas prints the three untouched bifolios from the 1876 Finale which survive. They cover bars 503-

46 Benjamin M. Korstvedt, 'The First Published Edition of Anton Bruckner's Fourth Symphony: Collaboration and Authenticity', *19<sup>th</sup> Century Music* 20/1 (Summer 1996), pp. 2-36. See also his article 'The 1888 Version of Anton Bruckner's Fourth Symphony: Apprehensions and Misapprehensions' in *TBJ* 10/1 (March 2006), pp. 15-23.

47 Korstvedt lists 'important autograph entries and revisions in the *Stichvorlage*' on pp. 10-11 of his *19<sup>th</sup> Century Music* article, and 'correspondences between Bruckner's calendar notations and his revisions to the *Stichvorlage*' on page 15.

48 Robert Haas (ed.), *IV. Symphonie Es-Dur*, Preface to the revised edition (Vienna 1944).

49 Hans Redlich (ed.), *Symphony No. 4 / E flat major / by Anton Bruckner* (Eulenburg edition, London 1954), Preface.

50 Robert Haas, *IV. Symphonie Es-Dur, Einleitung* (Vienna 1936), page 3 column 1.

51 *Vindications* page 62n.

52 My thanks to Benjamin M. Korstvedt for this information.

53 Haas, *IV. Symphonie Einleitung*, pp. 13-14.

54 *Vindications* page 62.

570 of the familiar version, but the original version is eight bars longer, and much of the material is different. The other discarded bifolios are lost, and the retained bifolios have been thoroughly reworked (the third movement Trio especially). But the changes that are still visible show that the symphony was not 'slightly retouched'; it had been subjected to a thorough reworking which included a meticulous metrical revision.<sup>55</sup>

Cooke mentions a cut which appears in the manuscript (finale, bars 270-374), and declares that 'since the cut would completely upset the proportions of the movement, it could hardly have been thought of by Bruckner himself.' This is an example of the unfortunate tendency in traditional commentary to ascribe anything one feels is suspect to someone other than the composer. But the cut is in Bruckner's manuscript and in Bruckner's handwriting. It is an example of a class of cut which Bruckner proposed solely in order to make long compositions shorter, and which was motivated by sadly well-founded doubts concerning the stamina of early audiences. Other examples include the suggested cuts of bars 129-192 in the slow movement of the Fourth and of 1890 bars 345-386 and 581-646 in the Finale of the Eighth. As has been explained in these pages, there is no longer any doubt that Bruckner was referring to these cuts in the Eighth when he asked Weingartner to 'shorten the Finale severely as indicated.'<sup>56</sup>

We need not blame either of the Schalks or anyone else for these cuts; in fact Josef objected to the cuts in the Finale of the Eighth, and did not include them in the first printing, even as options.<sup>57</sup> The first edition of the Fourth also omitted the cut in the slow movement. Cooke's dismay is understandable, but unfortunately, 'the proportions of the movement' was not a consideration.

So far, Cooke has been concerned to present a clear picture. First editions - bad. Revisions - mostly bad, and caused by external pressure; and although his discussion of the First Symphony is scrupulously even-handed, his comments on Symphonies 2 and 3 verge on hostility to Nowak. We can now see that Cooke's perception was skewed by the unavailability of the original versions of the symphonies - Cooke does not seem to be aware that there *were* earlier versions of Symphonies 1 and 2 - and his dependency on Haas. His apparent neglect of Haas's reports had an unfortunate effect in the case of the Second Symphony. But whatever errors Cooke did make served to cement the errors of others, errors which for which he was not responsible.

Cooke's comments concerning the Sixth and Ninth symphonies are not contentious. But his discussions of Symphonies 7 and 8, which will be discussed in the second part of this article, find him at his most polemical and also at his most influential.

<sup>55</sup> The endings of sections are more prolonged in the original and the scoring is lighter (there is no tuba); the revised version made the Fifth a more powerful and concentrated work (compare the 1887 and 1890 versions of the Eighth).

<sup>56</sup> Letter of 27 January 1891, *Briefe II*, page 114.

<sup>57</sup> See Hawkshaw, 'Editorial Issues'.



## Is Sechter 'echter'?

### Considering Sechter's Fundamental-Bass Theory for Analyzing Bruckner's Music

Text of a paper given to the Bruckner Readers' Conference, Hertford College, Oxford, April 2011  
Dr. Frederick Stocken

MY FIRST inkling that there may have been insufficient regard given to the impact of Simon Sechter's teaching upon Bruckner was when, ten years ago, I initially opened the treatise of Sechter's fundamental-bass theory, *Die Grundsätze der musikalischen Komposition*, and saw page after page of sequences.<sup>1</sup> At the time I was simply interested in exploring aspects of nineteenth-century music theory. Of course I knew that Bruckner had studied with Sechter but that was largely irrelevant to me. However, seeing for the first time page after page of Sechter's sequences, I was immediately struck by how this might have influenced Bruckner's own mature language in which sequential writing plays such an important part. As my research assumed a more Brucknerian perspective and took me out to Vienna to look at Bruckner's exercises for Sechter, I remember looking for the first time at the music in Ex. 1 in the Vienna National Library, which is a fairly elementary exercise that Bruckner did for Sechter. Bruckner is, of course, wrestling with a sequence of falling sevenths, and when I saw it I was immediately struck by its similarity to many passages in the Fifth Symphony, an instance of which is given as Ex. 2.

<sup>1</sup> *Die Grundsätze der musikalischen Komposition*; vol. 1: *Die richtige Folge der Grundharmonien, oder vom Fundamentalbass und dessen Umkehrungen und Stellvertreten* (Leipzig, 1853); vol. 2: *Von den Gesetzen des Taktes in der Musik; Vom einstimmigen Satze; Die Kunst, zu einer gegebenen Melodie die Harmonie zu finden* (Leipzig, 1854); vol. 3: *Vom drei- und zweistimmigen Satz; Rhythmische Entwürfe; Vom strengen Satze, mit kurzen Andeutungen des freien Satzes; Vom doppelten Contrapunkte* (Leipzig, 1854).

**Ex. 1:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p. 60 (A-Wn, Mus. Hs. 34.925).

**Ex. 2:** Anton Bruckner, Fifth Symphony, second movement, bars 23–6

Conscientious though Bruckner was in all his work, it could not have been mere diligence alone that sustained the composer for six years - and already in his thirties - through all the different stages of harmony and counterpoint. When I look at Bruckner's student exercises, the enthusiasm with which he flung himself into his work jumps out. It seems not to be generally understood that, although Sechter was in his sixties at the time he was teaching Bruckner, his ideas about fundamental-bass theory seem to have come together only fairly recently before their teacher-student collaboration. Most notorious among these concepts was Sechter's use of intermediate fundamentals to negotiate movement by second in the bass. And this was also the idea that must surely have contributed the most to the oblivion into which the theory fell by the later part of the nineteenth century. Let's remember, however, that intermediate fundamentals had played no part in Sechter's previous theoretical writings, the most famous of which had been the analysis of the finale of Mozart's Jupiter Symphony. Then, suddenly, the intermediate fundamental and other aspects of the theory such as the dominance of sequence are all crystallised in *Die Grundsätze* of 1853, and it is only two years later that Bruckner appears on the scene.

Rather than starting with trying to define harmony and then moving towards counterpoint, which is the usual course for post-renaissance theorists, Sechter moved in the opposite direction, starting with counterpoint before moving to harmony. His theoretical interest in counterpoint is most evident in his having made a new edition of Marpurg's *Abhandlung von der Fuge* in 1843, which he also supplemented with numerous examples he wrote himself. And, ever since he had arrived in Vienna at the beginning of the nineteenth century, Sechter had been continually pouring out his own contrapuntal compositions. It was then only in his sixties, and just prior to Bruckner's arrival at his door, that Sechter published his similarly all-encompassing grand-theory of harmony to rival Marpurg's treatise on counterpoint; the theory that became known as fundamental-bass theory, even though Sechter did not use that term explicitly himself. Over this new foundation of harmony, counterpoint was subsequently re-erected in the second and third volumes of *Die Grundsätze*.



Simon Sechter  
(image from Hans Conrad Fischer, *Anton Bruckner - Sein Leben* Salzburg, 1974)

As a theoretical subject that might be regarded as halfway between harmony and counterpoint comes Sechter's preoccupation with the harmonic implications of simple groups of intervals, one might say motifs. This forms a distinct section in the third and final volume of *Die Grundsätze*. Bruckner's own exercises in the harmonisation of various intervals and short phrases undertaken for Sechter explore the procedures of the treatise. At first sight, these exercises that survive seem perhaps rather mundane, but when one thinks of Bruckner's later predilection for concentrated musical germs as the basis for large-scale symphonic structures, it may not be so farfetched to see clues in this theoretical material to how the composer's style gradually matured during the course of these apparently mechanical harmonic experiments. Ex. 4 shows how Bruckner, under Sechter's tuition, takes a simple musical fragment and, whilst remaining on the same pitch centre, walks it through seven different keys. Ex. 5 shows a related exercise, this time explicitly focussing on how to harmonise leaps by a seventh; it is similar to the subject of Ex. 1 we looked at first in relation to the Fifth Symphony. In Ex. 6 the sevenths now have an interpolated fifth. Ex. 7 then fills out the seventh chord with thirds, simply going up the dominant seventh chord - it is somewhat surprising, perhaps, that the composer, already a fully professional organist, should be going up and down a dominant seventh chord in such a rudimentary fashion, but such is the apparent reverence for the subject and desire for complete thoroughness, that no stone is left unturned. Ex. 8 modifies Ex. 6 by experimenting with filling in a diminished seventh with a diminished fifth and minor third. Ex. 9 considers how the seventh divided into two fourths might be tackled. Ex. 10 shows how even melodic octaves might be harmonised, first as a rising scale, then as a pedal.

With the benefits of hindsight it seems to me that it is possible to hear things going on in these exercises that are not a million miles away from the concentrated manner Bruckner eventually treats ideas in the symphonies, basic though these schoolroom exercises still are. I had a lot of fun taking these exercises to the piano and playing them rather solemnly with various registral shifts and dynamic contrasts. It's actually quite easy to make them sound Brucknerian, and I would encourage you to take these examples away and similarly play around with them.

**Ex. 4:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p. 55 (A-Wn, Mus. Hs. 34.925).

'Harmonisierung' ['harmonising']

[pivot on E]

F dur [F major] C dur [C major] D dur [D major]

5 1 5 1 1 6 2 5 1 2 5 1

[pivot on C to G minor]

D moll [D minor] A moll [A minor]

2 5 1 3 1 4 2 5 1

G moll [G minor] G dur [G dur]

4 2 5 1 4 2 5 1

**Ex. 5:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p.59 (A-Wn, Mus. Hs. 34.925).

Septsprünge [leaps by seventh]

A dur [A major]

5 1 5 1 5 1 5 1

[repeated in F sharp minor]

**Ex. 6:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p.59 (A-Wn, Mus. Hs. 34.925).

[harmonising 7ths with interpolated 5ths]

**Ex. 7:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p.59 (A-Wn, Mus. Hs. 34.925).

[7th with interpolated 3rds - this exercise also in d minor]

**Ex. 8:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p.59 (A-Wn, Mus. Hs. 34.925).

[filling out 7th with a 4th and 3rd]

**Ex. 9:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p.59 (A-Wn, Mus. Hs. 34.925).

[filling out 7th with two 4ths - this exercise also in B minor]

D dur [D major]

**Ex. 10:** Anton Bruckner, *Ausarbeitungen über den höheren Theil der Harmonielehre bis anno 1858; dann über den einfachen Contrapunkt 1859*, p.60 (A-Wn, Mus. Hs. 34.925).

[Harmonising octaves]

In my published research on the influence of fundamental-bass theory on Bruckner, I used the Adagio of Bruckner's Ninth Symphony as an extended analytical example of what I came to believe is the essence of what a 'fundamental-bass' analysis might mean for Bruckner's music.<sup>2</sup> For the purpose of a short paper I thought it might be good to give some idea of the analytical procedure I have been developing in relation to a short piece - *Vexilla Regis*: appropriate not only because it will be Palm Sunday tomorrow, but also because it was written

<sup>2</sup> My labours researching this issue, under the supervision of Crawford Howie, were eventually rewarded with a PhD from the University of Manchester in 2008 for a thesis entitled 'Anton Bruckner and Simon Sechter's Fundamental-Bass Theory.' The published research to which I refer is contained in the subsequent book, *Simon Sechter's Fundamental-Bass Theory and Its Influence on the Music of Anton Bruckner* (Edwin Mellen, 2009).



15 third phrase in subdominant region of C, ie F

'8th bar of 2nd phrase',  
'ending' the phrase  
on 4 of e (a minor)

7 8 1 2 3 4 5 6

E1 F3 F1 f5 F1 F6 F1 F4 F6  
a5 e4 a1 c7 c2

23 fourth phrase starting in e and C, resolving in C, then steered back to e

'8th bar of 3rd phrase',  
'ending' the phrase  
on 4 of C (F major)

'mor te vi tam'

7 8 1 2 3 4 5

F1 F1 (c"7" or C"7") c3 c7 c5 c1  
c4 c4/C4 e5 Eb"5' (ie 6/4 or double suspension over V)  
e2b eb 2 (augmented 6th)

30

6 1 2 3 4 5 6

c6 c4 C1 e1 e4 e1 e4 e1  
e6

plagal cadence in C plagal cadence in e

In a Sechterian approach, chordal identities can exist without any 'functional' use as that came to be understood later. Related to this is the idea that chords on all degrees of the scale are allowable, and indeed encouraged, by Sechter, again regardless of function; and it is especially interesting with regard to finding possible chords on scale degrees 3 and 7, since these are much rarer in later analytical systems, being thought of as substitutes for other chords.

Another underlying principle is that chordal pivots between keys must always be used but are actually quite easy to use since they also need not have any wider 'functionality' as that later came to be defined.

The final idea is that those notorious intermediate fundamentals must be observed but are, nevertheless, only notional by the time one is talking about real music; and I believe that they need not be a stumbling block for us today, off-putting though they are.

My over-arching impression of *Vexilla Regis* from a Sechterian standpoint is that this somewhat baffling harmony achieves remarkable order by seeing it as a working out, or meditation upon, an initial pivot imagined underpinning bar one, as either chord one in E minor or as chord three in C major. By the way, I prefer to mark these fundamental-bass chords in the way Sechter does as simply a letter and an Arabic number, because this also helps constantly to remind us to distinguish these annotations from the later roman-numeral type of harmonic analysis that it does, in some ways, quite closely resemble.

One of the curiosities of the piece is that the phrygian element of bar 2 to 3 does not permeate the piece, returning merely for the last cadence in bars 30 to 31. By phrygian we are of course referring to the flattened second in the melody of E to F, rather than E to F sharp, as one would normally expect in a E minor scale. For the purpose of this analysis, bars 2 and 3 have their special significance as a near juxtaposition of the E minor chord and the C major chord, negotiated by chord IV in C major; and, as we will see, structural uses of chord 4 or moves to the subdominant are indeed developed later.

Stemming from this duality of the keys of C major and E minor on the initial pivot, and then the close proximity of the actual chords of C major and E minor straight afterwards, the rest of the phrases can be seen as evenly distributed strands or, if you like, parallel or symmetrical structures, growing from the beginning. The entirety of the second phrase can be seen as being in E minor. Notice how the use of chord e3 under G major in bar 11 can quite easily keep the music in the orbit of E minor from a fundamental-bass perspective, whilst in a more modern interpretation it would be seen as shifting to the key of G major itself. That is not to say that Sechter, or indeed Bruckner, would not have realised this too - it is just that fundamental-bass theory allows these secondary interpretations, as means by which the composer might have justified the harmony to himself. Having therefore had a phrase 'in' C and a phrase 'in' 'E', the third phrase, based as it is around chords in F, provides, I think, a kind of written-out meditation on that chord of F that had been the link between C and E in the crucial, three-chord, Phrygian progression. To repeat; if the whole piece is, indeed, inspired - from a purely harmonic point of view - from the initial pivot between C and E in bar 1, look how important F is. In bars 2 and 3, the chord of F is now a link between an actual chord of E minor and a chord of C major in the crucial phrygian progression. Indeed, in light of what I hope to show, the phrygian cadence almost seems like the excuse for the link. So, back to phrase three now, F has, as it were, its own phrase, following on from those phrases in C and in E.

The fourth and final phrase comes in two parts, demonstrating another juxtaposition, link, or polarity - however one might put it - between C and E. Let us put to one side the extreme chromaticism of bars 25 to 26 for a few moments and concentrate on how the prominent plagal cadence into C major from bar 30 to 31 is extended to bring the music round to the second plagal cadence onto E minor at the very close.<sup>3</sup>

From one point of view, one might say that those two parallel plagal cadences, with their prominent chord 4s, are an extension of the idea of chord 4 (in C major that is) linking the two structural keys in the phrygian construction of bars 2 to 3. I would like to go further and suggest other examples of prominent chord fours in the parallel keys of C and E. To do this, I draw upon the research Timothy L. Jackson published in 1990 in relation to the metrical numbers Bruckner uses in the sketches for this music.<sup>4</sup> The numbers as Jackson describes them are reproduced just under the music itself, above the staff showing the fundamental-bass analysis. Bruckner seems to underline the importance of those two plagal cadences in the final cadence in the metrical numbers themselves by construing the last phrase in two groups of six, the first six bars ending with the cadence into C, the second in E minor. What is more baffling is the use Bruckner makes of the metrical numbers in the previous phrase-joins at bars 15 to 16 and bars 23 to 24. In purely musical, aural, terms, those so-called eighth bars of the phrases seem like nothing of the sort when the cadence in both cases seems so clearly to have already happened.

Jackson has an interesting theory about why Bruckner manipulates the maths in order that he can have the so-called start of the fourth phrase on what looks like a B seventh chord in bar 25; for Jackson, Bruckner is placing especial emphasis on this chord to signify how the D sharp of 'Morte' (or death) at this moment (in one of the verses) is transformed enharmonically into the E flat of 'Vitam' (or life) two bars later. My analysis in no way contradicts Jackson's theory and, indeed, could supplement it. In my reading those notional bars seven to eight at the close of the phrases may be structurally significant because they outline other moves to chord four in a rather coded way that underlines my own view of the underlying key strands. I am talking again about the importance of chord 4 in C major in bar 2 linking the two tonalities or chords of E minor and C major. Back to bars 15 and 16, the join here seems to signal a move to 4 in E, that is A minor; and only those metrical numbers really allow one to think of it like this. So, Bruckner seems to be thinking, we've had 4 to C, let's have 4 to E somewhere in the piece to balance it. By the same token, the join in bars 23 to 24 simply sits on the all-important F major chord, the only time in the music a phrase ends and then begins the next one on the same chord. This F chord is, of course, not only the all-important 4 of C, to parallel the '4' of E, in the previous phrase, but is also - to hammer away at this point once more - the original phrygian chordal link between C and E at the opening of the piece.

Finally, I draw attention to the Sechterian significance of the poignant chromatic climax at bars 24 to 26, which is also a focal point of Jackson's attention as already described. Initially, the chord progression of B major to E flat major seems beyond a Sechterian understanding because it is impossible to find a diatonic pivot between B major and E flat major. In fact, the link is just the same as the chord progression I found to be prominent in the Adagio of the Ninth Symphony written during the same period; it is Bruckner's use of the enharmonic augmented sixth chord, clearly outlined in the advanced stages of Sechter's fundamental-bass theory. You can see how this chord progression works enharmonically in Ex. 13. This progression may not simply be a gorgeous progression plucked from the air, but a cunning theoretical gambit because it forms a bridge, at the music's climax between tonal regions of E and C, which is far from obvious, not least because we moderns would rarely think of a chord of E flat major as being chord 3 in C minor as Bruckner undoubtedly would have. Indeed, pursuing the line of

3 In the discussion that followed the reading of this paper, Julian Horton observed that he hears the motet as ending with an imperfect cadence in A minor, rather than as a plagal cadence in E minor. I ventured to explain that I thought that either reading could be viable from a modern analytical perspective. However, my essential point from the perspective of Sechterian theory is that the aural effect, as we would understand it now, is not actually central to fundamental-bass theory, and therefore not absolutely crucial to how we might understand the theory governing aspects of the motet's composition.

4 'Bruckner's Metrical Numbers', *19<sup>th</sup> Century Music*, 14 (1990), 101-31.

Timothy Jackson's interpretation here, one might say that Bruckner underlines the bridge from death to life in an even deeper way than we thought, by finding a most unlikely bridge between the two principal key centres.

**Ex. 13:** The enharmonic pivot using an augmented sixth chord in bars 26–7 of *Vexilla Regis*.

progression in  
close position

actual progression  
enharmonically rewritten

Coming now to the gruesome rhyme in the title of this talk: for analysts of Bruckner's music: is Sechter 'echter'? In the literal sense, a fundamental-bass analysis has to be the most authentic analysis because it was the way Bruckner himself was schooled and it seems unlikely that he would have erased all trace of it, especially as we know it dominated his teaching, as Sechter's successor in Vienna. But the more contentious question remains how useful is it for us today to understand and take into account fundamental-bass theory when looking at Bruckner's music? You can stick with the general Sechterian traits that I outlined in the first half of this paper, such as the use of sequence, the use of chorale or chorale-like ideas and even, perhaps, the concentration on small motifs from the harmonisation exercises. I have gone beyond this to talk in more concrete terms about actual fundamental-bass chordal identities. It needs also to be remembered that there is no such thing as a pure once-and-for-all fundamental-bass analysis of Bruckner's music because any chordal progression may have multiple interpretations - it should be only too evident that in presenting what I have today, I have had to use my own initiative to interpret the harmony, though as sure as I can be that what I have said has a secure Sechterian foundation.

To close - the influence upon Bruckner of Sechter's teaching, and fundamental-bass theory, in particular, can perhaps be thought of in three ways, which might be called 'conscious', 'unconscious' and 'retrospective'. It is perhaps logical to start with the 'unconscious' rather than the 'conscious'. Schooled as Bruckner was in Sechter's ideas, it must surely be the case that his whole compositional thought could never entirely escape his previous training, even if he had wanted that to have been the case, and there would always be some sort of 'unconscious' influence. By 'conscious' influence, I think there would probably have been many cases where, alongside what might be called his 'purer' musical inspiration, Bruckner used Sechterian techniques quite consciously to generate notes, and this would most obviously apply to the building of sequences but also to other more subtle patterns and structures in the music. Finally, comes what might be called the influence in retrospect, where I imagine the composer trying to account for his musical inspiration in Sechterian terms, either immediately after composition, or perhaps even years later, so as to convince himself of the music's craftsmanship. The unconscious influence relates perhaps most plausibly to the ideas I talked about in the first half of this talk. By the time we come to those possible Sechterian influences in *Vexilla Regis*, at least as they appear to me, one would be talking more about conscious, or even retrospective, justifications for explaining why the notes are the way they are.

Of course, there is still quite a prevalent belief that Bruckner tore up Sechter's rule-book to write his masterpieces. From everything I have said, it should be clear that I do not believe this to be the case, and I have come increasingly to think that, at the very least, there are no basic incompatibilities between fundamental-bass theory and Bruckner's art: an observation that in no way diminishes the achievement of the composer, yet also enables us to take a more integrated view of the composer's artistic development.

## Appendix: *Vexilla Regis* - analytical summary

### A Sechterian approach:

- a logical connection and succession of chordal identities must always be achieved,
- chordal identities can exist without any 'functional' use as that later came to be understood,
- chords on all degrees of the scale are all allowable, again regardless of function: especially interesting with regard to chords on 3 and 7,
- chordal pivots must always be used but do not need any 'functionality' or wider 'tonal gravity',
- intermediate fundamentals are observed but are only notional and need not be a stumbling block for us today, off-putting though they are.

### Over-arching Sechterian rationale:

A 'meditation on' or a 'working out of' the C/c and E/c pivot in bar 1 and the phrygian progression in bars 2-3, the latter also linking these two chordal/tonal poles.

