



# The Bruckner Journal

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

Issued three times a year and sold by subscription

FOUNDING EDITOR: Peter Palmer (1997-2004)

Editor: Ken Ward

[brucknerjournal@gmail.com](mailto:brucknerjournal@gmail.com)

23 Mornington Grove, London E3 4NS

Subscriptions and Mailing: Raymond Cox

[rymd.cox@gmail.com](mailto:rymd.cox@gmail.com)

4 Lulworth Close, Halesowen, B63 2UJ

01384 566383

**VOLUME EIGHTEEN, NUMBER TWO, JULY 2014**

Associate Editors Dr Crawford Howie & Dr Dermot Gault

## In this issue:

- Letter to the Editor Page 2
- Jacques Roelands' alternative view  
of the IX Finale now on-line Page 3
- A memorable beginning - On the New  
Edition of the First Symphony*  
by Dr Thomas Röder Page 4
- Returning to the Vienna Version  
Of the First Symphony*  
by Prof. Benjamin Korstvedt Page 5
- The Austrian National Library acquires  
Bruckner's Kitzler Studienbuch Page 11
- Bruckner Edition Wien - Anton Bruckner  
Urtext Complete Edition, interview with  
Dr Benjamin-Gunnar Cohrs Page 12
- Bruckner and the 'Dresden Amen'*  
by Dr. Crawford Howie Page 15
- 1873 3rd Symphony CD launch in  
Vienna: *Gratitude, Respect and  
Appreciation after 140 Years*  
by Prof Klaus Laczika Page 18
- Timed Structure Table for the 1878  
'Volksfest' finale to the 4th Symphony,  
by Prof William Carragan Page 22
- My Bruckner Solution*  
by Timmy Brown Page 25
- A Farewell to Life*, a poem  
by Lawrence K Tomlinson Page 26
- CD, DVD & Concert reviews Page 28
- Concert Listings Page 42

The views expressed in the Journal are not necessarily those of the editors. Copyright remains with the contributors. Silhouette by Otto Böhler. Bruckner-profile page dividers by Michael Felmingham

## Editions, editions, editions...

SUCH WORKS as were printed in Bruckner's lifetime or shortly after his death were published by a variety of firms, including Rättig, Gutmann, Doblinger, Haslinger-Schlesinger, often with varying levels of additional editorial involvement from Josef and Franz Schalk, Ferdinand Löwe, Cyrill Hynais et al. But in the 1920s an edition of all the symphonies and large scale choral works, financed by royalties generously forgone by Gustav Mahler, was published by Universal Edition, edited by Josef V. Wöss, (who was also editor of Mahler's 8th). They were mainly based on the first printed editions, when available, but revised by Wöss. Study scores of this edition published by UE or Philharmonia are still to be found in second hand book stores.

In 1929 the International Bruckner Society (IBG) was set up, and it embarked on a Complete Edition, Robert Haas editing the Requiem and Missa Solemnis, and published by Filser. In 1933 the IBG founded the Musikwissenschaftlicher Verlag (MWV) to take on the business of publishing the Complete Edition, under the General Editorship of Haas, with Alfred Orel and, in 1937, Leopold Nowak. The intervention of the Nazis and the War disrupted the edition, which resumed in 1951 under Nowak's editorship, revising much of what had gone before. After Nowak became unable to continue in 1989, the project continued under the supervision of Herbert Vogg, completing the edition in 2001. The Complete Edition was, and continued to be, expanded and revised piecemeal, and practices have changed over time, sources re-examined, so IBG, Austrian National Library, and MWV have decided to embark on a New Complete Edition, of which Symphony No. 1 (Linz) is published this summer. Independently, one-time participating editor of the MWV edition Dr Benjamin-Gunnar Cohrs has embarked on another, separate, complete edition for Verlagsgruppe Hermann, the *Bruckner Edition Wien*, in which edition Symphony No. 7 will be published later this year.

One hopes, somewhat desperately, that increasing clarity rather than confusion and exasperation arises from this abundance of scores. *kw*

## **Letter to the Editor**

From:  
Louis C. Lohraseb  
Yale School of Music

As a curious music student and avid Bruckner enthusiast, it was with great interest that I saw the table in the *Bruckner Journal* in which William Carragan laid out the sourcing of his completion of the Ninth Symphony, of that of the group headed by Nicola Samale, and of the completion by Sébastien Letocart. While it is known that Mr. Carragan is one of my mentors in music, I make the following comments from the material which he presented in the table, and only that.

In perusing the analysis, which consists mainly of a formidable array of numbers and letters, I was able to understand many things that had puzzled me, and I now have seven remarks to make.

- (1) It is clear that Carragan has used the sketches in order, keeping them at their original pitch and inserting material only when made necessary by the discontinuity of the sketches.
- (2) It seems that the Samale associates used incompatible material in reconstructing the last appearance of the B theme in the exposition. This would be at measure 115 of the Samale score, corresponding to 131 of the Carragan score. After four measures derived from manuscript 6087 page 18v, they use material from page 23r which doesn't sound a bit like it, while Carragan uses the material from page 21r which is an obvious continuation. Granting that 23r is later than 21r, and leads to the same material, still we have no idea what preceded 23r in Bruckner's mind, and so the earlier sketch, 21r, which provides a continuous lyrical arch, should be used. The result in the Samale effort is thin and ghostly while Carragan's solution, with a warm and ornate final statement of the theme, is exactly what Bruckner does at this point in all of his other symphonies.
- (3) Carragan begins his development with the last six measures of Bogen 12, coming from manuscript 6087, but for the last eight measures of the exposition, he uses the eight whole notes from Bogen 13 in manuscript 6085. Bogen 13 is a mess of doodles, as is shown clearly in Orel's transcription but much less so by Phillips (pages 57-60). It seems to record several attempts by Bruckner to bring the exposition to a more convincing close than exists in Bogen 12, and Carragan has given a sample of those efforts. But the Samale group seems to use all of Bogen 13 as if it were a coherent whole, and when they get around to the last 6 measures of Bogen 12, it is after Bogen 14. There they transposed the music from A flat major to A major, and moved it up an octave. Granted that one must add to the sketches, one shouldn't change the notes Bruckner wrote, or present them out of order.
- (4) A sketch placed by Orel in an appendix, a series of rising chords accompanied by a suggestion of the first theme of the Eighth Symphony, is used by every completer in the coda simply because it works so well and doesn't fit in anywhere else. But again the Samale score has it transposed, this time down a fourth. It amazes me that they felt they could do that. Couldn't they work out a way to keep it at the pitch in which Bruckner wrote it?
- (5) Right at the beginning of the movement, they delete the repetitions of the descending figures, and the two trumpet notes which signal the coming climax. I think we would like to hear this music as he wrote it; it is the last expression of the beginning and is very significant for the whole movement.
- (6) Then at the breakoff of Bogen 27 in A minor, the Samale score has a passage in A flat major which is clearly an early version of the music from twenty measures before. Nothing could sound less inevitable.
- (7) A final thought. There is a sense of humility that should come with any work of completion; without it one can easily stray from the proper path, as it is inevitable that the hours of work that go into any completion make the completer feel as though he is working closely with the composer in some fashion. However, I believe that the circumstances surrounding the completion of this particular work call for a particular set of ethics. The Carragan completion provides the world with something that the other completions do not: as much original Bruckner material in the manner in which the composer conceived of it. There is a humility and sense of obligation which such an action elicits, which is quite aside from the aesthetic virtues of any completion. That being said, Carragan's completion, for the naïve listener, successfully blurs the distinction between what is original music and what is new, and provides in my humble opinion, the best completion of the symphony in all regards.

Jacques Roelands

## The Bruckner Ninth Finale - an alternative approach.

Now online at [www.abruckner.com](http://www.abruckner.com)

BETWEEN 1985 and 2002, Jacques Roelands studied the incomplete Finale of Anton Bruckner's Ninth symphony, resulting in a score with introductory texts and critical account. It was a reaction to the two most important performing versions of the eighties: that by William Carragan from 1983/84 and that by Nicola Samale and Giuseppe Mazzuca from 1985/86, further developed by Samale, John Alan Phillips, Benjamin-Gunnar Cohrs and Mazzuca in 1992, slightly revised in 1996. Grateful for the possibility to hear the work in performance, and with admiration for the underlying philological investigations, he was at the same time dissatisfied with the solutions presented in these versions for the gaps in the preserved manuscript material and even more with the added codas in Bruckner's style.

He felt the need to investigate the facts for himself. As he thought then - and thinks now - that there are insufficient sources for the coda of the Finale, he did not and does not intend to reconstruct or compose a coda, and therefore his present work is restricted to the reconstruction of the last preserved score fragments and to find the best solutions for the remaining gaps. The goal was to accomplish a continuous score, leaving the problem of the coda open, but staying as close as possible for practical use to the last transmitted state of Bruckner's manuscript.

In July 2003 an article by Mr Roelands was published in *The Bruckner Journal*, which was a synopsis of his results. In 2004 and 2006 Samale and Cohrs (S/C) revised the SPCM score from 1992/1996, and in 2006 and 2010 Carragan revised his score from 1983. Then there was a new version by Sébastien Letocart from 2008. In 2012 the reunited team of four presented their last score, performed by the Berlin Philharmonic conducted by Simon Rattle, as definitive.

What is now published on [www.abruckner.com](http://www.abruckner.com) (under *Articles and Graphics:Articles in English*) is an up-dated review of the problems of the Finale of Bruckner's Ninth symphony as Mr Roelands sees it now, and an account of the decisions he made for his score. The 2003 article in *The Bruckner Journal* was in a short form; this new publication is the complete argumentation. Also available online is the score, an MP3 MIDI generated recording, and the article from 2003.

\* \* \* \* \*

## IN MEMORIAM

It is very sad to have to record the death on 11 Jan. 2014, aged 83, of **Bryan Fairfax**. In the 1960s he was notable for conducting the first public live performance of Mahler's 3rd in the UK, and the world-première of Havergal Brian's *Gothic Symphony*. For Brucknerians he will be remembered for his 1964 London Bruckner Festival, which included many UK first Bruckner performances. An article about that festival by Bryan Fairfax was published in *The Bruckner Journal*, Vol. 13 no. 2, July 2009. A memorial concert celebrating his life and work took place at East Finchley Methodist Church on 9 March 2014. Articles and LP sleeve notes he wrote can be read on [www.abruckner.com](http://www.abruckner.com). As well as recordings of Bruckner's symphonies, in D minor "Die Nullte", and the study symphony in F minor, there is a wonderful recording of *Abendzauber*, Alfred Orda (tenor), BBC Chorus and horn section of the London Symphony Orchestra, available from [www.symposiumrecords.co.uk](http://www.symposiumrecords.co.uk), (coupled with Szymanowski and Schumann), catalogue no: 1423.

We must also record the sad loss of Austrian scholar, Prof. Dr. Phil. Dr. h.c. **Theophil Antonicek**, who died suddenly and unexpectedly in his 77th year on Easter Saturday, 2014. His scholarship ranged over a wide field of research, especially in Italian Opera within the context of Baroque in the Hapsburg era, and also Anton Bruckner. He was co-editor of several Bruckner-related publications, such as *Bruckner Dokumente und Studien*, *Bruckner Jahrbuch* and *Bruckner Symposion*, and was a frequent contributor and chair at Bruckner symposiums. He is much missed by his Austrian colleagues and by Bruckner scholars worldwide.

A performance in Salzburg of the Linz version of the First Symphony, edited Dr. Thomas Röder, will celebrate the commencement of the Musikwissenschaftlicher Verlag New Complete Edition.

## **A memorable beginning**

### **On the New Edition of the First Symphony of Anton Bruckner**

PROBABLY no-one in the concert-going public who had taken it upon themselves, in spite of splendid Spring weather, to enter the Linz Redoutensaal at 5 pm on the afternoon of 9 May 1868 in order to hear a symphony by the cathedral organist, could have had any idea that this was to be a memorable moment in the history of symphonic composition. Indeed, did anyone in the orchestra suspect it? Perhaps Franz Simandl, who would one day become a distinguished luminary of double-bass playing and was here, in Linz, doing his military service.

At any rate Simandl signed his orchestral part, perhaps in the knowledge that this concert was indeed something special. To be sure, the contemporary public, rather select and aristocratic, did not turn up in large enough numbers for the composer to cover his expenses. And according to press reports, the audience could hear that the musicians of the local Estates Theatre and the garrison were pushed to the limits of their capabilities - hardly surprising, as from the outset the work was destined to be performed in Vienna.

The First Symphony of Anton Bruckner of which we are speaking here disappeared into the composer's archive for nearly 20 years. From around 1886, Bruckner being now established as a symphonist, there was renewed interest in this first of his symphonies, and even a Vienna premiere planned for 1889. Bruckner without more ado withdrew his 'kecker Besen'\*, as he sometimes called the First, and dedicated a year's work to a revision that soon afterwards was performed and printed.

It was not until 1935 when there was a greater than ever public interest in Bruckner's works that the original form of the First Symphony was made known. Robert Haas made the score available in the Complete Edition and Peter Raabe had already launched the work in 1934 for the Bruckner Festival in Aachen. Soon the public and performers began to prefer this score over the first printed edition. It is described as the 'Linz Version', but this is misleading as the Bruckner manuscript upon which the score was based carried many traces of the beginning of the revision of 1889 and evidently some interventions that Bruckner had made already in the previous years.

The initiation of the New Bruckner Edition offers the opportunity to come from the manuscript as near as possible to the historic event of the 'Linz Symphony'. The result is based on the reproduction of the individual parts that have come down from the version performed in 1868. The New Edition seeks, as in the planned subsequent volumes, to fulfil the modern requirements of a historical-critical edition with detailed information about the history of origin as well as the constitution of the score. Differences from familiar editions are thus made clear in additional material. To these additions belongs also the early version of the Scherzo, up till now published separately, and this enables the innovative potential of the familiar Scherzo to be more clearly perceived. Right at the beginning of the work there is an excellent example of its difference from later revisions: missing is the 'empty' first bar filled with just rhythmic motion that Bruckner only inserted later in order to clarify the periodic metrical structure; he proceeded similarly at points later in the course of the movement. It is a composition in many details 'rougher', or if one may say so, 'coarser', and is testimony, still unabated, to the spirit of optimism of its creator and his epoch.

*Dr. Thomas Röder (trans. KW)*

*Member of the Editorial Board and contributing editor to the New Bruckner Edition.*

\* 'kecker Besen' For comment and translation of this term, see below, p. 7, footnote 9 to Benjamin Korstvedt's paper, *Returning to the Vienna version of the First Symphony*.



The first performance of the New Edition of the First Symphony will be performed by the ORF Radio Symphony Orchestra Vienna, under the baton of Cornelius Meister in the Salzburg Festival, 9 Aug. 2014. Meister gave a performance of the 3rd symphony (1889) with the SWR Radio Symphony Orchestra Stuttgart on 25th May 2014 in Mannheim which received extremely positive and laudatory reviews.

## Returning to the Vienna Version of the First Symphony

Benjamin Korstvedt,  
Professor of Music at Clark University and President, Bruckner Society of America

BRUCKNER originally composed the symphony now known as his First in 1865-66, two years after completing the F-minor “Study” Symphony. It was performed once in Linz, and slightly revised in 1877. In this form it was published by both Robert Haas (in 1935) and Leopold Nowak (in 1953) as the “Linz version.” Twenty-five years after its origin, in 1890-91, Bruckner returned to this symphony and painstakingly revised it for a performance by the Vienna Philharmonic under Hans Richter in December 1891. It was in this new version that the symphony was first published in 1893, with a dedication to the University of Vienna in gratitude for the honorary doctorate the composer received in November 1891.

The Vienna version of this symphony has long fascinated me, in part because of the natural attraction of trying to grasp the compositional logic of a great composer’s late reworking, undertaken after decades of deep experience with the genre, of a boldly original score from the start of his career. At the same time, I feel a certain puzzlement at the skepticism, often bordering on disdain, with which this version is commonly regarded, often in ways that blur natural considerations of musical authenticity and Bruckner’s personality with fuzzy historical perceptions. My curiosity about this version - which, in marked contrast to the Linz version, has been rarely recorded and performed - was reawakened by the unexpected appearance of a glorious new recording by the late Claudio Abbado and the Lucerne Festival Orchestra.<sup>1</sup>

### Abbado’s recording

This is, in my experience, the best recording that this version has yet received.<sup>2</sup> The interpretation is just as clear-sighted, intelligent, and deeply musical as one would expect from Abbado. The orchestral performance is very fine too, if not quite as luminous as the performance this orchestra gave of Bruckner’s Fifth Symphony in 2011 (Accentus Music DVD ACC 20243). The Vienna First was recorded in concert at the Lucerne Festival in August 2012. It is noteworthy that Abbado and his orchestra performed this score several times in concert that summer; such experience and commitment to the work in performance pays dividends. Unlike, say, Günter Wand’s 1981 recording of the Vienna version, or for that matter, Karajan’s recording of the Linz version, which were purely recording studio events, undertaken to complete sets of the nine numbered symphonies, which often sound disappointingly perfunctory, Abbado’s recording is a living thing, communicative and well integrated.

Abbado’s decision, late in his life, to take up the Vienna version is itself remarkable. He had long championed the First in the Linz version, performing it a number of times over the years, and making two studio recordings with the Vienna Philharmonic, one for Decca in 1969 and one for Deutsche Grammophon in 1996. Abbado’s new recording thus presents a perfect opportunity for the listener to explore and reevaluate the Vienna version, especially given the natural point of comparison with his 1996 recording of the Linz version (*Wiener Philharmoniker: The Symphony Edition* DG 4790718). The Lucerne orchestra plays with vigor, command, and accuracy, even if it does not command the extraordinary richness and depth of tone that characterizes the Vienna Philharmonic. Nor can the Lucerne hall match the wonderful acoustic character of the Musikverein’s Goldener Saal. Indeed it would be splendid to hear the Vienna version played by the Vienna Philharmonic, the ensemble for which Bruckner conceived his revision - but as it is, we have an excellent modern recording of each version led by the same conductor, albeit with two rather different orchestras, to facilitate a comparison of the musical qualities of Bruckner’s early and late versions of the First. Therefore in this paper I set out to outline and describe the salient differences between the two versions of the symphony in the hope of coming to a clearer view of the musical issues involved.

First, I think we must assume that Abbado, who was not only a very intelligent musician but also a selective Brucknerian (he conducted only those works with which he felt real sympathy, the Fourth, Fifth, Seventh and Ninth, as well as the First), must have had good musical reasons for turning his attentions to the Vienna version, especially at an advanced age. In doing so, he went against the prevailing tide of opinion. The Vienna version has been widely deprecated and passed over in preference to the Linz version. This pattern of response began

<sup>1</sup> It was first released in a big box by DG (*Claudio Abbado Symphony Edition* 0029 479 1046 GB41) and then on a single disc by Accentus Music (CD ACC30274).

<sup>2</sup> Chailly’s 1987 recording (Decca CD 421091-2) with the Berlin Radio Symphony is also very good, but the playing is less refined and the finale does not flow nearly as well. Günter Wand’s 1981 recording is not quite on the same level as Abbado’s (RCA CD 09026 63931 2), while two recordings from the 1950s, conducted by Volkmar Andreae and F. Charles Adler, are quite fascinating and often effective, but they both preserve rather scrappy ensembles in antiquated sound. Discographic information can of course be found in John Berky’s exhaustive discography at [www.abruckner.com](http://www.abruckner.com).

very shortly after the Linz version was first published in 1935 in one of the early volumes of Haas's collected works edition. Haas himself was fairly temperate in his appraisal of the merits of the two versions, but in 1936 the German critic Horst Büttner set the tone, using the jargon of the time, when he lamented that the Linz version revealed how much the Vienna version "mollified and smoothed over [mildert und glattet]" the "simple cyclopean strength of the *Urfassung*" and wondered if Bruckner actually did revise the work without intrusive outside influences.<sup>3</sup> Since the revision of this symphony was demonstrably undertaken by Bruckner himself, even against the recommendation of others, notably Hans Richter and Hermann Levi, there has been little serious dispute over its authenticity; in fact, this is one of the few cases in which Bruckner's will is directly relevant to his wishes about which version he wanted to leave to posterity, as it was his manuscript of the Vienna version that he bequeathed to the Hofbibliothek (now ÖNB Mus.Hs. 19.473). At the time he stipulated that his publisher be allowed to borrow it as needed for the preparation of the symphony's publication. Bruckner, we can be sure, regarded the Vienna version as the final, authoritative final version of the First.

### Bruckner's revision

Nevertheless, the Vienna version has been rarely performed and recorded, and disparagement of the revision has remained a common theme in the discussion of the symphony.<sup>4</sup> It has been suggested that Bruckner undertook this revision in a perturbed psychological state, often with the suggestion that he was somehow still under the sway of the impact of Levi's supposedly "catastrophic" response to the first version of the Eighth in 1887. Even Günter Brosche, who lightly re-edited Haas's edition for the Collected Works Edition in 1980, felt that Bruckner's work on the revision betrayed traces of neurosis.<sup>5</sup> That viewpoint was shared by other critics, notably Robert Simpson, who declared *inter alia*: "The disastrous revision of the First Symphony is a document of deep interest, if only because it reveals the disturbed condition of Bruckner's mind at the time."<sup>6</sup>

But there is no compelling reason to attempt an argument from psychological premises that the revised version of the symphony emerged from emotional disturbance, was dubiously motivated, or somehow betrays the work's true nature. It is not hard to imagine why a composer would be interested in revising such an early work, especially one that had not been performed for some twenty-two years, in order to bring to it the fruits of the experience he had gained composing eight more symphonies (including, of course, the *Nullte*), and from his recent revision and performance of two other early symphonies, the Fourth and Third Symphonies. In fact - as is so often the case - Bruckner's own explanations make good sense. At the time of the revision, Bruckner stated that in the Linz version he had composed unabashedly: "I did not worry about a thing, not criticism, not the public, [but] composed just as I pleased, not to please the people" ("... hab ich mich um kein' Katz kümmern, um kein' Kritik und kein Publikum, komponiert, wie's gerade mir g'fallen hat, nicht um den Leuten zu gefallen").<sup>7</sup> These comments recall the First's boldness of conception—and a number of passages are truly audacious, notably the tremendous trombone outburst at the end of the exposition in the first movement, the aching climax of the Adagio, and the swaggering opening of the Finale.