### Principal features:

- after the initial pivot, phrase 1 is 'in' C
- phrase 2 'in' e
- phrase 3 in F, the note of that key being the flattened supertonic central to the phrygian progression in bars 2-3
- phrase 4 starts with aspects of both e and c (more below) but then there is a prominent plagal cadence in C, bars 30-1, followed by the final plagal cadence in e.

/ **Other notable aspects:**

**Other notable aspects:**

- thinking about the '4ness' of various features:
  - F as 4 of C is intrinsic to the original phrygian progression.
  - Moving back from the two parallel plagal cadences (4 to 1) in the final phrase, notice how, according to the original metrical numbers for the phrases, bars 15-16, moves to 4 of e, the key of a minor. Parallel to this, the next phrase join in bars 23-24, also emphasised by the original metrical numbers, sits on F, which is 4 of C or c.
- the cunning use of the enharmonic augmented sixth chord from bars 26-7 straddles the two key centres in a most poignant and climactic way, offering a new dimension to Jackson's analysis of the importance of this passage.
- the second half of the fourth phrase, bars 30-1, starts with C1 itself, followed by e1.



## Book Reviews

### More Bruckneriana from Austria

THE *BRUCKNER-JAHRBUCH 2006-2010* ed. Theophil Antonicek, Andreas Lindner and Klaus Petermayr (Linz 2011) contains the usual rich variety of articles, ranging from the work-specific through the documentary / biographical to Bruckner reception history.

All Bruckner scholars await with keen interest the completion of the Revisionsbericht of Bruckner's Eighth Symphony, a monumental undertaking with which Paul Hawkshaw has been engaged for some years now. Hawkshaw's article "Sonatensatz-Terminologie Bruckners in den Skizzen zum Finale der Achten Symphonie" is a by-product of his ongoing work on the assimilation and ordering of the source material and deals specifically with Bruckner's use of sonata form terminology in one particular source, namely Mus.Hs. 6052 in the Austrian National Library, a bundle of 19 closely-written pages of sketches for the Finale of the 1887 version of the symphony. Most of these sketches date from the end of July 1885, but a sketch of the coda, dated 24 October 1886, is also included. As the sketches are scattered in no particular sequence throughout the pages, Bruckner no doubt added the sonata form terminology in order to facilitate their collation. It is striking that he still preferred to use the rather out-of-date terminology (albeit with some minor variations) employed by Johann Christian Lobe in his *Lehrbuch der musikalischen Composition* (1850ff), a manual that he used while studying with Otto Kitzler in the early 1860s.

Forty years separate the Eighth Symphony and Bruckner's "Maundy Thursday" Mass, composed for Holy Week in the village of Kronstorf where he was working as a school assistant in 1844. Johannes Leopold Mayer ("Super omne nomen" - Überlegungen zu Anton Bruckners Messe für den Gründonnerstag") seeks both to place this early work firmly within the tradition of 'Austrian piety' - "that distinctive type of religious thinking, feeling and behaviour, in particular the special place given to the Passion of Christ, that characterised Catholic people in the regions of the Austrian Empire" - and to identify those features of the Mass that illustrate how closely Bruckner interpreted the meaning of the liturgical text in his setting and made use of number symbolism and motivic links between movements, in particular a falling third "Christus" motive, which appears for the first time at the very beginning of the opening Gradual "Christus factus est", reappearing later at the words "Super omne nomen" ("above all names") and in various other places in subsequent movements.

Bruckner's first post as an assistant schoolmaster - from 3 October 1841 until 23 January 1843 - was in the somewhat isolated village of Windhaag. During that time he came into contact with Franz Sücka who owned a clavichord that Bruckner probably played from time to time. This clavichord was eventually sold to the Oberösterreichische Landesmuseum by one of Sücka's descendants, and it has been in Bruckner's birthplace in Ansfelden since 1971. In his article "Nachrichten vom 'Brucknerclavichord'", Stefan Gschwendtner describes the range of the instrument (3.5 octaves from C to f<sup>'''</sup>) and its present condition. He suggests that it was not the work of a professional instrument builder but possibly that of a cabinet maker "who was either given the precise instructions on how to build a clavichord or modelled it on an existing instrument".

Franz Zamazal's article "Marginalien zu Anton Bruckners Jugend: Tante Anna Maria und Mutter Theresia Bruckner" is the fruit of the author's ongoing archival research in St Florian and Linz concerning Bruckner's boyhood and youth. Zamazal is the first to admit that there is very little documentary evidence extant, most of it coming from secondary rather than primary sources. Nevertheless, he is able to sketch in some more details about the lives of Bruckner's unmarried aunt Anna Maria (1784-1855), who, according to the Göllicherich-Auer biography, was blind and moved to Ebelsberg with the Bruckner household on the death of her brother (Bruckner's father) in 1837 and died there in 1855, and Bruckner's mother Theresia who also died in Ebelsberg in 1860. According to documentary evidence that has come to light more recently, Bruckner's aunt was deaf from a young age, probably didn't become blind until much later in life - no doubt as the result of an illness of some kind - and didn't move to Ebelsberg in 1837 but joined her sister-in-law and family there in the early 1850s. The Ebelsberg parish records also indicate that Theresia Bruckner and her family moved house five times between 1837 and 1860.

Two articles are devoted to hitherto unpublished letters from Bruckner to others and include photocopies of the letters. Johanna Walch's "[...] ein gutes Dupplicat auf meine Rechnung [...]": Unveröffentlichte Briefe zwischen Anton Bruckner und Josef Gruber" is concerned with two letters sent by the composer to Josef Gruber, organist at St Florian from 1878 and a composer of church music, that are not included in the two volumes of letters in the Complete Edition (ed. Andrea Harrandt and Otto Schneider, Vienna, 1998ff.) and supplement the five letters between the two already printed in these volumes. Both letters are owned privately. The first, written in May 1888, is an apology by Bruckner that he has not yet had the time to peruse two settings of the Requiem that Gruber had sent him prior to publication (by Anton Böhm in Augsburg). The second, the last page of which has been lost, has no date and is Bruckner's guarded but friendly response to a request from Gruber that he provide a professional evaluation of his compositions. In his *Meine Erinnerungen an Dr. Anton Bruckner* (Einsiedeln, 1928), Gruber wrote that, for a period of more than 18 years, from 1878 until Bruckner's death in October 1896, it had been his "good fortune to follow his career as a composer and to get to know his characteristic personal qualities fairly well". In an earlier issue of the *Bruckner Journal*, I mentioned four letters from Bruckner to Hans Richter that had been acquired by the Anton Bruckner Institut Linz. (see *Bruckneriana from Austria*, BJ 16/1, March 2012, p.26). Andreas Lindner and Klaus Petermayr's "Vier unbekannte Briefe Anton Bruckners an Hans Richter" provides a more detailed description of these letters with appropriate commentary on their content. In the first letter, dated 19 April 1890, Bruckner informs Richter that the "score of the D-minor symphony has already been published and the orchestral parts will be available in the coming weeks" - a reference to the publication of the third version of the Third Symphony earlier than 19 April and certainly not as late as November 1890 as hitherto believed. This version of the symphony was given its first performance by the Vienna Philharmonic under Richter on 21 December 1890. In the second letter, dated 22 October 1892, Bruckner sends Richter condolences on the death of his mother, Josephine Richter-Inffeld. The third and longest of the letters, dated 8 November 1892, concerns the upcoming performance of the revised version of the Eighth Symphony by Richter and the Philharmonic on 18 December 1892. Bruckner expresses his apprehension about the possibility of another piece being performed before the symphony, which he reckons will take nearly 90 minutes to perform or 75 minutes with cuts, and recommends that the work either be performed first before the usual "detestable virtuoso piece" or the latter be omitted altogether. It is much to Richter's credit that Bruckner's wish was granted and the customary Philharmonic concert programme altered accordingly. A performance of the Second Symphony was scheduled for 14 January 1894 and in the fourth letter, dated 3 January 1894, Bruckner - who was just about to set off on a trip to Berlin to hear his Seventh Symphony, Te Deum and Quintet - requested that it be postponed until Lent. He also asked Richter to take a slower tempo in the first movement and "not to ignore the cut in the Finale". In the event the performance of the symphony was postponed until 25 November 1894.

The correspondence in 1926 between the theologian and psychologist Erich Kinast (1863-1926) and the music theorist Ernst Kurth (1886-1946) is the subject of Erwin Horn's "Erich Kinast und Ernst Kurth: Drei Briefe um Bruckner". Both men had a keen interest in Bruckner. While Kurth's substantial two-volume *Bruckner. Leben und Werk* (Berlin, 1925) is one of the major early 20<sup>th</sup>-century studies of the composer, Kinast's much shorter *Immanuel Kant. Anton Bruckner: Das Psychogramm des Philosophen und des Künstlers* (Halle, 1926) is not so well-known among Bruckner scholars, certainly not in the English-speaking world. In August 1926 Kinast wrote to Kurth, congratulating him on his recent book, singling out several passages which he had found particularly stimulating, and enclosing a copy of his own recently completed book which he wished to dedicate to Kurth. Less than a week later Kurth sent Kinast a very complimentary reply, praising him for his knowledge of the Bruckner literature and agreeing to lend him books by Max Auer, Kurt Singer and some of the published letters, probably the *Gesammelte Briefe* ed. Franz Gräflinger (Regensburg, 1924). In his second and final letter to Kurth, dated 21 November 1926 and written only a month before his death (on Christmas Day), Kinast acknowledged Kurth's letter and the books which he had borrowed and was now returning, comparing them with other Bruckner literature he had read (Decsey, Gräflinger, Göllicher-Auer, Wetz, Teßmer, Grunsky and Schwebesch). Horn provides a short biography of Kurth but a much longer one of Kinast, who was evidently a keen, proficient and very knowledgeable amateur musician, transcriptions of the Kurth-Kinast letters with copious commentary (mostly in footnotes) as well as a letter from Max Auer to Kinast, details of Bruckner performances in Nuremberg during the years 1913-1924 when Kinast was resident there, and a brief discussion of Kinast's book. Unfortunately, we do not know if Kurth accepted the dedication of this book - Kinast's name is certainly not mentioned in later reprints of Kurth's book.

Two articles are not only of documentary interest but also serve to throw more light on Bruckner's social life during his time in Linz - Andreas Lindner's "Ein interessanter Notennachlass im Besitz des Anton Bruckner Instituts Linz" and Franz Scheder's "Neues aus dem Frohsinn-Archiv". Most of the musical material described by Lindner is from the estate of two of Bruckner's contemporaries - Julius Polzer (1855-1930), a schoolmaster and church choir director and conductor who settled in Linz in the late 1890s and remained there until his death, and Josef Seiberl (1824-1908), a teacher, church musician and close friend of Bruckner's for many years. There is a mixture of sacred and secular music, two-thirds of it in manuscript copies and one third in printed copies. Among the Seiberl material are copies of vocal and instrumental parts written out by some of his contemporaries on the teacher training course at the Linz *Normalhauptschule* in the early 1840s. Several of them not only entered the

teaching profession but were also involved in musical life throughout Upper Austria, occasionally coming into contact with Bruckner himself. Franz Scheder's archival researches, including his two-volume *Anton Bruckner Chronologie* (Tutzing, 1996) with subsequent additions (see [www.abil.at](http://www.abil.at)), have been an invaluable resource for Bruckner scholars for two decades. In his article Scheder provides more substantial information about a number of documents from the Frohsinn Archive in the Anton Bruckner Institut Linz. They are presented chronologically (from 1854 to 1896), transcribed in full or in part, and with appropriate commentary. Although some are only indirectly or marginally connected with Bruckner and his activities, a good many - particularly those from Bruckner's Linz period (1855-68) and closely related to his involvement with Frohsinn - both supplement and clarify the information we already possess for those years.

The successful performance of Bruckner's Seventh Symphony conducted by Hermann Levi in March 1885 is the starting point for Gertrude Quast-Benesch's two articles: "Mit dem untrüglichen Instinkt für das Echte und der Macht es zu fördern.' Der Münchner Mäzen Conrad Fiedler" and "Der Erfolg in München war der höchste meines Lebens. Ein solcher Erfolg war in München nie.' Die Rezeption früher Aufführungen von Werken Anton Bruckner in München". Conrad Fiedler (1841-1895) was a well-known and highly respected writer and patron of the arts and in her first article Quast-Benesch discusses his personality, his life, his friendship with musicians and artists, and his activity as a writer on the arts. Fiedler was in the audience at the less successful first performance of the Seventh in Leipzig at the end of December 1884 and, in spite of reservations about the structure of the work, had written to his friend, the sculptor Adolf von Hildebrand, that it had made a great impression on him. Fiedler first got to know Bruckner personally when he met him at Levi's house in Munich after the final pre-performance rehearsal of the symphony. The day after the performance he wrote to Hildebrand again, remarking on the colossal success of the symphony, the performance of which was incomparably better than the earlier performance in Leipzig. On the same day he invited some of his friends, including Levi and Bruckner, to his house for a private matinee rehearsal of the composer's String Quintet (played by members of the Benno Walter Quartet with Heinrich Seifert on second viola). Quast-Benesch is in no doubt that it was Fiedler who made the largest contribution to the sum of money raised by Levi for the publication of the Seventh by Gutmann at the end of 1885. The first part of the title of the second article is taken from a letter that Bruckner sent to his Linz friend Moritz von Mayfeld two months after his Munich success: "The success in Munich was the greatest of my life. There has never been a success like it in Munich", and Quast-Benesch describes the greater readiness of the Munich public to listen to and appreciate Bruckner's new work as well as the positive attitude of those critics who attended - including Heinrich Porges in the *Neueste Nachrichten und Münchner Anzeiger* (NNMA), Fritz von Ostini in the *Süddeutsche Presse und Münchener Nachrichten* (SPMN), Paul Marsop in the *Allgemeine Zeitung* (AZ), *Berliner Tagblatt* and *Linzer Tagespost* and Oskar Merz in the *Neue Zeitschrift für Musik* (NZfM) - whose reviews are printed in full. Also included in her survey of Bruckner reception in Munich in the later 1880s and early 1890s are reviews of the first and second public performances in the city of the String Quintet on 31 March 1885, about three weeks after the rehearsal attended by Bruckner, and on 19 November 1890 (SPMN, NNMA, AZ, NZfM), and the first performances of the *Te Deum*, conducted by Levi, on 7 April 1886 (NNMA, SPMN, AZ), the Fourth Symphony, conducted by Franz Fischer, on 10 December 1890 (*Neueste Nachrichten, Münchner Fremdenblatt, AZ, NZfM*), and the Third Symphony, conducted by Levi, on 3 February 1893 (*Münchner Neueste Nachrichten, AZ, Münchner Fremdenblatt und Handelszeitung*). The Adagio from the Seventh was also performed by Levi and the Court Orchestra during the 29th *Tonkünstlerfest* that was held in Munich at the end of May 1893 and the article ends with complete and partial reviews of this performance as well as a brief discussion of those smaller sacred works by Bruckner that were performed by Heinrich Porges and his choir in Munich (7-part Ave Maria in December 1888 and several others in the years immediately following Bruckner's death). In the early 1900s Munich was second only to Vienna in its "intensive cultivation" of Bruckner's works.

On 19 February 1886, almost a year after the successful Munich performance, the Seventh was performed in Hamburg for the first time. The reception was mixed. While the conservative Hamburg public reacted coolly, the critical response was generally more favourable. In September 1886, the critic Hermann Genß reflected on the Hamburg performance in a review article in the *Neue Zeitschrift für Musik*, and it is this article that forms the core of Melanie Kleinschmidt's "Voraussetzung und Ganze/Teile-Strukturen des Musikverstehens - Betrachtung auf der Grundlage der Rezension der Siebten Symphonie Bruckners von Hermann Genß (1886)". Kleinschmidt seeks to unpack the main points of Genß's review, specifically the lukewarm audience reaction to the symphony in Hamburg - his argument that the musical public was not prepared for a modern work as a result of the conservative concert programming which excluded "compositions of the new-Romantic school, represented by Berlioz, Liszt, Wagner and now Bruckner". Suddenly to present the Hamburg audience, most of whom had never heard any of Bruckner's earlier symphonies, with the Seventh was like giving a performance of a late Beethoven sonata to a listener who had hardly any knowledge of the composer's earlier works. In commenting on Genß's argument, Kleinschmidt suggests other reasons for the Hamburg reception of Bruckner's symphony, viz. (1) the structure of the work, including the composer's use of three themes in the outer movements; (2) the concentration required to listen to a work that is more than half an hour longer than one of Brahms's symphonies. As part of her overall argument, she also makes a distinction between partial understanding of a work (the impression received

after hearing it for the first time) and more complete understanding (the result of hearing it several times), and argues that a 19th-century audience would not have had the same opportunities as a 20th- or 21st-century audience of getting to know a work really well through regular repetition.

As Cornelis van Zwol points out in his article “Willem Kes - ein früherer Bruckner-Interpret in den Niederlanden”, the beginnings of Bruckner reception in the Netherlands - two performances of the composer’s Third Symphony in 1885 - were rather modest and critical appreciation was unenthusiastic, but Bruckner’s symphonies have been in the standard repertoire of almost all orchestras in the Netherlands for many years now. From 1885 until Bruckner’s death in 1896, five conductors performed his works - Johannes Verhulst, Daniel de Lange, Richard Hol, Henri Viotta and, last but not least, Willem Kes, who was conductor of the Concertgebouw Orchestra from 1888 until 1895 and whose reputation has been somewhat overshadowed by that of his successor Willem Mengelberg (conductor of the orchestra for 50 years, from 1895 until 1945). Willem Kes (1856-1934) was not only a fine conductor who brought discipline and a keen sense of ensemble to the newly-formed orchestra, but also a good violinist, violist, pianist and composer. He was involved in the performances of two Bruckner works while in Amsterdam - as one of the viola players in the String Quintet (December 1886) and as conductor of the Concertgebouw in the Third Symphony (October 1892). After leaving Amsterdam, he was conductor of the Orchestral Society in Glasgow and the Moscow Philharmonic Orchestra and, during his period as director of the Music Institute and conductor of the City Orchestra in Coblenz (1905-1926), gave performances of five Bruckner symphonies (nos. “0”, 4, 5, 7 and 8).

In 2008 both the Wiener Singverein and the Wiener Singakademie celebrated their 150<sup>th</sup> anniversaries. While the former was a branch of the Gesellschaft der Musikfreunde and had to conform to its statutes and rules, the latter did not have any strong connection with an institution until the Vienna Konzerthaus was built in 1913. Certainly in the early years of its existence it established itself as a choir that performed both old and contemporary music, accompanied and unaccompanied. In her article “Bruckner-Pflege an der Wiener Singakademie” Elisabeth Fritz-Hilscher traces the history of Bruckner performances by the choir during its 150-year existence and provides an appendix with lists of works performed, conductors involved, and programmes and venues of those concerts (chronologically from 12 October 1888 until 3 October 2009) which included both accompanied and unaccompanied choral works. The most performed unaccompanied motet has been the 7-part *Ave Maria* and the two most performed larger choral works have undoubtedly been the Mass in F minor and the Te Deum. One particularly striking feature emerges from Fritz-Hilscher’s survey - the 60-year period from 1896 until 1955 when there were no performances at all of any of the smaller sacred works. It was Hans Gillesberger, Professor at the Academy of Music, artistic director of the Vienna Boys’ Choir, certainly the longest-serving and arguably the most successful conductor of the Singakademie (from 1953 until 1968), who rectified this situation.

Christa Brüstle’s *Anton Bruckner und die Nachwelt* (Stuttgart, 1998) is justifiably regarded as the leading study of the reception history of the composer in Austria and Germany in the first half of the 20th century, chronicling as it does so effectively the misappropriation of Bruckner’s music by the National Socialists during the 1930s and early 1940s. One of the key figures in this misappropriation of Bruckner’s music for political ends was Joseph Goebbels (1897-1945), the Third Reich’s notorious Minister of Propaganda in Nazi Germany from 1933 to 1945. In her article “Joseph Goebbels as ‘Bruckner-Interpret’. Kontexte der Walhalla Rede”, Brüstle examines more thoroughly Goebbels’ life, his interest in Bruckner, the “Valhalla” speech he delivered at the installation of the Bruckner bust in Regensburg on 6 June 1937, which drew heavily on contemporary Bruckner reception (Auer, Haas, Schwanzara) and several “clichés that were disseminated in the Bruckner literature”, and various repercussions. Among the latter was Goebbels’ support for the Complete Edition, not on purely musical grounds but with the strong anti-semitic subtext that Bruckner’s music be freed from the alleged taints of earlier Jewish interference. There were limits to his appreciation of Bruckner’s music, however. After hearing a radio broadcast of Bruckner’s Eighth (Vienna Philharmonic conducted by Wilhelm Furtwängler) in November 1944, he declared that the composer “could not be counted among the truly great symphonists”.

We come finally to two articles concerning composers who, in different ways, bridged the gap chronologically and musically between Schubert and Bruckner - Rudolf Flotzinger’s “Gunther Kronecker zwischen Schubert und Bruckner” and Crawford Howie’s “Johann v. Herbeck (1831-1877): an important link between Schubert and Bruckner”. So far as the latter is concerned, suffice it to say that it is a revised and updated version of two smaller articles that I wrote a few years ago, one of which appeared in the *Bruckner Journal* (11/1, March 2007). In his article, Flotzinger traces the musical career of Gunther Kronecker (1803-1847), who was educated in Kremsmünster abbey and Vienna, trained as a priest in Linz and eventually returned to Kremsmünster to become its musical director for the last six years of his life. His musical output, none of which has been published, consists of three orchestral masses, a setting of the Te Deum, various motets, songs, incidental and occasional music as well as arrangements of works composed by others. Schubert visited the abbey several times in the 1820s and it is more than likely that Kronecker met him during one of these visits or perhaps in Vienna when he was studying there in 1826. No doubt he would also have made the acquaintance of several of Schubert’s friends and admirers while he was a curate in Wels in the 1830s. As Flotzinger points out and illustrates by way of music examples, there are certainly traces of Schubert’s influence on some of Kronecker’s sacred music and songs. Whether Bruckner knew Kronecker personally is difficult to establish. It is possible, however, that he had heard some of

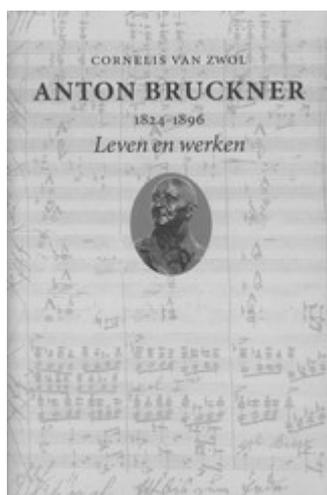
Kronecker's sacred music, for instance a setting of the *Libera me* (1836) in the same key - F minor - as his own later setting (1854). Bruckner's connection with Kremsmünster began two years after Kronecker's death when the second performance of the D minor Requiem was given at the abbey on 11 December 1849 and it was largely as a result of his friendship with Father Oddo Loidol that the connection grew stronger in later years. Flotzinger's conclusion is that, while there was by no means any strong link between Kronecker, Schubert and Bruckner, he was significant enough as a composer, "not so much because he was an intersection in the complex system of music of the time but because his works were truly representative of the period after Schubert's death and not simply leftovers from an earlier period".

The **IBG Studien & Berichte** (no.78, June 2012) includes a selective list of recent Bruckner performances throughout the world as well as brief reviews of Bruckner books, CDs and DVDs and previews of forthcoming Bruckner conferences. Of particular interest are a short article by Rainer Boss on Bruckner's down-bow and up-bow string marks and their notation in the early editions and Complete Edition, and a review-article by Johannes Leopold Mayer on a recent conference which explored the influence of the Upper Austrian landscape on two of its most famous sons - the poet and painter Adalbert Stifter (1805-1868) and Bruckner.

The special edition of the **ABIL Mitteilungen** (no.9, June 2012) is dedicated to the veteran Bruckner researcher Franz Zamazal on his 80<sup>th</sup> birthday and includes articles by Elisabeth Mayr-Kern on Zamazal's 37 years as a journalist for the *Oberösterreichischer Kulturbericht*, Wolfgang Winkler on his activities as a music critic and Erwin Horn on his unparalleled acumen as an investigative researcher. There are also articles by Franz Scheder on "Bruckner's Prayer Records - A Biographical Source?", Sandra Föger on "Schoolteacher Johann Georg Ernst Fettingner - 'a dear friend of Bruckner's'" (a reference to one of Bruckner's acquaintances in Bad Goisern, a spa town in the Salzkammergut region of Upper Austria which he visited during his summer holidays in the 1870s and 1880s), Andrea Harrandt on "Anton Bruckner's 80th birthday" (a survey of Bruckner reception in Austria and Germany in 1904), Theophil Antonicek on the contribution made by Upper Austria to the International Exhibition of Music and Theatre held in Vienna in 1892, Klaus Petermayr on "Zwei Kerzenleuchter von Anton Bruckner" - two candlesticks, allegedly Bruckner's, donated to the Upper Austrian Provincial Museum in 2011, and Helmut Kasbauer on the Anton Bruckner and Max Auer Collection in the Vöcklabruck Museum. A comprehensive "Franz Zamazal Bibliography", consisting of publications relating to Bruckner in particular and Upper Austria's musical history in general, is provided by Andreas Lindner. I've no doubt that all readers of the *Bruckner Journal* will also wish to send their congratulations and good wishes to Franz Zamazal.

*Crawford Howie*

Cornelis van Zwol: Anton Bruckner 1824-1896 Leven en werken  
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ALTHOUGH THERE IS a great tradition of Bruckner performance in the Netherlands, there was not, until now, a 'life and works' book in Dutch. Cornelis van Zwol's book, *Anton Bruckner, 1824-1896, Leven en werken*, fills that gap, and fills it very generously, with a book full of information, much of which is not available in the English language biographical literature. It is a beautifully produced hardback, bound in dark red cloth, with a single stave script of the opening of the *Te Deum*, with the words *Te Deum laudamus!*, imprinted on gold on the cover (taken from a letter from Bruckner's best friend Rudolf Weinswurm). This is protected and hidden by the dust jacket on which the book title is printed over the beginning of the final chorale of the Fifth Symphony - *Choral fff bis zum Ende* - as background. Overall it has something of the look and feel of a bible (which it probably will be for many Dutch Bruckner lovers). At 782 pages, it is a large and generously illustrated book, divided into two parts: part 1, the life, 632 pages, and part 2, printed in a smaller font in two columns, in the style of a reference book, is an account of the works, 99 pages, listed and described by volume of the Bruckner complete edition. As an added bonus, inside the back cover

is a CD of the world première of the 1874 first version of the Fourth Symphony, the Munich Philharmonic conducted by Kurt Wöss from the Brucknerhaus, Linz, 20 Sep. 1975. The book is aimed at the general music lover with an interest in Bruckner, without advanced musical expertise but keen to learn more. There are no music examples or passages of technical analysis.

At something of the order of 500 words a page, this one volume must include a considerable proportion of the material in the Göllicherich-Auer four volume, nine part biography, but also includes much other information that has been carefully researched by Mr van Zwol since his fervent interest in Bruckner began after hearing a performance of the Seventh Symphony conducted by Eduard van Beinum in December 1953. Over the years he wrote many articles about Bruckner, but at the time of the hundredth anniversary of Bruckner's death 1996,

publisher Kees van den Hoek suggested he write a book that would make many recent articles and up-to-date information about Bruckner available to the Dutch public. It took a further 15 years of work for van Zwol to get the work to publication - and the result is a triumph.

There is an introductory essay about Bernard Haitink's life-long commitment to Bruckner's music, and a letter (in English) from Riccardo Chailly welcoming the book. To give an idea of the thoroughness of the content, here is a translated extract from the table of contents at the front of the book, chapters 8 - 11 with page numbers:

**Chapter 8. Professor in Vienna 123**

*An organ trip to France 129 / A new housekeeper 139 / A part-time job at St Anna's teacher training college 145 / An organ trip to England 146 / A disciplinary investigation 154 / The year 1872 164 / A new organ in Vienna 167 / 1873 - The 'Wagner-year' for Bruckner 171 / Third Symphony 172 / Visit to Wagner 174 / Wiener Akademische Wagner-Verein 181 / Dedication to Franz Liszt 185 / The opposition from Hanslick 190*

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**Chapter 9. Bruckner in the Netherlands - the beginning. 332**

*Second request for an honorary doctorate 349*

**Chapter 10. Bruckner's Eighth Symphony - a long road 371**

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**Chapter 11. Marking time - a period of revisions 442**

[Intermezzo: *Bruckner's family in Vöcklabruck* 457]

*A consortium for Bruckner 476*

There is an appendix to the first part in which van Zwol discusses Bruckner's personality, which he described in a recent newspaper article, (*Telegraaf* 18 May 2012) as being quite complex: you can always find evidence that will contradict what you think he is. It is often claimed that Bruckner's frequent revisions of his works show insecurity, but van Zwol expressed the view that he was driven more by a search for perfection.

Van Zwol makes considerable use of Bruckner's letters, and also includes many stories that have not found a place in the shorter biographies on Bruckner, such as the report by Oddo Loidol (from Göllerich-Auer, Vol 4/3 p 269) that Bruckner was planning a 10th symphony to follow the 9th, that he would call 'The Gothic', and he was spending hours in Vienna's Stefanskirche studying its architecture; or the occasion when someone played a theme from the Adagio of the 8th on a piano, at which Bruckner is said to have remarked, 'That's nice, what is it?'; mention of the composer's second visit to the Bad Kreuzen spa for treatment in 1868 - these being a few randomly chosen examples. Generally speaking, van Zwol's method is to let the facts speak for themselves, somewhat in the same manner as Crawford Howie's 'Documentary Biography', rather than create and promote a personal view of Bruckner's life and personality. But it is nevertheless a biography that is written so well that once you start reading it, it is difficult to lay aside: it really grips you. For Bruckner lovers who can read Dutch - it is a must. The reference section - i.e. 'The Works' - that forms the second part of the book is an invaluable description of each work and of the publication and editorial history, and is more complete than any other available single source.

There is a large two-part index, names and works. It would have been helpful to have a more specific index: if you look up Richard Wagner, there are about 100 page references, so it would be laborious to find a specific topic with respect to Wagner. There is an extensive bibliographic list of literature and sources: it was gratifying to see Dermot Gault's book, *The New Bruckner* listed there, but a little disappointing to find readers deprived of information about Crawford Howie's documentary biography and *The Bruckner Journal*.

I have often thought that English language readers are in urgent need of a translation of Göllerich-Auer; but van Zwol's book contains much of what is to be found in that extensive biography, and in addition it has the benefit of recent scholarship and the Bruckner Gesamtausgabe (Complete Edition) - so it may be that now a translation of van Zwol's book would be of even greater value to English language readers.

*Bert Brouwer & Ken Ward*

## Timed Structure Tables for Bruckner Symphonies

Professor William Carragan

This is the eighth of Prof. Carragan's series of analytic charts being published in *The Bruckner Journal*. To use them you need only the specified recording, and either the display of elapsed time on your CD player or some other method of marking the time in minutes and seconds. Of course, other recordings can be used, the timings will be approximate but the structural events should not be too difficult to locate.

### Bruckner: Symphony no. 7 in E major (1884)

Recordings used:

- (1) Otto Klemperer, Berlin PO 1958, a better concept than his over-the-top EMI of 1960, and available from Music & Arts.
- (2) Max Rudolf, Cincinnati 1966, a thrilling performance from the author of *The Grammar of Conducting*. The recording is obtainable as a download from [www.abruckner.com](http://www.abruckner.com) (search > discography documents > Max Rudolf).
- (3) Gerd Schaller, Philharmonie Festiva 2008, typical of modern performances but unusually beautifully nuanced. Profil CD.

<b>I (Kopfsatz)</b>		<b>1884</b>	<b>Klemperer</b>	<b>Rudolf</b>	<b>Schaller</b>
<b>Exposition</b>					
<b>A</b>	a	1	0:03	0:01	0:03
	A (E major)	3	0:07	0:05	0:07
	A (E major)	25	1:04	0:59	1:10
<b>B</b>	B (B minor)	51	2:08	2:05	2:29
	B' (C major)	77	3:05	3:02	3:32
	B (B major) horns	89	3:34	3:28	4:01
	B inverted (B major)	103	4:05	3:56	4:33
<b>C</b>	C (B minor)	123	4:51	4:33	5:21
	C' (D minor)	135	5:27	5:02	5:51
	Ck (brass) <i>fff</i>	145	5:53	5:25	6:15
	transition (B major)	149	6:05	5:34	6:25
	K (B major)	153	6:17	5:44	6:35
	end	164	6:56	6:14	7:04
<b>Development</b>					
	A inverted (B major) then C	165	7:01	6:16	7:06
	A inverted (B minor) then C	173	7:24	6:37	7:27
	B inverted (D minor) cellos	185	8:01	7:12	8:03
	B inverted/B (E minor) violins	189	8:12	7:25	8:18
	B inverted (F sharp minor)	193	8:23	7:38	8:30
	B transition	211	9:20	8:38	9:36
	C/C inverted (E minor)	219	9:39	9:00	9:58
	A/A inverted (C minor) <i>ff</i>	233	10:21	9:36	10:35
	A (C minor) <i>mf</i>	249	10:51	10:05	11:10
	A (D minor)	261	11:16	10:25	11:35
<b>Recapitulation</b>					
<b>A</b>	A inverted/A (E major)	281	11:56	11:00	12:19
	A (basses) (D major)	303	12:49	11:48	13:17
<b>B</b>	B (E minor)	319	13:22	12:18	13:57
	(B) (E major etc.)	335	13:56	12:51	14:33
	B climax (G flat major)	343	14:14	13:07	14:52
	Bk new buildup (G major etc.)	351	14:36	13:24	15:11
<b>C</b>	C inverted/C (G major)	363	15:10	13:52	15:45
	C stretto (E flat, then G flat)	373	15:34	14:11	16:06
	Ck new buildup	379	15:57	14:31	16:27
<b>Coda</b>					
	Section 1 (tragic)	391	16:35	15:05	17:03
	Section 2 (triumphant)	413	17:54	16:07	18:39
	peroration	433	18:36	16:50	19:32
	end	443	18:57	17:11	19:58

## Bruckner: Symphony no. 7 in E major

II: Adagio		1884	Klemperer	Rudolf	Schaller
<b>Part 1</b>					
<b>A</b>	Aa (C sharp minor)	1	0:00	0:00	0:02
	Ab (E major etc.)	4½	0:26	0:26	0:33
	A2 (D sharp major)	13	1:28	1:23	1:42
	Te Deum (G sharp major)	23	2:18	2:20	2:56
	climax	27	2:37	2:39	3:24
	transition (horn 1 & tuben)	31	3:04	3:10	4:00
<b>Part 2</b>					
<b>B</b>	B (F sharp major)	37	3:27	3:31	4:24
	B (second phrase)	45	3:59	3:58	4:54
	B (F sharp major) with flute	53	4:31	4:25	5:28
	Bk	61	5:04	4:53	5:59
	transition (to C sharp minor)	67	5:27	5:15	6:23
<b>Part 3</b>					
<b>A</b>	Aa (C sharp minor)	77	6:12	5:55	7:06
	Ab (E major etc.)	80½	6:36	6:20	7:37
	(Aa/Aa inverted) (F sharp major)	85	7:05	6:50	8:12
	(Aa/Aa inverted) (C major)	101	8:16	7:59	9:48
	Ab (E flat major) strings	114½	9:30	8:53	11:07
	Ab sequence (A flat major) winds	118½	9:55	9:11	11:35
	Ab (E major) horns	120½	10:06	9:19	11:48
	Ab (F major) strings	122½	10:18	9:27	12:01
	Ab (F sharp major) brass	124½	10:29	9:36	12:15
	Ab (G major) tutti <b>ff</b>	126½	10:41	9:45	12:29
	transition	131½	11:12	10:08	13:00
<b>Part 4</b>					
<b>B</b>	B (A flat major)	133	11:22	10:17	13:10
	B (second phrase)	141	11:55	10:43	13:43
	(B) (B flat major etc.)	149	12:29	11:10	14:18
	transition (to C sharp minor)	153	12:47	11:26	14:36
<b>Part 5</b>					
<b>A</b>	Aa (C sharp minor, elaborate)	157	13:09	11:50	14:58
	Ab (E major, elaborate)	160½	13:30	12:14	15:27
	Ab sequence (to F minor)	164½	13:55	12:37	15:57
	Ab (F sharp minor)	166½	14:08	12:48	16:12
	Ab (G sharp minor)	168½	14:19	13:00	16:27
	(Ab) (D flat major)	170½	14:30	13:10	16:41
	Ab (B major)	172½	14:42	13:22	16:56
	"German" augmented sixth	176	15:03	13:41	17:23
	climax (C major) percussion <b>fff</b>	177	15:11	13:48	17:30
	(Ab) (C sharp major) winds <b>pp</b>	183	15:45	14:27	18:15
	Ab (C sharp minor) tuben, 4 horns	184½	15:55	14:34	18:26
<b>Coda</b>					
	(A2) Trauermusik strings, flute	193	17:03	15:22	19:27
	(Aa) tuben (C sharp major)	207	18:09	16:26	20:45
	end	219	19:03	17:18	21:47

**Bruckner: Symphony no. 7 in E major****III: Scherzo**

<b>Scherzo, part 1</b>	<b>1884</b>	<b>Klemperer 1958</b>	<b>Rudolf</b>	<b>Schaller</b>
a (A minor) (exposition)	1	0:00	5:58	0:00 5:19 0:01 6:03
A (A minor) trumpet	5	0:03	6:01	0:03 5:22 0:04 6:06
A (D flat major)	29	0:21	6:19	0:19 5:38 0:22 6:24
transition	41	0:30	6:28	2:27 5:46 0:31 6:33
K1 (A) (C minor)	53	0:39	6:37	0:35 5:55 0:40 6:42
K2 (A)	69	0:51	6:49	0:47 6:06 0:52 6:54
cadence (C)	89	1:06	7:04	1:00 6:20 1:07 7:09
drum	91	1:08	7:06	1:02 6:22 1:08 7:10
<b>Scherzo, part 2</b>				
a (A flat) (development)	93	1:10	7:08	1:03 6:24 1:10 7:12
(Etwas langsamer)	125	1:34	7:33	1:26 6:46 1:35 7:37
A/a inverted (D flat) horn	157	2:01	8:00	1:52 7:13 1:59 8:01
A (A minor) (recap.) trumpet	185	2:24	8:22	2:12 7:32 2:21 8:23
A (B flat major)	209	2:42	8:40	2:28 7:49 2:39 8:41
transition	221	2:51	8:49	2:37 7:57 2:48 8:50
K1 (A minor)	233	3:00	8:58	2:45 8:05 2:57 8:59
K2	249	3:12	9:09	2:56 8:17 3:09 9:11
cadence (A)	269	3:28	9:25	3:11 8:31 3:24 9:26
end	272			
<b>Trio, part 1</b>				
drum	1	3:31		3:14 3:28
A (F major) (exposition)	5	3:35		3:17 3:32
K (C sharp minor etc.)	25	3:58		3:35 3:55
cadence (D major)	43	4:19		3:53 4:17
<b>Trio, part 2</b>				
(A inverted) (development)	45	4:21		3:55 4:19
(A) winds	73	4:48		4:20 4:48
A (F major) (recapitulation)	89	5:03		4:33 5:05
K (G major 7 etc.)	109	5:24		4:51 5:28
(A) (coda)	125	5:45		5:09 5:49
cadence (F)	133	5:54		5:16 5:58
end	136			

**Bruckner Autograph Scores**

are becoming available to view on-line at the Austrian National Library.

1. Enter this address: [http://www.onb.ac.at/sammlungen/musik/musik\\_bestandsrecherche.htm](http://www.onb.ac.at/sammlungen/musik/musik_bestandsrecherche.htm)
  2. Click on → **ÖNB-HANNA-Katalog** in blue print towards the bottom of the visible page  
(this goes to: [http://aleph.onb.ac.at/F?func=file&file\\_name=login&local\\_base=ONB06](http://aleph.onb.ac.at/F?func=file&file_name=login&local_base=ONB06))
  3. In the SCHNELL-SUCHE box type the WAB number you're interested in. For example, for Symphony No. 4. type: "WAB 104" You now get a list of autograph items for Symphony No.4
  4. Click on item 1 - IV. Sinfonie in Es romant. 1878-1880 At the top of the list of details that comes up is:  
Digitales Objekt [Digitalisat](#)
- Only autographs that have this at the top of the list are at present available on-line, but you only seem to be able to find which ones are on-line by getting up the list of details for each one.
5. If you click on [Digitalisat](#), the autograph score will come up on your screen.

Also available are:

WAB 102 Item 2	Sinphonie [sic] (No 2 in C moll)	Mus.Hs.6034
WAB 103 Item 8 & Item 9	Wagner Sinfonie No 3 D moll	
WAB 104 Item 1 & 2	1878/80 and 1874	
WAB 105 Item 3	Sinfonie No 5 in B	
WAB 106 Item 5	VI. Sinfonie	
WAB 107 Item 1, 2 & 5	Sinfonie No 7	
WAB 108 Item 1	8. Sinfonie	Mus.Hs.19480
WAB 109 Item 2	9. Sinfonie	Mus.Hs.19481

## Bruckner: Symphony no. 7 in E major

## IV: Finale

Exposition		1884	Klemperer	Rudolf	Schaller
<b>A</b>	Aa (E major)	1	0:00	0:00	0:01
	Ab	5	0:08	0:07	0:08
	Ac rit. 1	7	0:12	0:10	0:12
	Aa (basses) (B major)	11	0:20	0:17	0:20
	Ab	15	0:28	0:24	0:27
	Ac rit. 2	17	0:32	0:28	0:30
	(1st movement)	27	0:51	0:45	0:50
	A transition (foretaste of B)	31	0:59	0:51	0:58
<b>B</b>	B1 (A flat major)	35	1:11	0:59	1:10
	B2 (F major) winds	51	1:52	1:27	1:42
	B1 (A flat major) strings	65	2:21	1:53	2:12
	B transition	89	3:17	2:36	3:01
<b>C</b>	C (A minor) <i>fff</i>	93	3:28	2:46	3:11
	(Ab) strings <i>pp cresc.</i>	113	4:14	3:36	4:03
	(Ac) [rit. 3]	115	4:18	3:39	4:07
	K (Ab) (C major)	129	4:44	4:04	4:34
	end	144	5:12	4:31	5:06
<b>Development</b>					
	drum	145	5:14	4:33	5:08
	(K, A flat) winds alt. with tuben	147	5:18	4:37	5:12
	Aa inverted (A minor)	163	5:58	5:19	5:54
	Ab inverted	167	6:07	5:28	6:03
	Ac inverted rit. 4	169	6:11	5:33	6:07
	Aa inverted (dom. of A minor)	175	6:25	5:50	6:20
	(Ab) inverted	179	6:33	5:59	6:28
<b>Recapitulation</b>					
<b>C</b>	C (B minor)	191	6:56	6:22	6:53
	C (F minor)	195	7:06	6:32	7:04
	C (A minor) Breit und wuchtig	199	7:15	6:42	7:15
	C (D minor) immer breiter	209	7:38	7:07	7:43
<b>B</b>	B1 (C major)	213	7:52	7:20	7:58
	horns + tuben together	221	8:11	7:36	8:16
	B2 (A major) winds, horns, strings	229	8:29	7:52	8:34
	(Ac) (B major) Breit rit. 6	257	9:26	8:43	9:35
<b>A</b>	Ab	279	10:14	9:31	10:29
	Ac rit. 7	281	10:18	9:35	10:33
	Ab	283	10:22	9:39	10:38
	Ac	287	10:30	9:45	10:45
	Ac rit. 8	289	10:34	9:48	10:49
	Aa (G major)	291	10:39	9:53	10:55
	Ab trumpet	295	10:46	9:59	11:03
	Ac violas [rit. 9]	297	10:50	10:02	11:07
	Aa inverted/Aa (B major)	299	10:54	10:06	11:12
	(Ab) (C major)	303	11:01	10:12	11:19
	A transition (Ac inverted) [rit. 10]	307	11:09	10:19	11:27
	Langsam	313	11:22	10:31	11:41
<b>Coda</b>					
	Aa (E major)	315	11:30	10:38	11:50
	Ab (dom. of E major)	323	11:47	10:56	12:12
	1st movement (E major)	331	12:04	11:13	12:30
	end (E)	339	12:27	11:33	12:52

Klemperer and Rudolf use strong, deep ritardandos in the finale. Schaller uses very small ritardandos at first, more later..

## Concert Reviews

LONDON

ROYAL FESTIVAL HALL

16-20 APRIL 2012

“THE BRUCKNER PROJECT” Staatskapelle Berlin / Daniel Barenboim

Mozart - Piano Concerto in C minor, K491

Bruckner - Symphony No.7

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

Mozart - Piano Concerto in E flat major, K482

Bruckner - Symphony No.9

BRUCKNER wrote to the conductor, Artur Nikisch, before the first performance of the 7th Symphony in 1885 that there are many important tempo changes that should be observed, but which are not marked in the score. Daniel Barenboim has taken Bruckner's advice to heart and his performance was, for the most part, masterly in its use of flexible tempi. It was a joy to hear the symphony set off at a true *Allegro moderato*. The underlying pulse of the first movement was steady throughout, its three themes being less contrasted than happens in performances that start slowly and speed up. The great crescendo at the end of the second subject was beautifully moulded with a generous *ritardando* at its end, the jaunty little third theme falling quite naturally in its wake. Throughout the performance the negotiation of the passage between Bruckner's architectural blocks was always beautifully handled. The triangle player, who has not a lot to do, was given a kettle drum of his own and in the timpani roll, the long dramatic crescendo-diminuendo that accompanies the first part of the first movement coda, this single timp began, to be joined a bar later by the regular timpanist, the pair of them providing a sort of stereo spread behind the orchestral texture.

The climax of the symphony, and indeed of the evening, was the glorious third appearance of the main theme of the Adagio, capped on this occasion by the controversial cymbal clash and triangle. Barenboim's pacing of the build-up and delivery of this visionary moment was magnificent. The following dirge for Wagner tubas, which the horns take up in an outcry that mixes bereaved pain and noble aspiration - never have I heard it played so beautifully, so faultlessly, as the hornists of this wonderful orchestra played this evening. Barenboim opted for a relatively steady pace in the Scherzo, which allowed many details and inflections to appear or be imposed: the first appearance of the 'cock-crow' trumpet theme played *mf*, its repetition *mp*, as though it were an echo, and in the trio a wonderful little counter-phrase on the third horn rose up to greet us. Barenboim, to his great credit, took the finale very seriously, eliciting superb and deeply-moving playing of the chorale-like second subject, with contrasting dynamics for each paragraph, and taken at an unusually slow tempo, enabling the music to tap into the gravity of utterance that informs the first two movements. He retained the slow tempo for most of the development, an interpretative decision that one might question as it meant that we were treated to a strangely ponderous inversion of the first theme which in other hands is light and chirpy. Nevertheless, the movement worked well, and the return to the quick opening tempo for the first theme recapitulation and coda had all the joy, urgency and finality one could wish for.