Furthermore, as Thomas Röder emphasized in an insightful article, the First is something of a *unicum*, having come into being at a pivotal juncture in Bruckner's career as he stood at a crisis point, facing the fateful choice between continuing his career as an Upper Austrian church musician or instead turning to pursue a new calling as a symphonist in the great musical capital, Vienna. At that moment, musical qualities of the sacred and the secular were polarized for Bruckner; the First is unusually worldly in style and, alone among Bruckner's symphonies, quite free of any "sacred gestures," while the E-minor Mass, which followed immediately, is the most deliberately ecclesiastical of his masses. Only after the crisis of 1867 and his cure at Bad Kreuzen, did Bruckner compose the F-minor Mass, which with its full orchestra and larger scale is somewhat more secular in its Baroque grandeur than its predecessor. And then in 1869, soon after his move to Vienna, came the *Nullte* Symphony, in which his mature symphonic style, with its incorporation of some elements derived from the realm of sacred music, begins to take shape.<sup>8</sup>

<sup>3</sup> Horst Büttner, "Die Linzer Fassung von Bruckners Erster Sinfonie," *Zeitschrift für Musik* 103 (1936), pp. 471-3.

<sup>4</sup> Haas did not publish a study score or a conductor's score nor did he produce a set of orchestral parts of the Vienna version, but published it only in the large scholarly edition, available primarily in academic libraries, which included the texts of both version of the symphony and the critical apparatus. The lack of modern performing materials for the Vienna version until the appearance of Brosche's edition in 1980 must also have played a role in limiting performances of it in favor of the Linz version.

<sup>5</sup> "Die Wiener Fassung der Ersten Symphonie von Anton Bruckner," *Österreichische Musikzeitschrift* 36 (1981), pp. 395-400.

<sup>6</sup> *The Essence of Bruckner*, revised edition (London, 1992), p. 29.

<sup>7</sup> Theodor Helm, *Fünfzig Jahre Wiener Musikleben (1866–1916): Erinnerungen eines Musikkritikers*, ed. Max Schönherr (1920; rpt. Vienna, 1977), p. 220.

<sup>8</sup> Thomas Röder, "Bruckners Glaube" in *Bruckner-Probleme: Internationales Kolloquium, 7-9 Oktober 1996 in Berlin*, ed. Albrecht Riethmüller (Stuttgart, 1999), pp. 50-63, see esp. pp. 55-9.

The First's qualities of boldness and worldliness are highlighted by Bruckner's well-known nickname for the symphony, "das kecke Bessler" or something like "the cheeky young thing."<sup>9</sup> He apparently coined this moniker only around 1890 at a time when in hindsight, the daring freshness of the score must have appeared in sharp relief. So too, surely, did some rough edges and stylistic limitations. Bruckner's late comment that he had not worried about the public when he initially composed the First betrays a sense that the score did not quite meet his current standards for performance. Thus, as Bruckner put it in his inimitable way, "Bessler muß ja erst ausputzt wer'n"—the cheeky thing needed to be "cleaned up" first.<sup>10</sup>

It is not easy to summarize the changes Bruckner made in the revised Vienna version; despite the extensive work Bruckner put into it, it does not differ drastically from the Linz version, far less so than do the initial and final versions of the Third and Fourth. The Vienna version is not consistently bigger or smaller, more complex or simpler. While a few passages are quite thoroughly rewritten, more are all but untouched. The thematic content was not greatly changed and the overall dimensions of the movements were retained—with the first movement six bars longer, the Adagio three bars longer, the Scherzo five bars longer, and the Finale three bars shorter in the revised score. Bruckner added a brief transition of five bars from the Trio back to the *da capo* of the Scherzo, cut the first eight bars of the repetition of the Scherzo, and added three bars to the coda, so the movement is not really any longer or shorter.<sup>11</sup> Furthermore, although many bars of the symphony—a majority, certainly—are changed in some way, many of these changes are hardly noticeable in ordinary listening, involving details of instrumental layout, dynamics, articulation and phrasing, the voicing of chords, and the like.

One important difference is that Bruckner "regulated" (to use his term) the period structure of some irregular units (i.e., three- and five-bar phrases) by repeating or deleting single bars to produce four-bar units. This process had its roots in the mid-1870s, when Bruckner reinvented his conception of the metrical structure of symphonic phrase construction as a result of his analytic studies of Beethoven and other classical composers. At this time, during his "first revision period," which was largely sparked by this new metrical consciousness, he made a few such changes in the First, along with the Second through Fifth Symphonies. These changes to the First are preserved in the Linz version as published by both Haas and Nowak.<sup>12</sup> The metrical changes made in preparing the Vienna version generally involve the end of phrase units and ensure that each new phrase begins on a metrically strong bar. The opening unit of the Scherzo for example is extended from seven bars to eight bars. In any event, in 1890-91 Bruckner did not simply mechanically "square up" the phrase structure of the First; for example, he let a seven-bar unit stand later in the Scherzo (mm. 111-17) and he retained the distinctive three-bar unit that opens the C theme of the first movement (mm. 65, 2:16; compare Lv 2:22).<sup>13</sup>

## Orchestration

The make-up of the orchestra is the same in both versions: a pair of flutes (three in the Adagio), pairs of oboes, clarinets and bassoons, four horns, two trumpets, three trombones, timpani, and strings. Perhaps it is fair to say, as Dermot Gault does, that the revised score gives the "impression of heavier and brassier orchestration," but this opinion can be overstated.<sup>14</sup> Some passages feel brassier in the Linz version, as in a *fortissimo* passage in C theme in the first movement, for example (Lv, mm. 74ff, 2:35; compare Vv at mm. 72ff, 2:29). Note, too, how the new half-note motif played by two horns in mm. 77-9 of the Vienna version adds direction and rhythmic profile to this transitional juncture (2:40; compare Lv 2:44). In several *tutti* passages in the Vienna version the winds and the brass are more melodically active, giving the texture more profile, at times with the

<sup>9</sup> Werner Wolff identified "das kecke Bessler" as a "jargon expression taken from the Viennese students" that "was a nickname often given to young and merry, even fresh and snappy girls (Josef V. Woess)," *Anton Bruckner: Rustic Genius* (New York, 1942), footnote on p. 80. Although the transliteration "Bessler" is more common, some sources suggest that the term may actually be a corruption of the almost identical sounding "Böserl," or naughty boy or even brat. In his article on Bruckner's life and works in the *Biographisches Jahrbuch und Deutscher Nekrolog* (Berlin, 1897), pp. 302-19, Heinrich Rietsch recalls Bruckner referring to the opening theme of the Finale as "das Böserl" at the time that he was awarded the honorary doctorate: "So ist mir erinnerlich, dass er an einem Abend bei Adolf Exner [Rector of the University]—es war zur Seit seiner Ernennung zum Ehrendoktor der Wiener Universität—am Klavier seine erste Symphonie anspielte mit der Bemerkung zum Hauptthema: "Das ist das Böserl, es sagt: Da bin I'." Rietsch adds in the footnote: "Nach B.'s Erklärung ein oberösterreichischer Ausdruck für das, was vielleicht am besten das französische Wort *gamin* wiedergibt" (p. 310). This anecdote presumably refers to the opening of the Finale, with its sudden bursting in, "Da bin Ich." Karl Grunsky also gave the nickname of the symphony as "das Böserl" in his *Anton Bruckner* (Stuttgart, 1922), p. 53.

<sup>10</sup> See Max Auer, *Anton Bruckner: sein Leben und Werke*, rev. ed. (Vienna, 1947), p. 431.

<sup>11</sup> In fact, in Bruckner's manuscript (and Brosche's edition), the option to play the entire Scherzo *da capo* is offered: "Nach der Repetition des 2. Teiles kann auch das ganze Scherzo folgen."

<sup>12</sup> From what I understand, the forthcoming edition of the Linz version being edited by Thomas Röder for the *Neue Anton Bruckner Gesamtausgabe* will be based on the text of the symphony performed in 1868, and thus before these changes were made. [See Thomas Röder's on the New Complete Edition in this issue, p.10. Ed.]

<sup>13</sup> In the following discussion I indicate measure numbers and the time at which the section begins in Abbado's recording. Where relevant, I also indicate the start of the corresponding passage in Abbado's DG recording of the Linz version (abbreviated Lv).

<sup>14</sup> Dermot Gault, *The New Bruckner: Compositional Developments and the Dynamics of Revision* (Ashgate, 2011), p. 187

trumpets and trombones taking a more prominent thematic role. For example, in the first movement, in Vv mm. 269-274 (9:31) two horns, trumpets, and trombones play a new variant of the opening theme; in Vv mm. 301-304 (10:22) the trumpets supported by the horns present a motif from the B theme, and the opening theme is invoked by the trumpets moments later (Vv mm. 310-5). Similarly, in the Finale, the trumpets and trombones play the motto rhythm of the movement's opening theme in Vv mm. 71-72 (2:34) and 77-78 (2:46).

It is equally significant that Bruckner did *not* change many of the most distinctive orchestral moments in the score. In the Adagio, for example, the remarkable little chorale for three (!) flutes in the Adagio (m. 20, 1:47; compare Lv m. 21, 2:05) remains with the lovely clarinet duet that follows, as do the viola quintuplets that accompany the following B theme (Vv m. 31, 2:35; compare Lv m. 30, 2:48) and the tiny but compelling oboe turn in Vv m.150 (10:49). Likewise the colors of the gentle transitions, led by woodwinds, following the A theme group in the first movement (Vv mm. 37-43; 1:10) and before the development section of the Finale (Vv mm. 80-87; 2:56) are retained without significant change. In the finale, the striking use of the pair of bassoons to play the inversion of the B theme in the development, accompanied by wonderful horn and flute colors, is preserved, although in the Vienna version Bruckner designated this statement for a solo bassoon, presumably to give the episode an even more intimate character (m. 172, 7:05; compare Lv m. 171, 6:25). A number of other orchestral textures are changed, of course, although it is not always clear exactly why. The substitution of *forte* horns for *mezzo forte* clarinets and oboes in the replies to the violins' splendidly vigorous tune in the Scherzo (Lv m. 15 and m. 27, compare Vv m. 16 and m. 28, 0:13 and 0:23 in each version) is one such instance. And I, for one, feel the substitution of clarinets for oboes before the first movement reprise, dulls the character of this moment (Vv m. 193, 7:03, compare Lv m. 194, 7:15) and the oboe's distinctive voice in the Linz version at the reprise of B theme in the Finale is missed in the Vienna version (Vv m. 301, 12:44, compare Lv m. 301, 10:36).

Some passages are rescored in fairly straightforward ways to produce a more incisive orchestral texture, with greater emphasis on thematic lines and less harmonic filler. This can be heard shortly after the start of the symphony, with the addition of oboes doubling the first violins in Vv mm. 13-16 (0:25). Perhaps the most telling example is the big climax of the Adagio (Vv mm. 154-61, 11:10; compare Lv mm. 151-8, 11:59). In the Vienna version the actual moment of arrival in m. 154 is approached with great reinforcement compared to the Linz score, with a new rising gesture in the first violins and the flutes, clarinets, bassoon, and trombones entering three bars earlier. Indeed throughout this passage the woodwinds, trumpets, and horns are used in a more linear, contrapuntal manner rather than as harmonic accompaniment.<sup>15</sup> Bruckner also deploys the timpani in a rather less obvious manner in the Vienna version, having them enter both before (Vv m. 153, 11:11) and after (m. 157) the climax, but silencing them during the climactic two and half bars. The C theme in the Finale offers another instance of careful re-orchestration (Vv m. 59, 2:34; compare Lv m. 59, 1:55); here again Bruckner uses the woodwinds not primarily harmonically but rather to double the sixteenth-note runs of the strings, yet this is not done formulaically, but rather selectively. He also articulates the brass parts more rhythmically. He gladly does retain the enthusiastic, almost kitschy, crash landing on a diminished chord that ends the passage in m. 79 (2:51). Lost, unfortunately, is the splendid trombone riff at m. 73-5 of the Finale in the Linz version (Lv, 2:23). I find it hard to decide, though, between the two rather different versions of the affirmative horn-call that rises quite wonderfully above the sixteenth-note bustle of the strings shortly before the Finale's reprise (*a2* in Lv, m. 251 at 9:04; *a4* in Vv, m. 250 at 10:57).

The scoring of the second clause of the B theme in the first movement (Vv m. 56, 1:55; compare Lv m. 58, 1:59) is revised in the interest of clarity and sonority. In the Linz version, the music is played by cellos divided into two parts, the lower line doubled by a bassoon with the upper line doubled by a horn and later by a clarinet.<sup>16</sup> But in the Vienna version, the cellos play *divisi*, now with the upper group supported by the violas rather than horn and clarinet; this facilitates a more lyrical and sonorous rendition. It is interesting that while the addition of doublings between winds and strings is often seen as a hallmark of the late revised version of the symphonies (whether this is ascribed to the composer or his "well-meaning" helpers), here we find the opposite. The ways in which a close study of Bruckner's revisions shows tendencies that do not easily conform to the standard narrative about his stylistic evolution is part of what makes this such a fascinating case.

Something similar can be seen in another area as well. As Manfred Wagner observed, the first version of the Third and of the Fourth are marked by what he calls an unusually high level of simultaneous musical "information."<sup>17</sup> In other words, some passages contain a highly dense, and at times redundant, tissue of motivic

<sup>15</sup> The scoring of the corresponding passage before the B theme (mm. 39-44, 3:16) was revised in a similar way.

<sup>16</sup> The instruction in both the Haas and Nowak editions of the Linz version that these lines are to be played by two solo cellos is, I believe, a misreading of Bruckner's notation. Bruckner was likely using the term "solo" in the older manner to indicate to the players they have the *Hauptstimmen*, not to call for them to play one-to-a-part. Thus the entire cello section should be playing here (as it does in the Vienna version). Musically it is awkward to have only two cellos playing here.

<sup>17</sup> *Der Wandel des Konzepts: Zu den verschiedenen Fassungen von Bruckners dritter, vierter und achter Sinfonie* (Vienna, 1980).

overlay and imitation; this was toned down or even removed in the revised versions. That happened occasionally with the creation of the Vienna version of the First, as with the regularization of the intricate lines played by the violas and the second violins in the Linz score in mm. 187-193 of the first movement (Lv, 7:03; compare Vv. mm. 185-92, 6:49). Yet in some passages of the Vienna version Bruckner added to the motivic density of the texture; for example, in the first movement, by incorporating simultaneous inversion of motivic material in the violas (Vv mm. 227-231, 8:10, compare Lv m. 228-232) or, more plainly audible, the addition of echoing imitation in the flute in the reprise of the main theme (Vv mm. 201-2 and mm. 205-6, 7:21, compare Lv, also mm. 201-2 and mm. 205-6). Something similar happens in the Scherzo when the oboe adds an inverted echo of the bassoon in Vv mm. 64-66 (1:41, compare Lv mm. 62-63). The passage discussed in the previous paragraph leading up to the climax of the Adagio, greatly enhanced in the Vienna version (Vv mm. 151-3), also involves both the addition of wind doubling and the enrichment of the texture with added contrapuntal lines.

Probably the most obvious change involving orchestration is found in the remarkable trombone theme, played by all three of these instruments in glorious unison, that bursts forth under a cascade of falling violin and viola figures at the end of the first movement's exposition (m. 92, 3:07, compare Lv m. 93, 3:08). Bruckner modified this moment of grand spectacle in careful but telling ways. Most importantly, he pointed the rhythm of the trombone tune with a sixteenth-note "kick" in the third and seventh bars and supported the whole theme with two trumpets doubling an octave above the trombones. He also made the violin and viola cascades more tightly chromatic, gave the woodwind and horn parts somewhat more linear shape, strengthened the bass-line with bassoons, which in the Linz version play background harmony in their upper register. Similar changes were made in the restatement of the passage that follows twenty bars later. He also very effectively underlined the galvanizing diminished seventh chord in the theme's fourth bar with a strong arpeggiation in the bass. These revisions do not change the basic character of this passage, but do make it more boldly defined: surely this was Bruckner's intention, to heighten the potency of what must be a moment of almost stunning impact. Perhaps someone could feel that these are among the changes that "destroy the charm and natural exuberance of his youthful style," but I find it hard to imagine why anyone would be troubled by such cavils without having come to the music with hard preconceptions.<sup>18</sup>

The subtlety of some of Bruckner's revisions is noteworthy. They include the easily overlooked half-step dislocations he introduced to the second clause of the opening theme, which had been supported by a simple B-flat pedal in the bass in the Linz version (Vv m. 7, 0:14; compare Lv m. 7, 0:14).<sup>19</sup> This modest adjustment adds a subtle undercurrent of harmonic instability here and again at the start of the recapitulation. Another interesting instance involves the B theme in the Finale (Vv m. 40, 1:17; compare Lv m. 39, 1:09). This theme has a slightly off-kilter metrical design, with tune and accompaniment artfully synchronized so that the music sometimes seems to start on the downbeat and sometimes off it, on the final beat of the preceding bar. By tweaking the phrasing, articulation and details of the accompaniment, Bruckner plays his hand slightly differently in each of the two versions.

### Material changes

Although the overall outlines and dimensions of each movement are not significantly altered, Bruckner did slightly modify the two outer movements. In the opening Allegro, Bruckner substantially changed the C theme; the accompanying strings are only slightly altered but he created essentially new leading parts in the woodwinds and horns (Vv m. 56 ff., 2:09, compare Lv m. 58 ff., 2:22). This is one passage where it does feel that Bruckner's later style (as shown for example in the C theme in the first movement of the Eighth) steps over his earlier, slightly rawer but more exuberant initial conception. In the final stages of this movement the musical fabric is reworked quite a bit as well, with some new treatment of material from the main theme in the brass (as described above) and in the woodwinds in mm. 286-95 (12:13).<sup>20</sup> This reworking does replace some slightly empty stretches of orchestral maneuvering with more motivic music (compare for example Vv mm. 301-15, 12:44, with Lv 309-23, 10:50). Nevertheless, I find that the final pages work uncommonly well in the Linz version. They leave us with a sense of fated inconclusiveness - the persistent tolling of the trumpets on open C octaves is crucial in this - that sets up the Adagio very effectively (and feels vaguely akin to the latter stages of the first movement of the Eighth). The Vienna version is changed just enough for that mood to be largely lost.

The Finale underwent comparably limited changes in its design. Even though this movement differs significantly from his mature finales in conception, Bruckner must have realized that it could not - and need not - be fundamentally reworked. The addition of the marking *Langsamer* - which was replaced by the more moderate instruction *Ruhig* when the score was published in 1893 - to the *Gesangsperiode* naturally changes the proportions

<sup>18</sup> The quotation is from Derek Watson, *Bruckner* (New York, 1996), 79.

<sup>19</sup> A similar half-step change in the bass is made in m. 98.

<sup>20</sup> Also note the change to pizzicato in mm. 275-80 (9:42).

of the thematic sections in performance, depending on the conductor's choice of tempi. Bruckner also slightly extended and focused a striking episode in the development section just before the fugue (Vv mm. 196-211, 8:15, compare Lv mm. 194-207, 7:15), but otherwise did little materially to alter the structure of the movement.

Nevertheless, Bruckner did endeavor to bring the conclusion into line with his later tendency to conclude his symphonies with a greater sense of apotheosis by adjusting the musical profile of the coda. At Vv m. 353 (14:43, compare Lv m. 356) as the music nears its goal in a concluding chorale, he added the marking "Langsam." Bruckner created a new element of contrast six bars later (Vv mm. 359-362, 14:56, compare Lv m. 362) with pizzicato strings striding below the upper woodwinds' intoning of a motif derived from the opening theme. This in turn is followed in Vv m. 363 with the marking "Sehr breit" (compare Lv m. 366), which, combined with a reduction of the dynamic to piano, creates a quiet passage that builds directly into the final *fortissimo* section that ends the symphony (15:07). By creating a held-back and quieter passage to precede the final *fortissimo* pages, the end of the symphony arrives more dramatically. This effect is enhanced by modifications to the orchestration in the movement's final peroration (Vv mm. 373-393, 15:36, compare Lv 377-396, 13:02). Especially with the appearance of long trills in the upper woodwind and some slightly more chromatic writing for the trumpets, it may feel as if odd tints are momentarily added to the palette, while the scoring of the statement that ultimately crowns the coda is more massively sounded by four unison horns (Vv mm. 387-91; 16:10), rather than the brighter scoring with oboes, two horns and trumpet deployed in the Linz version (Lv mm. 390-94; 13:27).

In performance the Vienna version thus poses some serious interpretative challenges in the coda not present in the Linz version. The directions to slow the pace starting in m. 353 should supply *gravitas*, but this must be done artfully since these bars do not bear dragging. A calming of the music at m. 363 (the second phrase of the chorale) can work quite naturally as long as a good measure of energy returns with the final *fortissimo* peroration beginning in m. 373 (third and fourth phrases). In any event, the tempo modifications court the danger of dissipating the symphony's energy at the worst possible moment, just when a triumphant end is in sight. Abbado heeds these markings, but does so moderately enough that while not succeeding in entirely avoiding enervating effects, the music never threatens to sink under its own weight as it does in Chailly's recording.<sup>21</sup> It is noteworthy that these tempo changes, like the other tempo changes in the movement, are entered into Bruckner's manuscript in pencil, and seem to be rather late additions - and significantly they do not appear in the printed edition of 1893 (with no change at m. 353 and a plain "ruhig" together with the *piano* dynamic at m. 363), which suggests that Bruckner later rethought them.

Another slightly enigmatic tempo marking appears at Vv m. 188 of the Finale (7:45), and this is handled superbly by Abbado. This passage - which is one that Bruckner revised and slightly extended - is marked "sehr langsam" and plays quietly with a trill motif from the B theme settling on the crucial pitch of E natural in both the bass and the upper register.<sup>22</sup> Abbado responds imaginatively to what could be an occasion for a dangerous *allargando*, making this into a rather ghostly episode of striking distinction. In the copy of the score used in the premiere of the Vienna version in December 1891, which is in the Archive of the Vienna Philharmonic (and which I was graciously allowed to study in 1993), Bruckner wrote here "nach Belieben des P.T.H. Hofkapellmeisters" - "at the discretion of the Court Kapellmeister," referring to Richter. I suspect that Bruckner would have been pleased with the musical discretion with which Abbado realized this passage.