ONE COULD write at length on the felicities of the first movement exposition and the opening of the development in the performance of the Eighth. The presentation of the theme by violas and cellos was so beautifully and variously phrased, so rich and dark in colour, that it promised a great performance. But come the 'annunciation of death' climax it seemed there was something missing, something a bit too laid-back about Barenboim's approach, a failure to confront the full dramatic power of the work. It was in the Adagio and Finale that the successes and failures of this interpretation were most marked. Barenboim employed some interpretative gestures that worked well. In the Adagio's second exploration of the main theme group, I liked the way he insisted on focusing on the inversion of the theme in the bass, ensuring that the frenetic ecstasy of the violin accompaniment did not overwhelm the argument, and the unmarked *accelerando* in this section was very exciting and worked well. But his approach to the climax of the movement fell foul of his lack of a basic pulse, the various aborted approaches to the summit failing to contribute to the overall progress, the climax when it finally came sounding arbitrary, its potential undermined. A similar failure to maintain an underlying unity of conception was fatal to the Finale, which once again had many wonderful and searingly beautiful moments - but by the time Barenboim accelerated wildly into the famous overlay of the themes of all four movements that concludes the work in blaze of glory, the music had long ago lost its way and the coda seemed hardly relevant, superficial. (The description 'vers. Composite ed. Haas' is from the programme booklet.)

AFTER PERFORMING the Seventh and Eighth Symphonies on Monday and Tuesday, Barenboim and the Staatskapelle Berlin took no rest, but travelled to Paris to perform the Seventh and Ninth Symphonies in the Salle Pleyel to keep themselves occupied on the Wednesday and Thursday. They returned to London on Friday to complete the London 'Bruckner Project' and so repeat their previous night's performance of the Ninth. This London performance was outstanding, and Barenboim's flexible way with tempo was convincing throughout. A very quiet tremolo arose from the silence, misty horns explored the D minor chord very slowly, very atmospherically, rising up to a stunning, beautifully-shaped presentation of the horn theme in all its glorious nobility. The delicate sequence of the descending violin motive that follows was, if anything, still slower, but thereafter begins a long crescendo, and with it Barenboim began his *accelerando* towards the cataclysmic triple-forte statement of the first movement's main theme - the octave drops granitic and implacable. The second theme group was ravishingly played by strings and woodwind, its

expressiveness eloquent but not overdone; the third theme entered very slow and mysterious, the wonderful hornists giving of their best - especially at the end of the counterstatement where, in a chorale-like diminuendo they usher in the violins' pianissimo commencement of the coda, which rose up in agitated string triplets to end in a blaze of fanfares. It was shattering and magnificent.

The Scherzo's pizzicato violins were swift, finely pointed and sinister, their ghostly dance soon conjuring up the horror of the stamping brass, hammering home their message with uncompromising brutality. No respite in the Trio, a different dance whose quicksilver slithering was the stuff of nightmares. Having heard Barenboim's Berlin Bruckner cycle, I was worried that the Adagio might be disfigured by expressive exaggeration. In Berlin the opening note on violins had been extended beyond rhythmic cohesion, and the massive dissonance at the climax, an accented crotchet, was sustained over eight times the duration Bruckner wrote in the score. In the event, tonight the Adagio received a performance of such coherence, eloquence and power, it was totally overwhelming. Yes, he did hold that dissonance longer than Bruckner conceived it, but this time it remained within the bounds of musical proportion, and was all the more terrifying for it. The string playing throughout the Adagio was radiant, the second theme beautifully phrased, slightly restrained, never risking sentimentality. It had been preceded by the descending Wagner tuba chorale that Bruckner dubbed his 'farewell to life', and it is hard to imagine it more beautifully, more expressively played. The churning chromaticism through which the movement progresses was very disturbing indeed - I have rarely felt so emotionally unsettled during a concert performance; at times it was hard to bear. The horns and Wagner tubas graced the wind-down from the climax with downward steps of solemn beauty, the 'quotation' from the Eighth Symphony's Adagio treated to a crescendo-diminuendo swell that was enough to break one's heart, and finally the long-held E major chord on brass above barely audible string pizzicatos was left hanging in the air...

... and there was now a vast inconsolable emptiness, which we, the audience, filled with a cheering, standing ovation.

*Ken Ward*

### THREE LONDON BRUCKNER PERFORMANCES CONDUCTED BY BERNARD HAITINK

BARBICAN HALL 20 MAY 2012

Bruckner - Symphony No. 5                      Royal Concertgebouw Orchestra

BARBICAN HALL 14 June 2012

Bruckner - Symphony No. 7                      London Symphony Orchestra

ROYAL COLLEGE OF MUSIC - AMARYLLIS FLEMING CONCERT HALL 26 June 2012

Bruckner - Symphony No.8                      Royal College of Music Symphony Orchestra

HAITINK is the embodiment of a tradition of Bruckner conducting that is fiercely true to the cleaned-up scores: there is no funny business. Nor is there any great flexibility with the tempo. From the moment the Concertgebouw took their seats, the orchestra exactly as Bruckner specified for his Fifth Symphony - no extra brass, not even a 'bumper', just the four horns, three trumpets, three trombones and tuba - and you knew this was going to be a performance with no pretensions beyond Bruckner's own. When Haitink raised his baton and with absolute security ushered in the disparate elements of the slow introduction, you knew that the symphony was in safe hands, the form absolutely secure and, come the great affirmative ennobling chorale that brings the symphony to an end, you are gratefully aware that Haitink, like Bruckner, had this destination in mind throughout.

But Haitink's approach is not without risk. Maybe once or twice something a little more dramatic would not have gone amiss - that section of the double fugue where the strings are marked *ppp*, if they had been really, really quiet we would have been even more afraid to breathe, and it would have been marvellous if the timpanist had given slightly firmer double thwacks to restart the fugue after the momentary pauses in the middle - but mostly Haitink's apparent restraint in the end delivered a far more powerful outcome than many renderings that are far more lavish with their expressive gestures and orchestral forces. The humanity, honesty and sheer beauty of this performance did great credit to the Royal Concertgebouw Orchestra and its 83 year old Conductor Laureate. It was given in the presence of the orchestra's patroness, Her Royal Highness Princess Máxima of the Netherlands, who must surely have felt her support to have been fabulously rewarded.

THE FIRST movement of the Seventh in this LSO performance was as masterly a presentation as one would expect from a conductor as experienced in this music as Bernard Haitink. Tempi were flowing throughout, and ritenutos, when applied, were generally subtle enough not to disrupt the coherence of the whole. Within the context of the measured sobriety of this approach, it was marvellous to hear such exuberant and passionate playing by the first violins of the frequent, florid accompanying figures that inspire the development of the themes. Bruckner marks the coda as "Sehr ruhig; nach und nach etwas schneller" (Very calm, but getting faster all the time), but Haitink kept it slow and magisterial throughout, and it was magnificent.

A slower Adagio would have created more of a contrast with the opening movement - this was not a performance that plumbed the depths of grief. Those gloriously committed LSO violins took up the animated lyricism of the second theme, repeatedly arching heavenwards and down again, and their frenetic scales adorned the ecstatic brilliance of the C major climax (an enormous pair of cymbals created a stronger visual theatrical gesture than travelled to the ear). The Scherzo and Finale were both models of how to perform this music. Getting the Finale right is especially important, for it needs to present itself as a movement worthy of the trenchant matter that has preceded it in the first and second

movements. Wonderful crunchy trombones made for a splendid exposition of the strident third theme, the climax of its recapitulation left in the air for just long enough - no massively extended pause of the sort that disfigures some performances. The strings and Wagner tubas handled the chorale-like second theme beautifully, and Haitink is one of the few conductors who manages to do a rit. and an accent on the final two beats in way that imparts a full sense of achievement of the summit and a satisfying finality to the movement's end. This was a classic Haitink interpretation, well served by a magnificent orchestra playing at the top of its form.

THE OPENING theme of Bruckner's 8th symphony is announced in the depths of the orchestra: it contains energy and heroic aspiration, but also a harmonic instability that gives it a searching and unsettled quality. Throughout the movement it is treated to no end of variation, as though searching for a form in which it could at last settle. Often it appears on solo instruments, distorted, inverted, extended, or else it thunders out in triple forte tutti. At the climax it appears bereft of melody, the rhythm alone stabbed out by the trumpets above dramatic tympani rolls. Thereafter fragments of the theme die away to silence, and the symphony moves on through its hefty Scherzo, lengthy and sublime Adagio, to the prolific thematic content and development of the immense finale. It's only when, over an hour after we had previously heard it, the theme returns at the end of the finale recapitulation, it suddenly becomes apparent that it had in effect been there all the time, its turbulent and questioning energy being the force behind the whole progress of this vast symphonic structure, waiting for its transfiguration in the C major coda to finally bring it to a triumphant and transcendent apotheosis. Or at least, that is how it seemed in Haitink's wonderfully disciplined and tightly drawn interpretation, executed with exceptional accomplishment by the Royal College of Music Orchestra.

In Haitink's hands there are no moments of peace and rest, no visions of glorious heavenly calm - not even in the Adagio - but a sense of restless advance. The eloquent presentation of the opening theme defined the territory which the symphony would occupy, and displayed immediately the great strengths of this orchestra, the rich, warm string tone, the glorious horns and heavy brass. Such idiosyncratic interventions as there were, were invariably subtle and never glib. The repeated, falling three note phrase that closes the movement is often best treated just like a clock, with unfeeling metronomic regularity, but Haitink gave just the slightest extra pause before the final fall, a slight hesitation that leant this last moment an added and fateful significance.

The Scherzo was tremendous: energetic, fast and colourful, with some interesting inner parts brought into the light - I especially noticed a little four note rising arpeggio-like phrase on the second violins, that rarely makes itself audible (bars 89 and 90). The movement came over as irrepressibly joyful. In the Trio the rich warmth of the RCM strings, took us into a pastoral world of fleeting dreams. Those strings played the Adagio's opening theme passionately, immensely beautiful but with that slightly troubled urgency that characterised the whole of Haitink's interpretation. No sentimental indulgence was allowed to undermine the progress of the tender melody of the second theme, and the Wagner tubas played their brief chorale with wonderful solemnity. At the climax are two cymbal clashes, written to be played by a B flat and an E flat cymbal respectively. I don't remember ever having seen a performance that actually used two different cymbals, most presumably regarding cymbals as being of 'indefinite pitch', but at this performance one pair was clashed, returned to its stand, and a second slightly smaller pair lifted for the second clash. I confess I was distracted from the high point of the symphony by this peripheral observation and would rather I hadn't noticed!

The brass brought on the finale with their mighty statement of the main theme above stomping repeated crotchets in the strings, embellished by trumpet fanfares. It was a magnificent sound, only surpassed by the recapitulation which was absolutely riveting - and important that it should be because it is one of the main landmarks in a movement that needs never to lose its shape. The build-up in the coda was perfectly paced, totally gripping. It was perhaps only in the last pages that I wished that Haitink might just allow a little more indulgence, a little slowing down, just a touch more glory.

One cannot speak too highly of the quality of the orchestra that the RCM students have created this year. Obviously well-rehearsed, their responsiveness to the clarity of Haitink's direction, and the rigour of his interpretation, was very impressive indeed and made for an evening's music-making of outstanding quality. Ken Ward

LONDON

ST MARTIN-IN-THE-FIELDS

15 JUNE 2012

Stravinsky - Mass

Mozart - Serenade for Wind

Bruckner - Mass No.2 in E minor

Canticum and the Southbank Sinfonia/ Mark Forkgen

THE BRUCKNER Mass was very beautifully and strongly sung, the dramatic fortissimos and silences registered with full power in the church acoustic with its atmospheric reverberation. The sheer beauty of the choir, its balance and sure intonation, and its concentration, ensured that there was never a moment that was merely routine or failed to register, and this made for a glowing and exciting performance.

But I felt that conductor Mark Forkgen was too apt to rely on his choir's strengths and stormed melliflously through Bruckner's score with scant attention to the composer's very precise layering of dynamics. They range from *ppp* to *fff*, with some long crescendos but more often than not contrasted blocks of sound of differing dynamics, but these distinctions were often ignored to the detriment of Bruckner's music and its ability to 'appeal directly to the spirit'. The quieter passages suffered most. Just two examples might give some indication of how the performance handled this music: the 'Et incarnatus est', Adagio, marked *piano* has diminuendo marked over 'Maria' down to *pp* for 'virgine', rising immediately

to *piano* for ‘et homo factus est’. To make its full effect and carry the significance Bruckner attached, ‘virgine’ should surely be really hushed, but it was all done in the *mezzo-piano*, even *mezzo-forte* range - beautiful, but without the tenderness and burden of meaning; and the Sanctus begins with 26 bars 8-part *a capella*, the dynamic (in German) requiring that it be sung with moderate strength, but afterwards building up more and more - in other words, it is a very long crescendo reaching a triple *forte* plateau on ‘Domine Deus Sabaoth’, which dynamic is maintained over an equal 26 bars to the end of the movement. Mark Forkgen had his choir begin something like *mezzo-forte*, and within a dozen bars they were already at triple *forte*. When singing loudly, they are wonderful, and the intricate counterpoint and clear layering of voices was achieved tremendously, but the simple dramatic power of the dynamic structure of this movement was lost due to the absence of a carefully graded and lengthy first half crescendo.

Ken Ward

CHICAGO

SYMPHONY CENTER

22, 23 June 2012

Paganini – Violin Concerto No. 1 (Robert Chen)

Bruckner – Symphony No. 6

Chicago Symphony Orchestra / Riccardo Muti

ODDLY ENOUGH, my journey into Bruckner’s music began not with his more famous symphonies, but his Sixth. It was this somewhat underrated work, one which the composer nicknames *die keckste*, that prompted me to engage his music by completing a listening marathon of his symphonic cycle years ago. The first movement in particular, with its rhythmically driven first theme, surprising false recapitulation, and iridescent coda, will always be one of my favorites. Spending a lovely weekend in downtown Chicago to hear two performances of it by a top orchestra was therefore an experience that nurtures the mind and the soul.

Though competent in both opera and orchestral repertoire, Muti is seldom known as a Bruckner specialist. For example, under his expansive discography, there are only two commercially available symphonies (Fourth and Sixth with the Berlin Philharmonic), first released in the 1980s and reissued as a double-CD set by EMI in 2011. However, in recent years, a love for the Austrian composer seems to have blossomed in the maestro, as witnessed by several live performances: Second Symphony with the Vienna Philharmonic (2008) and the Chicago Symphony (2009), and a revisit of the Sixth with the New York Philharmonic (2008). This observation is supported by a statement from the conductor, who “plans to present an entire Bruckner cycle with the CSO in due course.”<sup>5</sup> He has kept his word so far. Having performed the Second Symphony while he was still director-designate of the CSO and the Sixth Symphony this year at the closing concerts of his second term as music director, he will continue his Bruckner voyage next year with the First Symphony. On top of these activities, he has also expressed interest in recording the complete symphonies of Bruckner (and Beethoven) with the CSO.<sup>6</sup>

Muti is therefore following the footsteps of some former CSO conductors that include Solti, Barenboim, and Haitink, all of whom have issued complete sets of the symphonies.<sup>7</sup> However, one thing that struck me as odd, contrary to most (if not all) Bruckner conductors, is that Muti chose to begin his project with the less popular Second and Sixth, as well as the forthcoming First. I can understand why he did the Sixth—it is a piece that he is already very familiar with, having performed it many times and even recorded it. In fact, he considers the commercial releases of his Fourth and Sixth symphonies to be “some of my favorite albums with [the Berlin Philharmonic].”<sup>8</sup> As for the remaining two symphonies, perhaps the choice has to do with his programming style that reflects “his interest in...the margins of the repertoire”<sup>9</sup> Or, as Michael Cameron has suggested, “Muti’s decision to spotlight...[Bruckner’s] least popular symphonies...speaks to his high regard for the composer and his confidence in his own distinctive vision of these behemoths.”<sup>10</sup> Whatever the true reasons behind his foray into Bruckner’s music may be, Muti’s unusual way of beginning his Bruckner cycle has by no means diminished his Chicago fans’ enthusiasm for him. Brucknerians should also be thankful for these increased opportunities to experience live readings of the “lesser” symphonies, especially in the U.S.<sup>11</sup>

On the whole, both performances did justice to Muti’s masterful handling of the symphonic form, of which I was

<sup>5</sup> John von Rhein, “CSO Season Ends with Muti Scaling Bruckner’s Majestic Peaks”

<http://www.chicagotribune.com/entertainment/music/ct-ent-0625-cso-muti-finale-20120624,0,7473285.column>, accessed June 24, 2012.

<sup>6</sup> Nancy Malitz, “With Muti Again Managing the House, CSO’s Bruckner Sixth Becomes One Splendid Edifice,” review of June 22, 2012 performance, <http://www.chicagoontheaisle.com/2012/06/24/review-riccardo-muti-chicago-symphony-bruckner-sixth-symphony/>, accessed June 29, 2012.

<sup>7</sup> Haitink’s set was with the Royal Concertgebouw Orchestra, although a Seventh with the CSO was issued several years ago under the CSO-Resound series. Adding to this list is Giulini, who made a commercial recording of the Ninth with the CSO in 1976 (EMI CD 47637), and Kubelik, whose 1982 performance of the Sixth is available as part of a promotional two-disc set released by the CSO (CSO CD Set 92-2).

<sup>8</sup> Marco Grondona, ed., *Riccardo Muti: An Autobiography* (New York: Rizzoli, 2011), 142. Significant as this remark may be, there are only three additional brief entries on Bruckner in the autobiography (pp. 72, 122, 155).

<sup>9</sup> Andrew Patner, “Riccardo Muti Triumphs in His First CSO Concert of the Season,” October 16, 2009, [http://viewfromhere.typepad.com/the\\_view\\_from\\_here/2009/10/mutis-first-cso-of-200910-bruckner-2-and-mozarts-haffner-electric-from-out-of-the-gate.html](http://viewfromhere.typepad.com/the_view_from_here/2009/10/mutis-first-cso-of-200910-bruckner-2-and-mozarts-haffner-electric-from-out-of-the-gate.html), accessed June 25, 2012. The Second Symphony, before Muti’s inaugural concert of the CSO’s 2009-2010 season, was last played and recorded under Sir Georg Solti during his farewell season with the CSO two decades ago in 1991 (*ibid.*).

<sup>10</sup> Michael Cameron, “Muti, CSO Wrap Their Season with Stirring Bruckner,” <http://chicago.classicalreview.com/2012/06/muti-cso-wrap-their-season-with-stirring-bruckner/>, accessed June 29, 2012.

<sup>11</sup> A conductor who follows the more standard trend of starting a Bruckner cycle with the well-known symphonies recently is Jaap van Zweden, who took up leadership of the Dallas Symphony four years ago and has since performed the Eighth and Ninth symphonies with the orchestra. In addition, he played the Third (1877) with the Netherlands Radio Philharmonic Orchestra in December 2011. Commercial releases of the Second, Fourth, Fifth, Seventh, Eighth, and Ninth symphonies with the NRPO are available in the market.

particularly impressed in three areas. Firstly, he maintained a transparent texture. The interplay among solo instruments, instrumental groups, and tutti, which is typical of this symphony and which Julian Horton terms “stratification,” contribute much to the development of the music.<sup>12</sup> In fact, Muti’s reputation for orchestral color and balance is well known, despite his controversial attempt to “improve” the quality of the Philadelphia Orchestra by introducing different styles of playing in addition to the late nineteenth-century lush sound that the orchestra was famous for (thanks to Eugene Ormandy) after he took over leadership in 1980. With this performance approach, plus his keen sense of the strengths and weaknesses of the ensemble, Muti successfully delivered a musical landscape that is stylistically justified without compromising the distinct sound of the CSO. For example, in many instances he brought out the rich tone of the strings by having them play the *lang gezogen* found throughout their parts with exaggerated long-drawn and heavy bows, resulting in highly dramatic effects. The brass section, known for its power and resonance, never overdid in loud passages. Instead, the tone was rich, refined, and dynamically appropriate, allowing other sections of the orchestra to come through nicely. As for the soft sections, which can be as technically challenging as their *fortissimo* counterparts, the brass was always in tune, and blended with other instruments to generate a euphonic sound. In particular, both the Coda of the first movement and the Adagio had the warmest brass I have ever heard in a live performance.

This leads to my second of Muti’s strengths. Another characteristic of the Sixth Symphony, which relates closely to the orchestral texture mentioned above, is its varied dynamics. A glance of the score shows how phrases and sections are marked by sudden dynamic changes, sometimes as drastic as *ppp-ff*, as found in the transition between the first two statements of the principal theme in the first movement (Rehearsal A) and toward the end of the Finale (Rehearsal Y). Muti’s handling of these passages was extremely precise. Another example appears in the first two pages of the Finale, where the subtle differences among *ppp*, *pp*, and *p* were clearly audible in the performances, thereby adequately anticipating the fortissimo outbreaks from the brass in mm. 23-28. I was equally impressed by Muti’s treatment of the climaxes; even in these loudest sections, I could hear terraced distinctions of *f*, *ff*, and *fff*. By following the dynamic indications faithfully, he was able to bring out the dramatic contrasts and subtle shadings in the music. The overall dynamic range, as one can imagine, was extremely wide.<sup>13</sup>

The Sixth Symphony, according to some scholars and conductors, is a hard nut to crack. For example, Eugen Jochum has observed that the point of culmination of the symphony “comes as early as the first movement; at the very least, the first two movements are the weightiest in respect of content, while the third, though distinctive, undoubtedly marks, together with the fourth, a tendency to wind down. Given ‘the Finale problem,’ that is perhaps a certain weakness in this symphony.”<sup>14</sup> Muti certainly shares Jochum’s sentiment, for to him “the last movement is the weakest part of the Sixth. It’s beautiful but too fragmented, too tentative. It’s like so many of Bruckner’s last movements: It starts well, but it seems he doesn’t find a way to develop his ideas and find a conclusion.”<sup>15</sup> Moreover, like Celibidache, he feels that the Adagio—“the most glorious of the [Bruckner’s] many sublime adagios”<sup>16</sup>—is “the heart of the symphony.”<sup>17</sup> And this is my third commendation of Muti’s performances, that he successfully created a unified structure of the symphony. With the opening *Majestoso* serving as a powerful “introduction,” the music reached its climax in the second movement, whose *Sehr feierlich* ambience was executed with the utmost attention without sacrificing the musical flow. The expressive playing of the strings was complemented by the poignant tone of the woodwinds—the ending in particular was breathtaking. The jaunty Scherzo that followed serves as a contrast to as well as a release of the emotional energy that had accumulated in the previous movements. In the Finale, Muti underscored the polyphonic texture of the well-crafted second theme that embraces the “*ewig einig*” motive from *Tristan und Isolde*. The Coda, as we all know, is the culmination of the entire symphony, and Muti’s was one of power and determination, providing a proper solution to the “Finale problem.” The work is thus perceived as a big arch, which reaches its highpoint in the Adagio before winding down. It is an arch that is not static but dynamic, one whose parts engage one another in an organic fashion during the unfolding of the musical edifice.

Although both concerts I attended were equally outstanding, I prefer the second one. Friday night’s performance, in my opinion, was somewhat marred by a first movement that lacks impetus. One reason is that Muti began it too slow. Although he tried to catch up with a faster tempo afterwards, he never quite got it. Perhaps both conductor and orchestra were a bit too careful, since this was their first night of the program and, for the younger members of the ensemble, it might also be their very first public performance of the piece.<sup>18</sup> The phrasing sounded sluggish at times;

<sup>12</sup> Julian Horton, “Bruckner and the Symphony Orchestra,” in John Williamson, ed., *The Cambridge Companion to Bruckner* (Cambridge: Cambridge University Press, 2004), 141-60. According to Horton, the “addition and subtraction of instrumental layers, or ‘strata,’ which “are characterized by discrete rhythmic identities,” is a textural device that is “apparent in Bruckner’s orchestration at least from the Third Symphony onwards” (142).

<sup>13</sup> Muti’s approach to dynamics reminds me of the Nashville Symphony performance of the Second Symphony under Skrowaczewski in January. See my review in *The Bruckner Journal* 16/2 (July 2012): 38-40.

<sup>14</sup> Eugen Jochum, “The Interpretation of Bruckner’s Symphonies,” 14, in booklet that accompanies *Bruckner: 9 Symphonies*, compact discs, Deutsche Grammophon 469 810-2, 2003.