## Conclusion

Musicologists, conductors and scholars of Bruckner's approach to revision will all have their own interest in the two versions of the First Symphony. In the end, for most music lovers the two versions of the First pose an interesting variety: the romantic freshness of the first conception and the changed colors and accents of the later vintage. Many Brucknerian enthusiasts will, no doubt, instinctively turn to the Linz version as more "authentic." As for myself, I am of three minds - like Wallace Stevens's tree with three blackbirds - part of me adores the Linz version for its fire, energy, and characteristic spirit, part of me loves the sophistication with which the sixty-six year old Bruckner reimagined this score while respecting its youthful inspiration, and part of me finds the opportunity to compare both versions an unusually fascinating way to delve ever more deeply into the byways of Bruckner's symphonic achievement.

---

<sup>21</sup> Wand downplays these tempo changes, largely to the music's benefit.

<sup>22</sup> This tempo change appears in pencil and in parentheses in Bruckner's manuscript. It too is absent from the 1893 printed edition—and in this instance from Haas's edition as well.



## Bruckner Edition Wien

### Anton Bruckner Urtext Complete Edition

The Bruckner Complete Edition most readers will be familiar with is that published by the Musikwissenschaftlicher Verlag, (MWV Bruckner Gesamtausgabe), with their distinctive light blue covers, and MWV have recently announced, as advertised in *The Bruckner Journal*, the commencement of a New Complete Edition, inaugurated by a performance of the First Symphony (Linz) from the New Complete Edition score in Salzburg, 9 Aug. 2014.

More or less at the same time, Verlagsgruppe Hermann have announced another Complete Edition, under the general editorship of Dr Benjamin-Gunnar Cohrs. *The Bruckner Journal* interviewed Dr. Cohrs about this new edition.

*Dr. Cohrs, I believe the first idea of a new complete edition, outside the context of the Musikwissenschaftlicher Verlag edition, was yours. When and why did you come to the conclusion that it was necessary?*

Actually this was not my idea. In 2010 I was approached by Alexander Hermann, publisher of the highly successful Strauß Edition Wien which has, over the last 25 years, edited practically everything from J. Strauß. These editions set a new standard. Since I've been one of the MWV editors since 1995, of course my loyalty was with them at that time. But Dr. Hermann's request to become Editorial Director of a new Bruckner Complete Edition made me think about the whole matter. That offer alerted MWV to launch a re-edition on their own, and I have been asked to participate in that undertaking. However, they decided to run it with an editorial team instead of an editorial director, and after studying the editorial problems of the MWV Bruckner-Gesamtausgabe I came to the conclusion that Dr. Hermann not only had a much better offer, but in particular an editorial know-how and an interest in new ideas that I simply could not resist accepting, and I stopped working for MWV.

There is now a chance to establish an entirely newly conceived edition, avoiding all of the fundamental problems which occurred within the MWV project, caused a) by endless corrections of volumes since 1929, publishing merely revised editions of revised versions of editions, b) by the fact that most of the critical reports have not been published together with the scores, but separately, leading to even new editions later, and c) the fact that the fundamental editorial principles and practice laid out by Haas, and more or less continued by Nowak, are simply not up to date anymore. I could go into much detail about those shortcomings, but this would make an entire paper and go far beyond the limits of this interview.

It took us, in all, three years to discuss all the issues involved with the overall structure of the new edition, manifold questions of layout, of possible co-operation, and finding a team of editors as well as some helpful colleagues (musicians, conductors and scholars) who would like to form an advisory board. Finally, in December 2013 we all had an initial meeting in Vienna, and now we are in the process of preparing the first volumes to be out this and next year. We prefer to do things the right way from the very beginning rather than correcting our approach later. So it is better that we take more time now to save time later.

*What will be the special qualities of the Bruckner Edition Wien which distinguish it from other editions of Bruckner's scores?*

First of all, the overall structure has been carefully planned under practical aspects, and we will offer six series in 16 work groups. Take, as a bad example, the MWV Bruckner Complete Edition volume XXI *Small Sacred Works*: It contains 44 works for all kind of ensembles - works for choir *a cappella*, or with choir and various instruments or small orchestra, sacred solo songs with organ or piano accompaniment, or male choir with trombones. But it is impossible to perform at all from that score. The pieces included there are only available individually from licensed Doblinger editions, but the user of the score finds no information at all about those in the study score! On the other hand what we will do is publish three series: Sacred works for mixed choir, secular works for mixed choir, and works for male choir. Each will include three work groups, as, for instance, *Secular works for mixed choir a cappella*. And apart from the Subscription Volumes there will be practical editions from each of them.

Secondly, each volume will include an editorial report with various sections, features and tables, intended in particular for the musical practice and as a support for the conductor at work. All sources will be taken into account, since «the truth» is not only to be found in the autograph, as Nowak had promoted for his own editions. Hence, we have called our project *Anton Bruckner Urtext Gesamt-Ausgabe*, and each volume will be a scholarly-practical new edition, thoroughly re-examined from the outset. *Bruckner Edition Wien* is only the label, allowing for later text publications as well. In fact, we plan the entire project as a kind of interface between musical practice and musicology. I am, for instance, in the process of writing a book on performance practice in Bruckner, which will appear within this series.

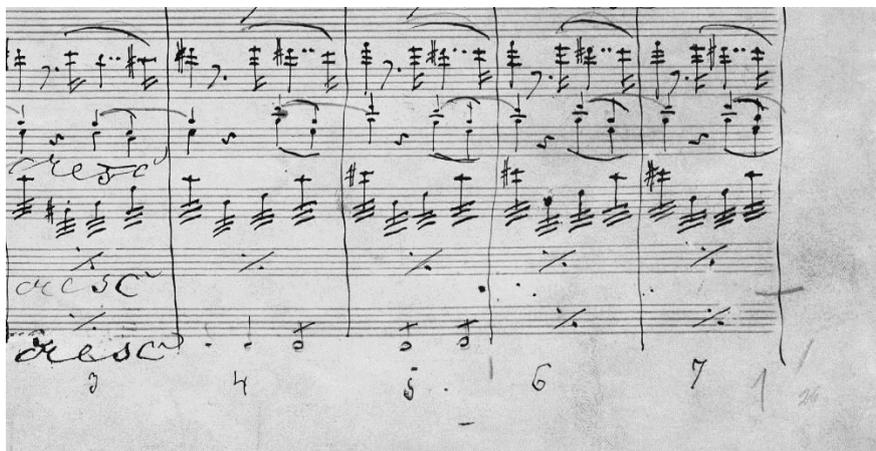
Finally, we have established an entirely new layout method. The volumes will appear in multicolour. For instance, editorial additions will not appear in small type, or in brackets, or dotted lines, they will be all given in royal blue. Things taken from different sources (autograph score, first print edition, orchestral parts etc.) will also appear in different colours. We are also thinking about offering interactive, multicoloured multimedia-versions, for instance for desktop PCs. Where the sources allow for different readings (within one version), we will offer ossia-bars to give conductors a choice of alternatives.

*Obviously you will not be doing this all on your own. Who else will be involved in editing the scores?*

First of all, we are extremely happy that Nikolaus Harnoncourt agreed to become the patron of our new edition, because his ideas of performance and editorial practice match to a large extent our own ideas. I have also found some co-editors, who are also all esteemed personal friends. The sacred choral works (Work Group I.3. and Series II) will be overseen by Rob van der Hilst, who is a composer, organist and music scholar from Utrecht in the Netherlands. He knows sacred music very well and has written some remarkable books on the Bach family. Joseph Kanz, editor and music director from Wiesbaden, Germany, is responsible for secular choral music and works for wind orchestra (Series III and IV). He has a long practice as arranger and editor of music and is also an experienced conductor of wind orchestras. The Lieder and piano works (Work Groups V.2. and VI.1.) will be edited by Dr. Morten Solvik, a music scholar from Vienna who has worked on Schubert songs and Mahler. I am particularly happy that the organ works (Work Group VI.2.) will be edited by Matthias Giesen, music director and organist at the monastery of St. Florian. Personally I will concentrate on the orchestral works and instrumental chamber music.

*Are there likely to be any dramatic, major differences in some of your editions compared to those we are used to hearing? Or will it mainly be a case of refinement, adjustment, informed performance practice etc.?*

That depends entirely on the piece. Some editions will perhaps not differ drastically from older scores, but others may, and the devil is always in the detail. I am at present working on the Seventh, and in fact I have found some bars which have so far never been performed as they stand in the autograph score.



Symphony No. 7, 1st movement, bars 112-16

We will present some works, or versions of symphonies, which (at least until this day) have not been included in the MWV BrGA. Take for instance the Second Symphony: from our new editions it will be possible for the first time to perform it as Bruckner himself conducted it in 1873 and 1876. We will also bring alternative movements within the same volume of a version - for instance, No. I/1 will be based on the text as Bruckner himself premiered it in 1868, but also include the earlier version of the Adagio and the old Scherzo in a supplement, as well as the later revisions. So the conductor can decide for alternatives without hiring extra materials. And, by the way, with the exception of the parts for the symphonies (which will be on hire), all performance materials will be available for sale, including the sacred music!

*For the lay enthusiasts, popular commentators and even orchestral librarians, the confusion surrounding editions of Bruckner's works is something of a nightmare. The composer himself is responsible for some of the confusion, but don't you think this increase in the number of extant editions (in parallel with a whole new complete edition from MWV) is merely going to exacerbate the problem rather than clarify it? After all, most*

*people just want to hear, for example, Bruckner 4, and would rather not find themselves confronted by an ever-expanding plethora of versions, quasi-versions, revisions and editions. How will your edition cater for such a simple, but understandable, requirement?*

Actually this is merely a Brucknerians' way of seeing it. Other composers have also offered some of their works in different versions - Mendelssohn, Sibelius, Prokofiev, not to mention Bach, Händel, Mozart or Schubert. And of many composers we also have numerous editions of the same works. Just to the contrary, I find it quite amazing that, concentrating on the Bruckner symphonies, we have so far only performance materials for the old Haas et al., the Nowak et al., and the first print scores in reprint-editions (such as Kalmus). It could be much worse! The average listener may also not be capable of noticing editorial differences in Beethoven Symphonies between Del Mar, Markevich, Mahler or Wagner. Essential for the listener is the information from CD-booklets, programme notes, concert organisers or broadcast companies. But we do our Urtext-Gesamt-Ausgabe for the performers. Besides: the old <critical> editions cause so much trouble that it is actually a duty to edit this music entirely anew.

Just take the Seventh - an extremely difficult case: There is the first print, which was taken from the autograph score, even if edited by Josef Schalk and Ferdinand Löwe, but under the strict supervision of the composer. But there are many errors in the autograph and many in the first print score too. Sometimes the first print gives clear corrections or improvements, but also sometimes errors from the autograph remain, and there are even new errors in the first print. Haas claimed to have cleaned up the autograph from alien hands, Nowak to have re-established Bruckner's later intentions. But both editions in fact mix up elements from the autograph and the first print and even take some ideas from secondary sources, but without justifying their edits at all. Then came Rüdiger Bornhöft, who prepared the Critical Report in 2003, once more corrected and revised the score - and the final result is unfortunately once more just a mess...

*Q. Have orchestras, conductors and performers already expressed an interest in this project?*

Nikolaus Harnoncourt is naturally interested in our new edition, but he is not the youngest anymore, and who knows if he ever will do a Bruckner symphony again. I also know some conductors who told me personally they are interested. But at the end we have to convince with the quality of our edition. And considering the success of the Neue Johann Strauß Gesamtausgabe, I am sure ours will become a standard edition within the next 25 years, if we do a good job.

*Q. I see the price will be between 250 and 320 Euros per volume. What does the purchaser get? Is this just a study score? Given the very difficult economic circumstances in which the classical music business finds itself, and Bruckner hardly the most popular composer, why are the publishers persuaded that this will be a viable project? Will you be receiving any external sponsorship or subsidy?*

Oh, that is only the price for the luxury subscription volumes, bound in linen. Of course we will sell study scores and parts and vocal scores for affordable prices. But indeed we get no subsidy. We have a different way of thinking: We do not establish an <editorial board> from a musicological faculty or institute specializing in a composer, with some names of weight on the front cover only with the intent to raise some money. We prefer to have an advisory board of scholars and musicians who really give advice to the editors and serve as an interface with scholarship - well known Bruckner scholar Prof. Dr. Manfred Wagner, Dr. Johannes Wildner (conductor, scholar and earlier violinist in the Vienna Philharmonic), Dr. Beatrix Darmstädter and Gerhard Zechmeister (Vienna, specialists for historical woodwind and brass instruments), Markus Landerer (Domkapellmeister of St. Stephen in Vienna, a specialist for church music), and Dr. Franz Scheder (Nuremberg), who established the profound Anton Bruckner chronology. So no subsidies. It is all at the risk of the entrepreneur. This is why we have to work very hard to make it a success.

*What and when is the first volume to be published? What sort of time scale do you envisage the complete edition being published over? When can we expect to hear the first performance of one of the new editions?*

The first volume is Symphony No. VII, which we hope to bring out next fall, soon followed by the Missa Solemnis in B flat minor, prepared by Rob van der Hilst. The entire project will comprise ca. 46 Volumes, and we envisage two new releases every year. So we hope to finish within ca. 25 years. First performances can be expected as soon as the volumes are out. But of course we will first have to convince the conductors with the quality of our work

The prospectus of the Bruckner Edition Wien can be read on-line at [www.harrassowitz.de/music\\_services/documents/AntonBrucknerUrtextCompleteEdition.pdf](http://www.harrassowitz.de/music_services/documents/AntonBrucknerUrtextCompleteEdition.pdf)  
A search-engine entry "Harrassowitz Bruckner" will also find it.

## Bruckner and the ‘Dresden Amen’

The Dresden Amen is a setting of the *Amen* composed by J.G. Naumann (1741-1801) as part of the Threefold Amen of the Royal Chapel in Dresden [ex 1]. It is possible that the theme was written much earlier and that Naumann was responsible only for its harmonisation. Be that as it may, both the melody and its harmonisation formed a striking musical *topos* that was used by some 19th-century composers, notably Mendelssohn, Wagner and Bruckner.

Example 1: Dresden Amen

In 1830, Mendelssohn composed his Symphony no. 5 (‘The Reformation’) to commemorate the 300th anniversary of the Presentation of the Augsburg Confession to Emperor Charles in June 1530. In quoting the Dresden Amen twice at the end of the slow introduction to the first movement [ex. 2], Mendelssohn was perhaps aiming to make a subtle contrast between this theme – of Roman Catholic provenance - and the Protestant Lutheran chorale ‘Ein feste Burg’ which he employs as the basis of the fourth movement.

Ex. 2: Mendelssohn, Symphony no. 5 in D (‘The Reformation’), intro to movt 1, bars 33-6

Wagner spent some of his early formative years in Dresden and no doubt heard the ‘Dresden Amen’ then. If not, he would certainly have become familiar with it when he returned to the city in the early 1840s and assumed the same position as royal Kapellmeister that Naumann had held in the later 1700s. Although there are clear references to the ‘Amen’ in Act 1 of his early opera *Das Liebesverbot* (1834) and Act 3 of *Tannhäuser* (1845), it is used most memorably as one of the musical ideas associated with the Grail in his final opera *Parsifal* (1882), appearing initially in the Prelude to Act I of the opera, first for trumpets and trombones, echoed by woodwind and fourth horn [ex.3], later for strings.

Ex.3: Wagner, *Parsifal*, Prelude to Act 1, bars 39-43

In Chapter 2 of his recent book, *Wagner’s Parsifal*, William Kinderman succinctly describes the important role played by the Dresden Amen in the motivic structure of the opera: ‘...this traditional musical motive, which features the interval of a stepwise rising fourth (or fifth), is incorporated into the second part of the

“Grail” motive. In turn, the prominent rising fourths of the Dresden Amen are neatly complemented by the Faith motive, which inverts this intervallic shape, emphasising a stepwise descent of a fourth. These two motives are often heard in conjunction with one another, and together with the opening Last Supper or Communion theme and its composite motives they form the most important body of music associated with the Grail in *Parsifal*.<sup>23</sup>

The first performance of *Parsifal* was on 26 July 1882 at the Festspielhaus Bayreuth. Bruckner attended the final rehearsals and at least the first performance of the opera which, according to his recollections in a letter written to Hans von Wolzogen in February or March 1891, made a very deep impression on him, not least because it was his last meeting with his beloved ‘master’ before Wagner’s death in February 1883. On his return from Bayreuth Bruckner spent some time at St. Florian where one of his improvisations on the great organ was based on a theme from *Parsifal*. Bruckner made his customary annual visit to Bayreuth again in the summer of 1883, attended another performance of *Parsifal* and visited Wagner’s grave.

It is not surprising that *Parsifal* with its undeniable religious undertones made such a great impact on both Bruckner the committed Catholic and Bruckner the composer. However, it is important that a distinction is made between what are no more than fleeting allusions to the Dresden Amen in the slow movements of Bruckner’s 7th and 9th symphonies [exs. 4 and 5] and the much clearer references to the motive in four of his smaller sacred works written between 1884 and 1892, namely his settings of *Christus factus est* (May 1884), *Ecce sacerdos magnus* (April 1885), *Virga Jesse* (September 1885) and *Vexilla regis* (February 1892).

Ex.4: Bruckner, Symphony no.7, 2nd movt, bars 1-4

**Sehr feierlich und sehr langsam**

Tubas + lower strings

*p cresc. sempre*      *dim.*

Ex.5: Bruckner, Symphony no.9, Adagio, bars 51-2

**Sehr langsam**

Horns

*p*

In *Christus factus est*, a gradual for Palm Sunday in the church calendar, Bruckner makes use three times (at the words ‘Propter quod et Deus exaltavit illum’ / ‘Therefore God has highly exalted him’ and ‘quod est super omne nomen’ / ‘[a name] that is above all names’) of a rising phrase that culminates in a decorated form of the motive with an additional descending fifth at the end (ex.6). The first section of *Ecce sacerdos magnus*, a splendidly festive motet for double choir, three trombones and organ written specifically to accompany the procession of a bishop into a church or cathedral, ends with a short fugato that leads to a magnificent rising phrase ([‘Ecce sacerdos magnus] qui in diebus suis placuit Deo’ / [‘Behold the great priest] who in his days pleased God’) incorporating the ‘Dresden Amen’ (ex.7). Like *Ecce sacerdos*, *Virga Jesse* was possibly intended originally for the Linz diocesan centenary celebrations in October 1885. The first part of the motet is shot through with references to the ‘Dresden Amen’ motive, reaching a marvellous climax in the imitative setting of the words ‘pacem Deus reddidit’ / ‘God has restored peace’ which, admittedly, falls a semitone at the end of the phrase (ex.8). Finally, *Vexilla regis*, a motet possibly written for the Good Friday liturgy at St. Florian, includes a striking reference to the motive at the end of the first phrase in each of its seven verses in the form of a melisma on the words ‘prodeunt’ (‘go forward’), ‘lanceae’ (‘spear’), ‘concinit’ (‘foretold’), ‘fulgida’ (‘refulgent’), ‘brachis’ (‘arms’), ‘unica’ (‘sole’) and ‘Trinitas’ (‘Trinity’) (ex.9).

<sup>23</sup> William Kinderman: *Wagner’s Parsifal* (New York and Oxford: OUP, 2013), pp.76-7.

Ex. 6: Bruckner, *Christus factus est* (1884), bars 33-8

**Moderato, misterioso**  
*p poco a poco cresc.*

quod est su - per, su - per, su - per o - mne no - men  
quod est su - per, su - per, su - per o - mne no - men

Ex. 7: Bruckner, *Ecce sacerdos magnus* (1885), bars 16-21

**Majestoso**  
*mf cresc. f cresc. ff*

e - bus su - is pla - cu-it De - o  
e - bus su - is pla - cu-it De - o

Ex. 8: Bruckner, *Virga Jesse*, bars 45-51

**Alla breve, feierlich langsam**  
*ff cresc. fff*

pa - cem  
De - us red - di - dit

Ex. 9: Bruckner, *Vexilla regis*, bars 5-8

**Sehr langsam**  
*p cresc. sempre*

pro - lan - con  
de - unt ce - ae ci - nij

It is unlikely that Bruckner knew the original Naumann ‘Dresden Amen’ but there is ample evidence in these late motets that the Wagnerian transformation of the motive and the symbolism associated with it in *Parsifal* prompted him to make distinctive and memorable use of it.

The CD of the BrucknerTage 2013 Performance of Bruckner Symphony No. 3 (1st version, 1873) was launched, at the invitation of the Ambassador Stéphane Gompertz, at the French Embassy in Vienna on 21 May 2014. The performance by the Altomonte Orchestra is conducted by French conductor, Rémy Ballot, and issued on the Gramola label. The release date is 1 July 2014. The performance recorded on this CD was extraordinary, longer lasting than any other on record, but of gripping intensity throughout. (The timings on the CD are 32.35, 23.39, 7.54, 24.55). The CD insert notes, printed below, were provided by Univ. Prof. Klaus Laczika, one of the artistic directors of BrucknerTage festival at St Florian.

## Gratitude, Respect and Appreciation after 140 Years



THERE WAFTS over the musicians of this recording a shared spirit, the desire to show respect and appreciation for this first version of the 3rd symphony (which had remained unknown for over a hundred years and consequently rated far below its value) through its first St Florian performance, at Bruckner's home and last resting place.

The humiliations inflicted on Anton Bruckner by contemporaries and his life-long self-doubts are sufficiently well known, as is the still today distorted picture of his intellect provided by well-meaning biographers. But a reading of his preserved correspondence alone makes a mockery of the paradigmatic quotation 'half genius, half idiot'. By the way, this cruel verdict erroneously attributed to Gustav Mahler derives from a German composer whose admiration for Palestrina and Adolf Hitler was greater than his understanding of Bruckner.

Bruckner's 16-year struggle for the ideal of his 3rd Symphony that revolutionized form and architecture and the understanding of time and space especially mirrors the quintessence of his life-long emotional contradictions and his - sadly often fatally tolerated or accepted - influences from the outside. His own relationship to all of his major works was more than patchy throughout his life. With a few exceptions (the 7th Symphony spontaneously successful as his breakthrough and the 5th, 6th and 9th Symphonies never heard by him in a concert), self-critical comments like 'correction, fundamental revision, thorough review, basic rhythmic order, amendment, improvement' permeate the indeterminate number of versions.

To begin with, let us put ourselves in the historical starting position of 1872. The symphonic world had been paralyzed by the titan Beethoven's 9th Symphony since 1824. The 'great symphony' existed no more. Schubert's 'Unfinished' and the 'Great C major Symphony', undiscovered or rejected, were awaiting rediscovery. In 1859, Brahms attempted a first symphonic restoration (he, too, of course, in the significant key of D minor), but he then reworked the projected 1st Symphony into his 1st Piano Concerto at short notice. His 1st Symphony, later apostrophized as 'Beethoven's 10th', would only be published in 1876. In 1872, in his 3rd Symphony Anton Bruckner, having just turned 40 and who until then had rather appeared as a church musician, embarked on his new idea of restoring the all-encompassing great symphony and wanted to dedicate 'his Eroica' to his idol Richard Wagner. The concrete new (subsequently misunderstood for more than a century) compositional ingredients: an unheard-of (in the double meaning of the word) and later unsurpassed length of 2,056 bars. The first and last movements are fragmented into blocks (up to 22 in the finale), bridged by general rests and linked by recurring quotations from Wagner's Ring and Tristan. There are rhythmically and technically unplayable string passages, particularly in the second movement, which led to several rejections on the part of the Vienna Philharmonic. In the light of the devastating verdicts by Bruckner's contemporaries (in their semantic mercilessness, they go far beyond the pain barrier and deep below the belt), it must be seen as a fortunate circumstance that the world of music, which had often been remorseless in its lack of understanding, only heard this first version of the 3rd Symphony conducted by Josef Keilberth in 1946.

Reference will be made later in the text to the Beckmesserish carping inflicted on it by Bruckner apologists. To continue the biography of the 3rd Symphony: Together with the 'tamer' 2nd Symphony, Bruckner presented it to his idol Wagner in Bayreuth in September 1873 for possible gracious acceptance of the dedication. Despite time-consuming work on the construction of the new festival hall, Wagner invited the (unannounced) Bruckner to a cask of 'Weihenstephan' in the Villa Wahnfried that evening and examined both scores. In his understandable, almost hysterical excitement over the personal meeting with his 'maestro of all maestros', Bruckner had a few glasses too many to drink - as later so often in his even more lonely years - and the next morning with his hangover, of course, could not remember which of the two works Wagner had accepted for personal dedication the evening before. In despair, from his hotel he sent the (now legendary double autograph) postcard 'Symphony in D minor, where the trumpet opens the theme. A. Bruckner' to the Villa Wahnfried. Wagner replied tersely (irritated): 'Yes! Yes! Best regards! R. Wagner'. Cosima Wagner noted in her diary: 'Yesterday, the poor organist from Vienna was here'.

This version would never be performed during the 19th century. In the ‘much improved’ (A.B.) second version of 1877, Bruckner deleted almost all the Wagner quotations (Why? Had they been included in the first version out of opportunism, as a homage or as a collage?) and began radically shortening the monolithic first draft. Thus already the great architectural proportions started to shift. On 16 December 1877 of all days, Beethoven’s birthday (the 107th, 50 years after his death), fate held the greatest debacle in Bruckner’s life in store for him. On the intervention of the Reichstag deputy August Göllerich (the father of the eponymous Liszt pupil and Bruckner’s first biographer), the Vienna *Gesellschaft der Musikfreunde* accepted the second version for performance in 1877. However, due to the sudden death of the conductor Johann Herbeck, Bruckner was forced to conduct the work himself. Even during the concert, the audience and the orchestra left the rostrum and the hall in the Musikverein with derision, loud laughter and hoots. There remained behind only the distraught composer, the publisher Theodor Rättig and two young harmony students: Gustav Mahler (aged 17) and Rudolf Krzyzanowski. Rättig was thrilled and willing to publish the score, and the two pupils produced a piano reduction.

To make a long story somewhat shorter, in the following years Bruckner embarked on scrupulous revisions, ‘encouraged’ and supported by his pupils Franz and Joseph Schalk. The goals of the Schalks were an adaptation to Wagner’s orchestral sound ideal, a formal consensus with contemporary listening customs and a smoothing of the most radical compositional audacities. In the meantime, the now established Mahler visited his erstwhile harmony teacher and termed all of Schalks’ revisions superfluous, indeed even detrimental to the work. He expressly urged Bruckner not to allow himself to be influenced, the Schalks were desperate and jealous, and at Bruckner’s behest (encouraged by Mahler), the expensive printing plates of the ‘improvements’ had to be scrubbed by the benevolent publisher Rättig, which finally exhausted the latter’s financial means. After Mahler’s departure, the psychodrama continued. Now, the Schalks largely went on working on the 3rd Symphony on their own account behind Bruckner’s back. Bruckner himself, desperate after the first rejection of the 8th Symphony, lapsed into a year-long, excessive correcting mania of the Symphonies Nos. 1, 2, 3 and 8. This time devoted to ‘improvements’ was to deprive Bruckner and us of the conclusion of the finale of the 9th Symphony. Ultimately, there would be three handwritten and five printed scores of the 3rd Symphony in circulation.

Remorselessly, the tragic destiny of the 3rd Symphony took its further course with dynamics of its own. In the third officially ‘valid’ version (1889), the finale shortened by more than 40% and completely bereft of its architectural proportions was not even written by Bruckner, but by Franz Schalk. Critical sections of the finale were broken up by Schalk (for the British composer and Bruckner specialist Robert Simpson into ‘bleeding chunks’) and formal components, originally logically separated, ‘incestuously’ (R. Simpson) and uninterruptedly strung together. Nevertheless, this pathetic effort at a finale – inexplicable and unjustifiable in musicological and intellectual terms – was adopted in the officially published complete works. So, this third version of 1889 (1,644 bars instead of the 2,056 of the first version) has remained the ‘valid’ and almost only version performed in concerts up to today. ‘A sad piece of interesting butchery’ (R. Simpson).

Meanwhile, the work arrived in the 20th century. The first version of 1873 to be heard on this CD no longer existed in Bruckner’s handwritten manuscript, as he had himself sorted out, rejected and pasted over score sheets in favour of the version of 1877. Only the dedication score to Wagner is preserved in Bayreuth. The printing plates for a projected publication in 1873 were destroyed by the turmoil of war in 1945. Merely an uncorrected set of proofs of the score and parts has been preserved by the Beethoven scholar Willy Hess in Winterthur. From these sources, this first version was reconstructed and premiered by Josef Keilberth in 1946.

Whereas during his lifetime Bruckner had been given hell on earth by Hanslick, Kalbeck, Brahms, Dömpke and a number of others, now the posthumous conflict began amongst Brucknerian exegetes as to the ‘true’ claims to validity of the different versions of the 3rd Symphony, already buffeted for decades. Here, too, there was no stinting on critically damning verbal violence in argument: Fritz Oeser, Wiesbaden 1950: ‘... wildly extravagant periods, whose sequence is too sharply structured by double general pauses’; ‘enormous formal structures frequently lacking tension’; ‘figuration work that overwhelms the thematic content and is technically practically unplayable’; ‘Ring quotations that are inhibiting’. In 1980, the Bruckner Symposium in Linz devoted itself to the topic ‘The Versions’. Paul Gilbert Langevin (Paris): ‘First, the original version can be left aside – a first draft that was often felt to be unsatisfactory by Bruckner himself. ... However great the interest may be in musical and human terms, the original version of 1873 can only occasionally be performed’. Those musically and analytically interested in Bruckner can thus be recommended as further reading the Linz Bruckner Symposium report of 1980 *Die Fassungen* with detailed articles by Paul Gilbert Langevin, Rudolph Stefan and Harry Halbreich, the inspirational work *Der Wandel des Konzeptes* by Manfred Wagner (MWV, Vienna, 1980) and the monograph *Bruckner; III. Symphonie d-moll* by Josef Tröller, Wilhelm Fink, 1976.

**The St. Florian Bruckner Festival**, [www.brucknertage.at](http://www.brucknertage.at), was founded in 1997 as a private initiative by a handful of Bruckner enthusiasts. It takes place for a week in mid-August every year in Bruckner’s home in his last resting place in St. Florian’s Priory and gathers about 2,500 like-minded Brucknerians from Central Europe, the UK, the USA, for a joint experience and exchange of views. The programme design focuses on a Bruckner symphony annually. Guests are prepared for the highlight, the concert performance in the Priory Basilica, in several

work-related events and introduced to the work from the most varied of perspectives. The programme includes a performance of the symphony on two pianos (a concert form customary at Bruckner's time and regularly arranged by his pupils), an organ recital, a version for jazz chamber orchestra and a modern commissioned composition taking its bearings from the annual main work. The intentions of this programme are to encourage an active interest in Bruckner's music, and to bring about an emancipation from the clichés of the different historical, religious, scholarly and political usurpations and from the prejudice of 'inaccessibility'. And it is also a question of wrenching Bruckner from the sterile ghetto of the museum cultivation of classical music and hence both introducing unbiased music listeners to Bruckner's music and providing the Bruckner connoisseur with new aspects and listening experiences. As the intellectual and spiritual home and the last resting place of Anton Bruckner, St. Florian's Priory constitutes the unmistakable authentic ambience. The affinity of venue, composer and oeuvre is unique in Western music history. Passing through the priory gate, the visitor enters an atmosphere almost unchanged for centuries, so that, as in a time journey, the architecture, the atmosphere and the acoustics enable the music to be perceived and experienced by all the senses. The motivation for all the protagonists (honorary and without payment) consists in the conviction that Bruckner can provide fundamental answers with his music as the envoy of a great Superior Entity. 'Bruckner is more than music'. (Rémy Ballot)

**The Altomonte Orchestra in St. Florian** was founded in 1996 by Augustinus Franz Kropfreiter (1936–2003) and Thomas Wall (solo cellist, orchestra director). The name of the orchestra refers to the Baroque painters Martino and Bartholomeo Altomonte, the creators of the frescoes of the magnificent halls in St. Florian's Priory. A musical range from the Baroque to contemporary music, cultivation of musical tradition and church music in St. Florian and especially the promotion of young musicians define the central tasks under the principal conductor, Matthias Giesen. For the major international festival orchestra of the Bruckner Festival in St. Florian, in 2013 it was expanded by musicians from 12 countries in order to perform the St. Florian premiere of the 1873 Third Symphony in the Priory Basilica with Rémy Ballot (after only four rehearsals).

**The conductor Rémy Ballot** was born in Paris, where he studied violin, conducting, music theory and music education and completed his studies with the diploma of the Conservatoire National Supérieur de Musique de Paris. In addition, he received lessons from Maestro Sergiù Celibidache and founded his own orchestra at the age of 18. He has lived in Vienna since 2004 and appears as a conductor throughout Europe. A special relationship associates him with the Bruckner Festival in St. Florian. In 2011, he held his debut with the 4th Symphony, in 2013 he conducted the Altomonte Orchestra in this local premiere of the original version of the 3rd Symphony, and in 2014 he will conduct the 8th Symphony and in 2015 the 9th.

**The performance of 23 August 2013** aroused the desire among musicians, sponsors and organizers to record this musical event on CD. Some of the reasons can be put into words.

1. The St. Florian premiere of this rarely performed version is an event relevant to the history of reception.
2. Bruckner himself provides musically plausible arguments for this special interpretation. Up to now, the first version has existed in just a handful of recordings, whose length varies between 57 (Roger Norrington) and 78 minutes (George Tintner, source [www.abruckner.com](http://www.abruckner.com)). A few years ago, a musicological sensation was rediscovered in the form of four letters by Bruckner to the conductor Hans Richter. In them, Bruckner complains – as in other earlier sources – about the consistently too fast tempi of the performances of his symphonic works. To Richter, he once more emphatically complains that his 8th Symphony, as stipulated, has to last at least 80 minutes and that the tempi must be chosen accordingly. Richter mastered this demand brilliantly, and witnesses of the premiere report a length of 85 minutes. If this demand by the composer is correspondingly transferred from the 8th Symphony to the first version of the 3rd, which has more bars, the length and tempi of this CD (90 minutes) become plausible.
3. Due to their echo, which can last up to ten seconds, the acoustics of the Priory Basilica in St. Florian are problematic and only suitable for a few works, as too fast a tempo and too quick harmonic changes cause the risk of a 'harmonic mush'. This recorded performance avoids this trap entirely and, quite on the contrary, allies itself to the acoustics. The architectural and acoustic relations of the basilica demand a deliberately specific articulation and dynamic performance, with which the Altomonte Orchestra is traditionally very familiar. This enables the reproduction and comprehensibility of a sound magic that makes the architecture of the basilica into an ally of the composer and the musicians, allowing the 'knowing' conductor Rémy Ballot to make the church space resound as an additional instrument, comparable to the Bruckner organ.
4. Nikolaus Harnoncourt terms Bruckner a 'unique comet without predecessors or descendants'. This performance takes account of the desire of those responsible to emancipate Bruckner from clichés and misleading approximations. Many interpretations proceed from the fact that Beethoven and Wagner ranked among Bruckner's idols. Hence, they approach Bruckner in the idiom of these composers, with their energy, pulse, tempo, sound, form desire and aesthetics, and thus omit to delete the Beethoven or Wagner elements of this absolutely autarchic music despite all their respect.
5. Many characteristics inherent in Bruckner (often misjudged or not recognized ones, often dismissed as negative musical features) can be clearly experienced in this church space in St. Florian, whose specific acoustics and atmosphere are characterized by the constellation of location, intention, musicians and occasion: the development

of the music from itself, without any superfluous energetic enrichment. Magic tranquillity as an integral component of the musical tension. Courage for the affectionately differentiated performance of the mantra-like repetitions. Understanding of these repetitions as the utilization of nuclear components: charging to the point of the physically logical violent discharge. The unmistakable Bruckner pulse. This is especially the case with Bruckner, who always provides his always ambiguous tempo indications with decelerating attributes. The most important example: in this first version, the tempo indication for the first movement is: 'Moderate, misterioso'. This articulates not the slightest intention of a first movement moving forward in tempo; the listeners are invited to make a comparison with the few recordings existing up to now.

6. The second movement. Of course, in his entire oeuvre Bruckner 'professed' to a superior entity from the painful depressions of earthy life, often in a movingly innocent manner, trustingly, without intention, but always full of confidence ('Non confundar in aeternum'). 'Music is not what it is, but what it means to you' (Simon Rattle). It is up to the discretion of every listener to identify with these emotional confessions, but Bruckner's message eludes any generalizing interpretation or usurpation. This concert is an intimate emotional and spiritual relationship between every individual listener, the musicians performing under Rémy Ballot and Anton Bruckner. 'Music expresses what cannot be said and what is impossible to be quiet about' (Victor Hugo). What you can hear here, eludes reason.

7. As the coda to these all too earnest explanatory notes, we quote the comments articulated with apposite humour by the financial officer of our Bruckner Festival, the banker Georg Horvat: 'Explicit medical warning. This music can impair your concentration and perception. So, never listen to this CD while driving a car. The musical content can seriously jeopardize your ability to drive'.  
*Trans. Ian Mansfield*

### ***At the BrucknerTage 2014***

Rémy Ballot conducts the Upper Austrian Youth Orchestra in a performance of the Eighth Symphony (1890) on August 22nd, 8pm, St. Florian,  
 preceded by:

### ***Bruckner Dimensions***

A half-day symposium, (in German) Friday 22 August 2014 14.00 to 18.00 - Altomonte Saal, St Florian.

14:00 **Dr. Friedrich Buchmayr** *Anton Bruckner & Co. - famous guests at the Monastery St Florian*

A presentation of his new book, with a reading by Chris Pichler:

*13 European travellers experience the monastery of St Florian*

14.45 **Prof. Dr. Paul Hawkshaw** *Bruckner's second version of the 8th Symphony.*

15.30 **Prof. Dr. Clemens Hellsberg** *Bruckner and the Vienna Philharmonic*

Followed by a roudtable discussion, chaired by **Prof. Dr. Klaus Laczika**.

On the initiative of the Upper Austrian Department for Cultural Affairs, the St Florian Brucknertage has organised a half-day symposium for the 190th anniversary of the birth of Anton Bruckner. This *Bruckner Dimensions* symposium is no purely academic discourse, but a lively event which aims to give interested music lovers and Bruckner connoisseurs alike an insight into the fascinating world of Anton Bruckner, his method of composition, especially in the revision of the VIII symphony and the Bruckner-world of the monastery at St Florian.

The three prominent speakers (Editor of the 8th Symphony, Paul Hawkshaw; Librarian and historian of the St Florian Monastery, Fritz Buchmayr; President and historian of the Vienna Philharmonic, Clemens Hellsberg) focus on the music and life of Anton Bruckner from different approaches. The lectures illuminate the life and work, and give an insight into Bruckner's way of working - in conjunction with the monastery of St Florian.

### **Georg Tintner - composer**

Brett Dean and the Britten Sinfonia, and soprano Allison Bell, performed two movements from Tintner's *The Ellipse*, for string quartet and soprano at the Wigmore Hall, 7 May (following concerts in Norwich and Cambridge), in a programme with Schoenberg's String Quartet No. 2, and new quartet, No. 2, by Brett Dean, both of which also have a part for soprano.

Tintner, known to Brucknerians for his great performances of Bruckner symphonies recorded on the Naxos label, considered his Violin Sonata and *The Ellipse* to be his most important compositions. The Violin Sonata is available on a Naxos CD 8.570258. *The Ellipse* can be heard on YouTube, with soprano Anna Rajah and the Park Quartet.

## Timed Structure Tables for Bruckner Symphonies

Professor William Carragan

### Symphony no. 4: “Volksfest” finale

THIS PUBLICATION of a timed analysis of the 1878 finale of the Fourth Symphony brings to a completion the tables for all of Bruckner’s eleven symphonies. Of this movement, the Bruckner Archive discography, edited by John Berky, lists only six recordings: the 1986 account by Hubert Soudant and the Melbourne Symphony, the 1987 recording by Gennady Rozhdestvensky and the USSR Ministry of Culture Orchestra, the well-known 1998 Naxos release, also including the Study Symphony in F Minor, in which Georg Tintner conducts the Royal Scottish National Orchestra, a 1999 release with Naoki Sugiyama conducting the (Japanese) Orchester der Jahrhundertwende, a 1996 recording by Uwe-Christian Harrer directing the Leonding Symphony Orchestra, and the 2013 release on Profil of Gerd Schaller conducting his Philharmonie Festiva. I have been involved in one way or another with three of these six. In particular, the Soudant performance was part of an effort to record the whole symphony with two finales, instigated by my friend David H. Aldeborgh, the founder of the Bruckner Archive, who had become friendly with Soudant at Utrecht in 1985 when Soudant conducted my completion of the Ninth, and in his reading Gerd Schaller graciously incorporates a comprehensive set of tempo indications which I formulated in detail, based on studies of all four finales. Three of these performances are slow, taking up to 19 minutes; three are fast, at 15 to 16 minutes. Two of each category are included in the table.

The title “Volksfest” is written in Bruckner’s hand, perhaps as an afterthought, on the first page of the copy score now preserved in Mus.Hs. 3177 of the Austrian National Library. A Volksfest is a large, well-organized event in Germany centering around beer or wine and carnival shows and rides, something like a county fair in the U.S.A. but mostly without the farm animals and definitely with plenty of alcohol. Two present-day examples are the giant Cannstatter Volksfest at Stuttgart and the famous Oktoberfest at Munich, also the Urfahrner Markt at Linz in Austria, near Bruckner’s birthplace. When I asked some Bruckner friends about what connection the Volksfest finale might have with such an event, Dermot Gault suggested that it came from the revised second theme group, in which the 1874 ornate groups of five even notes, first quarters then eighths, were replaced by the chatty, but more regular, rhythm familiar in the 1880 and 1888 versions, and the viola acquires some perky grace notes. In this way the dance-rhythms and bagpipes of festival musicians are brought to mind. This is the passage which Tovey characterizes as “garrulous as Chaucer,” and a moment later “the garrulity increases, but with it the romance.” However, as Thomas Röder points out in a note in the Bruckner Handbuch, the great, solemn unison theme near the beginning, familiar in all four finales of the Fourth, can’t have much to do with the idea of a cheerful festival. Certainly the Fourth Symphony’s romance comes from its deeply emotional and highly pictorial character, with distant horn calls, singing birds, strange dreams and night-gaunts, a prayer and a serenade, the hunt, a picnic, raindrops, all attested by Bruckner himself. There are also the great mountain echoes in the 1874 and 1878 finales, the whirlwinds of the 1874 scherzo, and the 1888 first-movement starry splendor envisioned by David Aldeborgh. This is not a series of tableaux, like the wonderful symphony “Im Walde” by Joachim Raff, but instead a symphony in the usual grand form, with many diverse vignettes of landscape and people as essential decoration. Bruckner must have seen these things as earthly reflections of such visions as the ceiling of the Cistercian abbey church at Wilhering near Linz, where the angels and the blessed are clearly enjoying a very good time. In Bruckner’s devout and ecstatic view, all creation fits into this mold.

The movement itself is a revision of the 1874 finale, where a lot of the ornateness and complexity of texture has been removed, but where the horn call from the first movement still has an organic presence in the finale, greater than in the later versions. In the second theme group, the sonic linkage is predominately to the later versions. Bruckner uses the new “garrulous” rhythm of the B2 theme also as the revised rhythm of the stern C theme and of the lovely codetta, present in the recapitulation for the last time in Bruckner’s music, and finally of the coda which has the grand seriousness of the 1880/1888 coda but without the chorale of death. In the development of the Volksfest, the stark echoes of 1874 are filled in 1878 by wreaths of sound, evoking the breezes and gusts at the mountaintops, and immediately afterward there is a mysterious, beautiful, disturbing passage for winds which has no counterpart in the other three finales. The placement of this movement at the end of a classical-romantic symphony, in a clear sonata form with all elements of that form fully present and developed, calls for an allegro tempo, and the energetic tempos given in the score of the 1888 version easily suffice for a coherent reading of all four of the Romantic Symphony finales. Indeed in 1874 the movement should probably be even faster. It is interesting that the extra melodic element in the B theme introduced in 1880 and retained in 1888 is supposed to begin at half the tempo of the A theme; but the following melodies,

already present in 1878, are to be taken more briskly. This faster tempo is thus the beginning of the B theme in 1878, with a subsequent still more energetic tempo. As (nearly) always, the tempo of the C theme is to be the same as the A theme, in this case that of the great unison theme, not the “raindrops” with which the movement begins. Both Harrer and Schaller take the movement basically this way, while Soudant and Tintner opt for loving treatments of the individual melodies at a much more moderate pace.