<sup>15</sup> Lawrence Johnson, “Capping Second CSO Season with Bruckner, Muti Pledges Austrian-Accented 6th Symphony,” June 19, 2012, <http://www.chicagotheaisle.com/2012/06/19/interview-with-conductor-riccardo-muti/>, accessed June 25, 2012.

<sup>16</sup> *Ibid.*

<sup>17</sup> Von Rhein, “CSO Season.” Harald Eggebrecht, in his program notes for the recently released dvd (plus cds) set of Celibidache and the Munich Philharmonic, comments: “Bruckner gives unprecedented prominence to the Adagio in his Sixth Symphony, turning it into the heart of the entire work so that it comes to dominate all four movements. Celibidache himself spoke of ‘the greatness and dignity of this Adagio—what a world come into being here! A unique movement, there’s such a sense of spiritualization...’” (Harald Eggebrecht, “Anton Bruckner: Symphony No. 6 in A Major,” in *Celibidache Conducts Bruckner*, Sony 88691952709, 2012).

<sup>18</sup> It has been thirteen years since the CSO last played the Sixth under Christoph Eschenbach.

musical flow was forestalled.<sup>19</sup> These mistakes were forgiven, however, once the Adagio began. It was as if both parties had decided to make it right, and from this point on they communicated effectively in bringing out the best of the music. And Saturday night's performance—what a difference! The tempo was right with the strike of the first chord, and the music surged forward with power and momentum. Here, the first movement had become a driving force that guided the rest of the symphony. The second reading was therefore more engaging and coherent than the first, as confirmed by the enthusiastic applause and standing ovations that conductor and orchestra received at the end.

Muti recently remarks, "Very seldom do young conductors do Bruckner because his music is more complicated, more difficult..."<sup>20</sup> After four decades of a conducting career, he is finally ready to join other great Bruckner interpreters in recreating the wonderful music of the Austrian master with the CSO, which he refers to as "the last commitment of my life."<sup>21</sup> We look forward to his future performances, not to mention the planned commercial release of the complete symphonic cycle in due course.

*Eric Lai*

EBRACH, BAVARIA

EBRACH ABBEY

29 JULY 2012

Bruckner - Symphony No.8 (version of 1888, ed. Carragan, inc. 'intermediate Adagio' ed. Gault & Kawasaki)

Philharmonie Festiva / Gerd Schaller

*Note on the edition by Prof. William Carragan:*

EVEN BEFORE the notable success of the Seventh Symphony under Artur Nikisch in December 1884 and Hermann Levi in March 1885, Bruckner had begun work on a gigantic new symphony, in which many of the new techniques worked out in the relatively compact and lyrical Seventh were to find expression in a symphony as large and ambitious as the Fifth. The four movements were sketched out as early as August 1885, and the orchestration by August 1887. Three weeks later he sent the score to Levi, who had been awaiting it. But when Levi saw it, he could not understand it and did not feel he could conduct it adequately, as he confessed in a letter to Josef Schalk on September 30. He knew that the news would devastate Bruckner, and he asked Schalk to serve as an intermediary, but shortly afterward he wrote to Bruckner himself. Neither letter gave any indication as to precisely what Levi found problematic.

Early work of revision was carried out in the first movement, expressed as pencil notations in a score of that movement alone, now preserved as Austrian National Library Mus.Hs. 6083, with a new 41-measure passage to be inserted into the development, catalogued as Mus.Hs. 6041. Work was done at much the same time on the Scherzo, with similar pencil notations as to what should be done, in Mus.Hs. 6084. At that point Bruckner seems to have dropped work on revising the Eighth to concentrate on the new versions of the Fourth and Third. Thus there are no comparable early scores for the revision of the Adagio and the Finale; indeed, the form of the Adagio which entered the 1890 revision, the most frequently heard version today, was created in March through May 1889. However, there is another manuscript, Mus.Hs. 34.614/1, in which a distinct version of the Adagio appears in the hand of an unknown copyist. This most interesting version, now called the "intermediate Adagio" or "Adagio of 1888", has not yet appeared in the Collected Edition, but it was fully edited in 2004 by Dermot Gault and Takanobu Kawasaki, and performed and recorded by the Tokyo New City Orchestra under Akira Naito shortly afterward. (Details of the edition of the intermediate Adagio are given in Dr. Gault's commentary, which can be read on John Berky's website, [abruckner.com](http://abruckner.com).)

The question immediately occurs: if this version of the Adagio were to be performed, what version should be used for the other movements, 1887 or 1890? To me, it seems desirable instead to try to arrive at the state of the other movements at the time of creation of the intermediate Adagio. With the existence of 6083, 6041, and 6084, one could fully carry out the changes expressed in those scores in pencil notation, which would yield their state when he prepared the intermediate Adagio. As for the finale, the score Mus.Hs. 19.480/4, which is a composite score consisting of a copy of the 1887 Finale revised on the spot into 1890, would give some idea of the progress of revision of that movement. The result of those researches, made by me in August 2011 through January 2012, is the collection of intermediate variants of the Eighth now being played for the first time.

In the first movement there are a number of detail changes, including the deletion of the trumpets in a certain passage which might have stemmed from an offhand comment in one of Levi's letters. But the major change is the introduction of the bizarre, sparsely-scored music of 6041 in the development. We know that the orchestration is complete because there are rests (or the word "tacet") in every measure not occupied with music. But it shows that the emotional undertones of this composition are very profound and quite mysterious. It is notable that there is no suggestion in 6083 that the loud ending of this movement should be deleted, as was eventually done for 1890. For the scherzo, the penciled changes bring it about halfway from 1887 to the state of 1890, including the key change near the

<sup>19</sup> Other reviewers of Friday night's reading also notice a weak first movement. For von Rhein, "There were aspects I found unconvincing, chiefly in the first movement, but much else that was very impressive..." ("CSO Season"), and Nancy Malitz has identified "some moments of unsteadiness...as the players performed this unwieldy work for the first time in the weekend." ("With Muti Again Managing the House, CSO's Bruckner Sixth Becomes One Splendid Edifice," <http://www.chicagoontheaisle.com/2012/06/24/review-riccardo-muti-chicago-symphony-bruckner-sixth-symphony/>, accessed June 25, 2012).

<sup>20</sup> Lawrence Johnson, "Sidestepping Mahler, Muti Points Toward Bruckner and Plans that will Stretch the CSO," <http://www.chicagoontheaisle.com/2011/10/05/sidestepping-mahler-muti-points-toward-bruckner-and-seasons-that-will-stretch-the-cso/>, accessed June 25, 2012.

<sup>21</sup> Johnson, "Sidestepping Mahler."

beginning from the original E flat major to G flat major or E flat minor of 1890, but the trio still has a beginning unambiguously in A flat major, and the harps are not yet present.

The revisions to the Adagio begin as early as the end of part 1 of the five-part form, where a solo for the first horn, greatly expanded from 1887 and close to 1890, leads to the beautiful melody of part 2. Then in the meditative passage after the climax of part 3, four measures were deleted, eliminating a series of repetitions, but the tuben chorale and the harps are still present, not yet removed as in 1890. Later in part 4, four, then six measures are cut, and the concluding passage of 16 measures is the version of 1890 with the eerie pizzicatos. But the major distinguishing features of the intermediate Adagio are in part 5, where the buildup to the principal climax has been completely reworked. Particularly, six measures before the first cymbal clash, there is a passage for the unaccompanied four horns totally unlike anything in any other source. After that, the great cymbal-clash chords have been moved into the E flat major and C flat major retained in 1890, away from the C major and A flat major of 1887, and there are only two cymbal clashes, not six. After that, the three versions are similar, though the 1890 revision, late in the coda, pointed out by Nowak in his preface to the 1887 edition, was already made in 1888. It hardly needs to be said that in all these revisions, the arbitrarily-mixed 1939 version of Haas is shown to be invalid.

As for the finale, two major changes which seem to be early were made in the 1887 score for the intermediate version. One was the new shorter, more dramatic first-violin passage near the end of the second theme, details being given in Dr. Gault's fine treatise, "The New Bruckner", and the other was a shortening and rescoring of the leadup to the final climax in the first theme group in the recapitulation. The metronome markings which are so important are of course present, but the essential ritardandos at the central climax of the recapitulation, reminiscent of the finale of the Seventh, are not present, and indeed would not be until the first printing of 1892.

This account of the Eighth was founded on individual, possibly non-contemporaneous manuscripts rather than one complete copy as in the 1866 version of the First or the 1874 version of the Third heard at Ebrach last year. Thus it will always have to be regarded as experimental, not on the same editorial level as the firmly-established manuscript versions of 1887 and 1890 and the printed version of 1892. But in it we have a fascinating view of the work-in-progress of Bruckner the eternal reviser, looking for the most expressive realization of his lofty thoughts and melodic inspiration. And the intermediate Adagio, where we are using the score edited by Gault and Kawasaki without any changes, is a jewel. Hornplayers will want to stand up and cheer!

Acknowledgements are due especially to Dermot Gault who oversaw the changes to the first two movements in detail, to Takanobu Kawasaki who graciously joined Dr. Gault in granting permission to use their work on the intermediate Adagio in this way, and to Paul Hawkshaw for essential assistance.

*Concert review by Ken Ward:*

THIS EDITION of the 8th symphony received a distinguished performance in the vast abbey at Ebrach from the Philharmonie Festiva under the baton of Gerd Schaller. The first movement in 1887 builds towards a blazing C major coda, and hence the grim climax that follows the recapitulation, with its triple forte strings climbing through five octaves, its wailing 1st trumpet and woodwind, and its reiterated 'annunciation of death' rhythm, is in this context a different and more circumscribed drama than it becomes in 1890. The dramatic power of the movement, though it is at times more overtly passionate, is not so starkly focused and implacable and ranges over a wider variety of unsettled musical vistas. It seems that Bruckner's first instinct when revising it in 1888 was to add a further discursive passage in the developed recapitulation, as if to expand the scope of the movement's confrontation with uneasy emotions and extend the proportions of the central section of the movement. Double basses grunt, reiterating the falling four note figure that ends the main theme, taken up by other low strings, solemn sustained woodwinds rise and fall above them, followed by further evolved meditations on the theme. There's something obsessive about this concentration on the falling motive from the end of the main theme throughout this development that prefigures the similar obsessive repetition of the falling double-dotted motives from the first and second themes in the finale of the Ninth. It was intriguing to hear this strangely unsettling passage that Bruckner briefly considered and ultimately rejected in its original context. In performance the movement gained power as it progressed, and Schaller's handling of the sudden loud coda was so persuasive that not for a moment did it seem like an extraneous appendage - as it can do to ears used to the 1890 version.

The Scherzo in the abbey acoustic presented a complex, sometimes chaotic, sound picture, the energetic reiterations of the theme clouded in echoing string tremolos and woodwind interjections and counter melodies. There were some spine-tingling bassoon solos, a little curling motive that led up to the sounding of a horn note with its appoggiatura. The more restrained Trio in this version of the symphony is never in danger of pre-empting the role of the Adagio, and has a beguiling wistful dreaminess, evocatively realised by the Philharmonie Festiva.

The Adagio was blessed with horn and Wagner tuba playing of immense beauty. This is important for any version, but in this 'intermediate' version there is the passage for four horns just before the climax, strange and unprecedented music, and the horns of the Philharmonie Festiva did it full justice. And they excelled themselves in the dialogue with the first violins that ends the movement. Schaller paced the movement well, the opening theme full of melancholy eloquence, and he ensured the violas and cellos articulated the rhythm of the second theme with great clarity so that the melody spoke through the reverberant acoustic and the momentum of the movement was maintained. Even though Bruckner was later to reject the path to the summit as realised here, in this performance it was thoroughly convincing, and the climax - which by 1888 was already much closer to its 1890 form - once achieved was visionary and glorious.

There was stupendous brass playing in the finale and much to make the spine tingle and the heart beat faster. Although it didn't open quite as slow and ceremonial as Bruckner's metronome mark might indicate, the tempo relationships worked well and the progress of the movement and its direction were never in doubt. The close is another

blazing C major coda, built of repeated motives from end of the first movement main theme and the Scherzo. They sound as if they could go on forever, their cessation when it came somewhat arbitrary, lacking the finality of the unison falling two semi quavers to crotchet that falls like guillotine to finish the 1890 version.

It was absolutely fascinating to hear this performance of the symphony in the state it might have been during Bruckner's first attempt to revise it and to get a sense of the direction in which his musical imagination was working at that time, for which much gratitude to Prof. William Carragan; and it was very enterprising of Gerd Schaller and the Philharmonie Festiva, and the Ebrach Summer Music Festival, to take up the challenge of this unique edition and present it so convincingly - and so movingly - as they did at this concert. Keep your eyes out for the promised CD recording!

## [www.abruckner.com](http://www.abruckner.com) BRUCKNER TOUR OF AUSTRIA - 11-22 AUGUST 2012

ST FLORIAN, AUSTRIA

STIFTSBASILIKA ST FLORIAN

17 AUGUST 2012

Schubert/Berio - Rendering  
Bruckner - Symphony in D minor ("Die Nullte")

Orchestre Français des Jeunes / Dennis Russell Davies

THE BRUCKNER TOUR of Austria, organized by John Berky through his **abruckner.com** website, proved quite a journey. There were 22 of us all told, including couples from New Zealand and Hong Kong, gentlemen from Greece and Vietnam, and five Britons. The US contingent included three regulars from John's Connecticut Brucknerathons besides John, his wife Marjory and myself - and a Californian named Bruckner! We were all on a first-name basis in no time flat as we found mutual interests beyond our favoured composer - and commiserated about the unusually hot weather.

The 11-day tour followed Bruckner's traces in roughly reverse chronological order, from Vienna (where, in addition to the University and the Belvedere, we were given opportunity to look at some of Bruckner's manuscripts and mementos in the music reading room of the Austrian National Library) to Linz back to Ansfelden (his birthplace, alas, was under reconstruction) and Windhaag (his first paying job, where he was unhappy). The great highlight was, of course, St. Florian, where we were treated to a tour of its remarkable Habsburg furnishings and a short recital on the organ Bruckner played for a decade, and of course we paid homage at his tomb before the ossuary beneath the organ.

We returned to the basilica in the evening for the climactic performance of this year's BrucknerTage. Our seats were in the rear, which put us at a distinct disadvantage in dealing with the reverberation - we could only make out the outlines of Berio's fanciful realization of Schubert's final unfinished symphony. The Bruckner, which followed without interval, fared better. Davies made the most of the venue's acoustics by broadening the pace, employing a huge dynamic range, and making this "rejected" symphony sound unusually rich and deep. He still couldn't get the gutsy trills in the scherzo to sound clearly, but that wasn't the fault of his French teenagers, who acquitted themselves admirably in the exciting finale. Afterwards, we departed, noting the marker in the basilica, beneath the organ and above the composer's tomb. Hopefully he would have approved. *Sol L. Siegel*

*David Singerman wrote:*

It was truly wonderful; perhaps the best holiday we have ever had. Mainly because all these Bruckner fans who went on it were all really nice people. ... Even Margaret, who was skeptical about having a holiday with a load of Bruckner nuts, thought it was a wonderful holiday.

"Plans will begin soon for a second tour." John Berky, September 2012 newsletter, [abruckner.com](http://abruckner.com)

Readers, especially those who attended the performance of Bruckner's Third Symphony in its transcription for piano duo by Mahler and Krzyzanowski, at the Austrian Ambassador's London residence in Nov. 2006 - a joint meeting of Bruckner Journal Readers and the Gustav Mahler Society UK - will be interested to learn of the release of a recording of the work made by the two pianists who performed on that memorable occasion - Ranko Markovic & Marialena Fernandes. Gramola CD 89848 - to be reviewed.

Also received is a book by Frederick Edward Harris Jr., *Seeking the Infinite - the musical life of Stanislaw Skrowaczewski*, 634 pages, ISBN-10 1439257744. A review will appear in the next issue of *The Bruckner Journal*.

If you intend to buy books or CDs from Amazon, you are encouraged to navigate via the links on **[www.abruckner.com](http://www.abruckner.com)**, so as to help finance that site.

## NEW & REISSUED RECORDINGS July to October 2012

Compiled by Howard Jones

This listing includes the completion of Bosch's Aachen SO cycle as a 10 SACD set from Coviello, a Profil 3CD set of Symphonies 1, 2 & 3 from Schaller and the Philharmonie Festiva in Prof. William Carragan's editions of early versions, a release from Gramola of Mahler & Krzyzanowski's piano duo transcription of the 3rd symphony, as well as further instalments of Blomstedt's Leipzig, Bolton's Salzburg, Janowski's OSR and van Zweden's Netherlands Radio PO ongoing cycles. Celibidache features in the first issue of a 1989 Vienna performance of Symphony #4, issued as a bonus to his 1991 & 1990 Munich & Tokyo renderings of Symphonies #6, 7 & 8 reissued as a Sony 3DVD set, and in the first official issue of a 1983 Symphony #4 in an Arthaus Musik DVD.

### CDS and Downloads

\*= first issue

#### SYMPHONIES

- Nos.00\*, 0\*, 1-9 Bosch/Aachen SO (Aachen, 6/03 to 10/2012) COVIELLO 10 SACD set COV 31215 (36:29, 41:23, 46:04, 66:21, 67:40, 68:56, 71:48, 52:13, 64:03, 75:55 & 69:54). (Includes #2, 1872v. #3, 1873v. & 4 1874v. and SPMC completion of #9 Finale rev. 2005 by Samale & Cohrs).
- No.0 (ed. Wöss) Spruit/Netherlands Rad. PO (1st rel. 1952) KLASSIC HAUS RESTORATIONS CD GSC 010 (42:08)
- No.1 (Linz v.) \*Blomstedt/Leipzig Gewandhaus (Leipzig, 16 & 17/06/2011) QUERSTAND SACD VKJK 1115 (49:09).
- Nos.1,2 & 3 \*Schaller/Philharmonie Festiva (Ebrach, 7/2011) PROFIL 3CD set PH 12022 (51:34, 70:21 & 70:24). (1866, 1872 & 1874 versions, ed. Carragan).
- No.2 (1892 edn.) \*Scherzo only. Scherchen/Toronto SO (Toronto, 14/12/65) TAHRA 2CD set TAH 729/730 (06:01).
- Nos.3 to 9 Celibidache/Munich PO (Munich, 7/82 to 9/95) EMI MUSIC JAPAN 12 CDs TOCE 16059 to 16070 (712 mins). Includes Mass #3 and Te Deum.
- No.3 \*arr. piano duo by Mahler & Krzyzanowski. Fernandes & Markovic (6 & 7/01/2011) GRAMOLA CD 98948 (58:10). (with Liszt, Les Preludes).
- No.3 (1889 v.) \*Janowski/ Orch. Suisse Romande (Geneva,10/2011) PENTATONE CLASSICS SACD 5186449 (53:10)
- No.4 (1878/80 v.) \*Bolton/Salzburg Mozarteum Orch. (25-26/04/2008) OEHMS CLASSICS CD OC-407 (67:20).
- No.4 (1878/80 v.) Cambreling/SWRSO Baden-Baden & Freiburg (Dortmund, 22-26/09/2003) GLOR CLASSICS 4CD set GC 10321 (with Berlioz, Haydn & Mozart) (62:37).
- No.4 (ed. Haas) \*Celibidache/Munich PO (Vienna, 5-6/02/89) SONY 2CD set 88691952709 (bonus to DVDs of #6,7& 8, see below) (82:30).
- No.4 (ed. Haas) Haitink/Concertgebouw Orch. (10-12/05/65) DECCA VIRTUOSO CD 4784211 (63:59).
- Nos.4 & 9\* Walter/ NBCSO & Philadelphia Orch. (10/02/1940 & 28/02/1948) MUSIC AND ARTS 2CD set CD-1262 (58:31 & 50:20). #4 is 1889 Gutmann edn. & #9 ed. Orel.
- No.5 (ed. Nowak) \*P.Järvi/Frankfurt RSO (4 & 5/2009) RCA SACD 10120 & SICC 10120 (69:47).
- No.5 (ed. Nowak) Konwitschny/Leipzig Gewandhaus Orch. (6/1961) KLASSIK HAUS RESTORATIONS 2CD set KHCD-2012-045-2CD (with Strg. Quintet arr. Strg. Orch., Deutsche Musikschulorchester/Schneidt c2001) (81:00 & 48:15).
- No.6 (ed. Haas) Bongartz/Leipzig Gewandhaus Orch. (Leipzig, 12/1964) KLASSIC HAUS RESTORATIONS KHCD-2012-093 with Helgoland, Ambrosian Male Voice Choir, Symphonia of London/Wyn Morris c1977 (58:31 & 14:42).
- No.8 (1892 ed.) Knappertsbusch/Vienna PO (Vienna, 29/10/61) INSTITUTO DISCOGRAFIE CD IDIS 6652 (82:37)
- No.8 (1890 v.) \*van Zweden/Netherlands Rad. PO (Amsterdam, 25-29/08/2011) CHALLENGE CLASSICS 2 SACDs CC 72549 (79:28).
- No.9 (Nowak) Wakasugi/Saarbrücken RSO (Saarbrücken, 12/94) RCA 30 CD set 8875452192 (61.16).

#### Vocal

- Mass No.1 Adler/ Soloists/ Vienna Chorus & Orch.(1954) CRQ EDITIONS CD-44 (50:47).

#### DVD & Blu-ray

- Sym. No.4 (ed. Haas) \*Celibidache/Munich PO (Munich,15/09/83) ARTHAUS MUSIK DVD 101645 (with interview) (82 & 40 mins).
- Syms. Nos. 6, 7 & 8 Celibidache/Munich PO (Munich 11/91 & Tokyo 10/90) SONY 3DVD set 8891952709 with bonus CDs of Sym. #4, see above (62:29, 78:33 & 97:41). Nos. 6 & 7 ed. Haas and #8, 1890 v. ed. Nowak.
- Sym. No. 8 (1887v.) Welser-Möst/Cleveland Orch.(Cleveland, 8/2010) ARTHAUS MUSIK BLURAY 108069 (89:00).

## CD Reviews

Bruckner - Symphonies No.1 (1866 ed. Carragan), No.2 (1872 ed. Carragan), No.3 (1874 ed. Carragan)  
Philharmonie Festiva / Gerd Schaller

Recorded in Ebrach, Germany, July 2011 3CDs Profil PH12022

Following on from the set of Bruckner Symphonies 4, 7 and 9 performed by Gerd Schaller and the Philharmonie Festiva (reviewed in *The Bruckner Journal* Vol 16, No 1), Profil has now released a set of Symphonies 1-3 by the same forces. Whereas the first set was notable for the inclusion of William Carragan's completion of the finale of the Ninth Symphony, this release is distinguished the use of Professor Carragan's editions of the first versions of the First and Second symphonies as well as a previously unrecorded version of the Third Symphony.



The First Symphony has a history longer than that of any other Bruckner work, a quarter of a century having passed from the start of composition in Linz in 1865 to the completion of the final revision in Vienna in 1891. The first version of the symphony was completed in 1866 and premièred (conducted by Bruckner) two years later. Bruckner subsequently revised the symphony in 1877, making minor amendments to the orchestration and structure. This 1877 revision, made during Bruckner's time in Vienna, has traditionally been regarded as the first definitive version of the symphony. Unfortunately, it has also traditionally been referred to as the '1866' or 'Linz' version, giving the potential for much confusion now that the true 1866 score has become prominent as a separate entity.

At present, the only other recording of the 1866 score available is that by Georg Tintner, one of the best performances in his cycle for Naxos. However, Schaller's performance is considerably more persuasive. Indeed, I'm inclined to regard it as the finest performance of the dozen or so recordings of the First Symphony I have in my collection, irrespective of edition. Schaller adopts a straightforward approach to Bruckner interpretation, eschewing extremes of speed or interpretative quirks, but brings a persuasive forward sweep to the first movement's allegro passages and a moving profundity to the Adagio. The latter movement's introspective passages are beautifully played, and if the main climax doesn't quite have the ardour of Jochum's 1965 recording with the Berlin Philharmonic, the serene passage that follows is ineffably moving. Similar qualities inform the rest of the interpretation, the finale in particular building a tremendous level of excitement (although I miss the thrilling motif for trumpets that Bruckner added to the closing bars of his 1877 score.)