A note: the Schaller performance is of the 1880 version with the 1878 finale, a composite version which was recommended by Nowak for occasional performance. Indeed the first three movements of 1880 are close to their forms in 1878, except for an extensive and very interesting chorale-like passage at the end of part 4 of the Andante of 1878, yet to be recorded, calling to mind the passage at the corresponding point in the Eighth which I think is the loneliest and most despondent music ever written. Fortunately, at the time of the Fourth, Bruckner had not yet reached that point.

### Symphony no. 4: “Volksfest” Finale

	Volksfest					
	1874	1878	Soudant <i>1986</i>	Tintner <i>1996</i>	Harrer <i>1996</i>	Schaller <i>2013</i>
<b>Exposition</b>						
A1 (B flat)	1	1	0:01	0:01	0:00	0:00
m1:A1	11	11	0:18	0:19	0:18	0:16
E flat major!	—	27	0:48	0:48	0:47	0:43
A2ab (E flat minor)	29	31	0:59	0:56	0:54	0:50
A2c (to E major)	37	38	1:17	1:14	1:08	1:03
to E flat (1888 cymbals)	—	44	1:19	1:26	1:20	1:14
m1:A1 (E flat major)	—	47	1:38	1:34	1:26	1:20
A1 (B flat)	69	55	1:55	1:50	1:41	1:35
m1:A1 (F major)	—	65	2:14	2:09	1:58	1:52
b	103	73	2:31	2:25	2:12	2:06
B1 (C major)	105	75	2:36	2:30	2:15	2:10
B2 (G major)	111	79	2:45	2:38	2:23	2:18
B1 (A flat major)	127	95	3:22	3:12	2:52	2:49
B1 (F major)	137	105	3:47	3:36	3:11	3:08
transition (G flat major)	—	109	3:56	3:45	3:19	3:17
C (B flat minor)	161	121	4:23	4:14	3:41	3:40
C (D flat major)	181	133	4:51	4:42	4:03	4:02
X(B2) (transition, winds)	—	141	5:10	4:59	4:17	4:16
K (X) (G major)	205	145	5:21	5:09	4:26	4:25
cadence (B flat major)	224	157	6:03	5:47	4:53	4:53
<b>Development</b>						
Induction (K)	225	165	6:31	6:12	5:12	5:12
Section 1: (A1)/ m1:A1	253	181	7:17	6:51	5:39	5:41
m1:A1 (C major)	—	199	7:53	7:24	6:18	6:18
Section 2 (ostinato)	—	205	8:08	7:40	6:31	6:32
(B1) inverted	—	209	8:14	7:45	6:36	6:37
Sym. 2 finale	272	218	8:26	7:59	6:50	6:49
Section 3: B1 (strings, G flat)	289	231	8:56	8:31	7:15	7:16
B2 (D flat)	305	247	9:37	9:14	7:49	7:48
Section 4 ostinato	324	263	10:11	9:53	8:20	8:16
B flat, drum roll	337	273	10:34	10:17	8:39	8:34
A2ab (C sharp minor)	345	279	10:47	10:31	08:48	08:44
A2c (echoes)	357	290	11:15	10:57	9:09	9:05
Section 5: winds, violas (A2)	—	299	11:35	11:17	9:26	9:21
transition (A2)	369	308	12:00	11:42	9:50	9:41

**Recapitulation**

A1	389	325	12:40	12:22	10:31	10:24
(A2a inverted)	401	337	13:04	12:44	10:52	10:45
An (A2a inverted) (E minor)	407	343	13:18	12:56	11:02	10:56
B1 (D major)	421	355	13:45	13:20	11:24	11:18
B2 (A major)	427	359	13:54	13:30	11:33	11:26
B1, B2 (E major)	—	371	14:22	13:57	11:57	11:50
B1, B2 (G major)	451	379	14:40	14:16	12:13	12:09
C (E flat minor)	463	383	14:59	14:34	12:28	12:21
transition	491	395	15:19	14:52	12:42	12:37
K (A major)	499	403	15:42	15:13	12:56	12:52
to B flat	508	409	16:06	15:39	13:13	13:09

**Coda**

ostinato (K)	(511)	415	16:29	15:59	13:24	13:27
section 1: A2a, A2a inverted	—	417	16:34	16:04	13:28	13:31
A2b ( <i>fff</i> )	—	434	17:19	16:54	14:00	14:06
section 2: A2a, A2a inverted	—	445	17:45	17:23	14:20	14:28
A2c	—	456	18:14	17:57	14:40	14:51
peroration (m1:A1, E flat major)	607	469	18:43	18:29	15:04	15:19
end	616	477	19:03	18:49	15:19	15:35

***www.abruckner.com***

Anton Bruckner Symphony Versions Discography - from John Berky

A vast and ever-expanding Bruckner resource - a complete discography, a treasure trove of articles and graphics, a free download every month of a Bruckner performance to study, the home of the resurgent Bruckner Society of America, a 'web-store' of CDs, DVDs, books, collectables.

## **Bruckner Symposium 2-4 Oct 2014, St Florian**

The Years around 1870 - Bruckner & Europe

IN 1968 Franz Grasberger noted that in 1868 there had been three first performances, highly significant for European music: Brahms *Ein deutsches Requiem*, Bruckner *Symphony No. 1*, and Wagner *Die Meistersinger von Nürnberg*. That alone would be enough stimulus to have a closer look at European music, with special reference to Bruckner, around 1870. Sixteen noted contributors will provide this German-language seminar with a wide range of papers.

Papers whose titles refer specifically to Bruckner will be heard from Franz Scheder (author of the ever-expanding and invaluable Anton Bruckner Chronology Data-Bank) on *Private Bruckner - The composer in the years around 1870*; from Ernst Schlader on *The influence of wind instrument construction on Brahms and Bruckner*; from Martin Czernin on *Lizst and Bruckner in 1870*; from Akio Mayeda, *On Bruckner's «Um Mitternacht» - a poetic-musical stylistic analysis*. There will other papers on cultural and political life in Vienna and Munich at the time, on south-European and Czech music, on the changing musical aesthetic and theory of the time; and other related subjects, including an intriguingly titled paper by Johannes Leopold Mayer, «*To whom is the impure impure?*» - *Catholic sacred music between Ecstasy and Asceticism*.

*For further information, contact Anton Bruckner Institut Linz, Pfarrplatz 10, A-4020 Linz  
Tel./Fax (+43) 0732-78 22 25, email: klaus.petermayr@utanet.at*

## My Bruckner Solution

Timmy Brown

When my best friend declined an invitation to accompany me to our senior prom in the spring of 2008, I decided to use the money I'd been saving for a tuxedo rental and nice dinner to buy a box set of Bruckner's symphonies. If the logic of this eludes me now, I thought nothing of it at the time. The recording, Jochum's traversal of the nine numbered symphonies with the Staatskapelle Dresden, proved to be my systematic point of entry into the soundscape of a composer I admittedly knew little about but whose Fifth Symphony had captivated me enough when I'd heard it several months earlier on satellite radio to warrant what would have otherwise been an entirely impulsive acquisition.

Of course, at this point I knew nothing of the extraordinarily complicated publication and revision history of these works. I certainly don't recall ever going out of my way to investigate at the outset; no one worries about which version of the Eroica they're listening to, after all. Yet it wasn't long before I became aware of, among other issues, the controversy surrounding the extent to which the Schalks and others may or may not have been an instrumental part of Bruckner's revision process in his final years. Wait - a revision isn't the same thing as an edition? Am I supposed to like Haas or Nowak? And what's this about the finale of the Ninth? It was all terribly confusing to my seventeen-year-old brain, and making additional discoveries - that the Second Symphony was the fourth Bruckner composed, for instance - didn't help clarify matters. All I wanted to do was pop in a CD and enjoy the music of a man I was fast determining to be the most profound symphonist between Beethoven and Mahler.

In time, after the initial trauma induced by my discovery of the Bruckner Problem wore off, the textual concerns gradually receded from my mind, in part because the symphonies I found myself most drawn to were, I learned, thankfully among the least distressing in this regard. Recordings of the final trio of symphonies assumed a permanent place of honor in my car. Yet I long avoided the problematic Third, as well as the finale of the Fourth. Perhaps I was afraid, at least subconsciously, that I would grow fond of music Bruckner himself never wrote.

Two recent occurrences drew these issues back to the fore, but in a way that brought a certain amount of clarity to the situation. The first was my accidental discovery of Dermot Gault's excellent monograph *The New Bruckner* while researching Gardner's theory of multiple intelligences in the library at the university where I work as a graduate teaching assistant. I checked the book out without a second thought and devoured it when I finally had a chance to dive in a few weeks later. Foolishly, I didn't have a single score at my disposal while working my way through it, but the commentary alone was enough to reassure me that many of the revisions to which I had grown accustomed indeed bear Bruckner's own stamp of approval.

As I was nearing the end of the book, the second occurrence provided an even more unexpected revelation. On April 7, I had the great privilege to attend a recital given by pianist Stephen Hough in Portland, Oregon. Amidst the more typical recital fare of works by Schoenberg, Brahms, and Chopin was a single Bruckner piece I had never heard of: *Erinnerung*, or *Remembrance*. Surely, I reasoned, this must be some mediocre piece of salon music resurrected for the sake of variety. How wrong I was. Composed roughly between the First Symphony and Die Nullte in the late 1860s, this four-minute miniature bears many of the stamps of Bruckner's large-scale works: skilled counterpoint, sudden alternation of loud and soft passages, and gradual crescendi. The climax follows an ingenious build-up that progresses from piano to fortississimo in a mere two bars and tonally reminds me of a similar progression in the slow movement of the Eighth Symphony. Hough's playing enthralled the audience, and I didn't even have the presence of mind to seek out the owner of the cell phone sounding off somewhere to my left.

I knew that Bruckner could scale dizzying heights in an hour-long symphony; that he could convincingly bring those heights into view in an obscure piano piece was not only surprising, but transformative. Just for drill, I scanned the program notes for mention of revision history. None. Edition? Not mentioned. Here, at last, was distilled, unadulterated Bruckner, and in the unlikeliest of places. In combination with the insights I had recently gained from Dr. Gault's book, I began to suspect that my periodic preoccupation with editions and revisions had interfered with my enjoyment in more ways than I was aware. Why, I wondered, does sole authorship mean so much to us? Do I enjoy *Macbeth* any less in knowing that some passages were later interpolated by a hand other than Shakespeare's? The Bruckner Problem had become my problem, but the solution, it seems, was to be found in Bruckner himself.

In the weeks since that performance, I've been listening to the symphonies as if for the first time. Thanks to YouTube, I've become acquainted with the sublime interpretations of Celibidache. I've mustered the courage to approach the Third Symphony once again, even allowing myself permission to hear multiple versions of it. From blissful ignorance to neurosis to informed acceptance, what a journey it's been over these past six years. Whatever prompted my purchase that spring, the result was that I found myself exchanging a dance for a scherzo - nine of them, to be exact.

And I haven't danced since. I haven't needed to.

April 20, 2014  
Portland, OR

## A Farewell to Life <sup>1</sup>

It was winter, sometime as 1965 moved to 1966.  
 Three students thrown together,  
 In 'digs', we called it then.  
 A terrace house along a cobbled street,  
 Among the city's smoke-covered stone.

On this evening as we sat in our allotted room,  
 The small transistor radio of one, with thin rasping sound,  
 And uninvited by the others,  
 Continued in its unrelieved tedium.  
 A glance between the other two conveyed their growing  
 weariness of the offending tones.  
 A quiet hand placed on the instrument, moved the dial,  
 To find a different wavelength,<sup>2</sup> a different world.

An orchestra played, the sound of which I had never  
 heard before.  
 A mysterious sound.  
 A sound filled with torment, turning to heartbreak,  
 And a long, long, melting into peaceful resignation...  
 A farewell to life?  
 Lifting the listener up to that eternal light?

The two of us, of the three, shared the experience.  
 United in our wonder, we caught a glimpse of it,  
 In those precious few minutes.  
 All we needed to remember then was that we had heard  
 The closing sounds of Anton Bruckner's last 'adagio'.<sup>3</sup>

Some rusty old tools, a saw, chisel, glue,  
 And a piece of ply,  
 Turned into a box with hinged lid, to house  
 Turntable, amplifier, and speaker.  
 Now to buy the prized recording.  
 Bruno Walter<sup>4</sup> would guide me through,  
 Take me where, it seemed, no one had been before.  
 So the 'adagio' would be that last farewell again.

And the years passed, and the decades,  
 And the constant hammering of piano strings,  
 Tuning equal tempered tones.  
 Oh, to find there the glorious resonance of a Bruckner  
 'chorale'!

And the years passed until the hammering stopped.  
 Quiet then, to listen afresh with Klemperer and Karajan,  
 Jochum and Tintner.  
 And with one of like mind<sup>5</sup>, to explore his inexhaustible  
 supply  
 Of 'Celi', Giulini, Abbado and more.  
 But now - - -

O, what a morning!  
 The splendid snow-capped mountains reaching out of a  
 pale blue sky,  
 Reflecting the weak winter sunshine.  
 Through my window, over the town roofs I gaze,  
 And listen again, in wonder, as my ears begin to grasp it.

"I've got the Rattle 9," the words spoken to me in excited  
 eagerness,  
 "It's very good!"<sup>6</sup>  
 I yielded: I've got the Rattle 9 now.<sup>7</sup>  
 Forty-eight years is the distance travelled since first I heard  
 Those closing sounds transmitted by that transistor.  
 But now - - -

The hallowed moment.  
 To listen with eager anticipation to a mighty new revelation.  
 The world beyond the 'adagio'.  
 But oh, the shocked surprise, the desperate disappointment.  
 What cacophony of sound is this?  
 What rhyme or reason is here?  
 I listen; again; and again; and the pieces begin to fall into  
 place.  
 I hear now the sharp shaping of the main theme,  
 And I see it, traced by the contours of the snow-capped  
 mountains.  
 The might, the majesty of the 'chorale', is in their splendour.

Anton's last days, an existential crisis indeed.  
 But be assured my friend, that he saw 'the heavens opened',  
 And 'the glory of his God' beyond.<sup>8</sup>  
 Forty-eight years it has taken.  
 Now I begin to understand that  
 'In my beginning is Bruckner's end',  
 And that, 'the end of all our exploring  
 Will be to arrive where we started  
 And know the place for the first time.'<sup>9</sup>

Lawrence K Tomlinson

<sup>1</sup> Attributed to Bruckner regarding the *Adagio* of the Ninth Symphony

<sup>2</sup> Probably the BBC *Third Programme*.

<sup>3</sup> An unidentified performance of Bruckner's Ninth Symphony, broadcast during the winter of 1965-6.

<sup>4</sup> CBS recording, Columbia Symphony Orchestra / Bruno Walter, Bruckner Symphony No. 9

<sup>5</sup> My good friend, musician and Brucknerian, Ian France.

<sup>6</sup> My fellow music-lover and Brucknerian, Grattan Bowen.

<sup>7</sup> EMI Classics recording, Berlin Philharmonic / Simon Rattle, Bruckner Symphony No. 9 with finale in performing version by Samale-Phillips-Cohrs-Mazzuca

<sup>8</sup> *Acts of the Apostles*, chapter 7, verses 55-56

<sup>9</sup> T. S. Eliot, *Four Quartets*.

**NEW AND REISSUED RECORDINGS March to June 2014**

Compiled by Howard Jones

The trend for multi-CD packaging of reissues continues including Haitink's first cycle, as part of a 36 CD set, a Brilliant Classics Leipzig GO/Berlin RSO cycle, a multi-conductor semi-cycle from RCO Live and a Konwitschny partial cycle from Memories Reverence. First issues include a Vienna version Symphony No. 1 from YSO Live, a 'live' Berlin RSO/Rögner set of Symphonies 4 to 9 from Weitblick, an NDRSO/Wand set from Profil and new No. 7's from Fontec and Channel Classics. Finally, a welcome new recording of Mass No. 3 under Robin Ticciati from Tudor.

CDs and Downloads

\*first issue

**SYMPHONIES**

- Nos. 0 to 9 Haitink/Concertgebouw Orch. (Amsterdam, 10/63 to 10/71) DECCA 36 CD set 4786360  
*Haitink Symphony Edition.* (43:47, 46:29, 58:21, 56:34, 63:44, 72:33, 53:59, 60:15, 73:31, 59:24),  
With Beethoven, Mahler, Schumann, Brahms and Tchaikovsky.
- Nos. 1 to 9 #1 Neumann/Leipzig GO (Leipzig, 12/65), #2 Konwitschny/Berlin RSO (Berlin, 1/51),  
#3 K. Sanderling/Leipzig GO (Leipzig, 6/63), #4 to 9 Rögner/Berlin RSO (7/83 + 1/84, 6/80, 5/83,  
5/85, 2/83). BRILLIANT CLASSICS 9 CD set 94686  
(51:21, 64:39, 64:02, 58:21, 68:26, 52:04, 59:15, 75:01, 53:57).
- Nos. 1, 4, 5, 7, 9 Abbado/Lucerne FO (#1, Vienna Version) & Vienna PO (8/12, 10/90, 10/93, 3 + 4/92, 4/96)  
DEUTSCHE GRAMMOPHON 5 CD set 4793198 (50:08, 68:39, 71:50, 64:22, 61:21).
- Nos. 1 to 3 \*Barenboim/Berlin SK, PERAL MUSIC iTunes download (full details n/a at time of going to press)
- No. 1 (Vienna) \*N. Iimori/Yamagata SO (10-11/8/2012) YSO LIVE CD OVCX-00078 (48:09)
- Nos. 2-4, 6, 7, 9 Concertgebouw Orch., RCO 125, 152 CD set RCO 13006 *The Radio Legacy*, #2 Haitink (1/59),  
#3 Kubelik (1/54), #3 K. Sanderling (11/96), #4 M. Jansons (9/08), #4 Klemperer (12/47),  
#6 E. Jochum (11/80), #7 Haitink (10/72), #8 Mehta (12/05), #9 Giulini (1/78)  
(62:23, 57:17, 60:06, 67:09, 55:00, 58:37, 62:14, 82:30, 65:17).
- Nos. 2, 4, 5, 7-9 Konwitschny/Leipzig GO, Vienna SO, Leipzig GO, Leipzig GO, Berlin RSO, Leipzig RSO  
(11/50, 9/62, 6/61, 6/58, 12/59, 5/62) MEMORIES REVERENCE 6 CD set MR 2314/19  
(61:15, 60:39, 80:56, 65:45, 80:58, 61:41).
- No. 3 (1889) Asahina/New Japan PO (Tokyo, 12 + 16/12/96) FONTEC CD FOCD 9630 (58:53).
- No. 3 (1873) \*Ballot/Altomonte Orch. (St. Florian 20/8/2013) GRAMOLA CD (no. n/a at time of going to press) (89:03)
- No. 3 (1877, '76 Adagio) Vänska/BBC Scottish SO (Haddington, 8-10/6/2000) HYPERION HELIOS CD CDH 55474 (62:36).
- Nos. 3, 7, 8, 9 \*Wand/NDRSO (23/12/85, 18-21/4/99, 30/4 to 3/5/2000, 5-7/4/98) PROFIL 7 CD set PH 12044  
*Günter Wand Edition. 1983-2000* (53:59, 62:31, 88:15, 64:45) with Mozart, Haydn & Schumann.
- No. 4 (Haas) Blomstedt/San Francisco SO (31/5 to 1/6/93) *Herbert Blomstedt - the San Francisco Years*  
15 CD set DECCA 4786787 (67:30) with 13 other composers.
- No. 4 (Haas) Kertesz/London SO (20-25/10/65) *Istvan Kertesz - the London Years* 12 CD set DECCA 4786420  
(60:55) with 11 other composers.
- Nos. 4 to 9 \*Rögner/Berlin RSO (7/9/83, 8/6/90, 27/5/78, 13/10/89, 3/5/85, 7/2/83)  
WEITBLICK 6 CD set SSS 0166/160 (61:36, 72:00, 53:27, 58:08, 75:29, 51:14).
- No. 7 (1st mvt) \*Abendroth/Schwerin SK (1951) TAHRA CD TAH 768 (17:09)  
with Scherchen & Furtwängler conducting Rameau, Schubert & Beethoven (Tahra's last CD).
- No. 7 (Nowak) \*I. Fischer/Budapest FO (Budapest, 3/2012) CHANNEL CLASSICS SACD CCSSA 33714 (56:45)  
also available as downloads.
- No. 7 (Nowak) \*Mandea/Slovakian RSO (4-7/5/2010) SLOVAKIAN RTV SLO KLASIKA 112331 (68:54).
- No. 7 (Nowak) \*Mehta/Israel PO (8-9/7/2012) HELICON CD 02-9675 (63:23)
- No. 7 (Haas) \*Otaka/Sapporo SO (Kitara, 17/5/2013) FONTEC HYBRID SACD FOCD 9620 (65:36).
- No. 8 (Haas) Karajan/Berlin PO (Berlin, 5/57) WARNER CLASSICS 11 CD set 2564633623 CDs 9 & 10  
(86:59) with 16 other composers.
- No. 8 (1892 ed) Knappertsbusch/Munich PO (Munich, 1/63) DEUTSCHE GRAMMOPHON 40 CD set 4792343  
(85:39) *The Westminster Legacy* with 37 other composers.
- No. 8 (1890 Nowak) \*Mehta/Israel PO (15-17/12/2013) HELICON CD 02-9674 (76:17)
- No. 8 (1890 Nowak) \*Venzago/Konzerthaus O. Berlin (Berlin, 10/11) CPO CD 777 691-2 (75:26)
- No. 9 Giulini/Chicago SO (Chicago, 12/76) WARNER CLASSICS 4 CD set 431752-2  
*Giulini - The Chicago Years* (62:43) with 5 other composers.
- No. 9 \*Karajan/Vienna PO (28/5/62) ARCHIPEL ARPCD 0546 (55:24)  
with Te Deum (Lipp, Hoengen, Gedda, Koepfel & Wiener Singverein (22:11)

/ VOCAL

**VOCAL**

Mass #3 \*Ticciati/Soloists, Bavarian Radio Choir, Bamberg SO/Bavarian Staatsphilharmonie  
(Bamberg, 8-12/4/2013) TUDOR HYBRID SACD 7193 (62:11).