The first version of the Second Symphony was completed in Vienna in 1872. Bruckner subsequently revised the symphony in advance of the first performance in 1873 (including reversing the inner movements) and made further alterations in 1876 and 1877. A final set of amendments was made in advance of publication in 1892. Although the 1872 score was quickly superseded, it is notable for a number of features that were lost in the later revisions, including the scoring of solo horn rather than clarinet at the end of the slow movement.

There is more competition with regard to recordings of the 1872 score, including versions by Tintner, Marcus Bosch and Simone Young. As in the First Symphony, however, Schaller's performance of the Second Symphony is so eloquent that it can be compared with the best performances in the catalogue. Schaller brings a natural forward momentum to his account of the outer movements, but also ensures that Bruckner's more lyrical passages are given their voice, including the wonderful hushed passage at Figure F in the Finale. The Scherzo and its exquisite Trio are characterfully played, and the Adagio is serene and meditative. The solo horn at the end of the movement, heard as if floating across alpine valleys, is sublime. Much of the credit for this, as elsewhere, is due to the orchestra, Philharmonie Festiva, an ensemble largely made up of players from the main Munich orchestras as well as the Munich Bach Soloists. The standard of the playing is world class, both in terms of ensemble work as well as the contributions of individual soloists. The playing of the brass is especially eloquent. If I have a criticism, it's that the playing rarely achieves a true pianississimo when requested by Bruckner.

To supplement the three established versions of the Third Symphony, Professor Carragan has prepared a version of Bruckner's score as it stood in 1874. This involves a richer texture than that found in the original 1873 score, especially in the first movement, and is unique in having features that Bruckner chose not to carry forward to the 1887 and 1889 versions. Some of the more noticeable changes from the 1873 version of the first movement include more complex brass notation brass just before Figure C, a trill in the first violins immediately before the quotation of the 'Magic Sleep' motif from Wagner's *Die Walküre*, and the use of repeated notes on the horns to give a more dramatic close to the movement.

As it happens, I don't find Schaller's performance of the Third Symphony quite as compelling as the other two performances. The orchestral playing is as fresh and luminous as before, but the performance doesn't convey the intensity that Bruckner's longest score ideally requires. There is no lack of attention to detail in the interpretation, but the results are not quite the same.

All three symphonies were recorded live in Ebrach Abbey in Bavaria July 2011. The abbey's acoustic has a reverberation time of some five seconds. However, the microphones were placed close enough to capture orchestral detail without losing a sense of space, and the result is ideal for Bruckner's music. Applause has been edited out and the only evidence of an audience is a faint cough in the slow movement of the Second Symphony. The booklet note includes a note about the editions by Professor Carragan. In summary, this is a highly recommendable set of Bruckner's first three symphonies, and even if the performance of the Third Symphony isn't quite on the same level as the other two, it's nevertheless valuable for being the first recording of the 1874 score.

*Christian Hoskins*

Bruckner: Symphony No. 2 (1877 Carragan)  
Northern Sinfonia / Mario Venzago

Cpo 777 735-2

THOSE familiar with Bruckner's symphonies as a whole will find it difficult not to hear the earlier works in the light of the later ones. One of the things that strikes me most about Mario Venzago's Second is the way the slow movement anticipates the quality of emotion in the corresponding movement of Bruckner's other C minor Symphony, the Eighth. In fact Venzago sees the two symphonies as sisters. His recording of the Second illustrates particularly well how he realises Bruckner's "feierlich" - by creating a sense of ecstasy or euphoria. Although the Andante remains as long in the revised version as in the original 1872 text, the music becomes spine-tingling rather than ponderous under Venzago's direction.

As elsewhere in the cycle, Venzago applies a subtle sense of orchestral rubato (in Bruckner's use of the term, he argues, rubato can't be equated with ritardando). The second subjects of the outer movements are treated as close to the Austrian light music whose style Webern preserved in his version of Schubert's German Dances.

One aspect of this is the independent role of the double bass, an independence which was to grow less marked in later Bruckner. Also with regard to the string playing, vibrato is used sparingly, the ideal being that purity which Wagner achieved in the prelude to *Lohengrin*.

Venzago has been principal conductor of the Northern Sinfonia since 2010, and they respond with admirable verve and finesse to his baton. For the special commitment of leader Bradley Creswick I can vouch after seeing him play a concerto with an amateur orchestra. He didn't just pocket the fee but sat at a rear desk for the Bruckner which followed! Initially the Northern Sinfonia's recorded sound - from their home at The Sage, Gateshead - seemed to me boxed-in, but that feeling soon dissipated. Along with a dialogue about the Second Symphony, the CD booklet includes (though not in English) the conductor's reflections on the cycle as a whole.

Venzago has long demonstrated that he conducts everything from passionate conviction. Moreover he likes to know the latest research and absorb it into his artistic vision. Ignore a reference to the publisher Kalmus on the back of the CD case; Venzago's text is essentially the edition by William Carragan. From the outset his Bruckner recordings with different orchestras promised to be of real interest. I would now say that they offer an excellent grounding for anyone new to Bruckner.

*Peter Palmer*



Bruckner - Symphony No. 2 (1877 Nowak) [63:23], Symphony No. 4 (1878/80 Nowak) [62:35]  
NHK Symphony Orchestra Tokyo / Otmar Suitner  
21 Nov. 1980 (No.2), 6 Dec. 1971 (No.4), Tokyo, live performances

King International KKC 2009-10

OTMAR SUITNER (1922-2010) was an outstanding Bruckner conductor, as these two live performances from Tokyo testify. This performance of Symphony No. 2 was recorded for Japanese Radio (NHK), and the sonic results are impressive. An appropriately expansive acoustic allows the music to be heard in its full range of sonorities, with a rich orchestral resonance that is pleasing in its own right. A particular characteristic of this symphony, experienced in the first movement especially, is the use of pauses, out of which the music resumes after having subsided to silence. Suitner has a sensitive understanding of the challenges this poses, and his pacing and phrasing of the music is ever aware of its special qualities.

No sooner has the performance begun that one feels the choice of tempo to be just right in the first movement. There is some magnificent playing from the NHK orchestra, such as when the cellos introduce their gloriously lyrical but strong principal theme. This music is extraordinary, a marvellous reconciliation of poetry with activity, and the performance is always effective and sensitively judged.

The catalogue offers some distinguished competition, for example by Daniel Barenboim with the Berlin Philharmonic (Elatus 2564 60437-2), a live performance also of the 1877 Nowak edition, in excellent sound. Georg Tintner with the National Orchestra of Ireland (Naxos 8.554006) play the original 1872 score with the scherzo placed second, Adagio third, as does Gerd Schaller and the Philharmonie Festiva (Profil PH12022). Jaap van Zweden with the Netherlands Radio Philharmonic (Exton SACD EXCL-00014) perform the 1877 version, recorded in 2007 in excellent sound. This version too is well played in a pleasing acoustic, though without quite the impact of the Tokyo performance. These are just a few examples: in this company Suitner and his NHK orchestra more than hold their own, and their live performance generates a special intensity.

The slow movement has some wonderful writing for the strings, while the scherzo is the most direct and powerfully rhythmic of the four movements. Here the virtuosity of the orchestra comes to the fore, with the trumpets and in particular the timpani on top form. By contrast the central trio is eloquence itself. The finale is a more complex structure, and by that



token is probably the most difficult of the four movements to bring off. At around twenty minutes it matches the respective lengths of the first and second movements. Again the playing of the orchestra serves Bruckner well, and the conductor's grasp of style and structure carries the music through to a purposeful conclusion. At the end the applause breaks in, not quite but almost interrupting the final chord. It is hard not to join in, but a few more moments of reflection by those in Toyo in 1980 would have been appreciated.

Suitner's performance of the Fourth Symphony dates from 1971, nearly a decade earlier and the recorded sound is good but not quite as good as in 1980. This performance too generates the special frisson of the live occasion, and it is offered here without patching, so that the orchestral blemishes and audience contributions - and there are several - are preserved for posterity. The published timings instantly reveal that at barely an hour Suitner opts for a dramatic approach, and he succeeds in getting it. He does not have Karajan's sonorous breadth (DGG 477 5006), for instance, though these things are not entirely lacking since they are in the score. As an example, Suitner builds a magnificent climax in the chorale at the centre of the first movement, while the string music that follows is wonderfully tender.

The *Andante* sets out with a flowing tempo, the balancing of the orchestral sections contributing to its pacing and characterisation, though the woodwinds are somewhat spotlighted. The eloquence of the string playing provides ample compensation however. The replacement scherzo Bruckner created for his revised Fourth Symphony is one of his most celebrated achievements of course, a veritable tour de force. The live occasion brings a real sense of excitement, and if the experience brings both us as listeners and the orchestral musicians to the edges of our seats, so much the better. True, not all the recorded balances and shadings of dynamic are as they might be from a studio performance, but no matter.

The finale of the Fourth Symphony is a substantial movement, some twenty minutes in duration; Suitner comes in at 19:27. If I have a criticism of his approach it is that he can sometimes be wanting in atmosphere, as at the very beginning of the movement. However, once the first climax is reached the power is galvanising. Likewise the quality of the string playing remains a notable feature, responding to the phrasing of the line at a relatively rapid tempo. This approach is consistent with that of the whole work, from a conductor with a real sense of what he wants and how to achieve it.

These performances are paired in a slimline box, though the price isn't slimline at well over £20. And unless you are fluent in Japanese, the booklet documentation is non-existent save for an essay on the history of the NHK Orchestra. However, these performances are well worth investigating and will bring rich rewards, though there are more sophisticated and perfect studio recordings that may serve better as the only versions in a collection.

*Terry Barfoot*

Bruckner - Symphony No. 3 (1889) [57:2]

SWR Sinfonieorchester Baden-Baden und Freiburg / Sylvain Cambreling  
Freiburg, Konzerthaus, 9 Nov. 2010

GLOR CLASSICS GC10391

TRAVERSING the finale's structure in the 1889 version is a particular challenge, and it is one that this performance succeeds in making pretty successfully. The choices of tempi allow for effective articulation, and though one may cavil at the occasional detail, the general effect is altogether commendable, as also is the longer-term vision. Cambreling possesses an imaginative mastery of orchestral balance, which is frequently penetrating in its observation of detail. For example, the lyrical *Gesangsperiode* of the first movement can seldom have been articulated with more loving care, with attendant harmonic warmth and attention to subtleties of phrasing, yet the results generate a feeling of the utmost spontaneity.

As a Bruckner acoustic the Konzerthaus in Freiburg sounds well in this recording, so all praise to the producer and engineer, Bernhard Mangold-Märkel and Klaus-Dieter Hesse. The playing of the SWR Symphony Orchestra is dedicated and disciplined, producing a rich tone when required, along with complete accuracy of ensemble. Moreover, the clarity of the recording and the subtlety of the dynamic range are remarkable. Such things must not be taken for granted, and both the pianissimo playing and the climaxes are striking in their effect.

In Bruckner's symphonies capturing the right sound counts for so much, and for rather more than might be the case with the music of other orchestral composers. Phrases need to have the chance to breathe, and the string sound needs to expand resonantly. These things contribute significantly to the experience offered to the listener in recorded performances, and the effectiveness of this new recording is heard to magnificent advantage, for example, in moments such as the powerful first movement climax that releases the recapitulation.

As far as the interpretation is concerned, there are inevitably some questions, but there can be no doubt that Cambreling handles the intricacies of the score with great insight and understanding. As with so many Bruckner performances, he can sometimes be drawn into the excitement of the occasion. For example, the first movement coda to my mind becomes too much of a *stretto* effect, as if the music is dashing through to the finishing tape. It is exciting, to be sure, and the orchestral playing justifies the risk, but less haste and more sonority is in the long run more satisfying.

However, it would be wrong to suggest that this interpretation is indulgent or distorted. In what has become a crowded marketplace the abundant subtleties of Cambreling's performance of the Third Symphony, combined with a state of the art recording, make this a most satisfying experience in which the many subtleties of Bruckner's orchestration are heard to splendid effect.

*Terry Barfoot*



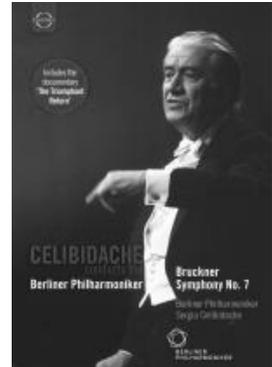
## DVD Reviews

### Celibidache conducts the Berliner Philharmoniker | Bruckner Symphony No.7

Live recording in Schauspielhaus, Berlin, 31 March and 1 April 1992, dir. Rodney Greenberg  
 Bonus track, documentary 'The Triumphant Return' dir. Wolfgang Becker

Euroarts DVD 2011408 Released 2012. Region code 0. Concert 90 mins. Documentary 54 mins.

After the War, Berlin was in ruins, the Philharmonic Hall had been destroyed on the 30th January 1944, and on 23 August 1945 the conductor of the Berlin Philharmonic, Leo Borchard, was shot dead by an American sentry in a tragic incident at a military checkpoint. Furtwängler was yet to undergo 'de-Nazification' and was unable to appear in public, and the orchestra found itself without a conductor. Violinist Hermann Bethman said, 'I know someone at the Academy with whom I am very friendly. Let's get him and try him out.' In this manner a young man who had never had an orchestra came to conduct the Berlin Philharmonic in 1946. "The orchestra was prepared to do what this completely unknown man wanted." Celibidache was to stay with them for eight years, conducting 414 concerts until his departure in 1954. The story of his time with the Berlin Philharmonic is told mainly through interviews with senior members of the orchestra in the documentary 'bonus track' on this DVD. The final break between him and the orchestra was irrevocable: the older members apparently began to find his 'bar by bar' approach to rehearsing too demanding, and his intention to reorganise the orchestra, 'Heads must roll', alarmed them. His last concert in November 1954 took place the day before Furtwängler died and Karajan was soon unanimously agreed as his successor. Celibidache never conducted the orchestra again - except for these two concerts 38 years later that constitute the performance presented on this DVD.



The performance is 'late Celibidache' at his most extreme, the longest of his performances of the Seventh listed, 20 minutes longer than his performance with the Stuttgart Radio Symphony Orchestra (on DG) recorded 20 years earlier, and 7 minutes longer than the EMI recording with the Munich Philharmonic two years after this Berlin concert. He has managed to get the Berliner Philharmoniker to play the symphony his special way, extremely slow, extremely intense, inhabiting that special 'spiritual' world that he created so memorably in his later years. As a listener, and a critic, it's pointless fighting against it - yes, yes, the tempi are ridiculously slow (and I was found wanting by the time we got to the finale: my concentration flagged), but the colour, the beauty, the audible detail with space to signify, the control, the grip on the proportions is stunning.

The filming has nothing special to match the extremity of the musical conception. It is very intelligently done, using a small repertoire of shots and transitions, mainly mid-shots of musicians or the conductor, with sparse use made of long-shots of the orchestra and with no dramatic zooms or fevered montages, but changes of shot match phrase changes in the music, so the visual experience at least does not fight against the music. In the rehearsal of the great crescendo that closes the first movement second subject Celibidache complains that the orchestra reach their full strength far too soon; the camera doing a slow zoom out from a mid-shot of a viola player to a wide-shot of the orchestra in the actual performance was in need of similar corrective direction - he reaches the limit of his zoom long before the crescendo is complete. It is interesting to see what an orchestra and conductor playing music in this fashion look like, but there is something constricting about the 16:9 format, and something claustrophobic about the proximity of most of the cameras to the players in a fairly cramped 'playhouse', that is massively at variance with Celibidache's approach. At times I closed my eyes - with a strange sense of panic that once I lost touch with the rectangular screen with its predominant images of two or three performers at a time, I might be cast adrift in the infinity of Celibidache's oceanic conception.

The documentary bonus track is full of interesting material. There are archive shots of Celibidache conducting the Egmont Overture as a slim young man - tousled black hair falling over his brow, a flamboyant striped tie, and theatrical gestures. There is extensive coverage of the rehearsal of the first movement of the Seventh - much time spent on the tremolo opening: "It shouldn't express agitation, as tremolos normally do, but it should create a mood. It should be incredibly lyrical but dense. How do we achieve that? It can't be individually but only by means of plurality. ... If each of us takes a different frequency, if one person plays this frequency and someone else plays a slower one, we'll achieve the density we want." Again and again they have a go at it - he doesn't want them all to enter together either, so he gives the vaguest of upbeats. Finally it satisfies him, and he moves on to the cello presentation of the theme itself. Bar by bar. And there are many extracts from interviews with members of the orchestra, mainly to tell the story of Celibidache's time with them, his arrival, his success and his departure. Apparently he was always 'in the thick of it' - travelling in the coach with the orchestra, helping unload instrument cases, he was with them - which shows a humility not always apparent in what you see of him at work: his final statement to the grown-up musicians of the Berliner Philharmoniker in the rehearsal footage: "It may still be a fantastic concert, children."

Indeed, it must have been a fantastic concert, "historic", "legendary", all of those sorts of words and, for we who were unable to be there, this DVD gets us as close as is now possible.

*Ken Ward*

## Sergiu Celibidache | Anton Bruckner Symphony No. 4 | Münchner Philharmoniker

Live recording Herkulesaal, Munich 15th September 1983 Dir. Klaus Lindemann

Arthaus DVD 101645 published 2012 Region coda 0 Symphony 82 mins; Bonus interview 30 mins.

This video, made four years after Celibidache was appointed GMD to the orchestra, is an important record of the conductor and his orchestra on their home territory performing repertoire for which they are justly famous. The recording doesn't sound quite as transparent as that of the Berlin Philharmonic recording of the Seventh, but is nevertheless impressive enough, the dark tone of the Munich strings audible to powerful effect in the Andante. The performance overall is the classic Celibidachean mix of slow tempi and expressive intensity, though perhaps not quite so powerful as the performance issued on EMI CD, recorded five years later.

Included is an interview with Celibidache (in French, with subtitles) made after the rehearsal. He talks in somewhat difficult language about why he will not make recordings, he gives a view of Bruckner's attitude to his compositions, and his own beliefs in "a central, cosmic vibration." He pronounces, "All art has one destination: Liberty... Especially with Bruckner, where one must unite many things. Contrasts, opposites and suddenly it's: Boom! I am liberated!" Repeated references are made to the end of the symphony:

*Q: I took note of your tempo at the ending of the piece, the bar-by-bar build-up of the crescendo... SC: And what is the ending like? Q: It is perfect.*

*SC: And why? What did you hear, realise and transcend? The nine octaves! If you only concentrate on one instrument, you don't need much time. But if you want to comprehend the totality that moves, that relaxes and expands...that blossoms to a fortissimo, then you are in the same place as I was. Thence the identification. You found it perfect? Madame, I did too! That is the merit of neither you nor I. We have both heard the same richness. The poor critic is unable to do it, since his memory alone is something that holds him back wherever it can. ... You hear Bruckner for the first time, but the fact that you are detached from your past makes you a creator too. If it really was perfect for you, then it is due to this liberation. ... If your ear is not present at the beginning, where all the possibilities to blossom open up, if you are not there, and you say, "My Bruno Walter recording is much faster..." You understand? A CD cannot offer this wealth of impressions because the microphone is not able to record them.*

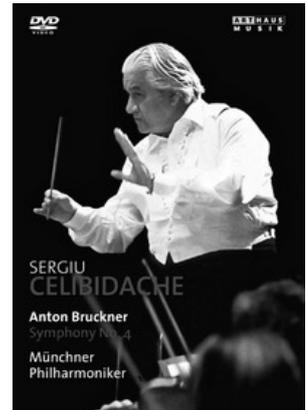
Those familiar with Celibidache's way with this coda will know that he takes a very slow tempo and requires the string players to play their tremolo crotchet sextuplets 'marcato', so that you get the sense of an inexorable and totally overwhelming advance, like a robotic military march, to the closing E flat major reiteration of the opening horn call theme on full brass. The "poor critic" who makes the comparison with Bruno Walter's Columbia Symphony Orchestra's performance finds a totally different effect: the string tremolo shimmers and creates an other-worldly halo through which the wind and brass rise heavenward, the result uplifting rather than a confrontation with the indomitable.

The film makes use of a greater repertoire of shots than was available to the cameras in the Berlin Schauspielhaus and the effect is more spacious. The editing is less tied to the musical phrase and will sometimes cut towards the end of a passage away from the playing musicians to a shot of Celibidache himself so that you see how he negotiates the transition between thematic groups, changing tempos. Indeed, there are many extended shots of Celibidache conducting which perhaps don't carry quite the interest as rehearsal footage might have: all the important work is done in rehearsal, so in performance Celibidache beats a steady rhythm with only occasional need for expressive or modifying gestures. There are some close-ups of Abbie Conant, (e.g. at 18:15 and 19:15) the trombonist who Celibidache demoted because she was a woman (and who, having won her case to be reinstated after 12 years legal battle, discovered she was still being paid less than her male colleagues in equivalent positions!)\* Some shots are particularly vacuous - a wide shot over the backs of the lower string players with a very long shot of Celibidache conducting in the background: this covers the coda of the first movement in which the four horns blare out the horn first theme - what you hear, which is magnificent, has little to do with what you see.

In his interview Celibidache's closing words are, "I want to get beyond 'That was beautiful', and say, 'That was good, I am free again!'" Well, as Celibidache so passionately argues, the true experience of that evening in 1983 is not going to be available to us, no matter how good the digital technology, and that freedom may not be vouchsafed. But if mere beauty is enough, there is much to be found in the performance on this DVD.

*Ken Ward*

\* This extended battle is described on-line at [www.osborne-conant.org/ladies.htm](http://www.osborne-conant.org/ladies.htm)



## Bruckner Symphony No.8 (1887 ed. Nowak) | The Cleveland Orchestra | Franz Welser-Möst

Live recording at Severance Hall, August 2012 Dir. William Cosel

Arthaus Musik Blu-ray disc 108 069 Region Worldwide Symphony 95 mins; Interview 17 mins

THIS IS in some ways a splendid performance of the 1887 1st version of the Eighth Symphony: it's wonderful to hear that version played by the Cleveland Orchestra on home ground, and played with great virtuosity and élan, received by the audience at Severance Hall with a standing ovation. But splendid though it all is, somehow I found the interpretation

fails to dig much beneath the surface. There seems to be a lack of visceral passion, something just too clean and conscientious about the performance: everyone does their bit, but you're not aware of that last ounce of commitment that makes a performance revelatory and worthy of being recorded. At times I wasn't sure that Welser-Möst had convinced many in the orchestra that this was wonderful music, well worth playing. Every now and then, just as you're bemoaning the fact that the music isn't speaking, a soloist will catch you out, the 1st flute or bassoon will play with such eloquence (as at the end of the Finale second theme exposition) that the muteness of the orchestral context from which they emerge is painfully apparent. The recorded sound is wonderfully transparent, and it's great to hear the brass so securely and beautifully played.

The bonus track is a pre-concert interview on stage with the director of the video and the conductor. Franz Welser-Möst reports that the Viennese nickname for the symphony was 'The Giant Snake', that 'Bruckner was a funny guy,' and that 'Bruckner is much closer to Gustav Mahler than a lot of people think'. So anxious is Welser-Möst to bring Bruckner and Mahler together that he makes the totally erroneous statement that the autograph score of Bruckner's 3rd symphony was 'one of the very, very few scores that Gustav Mahler took with him when he came to America.' This is far from the truth: Mahler actually gave the score away, to his brother Otto who later committed suicide, and it was only rediscovered amongst Otto's things in 1925 by Alma Mahler, and it was she who brought it to America whilst fleeing the Nazis. (This extraordinary story can be read in Dermot Gault's book, *The New Bruckner*, pp 237-9).