**DVD and BLURAY**

Sym. No. 5 Wand/NDRSO (Luebeck, 11/7/98) ARTHAUS MUSIK DVD 107243 (75:00).  
Sym. No. 7 Barenboim/ Berlin SK (Berlin, 325/6/2010) ACCENTUS DVD & BLURAY ACC 202177 & 102177 (66:05).  
Sym. No. 8 \*Thielemann/DresdenSK (Dresden, 2012) C MAJOR DVD & BLURAY 716108 & 716204. (90 mins)  
Sym. No. 9 Giulini/Stuttgart RSO (20/9/96) ARTHAUS MUSIK DVD 102188 (Rehearsal & Concert, TT 123 mins).

**CD, DVD Reviews**

Bruckner - Symphony No. 9 (Rehearsal excerpts and concert, 29 Sept. 1996)  
SWR Radio-Sinfonieorchester Stuttgart / Carlo Maria Giulini

Arthaus Musik DVD 102 188 123 mins. (Symphony: 61.47) PCM Stereo, Picture format 4:3, English subtitles.



AT THE END of the rehearsal Giulini thanks the orchestra for their inspired playing and finishes by saying, “Tomorrow ... we’ll just play the notes.” It is a refrain of his, recurring at various points in the rehearsal. “The notes, the notes,” he calls out during the first movement as it winds down from the climax of the first theme restatement in the second part; and again during the Adagio second theme, “The notes, okay.” What he seems to mean is that the notes are enough: as he says at the end of the rehearsal, “Don’t play too forcefully nor too emotionally, otherwise it will be too extravagant.”

The rehearsal footage is revealing in showing how a Giulini performance is prepared. There are no lectures about what the music means or how it should go. It’s mostly letting the orchestra play, and his gestures are primarily time-beating with very spare use of sculpting or expressive movements. But there is a lot in his facial expression and general demeanour, a calm and humane assurance about the activity of music-making that must put the musicians at their ease, whilst ensuring that everyone believes in the seriousness of the endeavour.

He’s very concerned that the full notes be played, ‘Hold it, hold it’ is a frequent exhortation, making sure that the full length of a note, sometimes even more than the full length, be held before a diminuendo or piano commences. “I’ll give you time to develop the crescendo,” he assures them, always courteous, considerate and musically understanding. But maybe the overriding request is the oft-repeated call, “Sing! Sing. I can’t say it too often.” And as if to show he means it for everyone, he sings along himself throughout the rehearsal, though with that strange near monotone beloved of some conductors (and some great pianists too). During the concert performance he looks to be singing too but, if so, it remains (thankfully) inaudible.

Here and there he tweaks the balance of sound, especially with the brass, nuancing Bruckner’s score, giving, for example, the trombones a crescendo from *forte* to *triple forte* for five bars in the coda of the first movement, where Bruckner has them *triple forte* all the way. In the Adagio, where trumpets and then later the oboe have the opening motive of the main theme inverted, he asks them to play the lower notes louder so that the melodic shape remains audible. He comes across as a man who knows very clearly, but modestly, what he wants and is very effective at enabling his colleagues in the orchestra to achieve it.

The date of the performance suggests that this was the second of two performances on consecutive days, the previous one was released in 2004 on Arthaus DVD (101 065), with the same rehearsal footage, but I haven’t heard it - there is a review of it on Musicweb-International. The performance on this new DVD is very fine, though maybe the orchestra took to heart too much Giulini’s comment at rehearsal, ‘Tomorrow we will play it like that, without straining too much.’ The first two movements don’t quite achieve the intensity they achieved in rehearsal, but the Adagio is wonderfully played and very powerful, the closing pages especially moving. That said, neither the recorded sound nor the performance match the studio performance from eight years earlier with the Vienna Philharmonic on DG which is in a class of its own, but this DVD has that special quality of a live performance, the feeling of a real event. It is also wonderful to have the chance to see Giulini at work rehearsing, and having one’s impression confirmed, that here was not only a great artist but also a great man of warm gentility and integrity.

Ken Ward

Bruckner - Symphony 9 ("version of 1894", ed Nowak)  
 Berner Symphonieorchester / Mario Venzago

Recorded in September 2012 in the Grosser Saal, Kultur-Casino Bern  
 CD number: CPO 777 787-2 Duration: 51'40"



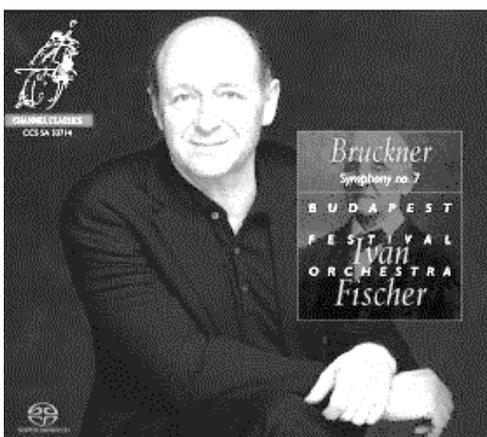
AS WITH previous releases in Venzago's ongoing Bruckner cycle, the CD booklet features an essay by the conductor that endeavours to explain his approach to the music. Venzago also includes a note about the Ninth Symphony in which he mentions that he prefers an orchestra founded on 14 first violins rather than the smaller ensembles used for the earlier symphonies. With subheadings such as "Taste of the Times and Fashion" and "The Problem of Solemnity", Venzago has some interesting points to make, but the main purpose of his essay appears to be to justify a more heavily interventionist approach to Bruckner interpretation.

Compared with Venzago's occasionally obtrusive tempo changes in his recordings of the Third and Sixth Symphonies, his interventions in the Ninth Symphony seem more distracting. The very opening brings an unfamiliar and unmarked crescendo in the woodwind chords between bars 3 and 5, followed by a similar unmarked crescendo in the repeated pairs of notes for trumpets and timpani a few bars later. His interpretation of the symphony also involves numerous changes of tempo beyond those marked in the score. The unusually swift start to the third subject group at Letter H in the first movement and subsequent gear changes sound self-conscious rather than organically conceived, as does the brisk tempo that commences the passage at Letter F in the Adagio, where trumpets play the main theme inverted above striding descending string crotchets. At 9'15", the performance of the Scherzo is also one of the fastest on record. The orchestra copes well with Venzago's tempo, but the result fails to convey the weight and menace inherent in the music.

On occasion, Venzago seems content to let Bruckner's music speak for itself. At such times, helped by the detailed and expressive playing from the Berner Symphonieorchester and the vividly clear recording, the performance starts to find eloquence. Such passages are all too rare, however, before another moulding of phrase or change of tempo makes itself felt. Other than for those collecting the Venzago cycle, it is difficult to recommend this new recording over the many rival versions available. For this reviewer, Giulini in Vienna (DG), Barenboim in Berlin (Warner) and Wand in Munich (Profil) remain unsurpassed. *Christian Hoskins*

Bruckner - Symphony No. 7  
 Budapest Festival Orchestra / Iván Fischer

Channel Classics - CCS SA 33714 Total time 56'45" (18'42", 18'36", 9'04", 10'22")



*"Bruckner is the saint, the tzadik, the bodhisattva, the guru among composers. He is the purest and most capable of religious ecstasy. Everything is seen with the clearest vision, built to majestic proportions and felt with deepest emotions.*

*The first melody commences as if it were the purest ever written. But soon the notes of a simple E major triad of divine simplicity give way to a chromatic search surrounding the dominant note 'b' with a deeply felt human desire. The melody seems to find its calm cadence, but it leaps up again, three times, aiming to attain yet higher ecstasy. And this is only the start..."* These are the words of maestro Iván Fischer in the CD insert booklet, which raise one's expectations - expectations which alas, for me at any rate, were not really achieved.

It is a very beautiful performance, very beautifully recorded, and I was enchanted by the sheer sound of the orchestra as transmitted on this recording. It's available from [www.channelclassics.com](http://www.channelclassics.com) as a CD or in variety of download versions of varying technical descriptions: from *Studio Master HD FLAC 24bit 192kHz* through *CD Master* to *MP3 320k* and *Direct Stream Digital DFF 1bit 2822.4kHz*, at prices ranging from £20.56 to £7.40. I listened to it through Stax Electrostatic headphones from the CD Master version, and the sound had great presence, clarity and beauty - but I am no 'audiophile', so readers interested in this aspect of the recording should seek reports elsewhere.

The problem for me arises with the Fischer's approach to the music. At times it is strangely inexpressive, 'the deepest emotions' he writes of not apparent in performance. The phrasing feels unnatural and against the line of the

music, the musical architecture rendered episodic by tempo interventions. The first movement opens with quite a loud, solid tremolo - indeed it sounds a bit as though some of the strings are playing without tremolo - so there's not much of a sense of mystery. In the climax of the development, where the opening arpeggio is played fortissimo in inversion, and in the coda, the speed undermines rather than strengthens the drama: it all seems a bit trivialised - though I am sure that was not the intention. It is a quick performance throughout, ten minutes shorter than many mainstream and not particularly slow performances, and the Finale is tremendously rumbustious, with forthright accents heavily observed in the first and third themes, and the sheer energy of the movement allows it, although short, to be a strong enough element to balance the four movement structure - and the brass is a joy to hear. The movement sounds a bit strange, but in the context of this reading quite successful. At 18' 36" the Adagio is one of the quickest on record, with a particularly unnerving moment at the second appearance of the moderato theme which sounds suddenly, and disruptively, very fast. The repeated rising three notes of the 'non confundar' motive of the main theme are heavily accented and separated, which adds to the fragmentation of the overall line. There is much that, for me, made for uncomfortable listening.

On repeated hearing I began to find it a little more appealing, and it's a refreshingly different performance, and always a beautiful sound, but ultimately I felt it gave but slight access to Bruckner's 'clearest vision'. *Ken Ward*

## Bruckner - Symphonies 1 - 9

Brilliant Classics - 94686BR

### CD 1

- Symphony No.1 in C minor (Linz version, ed. Haas)  
Gewandhausorchester Leipzig / Václav Neumann Total time 51'21

### CD 2

- Symphony No.2 in C minor (1877 version, ed. Haas)  
Rundfunk-Sinfonie-Orchester Berlin / Franz Konwitschny Total time 64'40

### CD 3

- Symphony No.3 in D minor (1890 version, ed. Röttig)  
Gewandhausorchester Leipzig / Kurt Sanderling Total time 64'00

### CD 4

- Symphony No.4 in E flat 'Romantic' (1886 version, ed. Nowak) Rundfunk-Sinfonie-Orchester Berlin / Heinz Rögner Total time 58'17

### CD 5

- Symphony No.5 in B flat (ed. Nowak) Rundfunk-Sinfonie-Orchester Berlin / Heinz Rögner Total time 68'26

### CD 6

- Symphony No.6 in A (ed. Nowak) Rundfunk-Sinfonie-Orchester Berlin / Heinz Rögner Total time 52'17

### CD 7

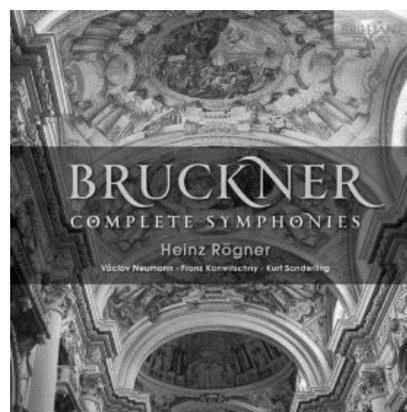
- Symphony No.7 in E (ed. Haas) Rundfunk-Sinfonie-Orchester Berlin / Heinz Rögner Total time 59'15

### CD 8

- Symphony No.8 in C minor (1887/90 version, ed. Haas) Rundfunk-Sinfonie-Orchester Berlin / Heinz Rögner Total time 75'01

### CD 9

- Symphony No.9 in D minor (ed. Nowak) Rundfunk-Sinfonie-Orchester Berlin / Heinz Rögner Total time 54'15



THIS NEW compendium of the nine 'canonical' symphonies of Anton Bruckner brings to a wider audience some truly first-class and exceptional performances from the 'old' East Germany: the DDR or erstwhile 'German Democratic Republic.' These recordings all originate with the state record label of the DDR, VEB Deutsche Schallplatten, with one exception (more about that later).

The centrepiece of this boxed set are Symphonies 4 - 9, with the (East) Berlin Rundfunk-Sinfonie-Orchestra, Heinz Rögner conducting [NOTE: Brilliant Classic's publicity for this set erroneously identifies this orchestra with the WEST Berlin Radio Symphony, now known as the Deutsches Sinfonieorchester Berlin. They are not the same, neither then, in the divided Cold War Germany, nor now, in the re-united Berlin.] Heinz Rögner, alas, was almost unknown in the West during most of his career, since he rarely, if ever, travelled. More's the pity, because his musicianship is of the highest calibre and his Bruckner is superb. The salient characteristics of his Bruckner include generally swift, no-nonsense tempos, rhythmic acuity and a laser-like clarity extracted from Bruckner's orchestration. Each of the six symphonies he conducts is an interpretation and recording well worth knowing, but if one is hoping for solemnity and monumentality, look elsewhere. In general, movement timings come in under the average; and in particular, the Fifth Symphony is perhaps THE fastest I know, with a fugal finale that blazes furiously with an excitement that kept me on the edge of my seat while listening. Fast, and anything but superficial. The East Berlin Radio Orchestra is a fine ensemble, well suited to the Bruckner idiom, and the original analogue recordings are exemplary.

Maestro Rögner did not record 1 -3, much less the early F-Minor and D-Minor symphonies. However, a splendid set of Bruckner's choral works includes Rögner's wonderful interpretations of the Te Deum, Mass No. 2 in E-Minor and Mass No. 3 in F-Minor - also highly recommended (Brilliant Classics: 94669BR).

Symphony No. 3 in this new set features the Leipzig Gewandhaus Orchestra under Kurt Sanderling in an early-1960's stereo recording. Although the sound does not measure up to that afforded the later symphonies, it is quite acceptable and delivers a traditional, and powerful, interpretation of Bruckner's last version of this work.

Symphony No. 2 brings the only caveat emptor of the set. Franz Konwitschny was a superb Brucknerian, and his interpretation of the Haas edition of Symphony 2 is fine, as might be expected. Unfortunately, the recording, with the (East) Berlin Radio Symphony, is mono and the orchestra sounds under-rehearsed. [This is in complete contrast to Konwitschny's roughly contemporary Bruckner 5, with the Gewandhaus Orchestra, taped in splendid stereo under studio conditions, and well worth seeking out.]

Along with that Symphony 5 under Konwitschny, this new set's Symphony No. 1 is one of the highlights of the old Eterna catalogue. Václav Neumann, at that time music director of the Leipzig Gewandhaus Orchestra, leads his ensemble in a noble, superbly executed First captured in excellent analogue stereo. Indeed, I find this First to be one of the very best available.

So four conductors, two orchestras and nine symphonies - and a set worthy to compare with any of its Western rivals. This is also a glance at a period of history now, thankfully, behind us when Germany was divided by the Iron Curtain and the East's cultural scene was both insular and mostly hidden from Western view. Clearly, these musicians knew, respected and loved Bruckner's music, and now the results are available for all to hear and enjoy!

*John Proffitt Member of the Board of the Bruckner Society of America*

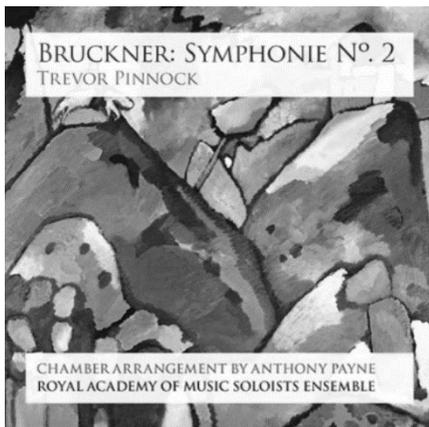
A set of live performance recordings of symphonies 4-9 conducted by Heinz Rögner has just been issued on the Weitblick label. (See new issues listings, page 26)

Bruckner - Symphony No. 2 (version for chamber orchestra, arr. Anthony Payne)

Johann Strauss - Wein, Weib und Gesang (version for chamber orchestra, arr. Alban Berg)

Royal Academy of Music Soloists Ensemble / Trevor Pinnock

LINN RECORDS CKD442 (Bruckner symphony timings: 17:45; 14:27; 6:09; 16:10 - total 54:31)



What's the point of a chamber arrangement of Bruckner's 2nd Symphony, especially one reduced not merely by instrumentation, but also truncated by cuts? (See comment below by William Carragan) There are now several very fine performances of the orchestration that Bruckner intended, using Prof. Carragan's edition, so why would anyone wish to investigate this lightweight, cut-down manifestation of the score? Well, whatever the arguments may be about the rationale and execution of such a project, they fall away before the sheer excellence, the amazing accomplishment of the young musicians of the Royal Academy of Music Soloists Ensemble, and the vitality and commitment of Trevor Pinnock's direction.

There are some special virtues of a chamber arrangement and in this recording they are apparent right from the opening bars: the extraordinary clarity of all the voices, the contrapuntal and harmonic composition of the music is revealed as rarely experienced with the full orchestra, and the solo

playing, especially of the strings, has that individual communicativeness characteristic of small chamber ensemble playing - Eloisa-Fleur Thom's first violin takes flight rhapsodically in the second statement of the opening theme, it's sheer joy to hear it. Surprisingly those passages one might expect to suffer most from the small forces, the fortissimo tutti, come over forcefully with a very full sound - you could almost believe there was a full body of strings there. The contrast between these passages and the intimacy of the quieter moments, where suddenly you are drawn back into a very expressive, inner world, is very dramatic, rather like a quick zoom-in in a film, and very affecting. The second subjects in the first and last movements, the *Gesangsperiode*, fare especially well, and that quiet, prayerful period at the end of the Finale exposition, quoting the Kyrie of the Mass in F minor, is as rapt as you could wish to hear it. Every now and then a strange, reedy sound is apparent, and it takes a moment to realise this is the harmonium's contribution - for the most part very discreet.

All of the players acquit themselves superbly. I have already mentioned Eloisa-Fleur Thom on 1st violin, and Pei-Jee Ng on cello is equally characterful. In the live performance at the Royal Academy before this recording was made in Bristol, Pei-Jee had leapt on the downward quaver scale that bursts in fortissimo to energise the third theme group of the finale with startling gusto. In this studio recording it is a touch less extreme - probably a wise decision for something to be listened to repeatedly at home, but it's almost as gripping a moment as it was in the concert. Also deserving of special mention is the horn playing of Anna Douglas and Carys Evans, the solos in the first movement and the Andante (the closing bars given to the horn, as in the early version) are glorious, absolutely glorious.

There are interesting CD insert notes from Prof. Jonathan Freeman-Attwood, Principal of the Royal Academy of Music, who commissioned the work and situates it in the legacy of Schoenberg's *Society for Private Musical Performance*

- “we hope that this scoring serves to reveal the luminescent appeal of this little-known nineteenth-century masterpiece - whilst also extending Schoenberg’s and his pupils’ practice of refined intimacy”; and from Anthony Payne who made the arrangement, “I ... have never reconciled myself to the use of computing programmes to speed the process of producing a full score. This was to be a hand-written job, and the symphony consisted on some 1,750 bars... and during the course of five months’ hard labour I came to admire the symphony enormously”; and from conductor Trevor Pinnock, who consulted an original manuscript now available on-line, “Bruckner’s visit to London in 1871 was clearly a happy one. He received enthusiastic acclaim for his virtuoso playing and commented that ‘*In England my music is really understood.*’ Whether this edition exemplifies such understanding remains debatable, but it’s certainly a performance and arrangement that has made for an enchanting presentation of the symphony.

The recorded sound is very fine, and there’s a fill-up of Berg’s arrangement of Strauss’s *Wine, Women and Song*, in which the harmonium player gets to display his skill more noticeably than in the Bruckner. The recording is also available for download of varying specifications from [www.linnrecords.com](http://www.linnrecords.com) Ken Ward

A comment on the edition, by William Carragan: I was very interested to hear the arrangement by Anthony Payne of the Bruckner Second for chamber orchestra, similar to the arrangements made of large orchestral works in the 1920s by Arnold Schoenberg’s students. This is the symphony which I edited in two versions for the Collected Edition, and I found the arrangement to be skilled, congenial, and with all the drama one needs. However, I was also most distressed to see that it was based on obsolete and erroneous editing. Nobody knew the serious inadequacy of the 1936 Haas and 1965 Nowak editions better than Leopold Nowak himself, and he asked me in 1986 to investigate the problem thoroughly for the Collected Edition. This I did and the result of my efforts was performed and recorded before Nowak’s death in 1991, and published in two volumes in 2005 and 2007. Yet in the Payne arrangement of 2013 we see the first movement from Haas’s edition, with a cut and with the egregious trumpet error near the end, the andante with the cut which destroys the form and the horn ending out of context, the scherzo ending in a deliberate confusion of the Haas and Nowak scores into something Bruckner never visualized, and the finale with one bar of Haas’s forgery and one cut taken but not the other. That is how it was done at the premiere concert, which I heard first, but the timings for the commercial recording were somewhat longer and I hoped the cuts had been opened, but no; the cuts were still there and the tempos were slower.

It is amazing to me that of all the estimable people involved in this effort, not one seems to have cared about its highwayman-like disregard of integrity. Haas’s early efforts, comprising editions of more than half of the symphonies, were exemplary, but his later work on Symphonies 2, 8, and 7, which were edited at a time when Haas was caught up in the political currents sweeping through Germany, embody a contempt for the facts in favor of a fantasy world of the editor, as if he were saying “This is what Bruckner should have written.” It is risky to try to distinguish among the many alternatives on aesthetic grounds, but on scholarly grounds one can make the call easily. The time for people to choose arbitrarily what version they like, or for Bruckner’s symphonies to be used as a hobby for enthusiasts to tamper at will with them, has come and gone, if indeed it ever came. The chamber-orchestra arrangement is beautiful and effective, but I hope those involved will do their homework before they present it again.

## Concert Reviews

LONDON

ROYAL FESTIVAL HALL

26 FEBRUARY 2014

Brahms - Double Concerto (encore: Halvorsen: Passacaglia for violin and viola (after Handel) Arr. for violin and cello)  
Bruckner - Symphony No. 2 (1872, ed. Carragan)

London Philharmonic Orchestra / Vladimir Jurowski

Julia Fischer vln, Daniel Müller-Schott cel.

IN THE 1880s in Vienna there was crazy conflict between supporters of Brahms, and the Wagnerians who raised Bruckner as their mascot. Although Brahms said some unpleasant things about Bruckner and his music, the two composers were not personally in the vanguard of this vituperative battle - that role was left to the likes of the famous critic Eduard Hanslick for the Brahmsians, and Hugo Wolf for the Brucknerians. Although in retrospect this war seems quite mad, when the works of the two composers are juxtaposed as they were at this concert, the vast gulf between what they thought a large scale orchestral work should be becomes quite blatant to the ear, though not quite so easy to pin down in words.

Although Brahms wrote to Clara Schumann, ‘If it is at all successful it might give us some fun,’ there’s not a lot of fun to be found in this mighty concerto, Brahms’ last major orchestral work: it is Brahms at his most muscular and strenuous. Even when he is being lyrical and melancholy in this work, passages often as not given to the solo cello, it sounded as though the emotion is being wrung out of a reluctant heart by sheer force.

The slow movement presents one of those meandering autumnal Brahms’ themes, of deceptive simplicity, where a little softness is introduced into the narrative. But here also there is restraint, a firm hold kept on the form and the

expressive palette, and the texture even when most lightly scored is always consummately crafted. What a contrast with Bruckner's risky ventures into sudden passionate rhapsody, frequent general pauses (that gave the work its nickname, *die Pausensymphonie*), his exploration of strange orchestral textures and discontinuities, rugged intemperate interpolations from the brass - these and a variety of gestures that the conductor needs attentively to weld into the coherence of the whole.

As in his previous excellent performances with the LPO of Bruckner's First Symphony, Jurowski's commitment, conviction and detailed knowledge of the work was apparent, and the players responded with an equally committed performance, great clarity of articulation and transparency of texture. Especially sure-footed was John Ryan's horn playing, both in that rhapsodic passage in the first movement development where he reiterates the opening motive, the strings replying each time with lyrical comments of increasing intensity, and later with his expressive solos in the Adagio, where he is also given the perilous role of bringing the movement to a close - so perilous, apparently, for hornists of Bruckner's day that in later versions he gave the passage to clarinet, greatly to the movement's detriment.

Some of the Brahmsian restraint seemed to live on in this performance: the strings take off into rhapsodic fantasy in their continuation of the first movement, first theme, but sounded just a touch too literal, and maybe this slight hint of inhibition arising from the precision of the execution was apparent occasionally elsewhere in the performance. Much was conscientiously done - including all the repeats in the first part of the Scherzo, and the Trio, which sounds heavenly first time round but seems a little less welcome on repetition. The Adagio, however, rose to the level of sheer poetry, deeply moving and beautifully proportioned.

Jurowski's espousal of this first version of Bruckner's symphony was at its most courageous in the Finale, during the lengthy course of which Bruckner wanders into the strangest of by-ways and the innocent listener might be forgiven for wondering how the symphony was proceeding to its ultimate destination - if indeed, there remained such a thing. But once you get the hang of the fact that these by-ways are there for the sheer delight of them, then patience is rewarded and you can join with Bruckner's elation in his startlingly abrupt final bars of repeated fanfares, where a rhythm pervasive in the first movement combines to tie the whole bundle together. But I fear had Brahms been there, he would have left the hall, exasperated beyond tolerance, long before the enthusiastic applause.

*Ken Ward*

*Geoffrey Hosking wrote:*

In most respects this was a good performance, tautly shaped by Jurowski and magnificently played by the LPO, especially the first and third movements. But the second movement, Scherzo, was not quite so successful: it was taken a little too fast and without quite the punchy rhythmic impetus that the best performances have. In particular the semiquavers at the end of the long first theme were not clearly enough articulated, indeed could not be at that speed.

The last movement was fascinating: I found myself listening to Bruckner passages I have never heard before, a rare event. Most of them were attractive, too, though I wasn't always sure where they fitted in. But the ending was a real disappointment: Bruckner seemed to break off at an arbitrary moment, and then slam down a very long tonic chord, reinforced by the timpani. This is one case when his later thoughts were obviously much superior. At this stage he hadn't yet quite learnt to build up what in later symphonies became the greatest final climaxes in all symphonic music.

I do wish the programme notes had prepared us for the version Jurowski conducted. It was really interesting, if not always satisfactory, to hear Bruckner's first thoughts. But I was unprepared, having not even read about it a few minutes in advance. Perhaps Stephen Johnson had not been informed and simply submitted a standard programme note. Better liaison, please, between the LPO and their programme note writers!

OXFORD

UNIVERSITY CHURCH OF ST MARY THE VIRGIN

8 MARCH 2014

Bruckner - Overture in G minor

Wagner - Good Friday music, Parsifal

Beethoven - Symphony No. 7

Hertford Bruckner Orchestra / Paul Coones

The late Bryan Fairfax organised the ground-breaking London Bruckner Festival of 1964, which presented several Bruckner UK premieres. The opening work of that festival was the Overture in G minor. Those who heard it then would have been unlikely, outside two performances at the Proms in 1976 and 1980, to have come across another performance in the fifty years that have elapsed since. So it was a rare privilege indeed to travel to Oxford to hear this performance by the Hertford Bruckner Orchestra.

Conductor Paul Coones's programme note made several claims for the work's prefiguring of aspects of Bruckner's later symphonies and, indeed, the Overture opens with a dramatic unison octave drop suggestive of the climax of the opening theme group of the Ninth, followed by a rising cello motive reminiscent of the glorious cello theme that opens the Seventh. Thereafter there enters a bustling *allegro moderato* theme from the strings, soon supported by rhythmic interjections from woodwind. It was nicely and lightly played, though on its recurrences throughout the piece it seemed to become a little more 'moderato' than 'allegro'. Nevertheless, the work hung

together well and the coda, introduced by an evocative solo horn playing a slowed-down version of the allegro theme, rose to a thoroughly Brucknerian blazing G major conclusion. It sounded very fine and, as in 1964, one was led to wonder why this work is not performed more often.

The Hertford Bruckner Orchestra has no formal auditions, but 'is always keen to welcome musically respectable new players'. Musical respectability is a broad church, not always entirely harmonious, but the violins are very ably and passionately led by Ben Cartlidge and Rachael Elliott, and in the music from Parsifal they assisted the orchestra to shine above one's expectations. The oboe and clarinet solos rose magically through the springtime mists the strings had created, and come the end the audience demonstrated their entrancement by an extended silence before breaking into applause.

Hearing Beethoven's Seventh Symphony played by a non-professional orchestra of players of varying abilities has the strange effect of throwing unusual aspects of the work into stronger relief, bringing out powerfully what an extraordinary, unprecedented and thereafter unparalleled work it is. As I caught the night coach back to the metropolis, my head was still awl with it all, and the sheer joy of hearing and seeing a bunch of the 'musically respectable' make the best they could of it.

*Ken Ward*

BERLIN

PHILHARMONIE

15 MARCH 2014

Mozart - Piano Concerto No. 9 (Emanuel Ax)

Bruckner - Symphony No. 4

Berlin Philharmonic / Bernard Haitink

While Stanislaw Skrowaczewski, approaching his 90th birthday, was tackling Bruckner's Third in London with the LPO, here in Berlin Bernard Haitink, approaching his 85th birthday, gave three performances of Bruckner's Fourth with the Berlin Philharmonic. With the precedent of Günter Wand and Georg Tintner, and the continuing career as a Brucknerian of distinction of Herbert Blomstedt at 86, one might be led to think that Bruckner is 'a country for old men'. It certainly seems that as conductors grow older, and perhaps have less anxiety to prove themselves, they gain the patience and humility to let Bruckner's music proceed at its own pace and speak without those self-conscious interventions by which rising younger conductors seek to put their mark upon a performance. For what can be said about both Skrowaczewski's London Third and Haitink's Berlin Fourth is that the depth of their experience has made them sure-footed as they chart the sometimes wayward symphonic argument of these large-scale works. Both performances were masterly in the sense of organic formal development and ultimate fulfilment.

Bruckner's Fourth Symphony opens with a horn call above a very quiet shimmering string tremolo. Exactly what sort of horn call it should be is open to interpretation. This evening in the Philharmonie we heard the principal horn player sound a call of poetic sensitivity, a slight but telling tremble in the notes, and nuancing that gave the moment a spell-binding expressive depth and inwardness, announcing an agenda for the symphony less concerned with the bright morning bustle of an awakening town, but more with the dreams and longings of the Romantic poetic soul.

So affecting was this opening that even at the height of the development where the call is transformed into a stunning, slow, fortissimo brass chorale, the poetry of that beginning still shone through. The second subject is built upon a bird call (that of the great tit), and Haitink paced it to lyrical perfection; the stormy third subject rose up as an angry flowering of the poetic spirit, and whole movement gained a fulsome pastoral dimension as it proceeded. The coda was tremendous, with all four horns in full cry blaring out that horn call that had been such a fertile source of inspiration some twenty minutes earlier.

But at this point my review enters difficult and decidedly subjective territory, and I have to report that I have found no-one else to agree with me. It had been a tremendous first movement, a performance in which I thought I detected Haitink's humane and sensitive influence over the often unbridled power of this orchestra, but suddenly with the advent of the Andante it seemed as though they'd had enough of these effeminate subtleties and reverted to their customary supercharged mode. It was an Andante with no hint of vulnerability, superbly played, but the poetic muse had been side-lined and any hint of 'innigkeit' expunged. Even the violas' second subject had the sound of instruments that were playing out forcefully rather than the dusky, gentle, introverted warmth one hopes to hear. The hunting horn calls and brass fanfares of the Scherzo were, of course, splendidly delivered, but the rhythmic urgency and brightness was lost in the silky legato of the strings' reply. Come the finale, the sheer powering force of it all verged upon the insufferable, and the sight of the strings all playing as one with manic vigour is the stuff of nightmares.

There was no sign during or after the performance that any of the musicians or the conductor had any reservations, it all seemed sweetness and light, the orchestra smiling and Haitink nodding his appreciation, and after a blessed silence came a storm of applause. Maybe I was alone in the hall with my fragile and bruised sensibilities.

*Ken Ward*

(My gratitude to Horace Lau from Hong Kong, <http://multivariate-life.blogspot.co.uk>, for his company and support, and generous gift of a ticket to attend this concert.)

LONDON

ROYAL FESTIVAL HALL

14 MARCH 2014

Mendelssohn - Violin Concerto (Benjamin Beilman)  
 Bruckner - Symphony No. 3 (1889)

London Philharmonic Orchestra / Stanisław Skrowaczewski

WHAT IS the essence of a truly great performance? Perhaps it is the sensation of making a familiar piece of music sound fresh, exciting and thoroughly uplifting. As I made the journey from the north west of England, I pondered whether it was really worth it, *another* Bruckner symphony, what if it sounded stale and boring? Oh dear, my glass really was half empty: admittedly the train manager had just announced that some poor soul had been hit by a train at Lichfield and it was likely that our train would have to crawl round the West Midlands before re-joining the fast line south.

But as members of the Bruckner gang began to assemble in the Festival Hall foyer, with their infectious enthusiasm and jovial dedication to the cause, the score often in hand - such conversations are always immensely educational- and the glass was half full again. And it just got better and better: Benjamin Beilman made his violin sing in the Mendelssohn. What a wonderful sight, the youngster with the 90 year old Stanisław Skrowaczewski.

I learned that the Third Symphony's opening instruction "mehr langsam" cannot be translated directly and that it is a kind of Austrian colloquialism, suffice to say Maestro Skrowaczewski had his violins enter gently, almost reticent in that haunting opening theme. Either they were yet to warm up or they were playing it "mehr langsam". I'm sure it was the latter. The score remained unopened on the lectern, but I was fascinated by how the maestro with his miniscule baton, his precise directions and facial expressions translated this into what was fast becoming a sublime sound. The orchestra clearly love playing for this man. When the opening violin theme returned, this time it was bolder and striking, spine-chilling, the violin sections not suffering in the slightest for being placed together, the violas kicking off the first movement coda in rumbustious fashion, the movement ending with a thrilling accelerando.

Skrowaczewski certainly makes the case for this revised version. Overall the available material is marshalled into a tighter, concise and logical whole. At times I got the feeling that the Philharmonic were playing this in the style of a concerto for orchestra, each section clearly articulated without giving the feel that any parts had been specially rehearsed. Indeed, the orchestra knew instinctively what their conductor intended. It was a delight to watch. The polka episode in the finale can often be ruined by over-rehearsed exaggeration, which is how it seemed from Maazel in 2010, or turned in to a tacky cheap and trivial dance as it becomes in Norrington's hands. No such nonsense from Stanisław Skrowaczewski - it was played with finesse but without losing its essential nobility.

So it was a special evening, thirty years on from my first ever live Bruckner concert at the Free Trade Hall - Stanisław Skrowaczewski conducting his Hallé Orchestra in this very same symphony. On both occasions my glass was full and overflowing, this music sounding fresh and exciting. A modest man, Skrowaczewski would probably eschew such praise, but it was one of those occasions at which one was just privileged to be present.

*Stephen Pearsall*

LONDON

BARBICAN HALL

3, 4 &amp; 5 APRIL 2014

Mozart - Violin Concerto No.3 (Frank Peter Zimmermann)  
 Bruckner - Symphony No. 4

Haydn - Cello Concerto No.1 (Truls Mørk)  
 Bruckner - Symphony No. 7

Beethoven - Piano Concerto No. 1 (Lars Vogt)  
 Bruckner - Symphony No. 9

Royal Concertgebouw Orchestra / Mariss Jansons

IT WAS wonderful to hear this superb orchestra in this superb music! Above all I noted the clarity of the orchestral playing: middle lines which are often inaudible stood out clearly here, so that I learnt something about all three symphonies, though I have been listening to them most of my life. The strings were sinewy, flexible, not too velvety and phrased their melodies lovingly; the woodwind (especially the clarinets, but then that's an instrument I love) distinguished themselves both in their supporting role and when they carried the main theme; the brass were occasionally a bit too dominant, but provided their sonorous underpinning well. (Alas, the horn fluffed the opening motif of the 4th, but one soon forgot and forgave that.) Dynamics from *pp* to *ff* were subtly graded from barely audible to shattering. Everything one could wish for in orchestral sound.

The interpretation was not quite so impeccable. There were very good things. In the 4th symphony Jansons displayed considerable flexibility of tempo, but always ebbing and flowing naturally. The third and fourth

movements were especially successful, with plenty of rhythmic vigour. The second movement was taken too slowly, though: the programme note marked it 'andante quasi allegretto', but the basic speed was adagio and only reached an appropriate tempo in the final climax.

In the 7th it was good to hear the first movement kept moving throughout (some conductors linger too lovingly), and the phrasing of the opening theme was ravishing, as also was the wonderful passage towards the end of the movement where main theme comes arching in stages on the strings over the drum roll, moving from the dominant back to the tonic for the final climax. The second movement was also taken at a good pace, stately but not ponderous. Jansons accelerated a little too much for me in the huge climax towards the end of the movement, but then checked the speed where the swirling descant in the strings starts moving downwards instead of upwards, and from then on it was glorious. And hooray for the cymbal clash at the top of the hour! (Not everyone agrees, of course, but most conductors include it.) The third and fourth movements were excellent, lively with punchy rhythms, and the orchestral balance on the whole good, though the trombones did become a bit too dominant in places.

The 9th was not quite so satisfactory, despite a wonderfully mysterious and threatening opening. Jansons did not 'conduct through' the pauses in the first movement, so that it seemed to consist of separate episodes rather than a cumulative development. Each episode had its own tempo, and once or twice even this superb orchestra did not settle immediately into the start of a new one. The scherzo was not as relentless as it should have been: where the full orchestra comes in with the pounding unison rhythm Jansons actually slowed down and then accelerated again. The third movement again tended to disintegrate into discrete episodes; though the ending was beautifully played, I still ached for a real finale. Right through, however, the orchestra played excellently, and the overall experience was a good one, even if not always full-scale genuine Bruckner.

*Geoffrey Hosking*

VIENNA

KONZERTHAUS

6 APRIL 2014

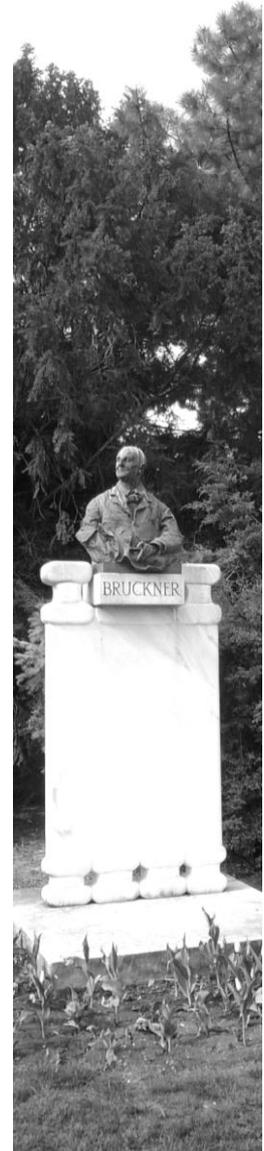
Bruckner - Symphony No. 8 (1890, ed. Nowak)

Vienna Philharmonic Orchestra / Jaap van Zweden

WITH THE Seventh Symphony Bruckner had had great success outside Vienna, and pleaded with Hans Richter not to perform it in Vienna for fear of the sheer nastiness of the critics. Nevertheless Richter went ahead, to stunning success, and he announced that "from now on our brilliant compatriot will never again find it necessary to make a detour via a host of foreign musical cities ... No, in future every new Bruckner symphony will first be transformed from the pages of the score into sound in Vienna itself, in the concerts of the Philharmonic." And the Eighth did indeed, in the end, receive its first performance in Vienna. It was Bruckner's greatest triumph: "This symphony is the creation of a giant," wrote Hugo Wolf.

So to hear Bruckner's Eighth in Vienna, played by the Vienna Philharmonic, is an occasion that carries the weight of an extraordinary composing and performance history. I heard it just once before in Vienna, in 1983 when, if I remember correctly, Eugen Jochum was indisposed and his place was taken by Carl Melles. On this occasion indisposition also led to a change of conductor: Jaap van Zweden taking the place of Yannick Nézet-Séguin, and making his debut performance with the Vienna Philharmonic. With the change of conductor came a change of edition. Nézet-Séguin uses the Haas edition, with much disputed additional bars; van Zweden used the Nowak edition that sought to restrict itself more precisely to Bruckner's intentions as transmitted by the manuscripts. The choice of edition was significant as there is at significant moments room for something more reflective and less uncompromising in the Haas score, and van Zweden's interpretation left little room for inner contemplation.

The opening was wonderfully handled, and it seemed like a dream come true to be in Vienna to hear these opening phrases on the low strings, searching and uneasy, shaped to perfection, each with a slight diminuendo at the end, enhancing the sense of anxiety and tentativeness. Come the blazing glory at the end of the symphony, total certainty is achieved, the same theme transformed and built into a complex structure in C major that combines the main themes of all four movements, and this too was splendidly done: van Zweden ensured the full pause - almost two bars - was observed before the coda began, allowing the full significance of the structural event to register, before over pianissimo drum beats the Wagner tubas intoned their solemn melody, full of gravity and anticipation - wonderfully played! - building up to the tremendous peroration. Were it a matter of the beginning and the end alone, then this would have been a first class performance.



But some limitation of van Zweden's expressive palette, it seemed to me, became apparent in the characterisation of the three themes of the first movement. With the arrival of the second subject group there was little change in the tone of voice, no new access of lyricism to beguile us in Bruckner's 'song period'. Some of the difficulty was a lack of subtlety in the grading of dynamics, the strings allowed to get too loud too soon, the various stepped levels of Bruckner's markings not carefully observed. If the dramatic contrast between the themes is underplayed, the creative tension that keeps the architecture taut fails to register. There were some problems of balance, the triplets of the horns within the build up to final climax of the first movement barely audible. The last bars repeated 'death watch' motive were perfectly done - no compromise, no slowing down: life's clock just stopped.

The Scherzo is marked *Allegro moderato*, but van Zweden did his best to banish any moderation and went for it hell for leather. The difficulty was that the articulation of the oft-repeated theme lost its stamping rhythmic accentuation, so for all the speed there was some lack of potency - but the Trio was superb. It's a dreamy interlude with a central section where the dream deepens, and this was very affectingly played.

The very opening of the Adagio was sabotaged by the clatter of falling glassware, a distraction that would have merited recommencing the movement so signalling the importance of this music, but van Zweden chose to plough on and the performance began to recover in the passionately played second theme group. Bruckner's score calls for three harps 'if possible'. It seems for our concert the Vienna Philharmonic found it was not possible, for there was just one harpist, her valiant efforts inaudible at the heaven-storming Adagio climax. Nevertheless, the climax had been well structured and came over with full power, but the coda seemed to shy away from anything too gentle and expressive.

Predictably the Finale was far faster than Bruckner's metronome mark - it nearly always is - but the brass of the Vienna Philharmonic were magnificent in these great opening fanfares. As in the first movement the variety of turbulent expressive characterisation was perhaps not exploited to the full, the extrovert timpani-supported explosions coming off best. The triangle player, who has only two moments in the Adagio to display his skill, was called upon to double the efforts of the regular timpanist in the closing bars, more of a theatrical than an audible effect. The final falling three notes, a heavy *ritenuto* applied, had a splendid finality that often eludes conductors and orchestras. It was a magnificent close to a good performance that lacked merely the last ounce of imaginative aspiration. *Ken Ward*

LONDON

ROYAL FESTIVAL HALL

9 APRIL 2014

Schumann - Violin Concerto (Renaud Capuçon)  
Bruckner - Symphony No. 8 (1890, ed. Haas)

London Philharmonic Orchestra / Jukka-Pekka Saraste

It was in the second subject group recapitulation in the Finale to Bruckner's immense Eighth Symphony that I caught myself thinking, 'This is going on a bit...', which is paradoxical in that, although the programme note was very precise in stating that the symphony would last 83 minutes, Jukka-Pekka Saraste's take on the work dispatched it a good ten minutes quicker. Saraste steamed into the finale as fast as I have ever heard it, and repeatedly in the body of the movement he urged the tempo of the stormier passages to be faster, such as at the end of the exposition where the timpanist began not quite so fast and had suddenly to accelerate.

I think it was as much this inconsistency in tempo as the speed itself that undermined the coherence of the Finale, paradoxically making it seem too long, and the passage in the coda, approaching the famous superimposition of all four main themes from each of the movements, where timpani and trumpet fanfares hammer away at dotted quavers and semiquavers, was suddenly so fast as to be in danger of sounding more ludicrous than exciting.