William Cosel, the director of the video, introduces us to 7 cameramen and talks of the 30 people involved in making the film. Certainly they have a vast repertoire of shots and camera angles to work with, but the editing is all too fidgety and insensitive, and at times seems wilfully ignorant of the nature of the orchestration. Often as not you get a wide shot of only two or three Wagner tuba players, when it is always the quartet that is playing. In the finale finally you get to see the full quartet, but then the camera drifts aimlessly to trumpeters who aren't playing at all. When the first movement main theme returns in the finale there is a splendid wide shot of the brass section blaring it out - but, before the theme is complete, suddenly you cut to a shot of Franz Welser-Möst doing nothing in particular. There are some potentially interesting split screen effects, so you see close ups of 1st horn and oboe in their dialogue in the opening of the development of the first movement, with a third screen wide shot of Welser-Möst conducting them, but the three images are separated rectangles arranged on a nebulous background, the fragmented visual information on screen contradicting the blend of orchestral colour.

If you want a video performance of the 1887 version of the 8th, then this Blu-ray disc is the only one available - but a comparison with the video of Günter Wand and the North German Radio SO on TDK DVD of the 1890 version demonstrates within seconds that this music is capable of much more than Welser-Möst and the Cleveland Orchestra give to it. *Ken Ward*



## Two more Bruckner Marathons!

FOR THE second consecutive year I had the privilege of attending two USA Bruckner marathons in early September: the 13th annual "Brucknerthon" (West) organized by Dave Griegel and Ramon Khalona and hosted at Ramon and Pam Khalona's home in Carlsbad, California on Saturday, September 1st, and the 4th annual "Brucknerthon" (East) put on by John Berky at the Connecticut home of Ken and Ruth Jacobsen the following weekend. As was the case in 2011, I was familiar with very few of the recordings chosen, making the two sessions most interesting, enjoyable, and informative for me. In each case about 15-20 folks were in attendance, and good food, good drink, and stimulating conversations were the order of the day. As before I'll present brief reviews, some with (quite personal) comparisons to recordings I know.

West: **Symphony in F minor, Bosch, Aachen Sym Orch, 26 & 28/5/12**

East: **Symphony in F minor, Skrowaczewski, Saarland Radio Sym Orch, 6-10/3/01**

Returning to the F minor after a hiatus of a couple of years, the Westerners chose a strong entry by Marcus Bosch to open their proceedings. I've found some of the recordings in the now-complete Bosch set to be too fast and lacking in requisite weight. But that approach works for the F minor, and the orchestra gives a lively performance with the necessary solidity when needed. Excellent SACD sound (heard in two-channel) complements this release. The unfortunate caveat is that this disk, also containing "die Nullte" (that must be a first: two complete Bruckner symphonies on a single CD!) is not available singly - only as a bonus upon purchase of the full set. A continent away, we heard Skrowaczewski's effort, which like Bosch's times in at around 36 minutes. However, his Saarland band puts forth with a much bigger sound and more consistent Brucknerian weight without the dragging tempos that are a problem in other recordings of the work. The Skrowaczewski is my new favorite. It's readily available on Oehms with the orchestra there identified as the Saarbrücken RSO.

West: **Symphony No. 1 in C minor (1866 ed Carragan), Schaller, Philharmonia Festiva, 7/11**

East: **Symphony No. 1 in C minor (1877 "Linz" ed Nowak), Haselböck, Wiener Acad, 6/5/04**

Gerd Schaller's impressive traversal of the symphonies continues with a set containing 1 through 3 in rarely-heard versions. Schaller's 1st is the first recording of the pure, unrevised 1866 version of the symphony, which differs from the more familiar 1877 revision in numerous details literally from beginning to end. Both Tintner and Venzago (see below) have recorded versions that are mostly 1866, but both add an extra measure from 1877 to the beginning, and Venzago adds the 1877 trumpet to the very end. At first Schaller's seems a bit on the slow side, no doubt a concession to the highly reverberant recording venue, Ebrach Abbey in northern Bavaria. Momentum never flags, however, and the terrific Munich-based orchestra delivers a performance with high spirits, great energy, and real impact. Close miking allows the sound to come through with good clarity while preserving the wonderful cathedral ambience. Martin Haselböck's 1877 1st (in this case, mislabeled in one Amazon link as the 1866) is a smaller-scale performance but one not lacking in body. The textures are lighter than we usually hear but not to the extent found in Venzago's. Haselböck's tempos are mainstream and his lyrical approach is complemented by divided violins and clear SACD sound.

West: **Symphony in D minor ("Die Nullte"), Davies, Bruckner Orch Linz, 23/11/08**

East: **Symphony in D minor ("Die Nullte"), Venzago, Tapiola Sinfonietta, 11/10**

Dennis Russell Davies' "Nullte" provides quite a contrast with the super-charged 1st that he took on US tour a few years ago. This D minor is moderate in tempo but energetic and very solid with a rousing close. Mario Venzago's is another beast entirely: It is quite simply the most interventionist performance of this (or, perhaps, any) Bruckner symphony I have ever heard. Wild fluctuations in tempo are coupled with big variations in dynamics, texture, and degree of vibrato in the strings, but all in remarkably good taste and in service to the music - although your mileage may vary on that. Just by way of example: The low strings in the slow movement sound more like a harmonium than a string section. And at the end of the scherzo Venzago slows the tempo to lead into a trio that can't be going at more than 1/3 the scherzo's pace. Again, a rousing finale. You'll either love it or hate it, but you will not be bored. Exceptional playing by the small but outstanding orchestra (especially its remarkable strings with divided violins) and crystal-clear CPO sound make this a unique experience. It is coupled with a 1st (mentioned above) that is similar in concept, perhaps a bit saner overall, but equally remarkable in opening new windows on such a familiar work.

West: **Symphony No. 2 in D minor (1877 ed Haas), Suitner, NHK Sym Orch, 21/11/80**

East: **Symphony No. 2 in D minor (1877 ed Haas), Zender, Southwest German RSO, 1990**

Hans Zender's 2nd is a natural, unforced, lyrical performance but not lacking in the big moments. It is lively, even bouncy at times, and never bogs down. The sound is a little recessed except when Zender chooses to open things up; but at higher volumes some digital glassiness appears. Still, this is one of the stronger Haas 2nds out there. Otmar Suitner's 2nd is even better: He shows an easy lyricism and even more fluid phrasing, coupled with careful attention to orchestral balances to bring out normally buried instrumental lines, and finally a real flair for the dramatic. For those of you who have sought in vain for an antidote to the timid tympani thumps that usher in the coda to this symphony's scherzo in almost every other recording, your search is ended. In this live performance one hears seven titanic thunderbolts that will warm the heart of even the most unrepentant percussion fanatic. Suitner's 2nd is a keeper. I ordered mine online before I even left the room. By the way, it is mislabeled as Nowak. It is coupled with an NHK 4th from 1971 that is wonderfully interpreted but sabotaged by a blaring trumpeter.

West: **Symphony No. 3 in D minor (1873 ed Nowak), Blomstedt, Leipzig Gewand Orch, 23-24/9/10**

East: **Symphony No. 3 in D minor (1874 ed Carragan), Schaller, Philharmonia Festiva, 7/11**

Over the past 20 years Herbert Blomstedt has made somewhat of a personal speciality of the 1873 3rd. This recording possesses a beautiful blend, showcases superb playing at amazingly swift tempos (those Leipzigers can flat out *play*), and is powerful and balanced in conception. Blomstedt knows how this piece goes, and brings it across marvelously. Meanwhile, Gerd Schaller presents the premier recording of a version of the symphony that Bruckner created in 1874, prepared for performance by William Carragan. Bruckner augmented many instrumental lines in this score (some of which appear in later versions of the symphony) but hadn't yet made cuts, so it is a fascinating window into his revision procedures as well as a wonderful piece to hear. Having Will Carragan in the room to (literally) provide us a roadmap to the score was a very special treat. Schaller and his orchestra do a spectacular job: Instrumental detail is very clear, and the sound is gorgeous. This is one powerful and effective performance. I bought a Schaller 1-2-3 set from John; he still has a couple more. Don't wait too long.

West: **Symphony No. 4 in E-flat major (1878/80/86 ed Nowak), Sanderling, Bavarian RSO, 1994**

East: **Symphony No. 4 in E-flat major (1878/80/86 ed Nowak), Böhm, VPO, 19/11/73**

The Western marathon honored Kurt Sanderling, who passed away just a year ago, with the playing of this 4th. It is a good, solid 4th, with broad tempos, lyrical lines and very good sound. Orchestral playing is a bit untidy in spots, but it preserves a fine live performance. The Böhm is a classic and still holds up, especially in terms of sound and orchestral execution, with the VPO at the top of its game. One could say that the interpretation is a bit square at times, and no one could be faulted for preferring, say, the Klemperer from 10 years earlier, or any of a number of very fine 4ths that have come our way since.

Both: **Symphony No. 5 in B-flat major (1878 ed Nowak), Abbado, Lucerne Fest O, 19-20/8/11**

Abbado's 5th (DVD and Blu-ray - the latter in full, rich surround sound) documents a well-balanced and well-played performance with good flow, nice dynamic terracing, a pleasant lilt to the string playing and a great deal of sensitive phrasing. What appear to be wooden flutes provide a nice blend to the woodwind section's sound, and neither strings nor brass dominate. The scherzo could bounce a bit more, but the finale builds nicely. Curiosities: Abbado inserts an unwritten (and I think unnecessary) *subito piano e crescendo* effect just before the end of the first movement; it is (fortunately) not repeated elsewhere. On the positive side, in the finale's coda Abbado brings out a delightful passage in the winds that is normally completely buried in the brass-drenched maelstrom. Abbado, now 79, has aged a lot in appearance, but it was great to see him looking healthy and energetic on the podium as he allows this music to unfold.

West: **Symphony No. 6 in A major (1881 ed Nowak), Barenboim, Chicago Sym Orch, 13/12/77**

East: **Symphony No. 6 in A major (1881 ed Haas), Celibidache, Munich Phil Orch, 27-29/11/91**

Barenboim leads a potent, brassy 6th in Chicago. Unsubtle is an adjective that comes to mind. The adagio is handled well but elsewhere phrasing at times is rather square and obvious. Nonetheless, it is a worthy effort given the difficulty this symphony seems to give many conductors. Celibidache's Munich 6th is a DVD that comes from the same series of four or five performances that gave rise to the EMI CD among others. This performance is more animated and energetic than the one on the CD, which always seemed to me to be rather dead, especially in the adagio. This could be the best option for a Celi 6th.

West: **Symphony No. 7 in E major (1885 ed Nowak), Gielen, SWR Sym Orch, 12/86**

East: **Symphony No. 7 in E major (1885 ed Nowak), Barenboim, Berlin Staatskapelle, 6/10**

Michael Gielen is such a quirky conductor. I saw him do a deadly dull Bruckner 2nd ages ago in New York, but found his SWR 5th a nice, lively change of pace when it came out in the 1990s. Here, from the beginning of his tenure in Stuttgart he produces a surprisingly lyrical and flexible 7th, fleet in tempo but suitably punchy: An unexpectedly enjoyable performance if not desert island stuff. Percussion but no cymbal clash in the adagio. Is Barenboim's new 7th the beginning of a third recorded cycle? I'm afraid it really did not leave much of an impression, although the Staatskapelle plays quite well for him. Most of us feel his best Bruckner was from his Chicago days.

West: **Symphony No. 8 in C minor (1887/90 Haas-Nowak mix), Herbig, Deutsche RP, 21/6/02**

East: **Symphony No. 8 in C minor (1890 ed Nowak), Graf, Houston Sym Orch, private recording**

Günther Herbig recorded the 7th and 8th symphonies in 2002 with the Saarbrücken (aka Saarland) RSO, which confusingly is identified on this set by the name it took after its merger in 2007 with the SWR. Herbig's 8th, a mostly Haas hybrid, begins on the slowish side, a bit rigid, but loosens up to a swift scherzo, and presents a lovely, flowing adagio. The finale opens with great energy, giving way to a *very* relaxed second subject, picking right back up in tempo afterwards. It's a rather interventionist reading with abrupt tempo changes throughout. Execution is really good - stentorian brass, good articulation - and the sound is excellent. Hans Graf has been a champion of Bruckner's music throughout his tenure in Houston. John Proffitt supplied this private concert recording, in which he had participated in its mastering to a five-channel DVD-A format with a "stage-conductor's" perspective. Graf's is a more straightforward reading, steady tempos at first as the orchestra warmed up, then nicely fluid, powerful and exciting by turns. Although the surround set up used was not ideal for the perspective of the recording, the sound was nonetheless impressive, and we were all indebted for John's efforts in giving us this opportunity to hear the work of such a dedicated Brucknerian.

West: **Symphony No. 9 in D minor (1894 ed Orel), Walter, Philadelphia Orch, 28/2/48**

East: **Symphony No. 9 in D minor (1894 ed Nowak), Blomstedt, Leipzig Gewand Orch, 6-8/1/95**

Finally, two very special 9ths completed the cycles. Bruno Walter's second recorded 9th features a remarkable degree of intensity and, for the most part, orchestral execution. At times intonation drifts about, but that could have been the result of flaws in the recording process itself rather than the playing. Aaron Z. Snyder's restoration from, apparently, a broadcast source has given us remarkably vivid sound for the 1948 vintage. Frequency range is quite good and only a little shrillness occasionally intrudes. The Philadelphia strings are, well, the Philadelphia strings. Walter has the tympani pounding away at the end of the first movement (*à la* Knappertsbusch), a stunning effect. This powerful performance, perhaps Walter's most intense and barely 50 minutes in length, contrasts dramatically (and favorably) with his nearly hour-long recording of the 9th in Los Angeles almost a dozen years later. In celebration of the award of the Bruckner medal to Herbert Blomstedt last year, the Easterners had hoped to have his new Leipzig SACD 9th to audition, but it did not arrive in time. Instead we heard his 1995 Decca recording with the same orchestra and were in for perhaps our biggest surprise of the day. Blomstedt is the consummate gentleman, soft-spoken, calm, gracious, urbane, unfailingly polite and patient with visitors. This performance begins in a curiously unsettled manner, objective, with powerful, almost detached brass exclamations. It proceeds to develop into - there is no other way to put it - one of the scariest performances of the piece I have ever heard. There is nothing spiritual (or gentlemanly) about it. Blomstedt appends huge tympani outbursts to the scherzo; the trio tries half-heartedly for repose but in the end is all menace. The adagio, underpinned by rich, powerful bass, culminates in as wild a final cataclysm as ever there was, not just in volume but in clarity and detail, from those insane swirling upper string figures all the way down. We've all heard 9ths whose third movements close in a soothing, consoling manner, giving the illusion of completion. By the time Blomstedt's adagio died away, the only impression I got was that nothing was resolved; if anything, it seemed that we were right back at the beginning, with the same questions remaining unanswered. Extraordinary. This was my other immediate purchase, as soon as I got online afterwards.

East: **Symphony No. 9 in D minor (1992 finale realization by SPCM, rev 2012), Rattle, BPO, 7-9/2/12**

Shortly after the conclusion of the Blomstedt we heard the latest and presumably final iteration of the so-called "committee" finale to the 9th. Not unexpectedly the Berliners under Rattle pump out a deep, rich, potent sound. The pacing is a bit measured, but Rattle is thankfully unfussy with tempos, just gently lyrical. My favorite performance of a "committee" finale is Bosch's energetic reading of a 2005 incarnation (but his first three movements leave much to be desired), while Schaller's 9th from 2010 using Carragan's finale is for me the most enjoyable four-movement ninth from beginning to end.

So there you have it: two very rewarding weekends, and 22 Bruckner symphony recordings as well. The ones that made the deepest impressions on me? Suitner's 2nd, both Blomstedt's and Schaller's 3rds, and both 9ths. Abbado's 5th was something special. And Blomstedt's complete Leipzig set is due to appear any time now! Once again, thanks to Dave, Ramon, and Pam in California, and John, Ken, and Ruth in Windsor, Connecticut, for making these experiences possible.

*Neil Schore  
Davis, California, USA*

## **World-wide Concert Selection November 2012 - February 2013**

Every effort is made to ensure the information is correct, but it is always best to confirm date, time, location and programme with venue or orchestra.

### **Austria**

21 Dec. 7.30 pm Vienna: Musikverein +43 1505 8190

**Mozart** - Piano Concerto No.23

**Bruckner** - Symphony No.3 (1st version, 1873)

Wiener Symphoniker / Simone Young

9, 10 Jan. 7.30 pm Vienna: Musikverein +43 1505 8190

**Kühr** - New work

**Bruckner** - Symphony No. 7

Wiener Symphoniker / Fabio Luisi

14 Jan 7.45pm Graz, Stefaniensaal, +43 31680 490

**Schubert** - Symphony No.5

**Bruckner** - Symphony No.7

Wiener Symphoniker / Fabio Luisi

16 Jan 7.30pm Vienna: Musikverein +43 1505 8190

**Papandopulo** - Double concerto for violin and cello

**Bruckner** - Symphony No. 7

Zagreb Philharmonic / Martin Sieghart

29 Jan 7.30pm Vienna: Musikverein +43 1505 8190

**Strauss** - Death and Transfiguration **Bruckner** - Symphony No.7

Royal Concertgebouw Orchestra / Mariss Jansons

13 Feb. 7.30pm Vienna: Musikverein +43 1505 8190

**Berg** - Violin Concerto

**Bruckner** - Symphony No. 4

Wiener Philharmoniker / Franz Welser-Möst

14 Feb 7.45pm Graz, Stefaniensaal, +43 31680 490

**Schubert** - Symphony No. 6

**Bruckner** - Symphony No. 4

Wiener Philharmoniker / Franz Welser-Möst

19 Feb 7.30pm Vienna: Musikverein +43 1505 8190

**Bruckner** (arr. Skrowaczewski) - Adagio from String Quintet

**Schwertsik** - Nachtmusiken

**Mahler** - Das Lied von der Erde

Bruckner Orchester Linz / Dennis Russell Davies

### **Canada**

6 Dec 8pm Montréal, Maison de la culture Mercier +1 514 872 8755

8 Dec 7.30pm Montréal, Maison symphonique +1 514 842-2112

**Bach** - Orchestral Suite No.2

**Bruckner** - Symphony No.6

Orchestre Métropolitain du Grand Montréal / Yannick Nézet-Séguin

8, 10 Dec 8pm Vancouver, Orpheum +1 604 8763434

**Schubert** - Symphony No.8

**Bruckner** - Symphony No.7

Vancouver Symphony Orchestra / Mark Wigglesworth

7 Feb 7.30pm, Halifax, Dalhousie Arts Centre+1 494.3820

**Bruckner** - Three pieces for Orchestra

**Lieberson** - Neruda Songs

**Schumann** - Symphony No.3

Symphony Nova Scotia / Bernhard Gueller

17 Feb 7.30, Halifax, Dalhousie Arts Centre+1 494.3820

**Mozart** - Concerto for Flute & Harp **Bruckner** - Symphony No.4

Nova Scotia Youth Orchestra & Symphony / Bernhard Gueller

### **Croatia**

14 Dec. 7.30pm Zagreb, Koncertna dvorana Lisinski, +385 1 6121 167

**Papandopulo** - Double concerto violin & cello

**Bruckner** - Symphony No. 7

Zagreb Philharmonic / Martin Sieghart

### **Czech Republic**

13 Nov. 7.30pm Brno, Besedni dům

Works by Gabrieli, Scheidt, Brahms, Saint-Saens

**Bruckner** - Symphony No. 9 excerpts

Czech Horn Chorus, Aleš Bárta (organ) / Radek Baborák

28 Nov 10am & 7.30pm, 29, 30 Nov 7.30pm

Prague, Rudolfinum +42 (0)227 059 352

**Rihm** - Coll'arco No.4

**Bruckner** - Symphony No.4

Czech Philharmonic / Ingo Metzmacher

### **France**

9 Nov 8pm Toulouse, Halle aux Grains +33 56163 1313

**Beethoven** - Piano Concerto No.2

**Bruckner** - Symphony No.4

Orchestre National du Capitole de Toulouse / Joseph Swensen

14 Dec. 8pm Paris: Salle Pleyel +33 (0)14256 1313

**Elgar** - Cello Concerto

**Bruckner** - Symphony No. 2

Orchestre Philharmonique de Radio France / Eliahu Inbal

12 Jan 6pm Lyon, Auditorium de +33 (0)4 78 959595

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

Orchestre national de Lyon / Stanislaw Skrowaczewski

24 Jan 8.30pm Strasbourg Palais de la Musique 00 33 (0)36906 3706

**Mozart** - Violin Concerto No. 4

**Bruckner** - Symphony No. 7

Orchestre Philharmonique de Strasbourg / Claus Peter Flor

20, 21 Feb 8pm Paris: Salle Pleyel +33 (0)14256 1313

**Mozart** - Piano Concerto No.27

**Bruckner** - Mass No.3

Choir & Orchestre de Paris / Ingo Metzmacher

### **Germany**

1 Nov 8pm Husum, Nordsee Congress Centrum +49 (0)4841 902482

2 Nov 7.30pm Rendsburg, Stadttheater +49 (0) 43312 34 47

7 Nov 7.30pm Itzehoe, Theater +49 (0) 4821 67 0931

**Szymanowski** - Violin Concerto No.1 **Bruckner** - Symphony No.3

Schleswig-Holsteinisches Sinfonieorchester / Peter Sommerer

4 Nov. 8 pm, Leipzig Gewandhaus +49(0)341 1270 280

**Franke** - Cut VIII

**Mendelssohn** - Pno Concerto No.1

**Bruckner** - Symphony No. 9

SO der HfMT "Felix Mendelssohn Bartholdy" Leipzig / Ulrich Windfuhr

8, 9 Nov. 7.30pm Dessau, Anhaltisches Theater, +49 (0)340 2400258

**Weber** - Overture *Der Freischut* **Aldis-Evans** - War-Torn and the Angel

**Marggraf** - Devils

**Bruckner** - Symphony No.9

Anhaltische Philharmonie Dessau / Antony Hermus

8 Nov 8pm, 11 Nov 11am, Hamburg, Laeiszhalle, +49 (0)4034 6920

9 Nov 8pm, Lübeck Music & Congress Centre +49 (0)451 7904 400

**Messiaen** - Le Réveil des Oiseaux

**Bruckner** - Symphony No.7

NDR Sinfonieorchester Hamburg / Kent Nagano

8 Nov. 8 pm Hannover, NDR Großer Sendesaal +49 (0) 180 1 637637  
**Bruckner** - Symphony No.8  
 NDR Radiophilharmonie Hannover / Eivind Gullberg Jensen

11 Nov. 6 pm Dresden Kreuzkirche + 49 (0)3514 866866  
**Bruckner** - Symphony No.9 - Te Deum  
 MDR Radio Choir, Dresdner Philharmonie / Sebastian Weigle

15, 16 Nov. 8pm Erfurt, Theater 0049 (0361) 22 33 155  
**Webern** - 5 Orchestra Pieces **Bruckner** - Symphony No. 8  
 Erfurt Philharmonic Orchestra / Samuel Bächli

16, 17 Nov. 8 pm Mainz, Staatstheater +49 06131 2851 222  
**Zimmermann** - Canto di speranza **Bruckner** - Symphony No.2  
 Philharmonisches Staatsorchester Mainz / Peter Hirsch

23, 24 Nov 8pm Berlin, Konzerthaus +49 (0)30 203092101  
**Prokofief** - Piano Concerto No.2 **Bruckner** - Symphony No.7  
 Konzerthausorchester Berlin / Eliahu Inbal

26, 27 Nov 8pm, 2 Dec 11am, Mainz Nationaltheater +49 (0)89 2185 1930  
**Schnittke** - Cello Concerto No.1 **Bruckner** - Symphony No.2  
 Bayerisches Staatsorchester / Hermann Bäumer

30 Nov 8pm, 2 Dec 7pm, Cottbus, Staatstheater +49 (0)355 7824 2424  
**Liszt** - Les Preludes **Sannicandro** - New work  
**Bruckner** - Symphony No.4  
 Philharmonic Orchestra of Staatstheater Cottbus / Will Humberg

14, 17 Dec 8pm, 16 Dec 11am, Düsseldorf Tonhalle, +49 (0)211 8996123  
**Barber** - Cello Concerto **Bruckner** - Symphony No.9  
 Düsseldorfer Symphoniker / Mario Venzago

16 Dec 11am, 17, 18 Dec 8pm, München Philharmonie +49 (0)8954 818181  
**Berg** - Violin Concerto **Bruckner** - Symphony No.6  
 Munich Philharmonic / James Gaffigan

17, 18 Dec 8pm Augsburg, Kongresshalle +49 (0)821 3244900  
**Beethoven** - Piano Concerto No. 5 **Bruckner** - Symphony No.4  
 Augsburg Philharmonic Orchestra / Dirk Kaftan

22 Dec. 8 pm München Philharmonie im Gasteig, +49 (0)8954 818181  
**Mozart** - Piano Concerto No.3  
**Bruckner** - Symphony No.3 (1st version, 1873)  
 Wiener Symphoniker / Simone Young

9, 10, 11 Jan 8pm, Berlin, Philharmonie +49 (0)30254 88999  
 12 Jan 8pm Saarphilharmonie, Burbach, Saarbrücken  
**Mendelssohn** - Symphony No.4 **Bruckner** - Symphony No.6  
 Berlin Philharmonic / Riccardo Chailly

9 Jan 8pm Wiesbaden, Kurhaus +49 (0) 611 1729290  
**Beethoven** - Piano Concerto No.5 **Bruckner** - Symphony No.7  
 Hessisches Staatsorchester / Leopold Hager

10 Jan 8pm Erlangen, Heinrich-Lades-Halle +49 (0)9131 862252  
 11, 12, Jan 8pm Bamberg, Joseph-Keilberth-Saal +49 95196 47145  
**Schumann** - Cello Concerto **Bruckner** - Symphony No.7  
 Bamberg Symphoniker / Manfred Honeck

10 Jan 7.30pm (open rehearsal 10am) Neubrandenburg,  
 Konzertkirche +49 (0)395 569 9832  
 11 Jan 7.30pm Güstrow, Ernst-Barlach-Theater +49 (0)3843 684146  
 13 Jan 7.30pm Neustrelitz, Landestheater +49 (0)3981 206400  
**Rietz** - Clarinet Concerto **Bruckner** - Symphony No.5  
 Neubrandenburger Philharmonie / Jochen Hochstenbach

13 Jan 11am, 14 Jan 8pm, Kiel, Schloss +49(0)431 901901  
**Halffter** - In tempore belli **Haydn** - Violin Concerto No.1  
**Bruckner** - Symphony No. 2  
 Philharmonisches Orchester der Landeshauptstadt Kiel / Georg Fritzsche

19 Jan, 7.30 Bad Kissingen, Regentenbau, +49 (0) 95 52297  
**Mozart** - Overture, Marriage of Figaro  
**Weber** - Clarinet Concerto No.2 **Bruckner** - Symphony No.4  
 Philharmonie Festiva / Gerd Schaller

20 Jan 11am, 21 Jan 7.30pm Halle,  
 Georg-Friedrich-Händel Halle +49 345 472247  
**Jost** - Concerto for Orchestra **Bruckner** - Symphony No.9  
 Staatskapelle Halle / Karl-Heinz Steffens

20 Jan 6pm, (open rehearsal 4pm) Leverkusen, Forum, +49 (0)214-406 4113  
**Mozart** - Sinfonia Concertante for winds K297b  
**Bruckner** - Symphony No. 7  
 Westdeutsche Sinfonia Leverkusen / Dirk Joeres

24 Jan 8pm Bietigheim Bissingen, Kronensaal  
**Bruckner** - Symphony No.9 (with completed Finale, SPCM rev.2012)  
 Basel Sinfonietta / Stefan Asbury

29 Jan 8pm, Stuttgart Liederhalle +49 (0)711 2027710  
**Palestrina** - Missa Papae Marcelli **Bruckner** - Symphony No. 7  
 Dufay Ensemble, Stuttgart Philharmonic / Stefan Vladar

31 Jan, 1 Feb 8pm, Hamburg, Laeiszhalle, +49 (0)4034 6920  
 2 Feb 8pm Kiel, Schloss +49(0)431 901901  
**Brahms** - Double Concerto **Bruckner** - Symphony No.9  
 NDR Sinfonieorchester Hamburg / Alan Gilbert

31 Jan. 8pm Hannover, Kuppelsaal +49 (0) 511 444 066  
**Weber** - Clarinet Concerto No.1 **Bruckner** - Symphony No. 4  
 ORF Radio Symphony Orchestra / Cornelius Meister

31 Jan, 1 Feb 8pm München Philharmonie, +49 (0)8954 818181  
**Gubaidulina** - Fachwerk **Bruckner** - Symphony No. 7  
 Munich Philharmonic / Valery Gergiev

31 Jan 8pm Trier, Theater +49 (0)651 7181818  
**Jost** - Horizon **Bruckner** - Symphony No.9  
 Philharmonisches Orchester der Stadt Trier / Victor Puhl

3 Feb, 4pm, Dortmund, Konzerthaus +49 231 22696 200  
**Beethoven** - Overture, Leonora No.3  
**Weber** - Clarinet Concerto No.1 **Bruckner** - Symphony No.4  
 ORF Radio Symphony Orchestra Vienna / Cornelius Meister

5 Feb, 8pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400  
**Mozart** - Piano Concerto No.27 **Bruckner** - Symphony No.4  
 ORF Radio Symphony Orchestra Vienna / Cornelius Meister

6 Feb 7pm (youth concert); 7, 8 Feb 8pm,  
 Frankfurt am Main, Alter Oper +49 (0) 6913 40400  
**Brahms** - Piano Concerto No.1 **Bruckner** - Symphony No. 1  
 hr-Sinfonieorchester / Paavo Järvi

7, 8 Feb 8pm, 9 Feb 7pm, München Philharmonie, +49 (0)8954 818181  
**Nielsen** - Concerto for flute and orchestra  
**Bruckner** - Symphony No.3 (Original version, 1873)  
 Symphonieorchester des Bayerischen Rundfunks / Herbert Blomstedt

10 Feb 7.30pm Pforzheim, Theater +49 (0)7231 392440  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.9  
 Südwestdeutsche Philharmonie Konstanz / Markus Huber

16 Feb 8pm, Emden, Neues Theater +49 (0)4921 94000  
**Beethoven** - Piano Concerto No.5 **Bruckner** - Symphony No.4  
 Noord Nederlands Orkest / Stefan Asbury

17 Feb 11am, 18 Feb 8pm, Frankfurt am Main, Alter Oper +49 (0)6913 40400  
**Wagner** - Parsifal *Good Friday Music*; Wesendonck Lieder  
**Bruckner** - Symphony No.3 (3rd version 1889)  
 Frankfurter Opern- und Museumsorchester / Alexander Liebreich

21 Feb 8pm Kölner Philharmonie +49 (0)221 280 280  
 23 Feb 7pm Baden Baden, Festspielhaus +49 (0)7221 30 13101  
**Berg** - Violin Concerto **Bruckner** - Symphony No.4 (3rd version, 1888)  
 Wiener Philharmoniker / Franz Welser-Möst

22 Feb 8pm Kaiserslautern, Fruchthalle, +49 (0)631365 2317  
 23 Feb 8pm Dillingen, Stadthalle +49 (0)6831-709 256  
 24 Feb 11am Saarbrücken, Congresshalle +49 681 3092486  
**Mozart** - Violin Concerto No.3 **Bruckner** - Symphony No. 3  
 Deutsche Radio Philharmonie Saarbrücken / Michael Sanderling

24 Feb 11am, 25 Feb 8pm Hamburg, Laeiszhalle, +49 (0)4034 6920  
**Mozart** - Mass No. 16 in C 'Coronation'  
**Bruckner** - Symphony in F minor "Studiensymphonie"  
 Hamburg Philharmonic / Simone Young

24 Feb 11am München Prinzregententheater, +49 (0)892185 2899  
**Haydn** - Piano Concerto in D **Mozart** - Piano Concerto No. 14  
**Bruckner** - String Quintet (arr. for orchestra)  
 Chamber Orchestra of the Bavarian Radio SO / Radoslaw Szulc

## Israel

6 Feb 8pm Jerusalem Theatre + 972 2 1 700 704000

**Beethoven** - Overture: Creatures of Prometheus

**Mozart** - Oboe Concerto **Bruckner** - Symphony No. 4  
Jerusalem Symphony Orchestra / Keri-Lynn Wilson

## Italy

3 Jan 8.30 pm, 4 Jan 8pm, 6 Jan 4pm, Auditorium di Milano +39 0283389 401

**Strauss** - Four Last Songs **Bruckner** - Symphony No.3  
La Verdi (Orchestra Sinfonica di Milano Giuseppe Verdi) / Claus-Peter Flor

24, 25 Jan 8.30 pm Turin, Auditorium RAI +39 011 8104653

**Berg** - Violin Concerto **Bruckner** - Symphony No.7  
Orchestra Sinfonica Nazionale / Juraj Valčuha

## Japan

2 Nov 7pm, Tokyo Metropolitan Art Space +81 3 59851707

**Yoshimatsu** - *Cyber-Bird* concerto for Alto Saxophone

**Bruckner** - Symphony No.7 (ed. Kawasaki)  
Tokyo New City Orchestra / Akira Naito

3 Nov 3pm Fukuoka, ACROS +81 (0)92 725 9113

**Beethoven** - Symphony No. 7 **Bruckner** - Symphony No. 4  
Bamberger Symphoniker / Herbert Blomstedt

6 Nov 7pm, Tokyo Suntory Hall +81 3 3584 9999

11 Nov 2pm Nishinomiya, Hyogo Arts Centre +81 (0)798 680255

**Mozart** - Piano Concerto No.17 **Bruckner** - Symphony No. 4  
Bamberger Symphoniker / Herbert Blomstedt

16 Nov 6.45pm, 17 Nov 4pm, Nagoya Aichi Art Theater, +81 (0)52 9715511

**Liszt** - Mephisto Waltz No.1 **Schumann** - Cello Concerto  
**Bruckner** - Symphony No. 2 (Nowak)  
Nagoya Philharmonic / Kazuhiro Koizumi

16 Nov 7pm, 17 Nov 3pm, Tokyo, NHK Hall, +81 (0)3 3456 1780

**Bruckner** - Symphony No.8 (1890 Nowak)  
NHK Symphony Orchestra / Edo de Waart

1 Dec 2pm, Yokohama Minatomirai Hall +81 (0)45682 2000

2 Dec 2pm, Tokyo Suntory Hall +81 3 3584 9999

**Mahler** - Des Knaben Wunderhorn, 7 songs **Bruckner** - Symphony No.6  
Tokyo Symphony Orchestra / Hubert Soudant

19 Jan 2 pm Tokyo Suntory Hall +81 3 3584 9999

**Schubert** - Symphony No. 8 **Bruckner** - Symphony No.9  
New Japan Philharmonic / Ingo Metzmacher

19 Jan 7pm, 20 Jan 4pm Yamagata, Terrsa Hall +81 (0)23 646 6677

**Schumann** - Piano Concerto **Bruckner** - Symphony No. 7  
Yamagata Symphony Orchestra / Norichika Iimori

15 Feb 7pm, 16 Feb 3pm, Sendai City Youth Cultural Center +8122 7271872

**Brahms** - Pno Concerto No.1 **Bruckner** - Symphony No.2 (Nowak)  
Sendai Philharmonic / Kazuhiro Koizumi

18 Feb 7pm Tokyo Suntory Hall +81 3 3584 9999

20 Feb 7pm Tokyo Metropolitan Art Space +81 3 59851707

**Bruckner** - Symphony No.5  
Yomiuri Nippon Symphony Orchestra / Tatsuya Shimono

## Latvia

9 Nov 7pm Riga, The Great Guild Concert Hall, +371 6721 3643

**Bruckner** - Symphony No.8  
Latvian National Symphony Orchestra / Rossen Milanov

## Luxembourg

1 Feb 8pm Luxembourg, Philharmonie +352 26322632

**Strauss** - Tod und Verklärung **Bruckner** - Symphony No.7  
Royal Concertgebouw Orchestra / Mariss Jansons

## Netherlands

14 Dec. 8.15pm Utrecht Vredenburg Leidsche Rijn, +31(0)30 2314544

16 Dec 11am Amsterdam, Concertgebouw +31 (0)20 6718345

**Bruckner** - Te Deum **Kodaly** - Missa brevis  
**Mendelssohn** - Christmas Cantata *Vom Himmel hoch* (14 Dec. Only)  
Netherlands Radio Philharmonic / Markus Stenz

23 Dec 2.15pm Amsterdam, Concertgebouw +31 (0)20 6718345

**Mozart** - Violin Concerto No. 5 **Bruckner** - Symphony No. 7  
Royal Concertgebouw Orchestra / Mariss Jansons

25 Dec 3pm Amsterdam, Concertgebouw +31 (0)20 6718345

**Mozart** - Don Giovanni: *Madamina, il catalogo è questo*

**Mozart** - Le Nozze di Figaro - *Non piu andrai* - Overture - *Tutto è disposto*  
- *Aprite un po quegli occhi*

**Bruckner** - Symphony No.7

Royal Concertgebouw Orchestra / Mariss Jansons

14 Feb 8.15 Grongingen, De Oosterpoort, +31 (0)50 3680368

15 Feb 8.15pm Assen, Theater De Nieuwe Kolk +31 (0)88012 8560

**Beethoven** - Piano Concerto No.5 **Bruckner** - Symphony No.4  
Noord Nederlands Orkest / Stefan Asbury

27 Feb 8pm, Enschede, Muziekcentrum +31 (0)53 4858500

28 Feb 8.15pm Zwolle, Odeon de Spiegel, +31 (0)384 288288

**Mozart** - Violin Concerto No.3 **Bruckner** - Symphony No. 6  
Netherlands Symphony Orchestra / Thomas Zehetmair

## Norway

31 Jan, 1 Feb 7.30pm Oslo, Konserthus +47 23 113111

**Shostakovich** - Cello Concertos: *31 Dec.* No.1, *1 Feb.* No 2

**Bruckner** - Symphony No.4

Oslo Philharmonic Orchestra / Vassily Petrenko

## Russia

12 Dec 7pm Moscow, Grand Hall Conservatory +7 (495) 232 0400232

**Bruckner** - Symphony No.8

Russian National Orchestra / Ingo Metzmacher

10 Jan 7pm Moscow, Grand Hall Conservatory +7 (495) 232 0400232

**Schumann** - Overture: Genoveva; Konzertstück 4 horns & orchestra

**Bruckner** - Symphony No.8

Moscow State Symphony Orchestra / Pavel Kogan

21 Feb 7pm Moscow, Grand Hall Conservatory +7 (495) 232 0400232

**Barber** - First Essay for Orchestra **Bruckner** - Symphony No. 7  
Russian National Philharmonic / Ken-David Masur

## Spain

9 Nov 8.30pm Las Palmas, Auditorio Alfredo Kraus +34 902405 504

**Wagner** - Das Rheingold: Entry of the Gods into Valhalla

**Liszt** - Piano Concerto No.2 **Bruckner** - Symphony No.1 (Linz version)

Orquesta Filarmonica de Gran Canaria / Pedro Halffter

30 Nov 8.30pm Las Palmas, Auditorio Alfredo Kraus +34 902405 504

**Haydn** - Overture: The soul of the philosopher.

**Mozart** - Symphony No. 39

**Bruckner** - Symphony No. 6  
Orquesta Filarmonica de Gran Canaria / Ralf Weikert

14, 15 Dec 8.30pm La Coruña, Palacio de la Opera +34 902 4344 4324

**Strauss** - Four Last Songs

**Bruckner** - Symphony No.9

Orquesta Sinfónica de Galicia / Víctor Pablo Pérez

15 Dec 10.30pm Madrid, Auditorio Nacional de Musica, +34 (0)9133 70307

**Brahms** - Tragic Overture

**Mozart** - Piano Concerto No.17

**Bruckner** - Symphony No.1 (Linz)

London Philharmonic / Vladimir Jurowski

8 Jan 9pm, Barcelona, l' Auditori +34 (0)93 2479300

**Lutoslawski** - Funeral music

**Brahms** - Tragic Overture

**Bruckner** - Symphony No. 7

Jove Orquestra Nacional de Catalunya / Anton Rickenbacher

9 Jan 7.30pm Madrid, Auditorio Nacional de Musica, +34 (0)9133 70307

**Janáček** - String Quartets Nos. 1 + 2 **Bruckner** - String Quintet

Diotima String Quartet, and vla David Quiggle

12 Jan 7pm, 13 Jan 11am, Barcelona, l' Auditori +34 (0)93 2479300

**Fauré** - Pavane

**Roussel** - Symphony No.3

**Bruckner** - Symphony No.3

OS de Barcelona i Nacional de Catalunya / Marc Minkowski

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

**Strauss** - Tod und Verklärung

**Bruckner** - Symphony No.7

Royal Concertgebouw Orchestra / Mariss Jansons

15, 16 Feb 7.30pm, 17 Feb 11.30am, Madrid, Auditorio Nacional

**Mozart** - Piano Concerto No. 23

**Bruckner** - Symphony No. 3

National Orchestra of Spain / Christian Zacharias

## Sweden

13 Dec 7.30pm, 14 Dec 6pm, Göteborgs Konserthus +46 (0)31726 5310

**Mozart** - Violin Concerto No.2

**Bruckner** - Symphony No.4

Göteborgs Symfoniker / Stanislaw Skrowaczewski

## Switzerland

25 Jan 7.30pm Schaffhausen, Kirche St Johaan +41 (0)52 625 6537  
 27 Jan, 7pm Basel, Stadtcasino Basel, Stadtcasino, +41 (0)61 273 7373  
 28 Jan, Fribourg, Equilibre +41 (0)26 350 11 00  
**Bruckner** - Symphony No.9 (with completed Finale, SPCM rev.2012)  
 Basel Sinfonietta / Stefan Asbury

## UK

16 Nov. 7.30pm Manchester, Bridgewater Hall +44 (0)161 907 9000  
**Bach** - Cantata *Herz und Mund und Tat und Leben* BWV147  
**Bruckner** - Symphony No. 9  
 Manchester Chamber Choir, BBC Philharmonic Orchestra / Juanjo Mena

24 Nov 7.30p Liverpool Philharmonic Hall +44 (0)151 709 3789  
**Bruckner** - Psalm 150 **Saint-Saëns** - Symphony No.3  
**Brahms** - Variations on a Theme by Haydn **Dvořák** - Te Deum  
 Royal Liverpool Philharmonic / Claus Peter Flor

5 Dec 7.30pm Gateshead, The Sage, +44 (0)191 443 4661  
 6 Dec 7.30pm Birmingham, Symphony Hall 0121 780 3333  
**Bruckner** - Symphony No. 8  
 City of Birmingham Symphony Orchestra / Andris Nelsons

9 Dec 3pm Eastbourne, Congress Theatre +44 (0)1323 412000  
**Brahms** - Tragic Overture **Mozart** - Piano Concerto No.17  
**Bruckner** - Symphony No. 1 (Linz)  
 London Philharmonic Orchestra / Vladimir Jurowski

14 Dec 7.30 London Royal Festival Hall 0871 663 2500  
**Brahms** - Tragic Overture **Wagner** - Wesendonck Lieder  
**Bruckner** - Symphony No. 1 (Linz)  
 London Philharmonic Orchestra / Vladimir Jurowski

17, 21 Feb 7.30pm London Barbican Hall +44 (0)207638 8891  
**Mozart** - Piano Concerto No.17 **Bruckner** - Symphony No. 9  
 London Symphony Orchestra / Bernard Haitink

23 Feb 8pm Oxford, Sheldonian Theatre +44 (0)1865 980980  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.7  
 Oxford Philomusica / Marios Papadopoulos

24 Feb 3pm, Birmingham, Adrian Boult Hall www.bpo.org.uk  
**Beethoven** - Egmont Overture **Bruch** - Violin Concerto No. 1  
**Bruckner** - Symphony No. 4  
 Birmingham Philharmonic Orchestra / Michael Seal

## USA

30 Nov 1Dec 8pm, 2 Dec 2pm Los Angeles, Walt Disney Hall +1 323 850 2000  
**Lindberg** - Chorale **Lutoslawski** - Symphony No. 4  
**Bruckner** - Symphony No.4  
 Los Angeles Philharmonic / Esa Pekka Salonen

1, 2 Dec 8pm, 2 Dec 2.30pm, Houston, Jones Hall 001 713224 7575  
**Schumann** - Piano Concerto **Bruckner** - Symphony No. 6  
 Houston Symphony Orchestra / Hans Graf

9, 10 Jan 7.30pm, 11, 12 Jan 8pm, New York, Lincoln Center +1 212 875 5656  
**Bruch** - Violin Concerto No. 1 **Bruckner** - Symphony No. 6  
 New York Philharmonic / Christoph Eschenbach

24 Jan 8pm, 25 Jan 2pm Philadelphia, Kimmel Center +1 215893 1999  
**Wagner** - Siegfried Idyll **Bruckner** - Symphony No. 7  
 Philadelphia Orchestra / Yannick Nézet-Séguin

25 Jan 11.15pm, 26 Jan 8pm, Milwaukee, Marcus Center +1 414 273 7206  
**Mozart** - Piano Concerto No.22 **Bruckner** - Symphony No. 4  
 Milwaukee Symphony Orchestra / Edo de Waart

10 Feb 3pm Silver Spring Cultural Arts Center +1 240 567 5775  
**Schubert** - Symphony No. 8 **Bruckner** - Symphony No. 4  
 Symphony of the Potomac / Joel Lazar

14, 16 Feb 8pm, 15 Feb 1.30pm Boston, Symphony Hall, +1 617 6389289  
**Mozart** - Piano Concerto No. 23 **Bruckner** - Symphony No. 4  
 Boston Symphony Orchestra / Christoph von Dohnanyi

14 Feb 8pm, New York, Carnegie Hall, +1 212247 7800  
**Strauss** - Tod und Verklärung **Bruckner** - Symphony No. 7  
 Royal Concertgebouw Orchestra / Mariss Jansons

24 Feb 4pm New York, Symphony Space, +1 212 864.5400  
**Bruckner** - Symphony No.8  
 American Symphony Orchestra / Leon Botstein

28 Feb 10am (rehearsal), 8pm, 1 March 6.30pm, 8 March 8pm,  
 San Francisco, Davies Symphony Hall +1 415 864 6000  
**Mozart** - Zaide, excerpts **Bruckner** - Symphony No. 7  
 San Francisco Symphony Orchestra / Michael Tilson Thomas

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

### A recommended web-site for locating



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

### HERTFORD BRUCKNER ORCHESTRA

Dr. Paul Coones

Wagner - The Mastersingers of Nuremberg (Prelude)  
 Bruckner - Symphony No.7

Saturday 2 March 2013, 8 p.m.  
 The University Church of St Mary the Virgin  
 High Street, Oxford  
 Tickets on the door

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*Residential Study Weekend focuses  
 on the 9th Symphonies of  
**BRUCKNER and MAHLER***

with Terry Barfoot

**Friday 26th – Sunday 28th April 2013**  
**The Wroxton House Hotel, Wroxton, Banbury,  
 OX15 6QB**

Guests will arrive on Friday from 5pm, and depart after tea on Sunday. *Arts in Residence* and Wroxton House offer an excellent cuisine including dinner with wine, and a traditional Sunday lunch. The weekend is designed as an informal 'house party' and guests need only the ability to enjoy music; no technical knowledge is required.

**Price:** £275.00 per person (twin/double rooms), £299.00 (single rooms) to include all meals, wine, beverages, course fees and accommodation.

**Booking:** Arts in Residence, 25, Mulberry Lane, Cosham, Portsmouth, PO6 2QU. £50.00 per person deposit with booking. (Cheques payable to Arts in Residence Ltd.)

**Enquiries:** 02392 383356

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[www.artsinresidence.co.uk](http://www.artsinresidence.co.uk)