It was a shame because the previous three movements had fared well in Saraste's urgently rhapsodic view of the work. The playing of the LPO was superlative throughout, they responded with passion and commitment to Saraste's vision, and much of the exhilaration that came from this performance was in the sheer beauty of the sound. Some colleagues sitting in the line of fire from the trumpets and trombones found their contribution unpleasantly overwhelming, but from my seat the orchestral balance seemed perfect: I kept breaking into smiles at the sheer beauty of it all.

The first movement, though speedy, was presented as the perfectly formed structure that it is, and within that the second subject lyrical theme was particularly appealing, the horn solo with the plaintive response from the oboe at the beginning of the development was wonderfully, wonderfully played. At the climax is the 'annunciation of death', a shattering moment where the brass thunder out the rhythm of the main theme bereft of any melodic content, though at this speed the final note seemed clipped, as though the dramatic statement had been suddenly interrupted rather than complete in its omnipotence. The final pages were marvellous: hushed but rhythmically uncompromising - no sentimental *ritenuto* to moderate implacable mortality.

There was also some stunning playing in the Scherzo, quickly done but not too quick, magically quiet urgent tremolo figures from the violins, trombones producing some very nice alternating chords beneath the oboe's iteration of the theme, the orchestral playing was filled with energy and kaleidoscopic colours. The beauty of the

LPO's strings was again displayed in the Trio's dreamy melodies, a gorgeous sound. And all the strings, especially the cellos in the second subject, were glorious in Bruckner's visionary Adagio - the violins in the valedictory closing pages of the movement creating music of heart-rending beauty. Glorious too were the Wagner tubas, their chorales here and in the Finale, perfectly executed.

In keeping with Saraste's view of the work, the great climax of the Adagio was an excited eruption of rhapsodic ecstasy, rather than a serene mountain-peak vision of eternity. It's a view of the work that had considerable strengths, and revealed a side of Bruckner's symphonic not often displayed - but I didn't find it a convincing approach to the Finale: Saraste's uneasy excitability seemed at odds with the content and form of the movement, and although he handled the mighty closing bars with convincing finality I couldn't help thinking that the symphony's trajectory, from uncertain and anxious confrontation of mortality to blazing C major affirmation, had in the end been short-changed.

*Ken Ward*

SAN FRANCISCO

DAVIES SYMPHONY HALL

11 APRIL 2014

Mozart – Piano Concerto No. 21 (Garrick Ohlsson)  
Bruckner - Symphony No. 4 (1878/80 version)

San Francisco Symphony Orchestra / Herbert Blomstedt

THIS WAS the second of two concerts with the San Francisco Symphony presenting the familiar Mozart C major concerto and the Bruckner 4th. Although American pianist Garrick Ohlsson is widely known for tackling the "big" pieces, such as Busoni's monster, he is in fact noted for his performances of music of the classical period as well. This evening he proved himself to be the consummate Mozartean. His fingering was perfectly even, giving every note equal weight and equal importance, so critical to Mozart's music. Maestro Blomstedt conducted a lithe and graceful performance with plenty of energy and momentum, leading to a very satisfying conclusion.

The Nowak edition of the Bruckner 4th constituted the second half of the program. Out of an almost inaudible murmur of string tremolos came the famous horn call. As played by Robert Ward, the brilliant principal horn of the orchestra, it was forward and assertive - the morning call from the watchtower. When the entire brass section played, the sound was rounded, blending beautifully with the rest of the orchestra. Clearly Blomstedt wanted a central European sound for this symphony, and this orchestra delivered. Even the glorious final bars of the movement - powered tremendously by the tympani and the brass choir - rang out with great beauty: it was as magnificent a coda as in Klemperer's EMI Philharmonia recording. Blomstedt knows how to maintain the necessary control so that the great climax of a movement is reached with inexorable inevitability, and never too soon, but is still overwhelming when it arrives. Those familiar with the Mahler recordings made in recent years by this orchestra would be surprised: Tilson Thomas favors a brighter, more stentorian brass sound in his Mahler, nothing like what we heard in Blomstedt's Bruckner. While Ward plays a Hill horn in Mahler, he also owns a Vienna horn from Weiner Horn Manufaktur. I wouldn't be surprised if the latter were the instrument he used for the Bruckner.

The lyrical Andante displayed another characteristic of Blomstedt's approach in his ability to shape lovely phrases without a lot of variation in tempo. The violas' impassioned playing of the great theme gave one chills. To a certain extent Blomstedt resembles the young Haitink - i.e., before Haitink slowed down. He may be in his mid-80s, but Blomstedt never drags. Where his interpretation shines is not so much in manipulation of tempo but rather in careful attention to orchestral balances. The Scherzo displayed this skill most eloquently. Even with the great brass outbursts, the winds and strings were never buried. Everything could be heard. Finally, in the last movement, the full range of subtlety, balance, delicacy, and power were on display. The momentum was irresistible, carrying the music with great urgency to its intended conclusion. In the final bars Blomstedt gave an object lesson in orchestral balances. Listen to almost any recording of this piece, and it is obvious that the trumpets play too loudly here. Of course: the dynamic for every line in the manuscript is *fff*! But what is the true culmination of the work? It is the horns' return with the opening theme of the first movement, over that potent, insistent rhythmic six-note ascending and descending figure through the final four measures. Mark Inouye, the extraordinary principal trumpet of this orchestra, had his big moments earlier. Here, however, he knew his "place" precisely: to support the rest of the orchestra and not take over. The result was breathtaking, as good as it gets.

Maestro Blomstedt, in his humble, unassuming way, gave us yet another evening of Bruckner to remember. He was a recipient of the Julio Kilenyi medal of the Bruckner Society of America just a couple of years ago. This concert demonstrated one more reason why.

*Neil Schore*

Messiaen - *L'Ascension*

Bruckner - *Symphony No. 8* (1890, ed. Haas)

Welsh National Opera Orchestra / Lothar Koenigs

THIS WAS the opening concert in a series devoted to 'the music of faith' with Messiaen's *L'Ascension* and Bruckner's *Symphony no 8*, two very apt choices. Judging by the performances of the first concert, the series should be a considerable success. St David's Hall, with its capacious, hexagonal interior, provided a sympathetic acoustic.

Both Messiaen and Bruckner combine sensuous harmonies with a patient, unhurried and mystically tinged exposition of the musical content; both composers also, but especially Messiaen, lay out the orchestra antiphonally, with passages on strings followed by passages on woodwind, then on brass. The orchestra performed *L'Ascension* in a forthright but devout manner which did full justice to the music.

The opening theme of Bruckner's 8th *Symphony* sounded suitably mysterious, questing and unsettled; thereafter the movement unfolded at a leisurely pace, with luxurious but always idiomatic lingerings in the bridge passages, and also a slight holding back during climaxes. The strings sounded sinewy, not too velvety, and dug in pithily when the music required it. The rest of the orchestra was also on good form, and Koenigs on the whole maintained an equitable balance between sections, though occasionally the brass drowned the strings, as often seems to happen in the concert hall (I presume that on recordings the engineers deliberately counteract this tendency).

In the slow movement the orchestra alternated, as it should, between a tranquillity troubled by an edgy rhythm and massive harmonic eruptions. The Haas version was played, and the harp topped the biggest climax of all gloriously; then Koenigs let the tension subside gradually in the long coda. On the whole he also held the last movement together well - not an easy thing to do - by maintaining the underlying pulse through the pauses. Alas, though, something went wrong with the final climax. Without being able to rehear it, I cannot tell what happened: perhaps Koenigs accelerated more than some of the players expected. At any rate, the contrapuntal juxtaposition of the four movements' principal themes was not as lucid as usual: an unfortunate blemish on an otherwise excellent performance. *Geoffrey Hosking*

THE FLYER sent to this reviewer by the WNO to remind the undecided of the concert was in this case unnecessary as the tickets had been purchased long ago; however it did raise the question "is this the greatest symphony that has been written since Beethoven". The program billed the concert as linking together two composers grounded in their Catholic faith, both of whom were also noted organists. As Lothar Koenig's programme note explains, the Messiaen deploys radiant orchestration to convey the ascension of Christ into heaven. And indeed this is at least one impression that we heard on the night. Messiaen's music is possibly at times, at least to this reviewer, more abstractedly 'spiritual' than Bruckner's, and it did make a very interesting contrast to the greater drama of the Bruckner symphony to follow.

Cardiff is fortunate to have two really good orchestras, this one, and the BBC, and the WNO Orchestra is on good form at the moment. The Messiaen was intense, colourful, interesting in the ways in which it showed itself to be a forerunner of the *Turungalila* symphony.

The Bruckner which followed was a fine performance. Koenig seemed to take an approach which emphasised the drama of the piece, which included both loud passages as well with more lyrical ones, and to this reviewer, the structure of movement one came through particularly clearly. The drama of the high suspended trumpet at the end came across more as purely human emotion and despair, - differing from the Messiaen which seemed much more spiritual in feeling. The trumpet did fluff a note or two early on, but redeemed himself here.

The scherzo was possibly the least effective movement; in some ways a little too relentless, possibly more spring in the rhythm was needed as a contrast to the first and last movements, and the trio perhaps not as delicately played in contrast as in other performances. The slow movement was however beautifully played. The Wagner tubas and the brass in general, showed a certain grainy edge as opposed to the less complex, 'fatter', rather mournfully rounded sound that is often heard. This added to the colour and the contrast in this movement. The Haas edition was played and to someone who grew up with this version, it comes across quite satisfactory in performance.

The finale effectively summed up what had gone before. Whether it's about Cossacks or not, the introduction set us off to a different place from the grief of the *Adagio* and the drama and the pacing and the structure of the performance was very effective. The conductor and the orchestra really seem to like this music and in the detail phrasing and their concentration was apparent, and essential in this long piece. At the end, the grinding re-introduction of the first movement theme was superb. In the final bars, Koenigs seemed to slow up, something which you would find irritating in a recording, but was okay enough in a live concert.

The greatest since Beethoven? Well St. David's Hall was not full, but the reception was really enthusiastic, as it often is in Cardiff. And there are other Bruckner *Symphonies*... Nonetheless, how good that you don't have to be in London to hear a performance of such quality. *Malcolm Hatfield*

LISBON

GULBENKIAN FOUNDATION

25 APRIL 2014

Berg - Three Orchestral Pieces  
 Strauss - Four Last Songs (Emily Magee)  
 Bruckner - Symphony No. 7

Gustav Mahler Jugendorchester / David Afkham

There are always some wonderful soloists in this tremendous youth orchestra. Although the performance of Berg's *Three Orchestral Pieces* failed to gel, the waltz in desperate need of some Viennese input, suddenly towards the end of the second of the Strauss songs there was solo horn playing of such extraordinary quality that at once my attention was riveted. It was, even so, a rather excited and urgent view of the songs, not a lot of meditative autumnal peace, which didn't bode well for the Bruckner.

But in the event the Seventh Symphony received a glowing performance, played with commitment and enthusiasm by the young players. The principal horn player was prominent in the opening rising arpeggio, and the theme was nicely shaped by the strings. Overall it was very enjoyable and had me on my feet at the end, but it was a very traditional performance, that is to say it opened with two slow movements, and the Scherzo was not 'very fast' as Bruckner marks it, but it had a nicely inflected lilt to it. One surprising thing was that Afkham chose to do the 'subito piano - crescendo' effect at bar 65 - not called for in the score - that Klemperer and Sinopoli, amongst others, also did. Although immaculately played, the Wagner tubas in the dirge following the climax of the Adagio seemed to lack quite the weight and dark tone appropriate, but their chorales in the Finale were splendid. The general enthusiasm and high quality of performance ensured that this was an inspiring event that lifted the spirits.

The auditorium at the Gulbenkian Foundation has recently been refurbished, a development that has apparently altered the acoustic, not necessarily to its benefit. This was my first time in the hall, and I had to agree with my companions, who knew the hall as it was, that there was some weakness and lack of bite in the lower frequency sounds, and during the fortissimo tutti the sound appeared congested and difficult to differentiate - but nevertheless, it is handsomely fitted out and better than many venues.

This was a concert in the Easter Tour of the Gustav Mahler Jugendorchester, and was dedicated to the memory of their principal conductor, Claudio Abbado. He would have been proud of them. *Ken Ward*

(My gratitude to Bruckner Journal subscriber, Jorge Fernandes, for inviting me over and making my brief stay in Lisbon such a pleasure.)

HEIDELBERG

STADTHALLE

22 MAY 2014

Vasks - Tālā Gaisma - Distant Light (Alina Pogostkina, vln)  
 Bruckner - Symphony No. 9 (with Finale SPCM)

Philharmonisches Orchester Heidelberg / Yordan Kamdzhlov

Bruckner's Ninth Symphony, unfinished, received its first performance in 1903, seven years after the composer's death. Mahler, who knew the score but was not at the concert, wrote in 1906 to his wife Alma, that it was 'the highest culmination of nonsense'. Since then, however, those three movements have come to be regarded as amongst the greatest of symphonic achievements of the 19th century.

Now, a hundred years later we are slowly becoming familiar with what Bruckner was writing for the finale up until the day he died. It is strange and disturbing music, and many of those devoted to the three-movement performances find themselves echoing Mahler's response to the preceding movements: nonsense! But the symphony was always designed to chart a course from darkness to light, a desperate path 'swept with confused alarms of struggle and flight', the blessing of a visionary transfiguration only to be bestowed at the very end. And there's the problem: the final pages were either never written down, or failed to survive the predations of vultures who descended on Bruckner's estate the day he died.

Think now of the challenge presented to the conductor and his musicians: to shatter our devotion to the three-movement symphony, interpreting it now in such a way that the finale becomes absolutely necessary! And then to play it with such passionate conviction that Bruckner's music, as made performable by the forensic in-fills and additions of modern scholars, gives at least some shuddering apprehension of the extraordinary territory over which the composer sought to travel to his heaven-storming destination. It was in this finale that Kamdzhlov's prowess as a visionary conductor was revealed at its strongest, the structure and the pacing of the movement judged such that, for all its seemingly wayward diversions, its purposefulness was never in doubt, the chorale delivered with astonishing weight and trenchancy, and the coda that the 'completers' have provided (in the absence of little more

than a few reports and a few hints from Bruckner's manuscripts) gave us at least some intimation of the great song of praise with which the symphony was to have ended. I have now heard many performances of the finale, including that by Sir Simon Rattle and the Berlin Philharmonic, but at this point Kamdzhhalov outshone them all.

There had been much that was impressive in the early movements. The shaping, and playing, of the opening horn theme was glorious, and the balancing of voices in the second theme group particularly effective. It's good to hear the first violins' sustained melody sound so clearly out of the thick contrapuntal texture to start with, and thereafter to be entranced by the changing colours of the orchestration as different voices are taken up by strings and woodwinds. Kamdzhhalov launched the coda, his arm extended to the woodwind, their jagged double-dotted leaps becoming totally mesmeric, and thereafter he shaped the vast paragraph to devastating effect.

The Heidelberg Philharmonic has a characterful oboe, which at times could be a little obtrusive, but helped to make the dissonant held chord that opens the Scherzo sound really malevolent, and the great thumping fortissimo theme when it burst in had terrifying brutality. Even more unsettling was the swift trio, scampering nightmarishly across the landscape before the stamping monsters returned. The strings acquitted themselves well here, which was not always the case in this performance where there were occasional imprecisions and a sense that some desks further back were not always as committed as their colleagues at the front.

The Adagio is perhaps the movement that needs most careful readjustment for a four movement performance. Maybe a long, drawn-out farewell at the end is now inappropriate, but the great dissonant climax must have full power, it is the great crisis, the deepest moment of darkness out of which the finale must lead, and it was here that I felt Kamdzhhalov's approach may have faltered. Although there had been some wonderful playing - the second subject sang gloriously and the Wagner-tubas' 'farewell to life' chorale (and indeed, the horn playing throughout) was as beautiful and as noble as you could wish - the movement didn't quite culminate as powerfully as it should. But this is an immense work, and it was amazing that the concentration and passion apparent as the symphony began were maintained as Kamdzhhalov proceeded *attaca* into the finale, and blazed with full power through to the end.

This was Yordan Kamdzhhalov's final concert as General Music Director, Heidelberg. The Ober-bürgermeister made a speech. The concert's ambitious programming and earnest aspiration, and above all the profundity of interpretative inspiration that sustained the performance, confirm that his departure is a great loss to the cultural life of this university city.

*Ken Ward*

### ***Bruckner no longer looked good at all***

*Whilst enjoying the hospitality of my Brucknerian friends in Brühl, Lilo and Dietmar Achenbach, when we attended this concert in Heidelberg, I came across a little book on their shelves with the intriguing title: "Bruckner sah gar nicht mehr gut aus". [Bruckner no longer looked good at all.] It was a collection of anecdotes from 50 years of the Bamberg Symphony Orchestra, collected by Klaus Karger, and published by Colibri Verlag, Bamberg, in 1995. This is the Bruckner story that gives the book its title:*

*On the occasion of the Bruckner Festival, Linz, Eugen Jochum in an interview said he had seen Bruckner twice. Given that Jochum wasn't born till six years after Bruckner's death, the astounded interviewer asked how this could be. The mischievous reply was: "I've seen him twice: the first time in 1936, the grave in St Florian was opened for honoured guests, and the second time at the opening of the tomb in the 1950s. But the second time he already no longer looked good at all."*

#### **Ebracher Musiksommer**

#### **"Heavenly"**

A performance of the Great Mass in E minor by Johann Ritter von Herbeck, Bruckner's friend and supporter who would have conducted the premiere of the Third Symphony but for his untimely death, will take place at 5pm, Sunday 7th September, in the Regentenbau, Bad Kissingen.

**Mozart** - Overture *The Marriage of Figaro*

**Mozart** - Violin Concerto K 219 (Olga Pogorelowa)

**Herbeck** - Great Mass in E minor, for choir, organ and orchestra

Munich Philharmonic Choir, Philharmonie Festiva / Gerd Schaller

+43 (0)9552 297

## Selected Worldwide Concert Listings

Every effort is made to check the accuracy of this list, but readers are strongly advised to check with the venue or performers before making special arrangements.

### Austria

5 July 6pm, St Florian, Stiftskirche +43(0)732 776127

**Bruckner** - Symphony No. 5

Bruckner Orchester Linz / Dennis Russell Davies

10 July 7pm, Erl, Festspielhaus, +43 (0)53 7381 00020

**Weber** - Overture Euryanthe **Castlunger** - Castlunger II

**Rossini** - Overture: Barber of Seville

**Shostakovich** - Festival Overture

**Bruckner** - Helgoland **Bruckner** - Te Deum

Orchestra & Academic Choir of Tirol Festival Erl / Gustav Kuhn and others

13 July 11am Festspielhaus, +43 (0)53 7381 00020

**Bruckner** - Symphony No. 7

Orchestra of the Tirol Festival Erl / Gustav Kuhn

### Salzburg Festival Anton Bruckner Cycle

23 July - 29 August

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

+43 662 8045500

23 July 6pm, Salzburg, Großes Festspielhaus

**Reger** - Requiem

**Bruckner** - Symphony No. 4

Vienna Philharmonic / Daniel Barenboim

26 July 7.30pm, 28 July 8pm, Salzburg, Großes Festspielhaus

**Bruckner** - Symphony No. 8

Vienna Philharmonic / Riccardo Chailly

26 July 8.30pm Salzburg Kollegienkirche

**von Bingen** - O Jerusalem

**Bruckner** - Mass No. 2

**Odeh-Tamini** - Al-Hallağ

Choir and Members of Bavarian Radio SO / Rupert Huber

29 July 9pm, Salzburg, Großes Festspielhaus

**Bruckner** - Symphony No. 5

Bavarian Radio Symphony Orchester / Bernard Haitink

2, 3 Aug 11am Salzburg, Großes Festspielhaus

**Bruckner** - Symphony No. 2

**Bruckner** - Te Deum

Vienna Philharmonic / Philippe Jordan

7 Aug 8pm Salzburg, Großes Festspielhaus

**Strauss** - Four Last Songs (Eva-Maria Westbroek)

**Bruckner** - Symphony No. 9

Philharmonia Orchestra / Christoph von Dohnanyi

9 Aug 7.30pm, Salzburg Felsenreitschule

**Dalbavie** - La Source d'un Regard; Sonnets de Louise Labé

**Bruckner** - Symphony No. 1 (Linz, ed. Röder)

ORF Radio Symphony Orchestra Vienna / Cornelius Meister

15, 16, 17 Aug, 11am, Salzburg, Großes Festspielhaus

**Schubert** - Symphony No. 4

**Bruckner** - Symphony No. 6

Vienna Philharmonic / Riccardo Muti

25 Aug, 9pm, Salzburg, Großes Festspielhaus

**Rihm** - Concerto for Piano & Orchestra

**Bruckner** - Symphony No. 7

Gustav Mahler Jugendorchester / Christoph Eschenbach

28 Aug 8pm, 29 Aug 4pm, Salzburg, Großes Festspielhaus

**Mozart** - Piano Concerto No. 24 (Lang Lang)

**Bruckner** - Symphony No. 3

Vienna Philharmonic / Daniele Gatti

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

20 July 11am Festspielhaus, +43 (0)53 7381 00020

**Bruckner** - Symphony No. 8

Orchestra of the Tirol Festival Erl / Gustav Kuhn

27 July 11am Festspielhaus, +43 (0)53 7381 00020

**Bruckner** - Symphony No. 9

Orchestra of the Tirol Festival Erl / Gustav Kuhn

### St Florian BrucknerTage - 17-23 August

## Discovery of a Mystery

Symphony No. 8

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

+43 732 775230

Sunday 17 August, 10am, St Florian Abbey

Works by **Mozart, Schubert & Verdi**

Vienna String Soloists (members of the Vienna Phil.)

Regina Riel - Soprano

Monday 18 August, 8pm, St Florian Abbey

Organ Concert - works by **Bach, Vierne,**

**Enjott Schneider** & Improvisations

Cathedral organist Silvius von Kessel, Erfurt.

Tuesday 19 August 8pm, St Florian Abbey

**Bruckner** - Overture in G minor

**Floredo** - Symphony No. 4 Apocalypse première

**Bruckner** - Psalm 150

Altomonte-Orchester, Choir of St Florian Academy

Regina Riel, soprano; Matthias Giesen, conductor

Wednesday 20 August, 8pm, St Florian, Sala terrena

Book Presentation: *The St Florian Bruckner Collections*

by Elisabeth Maier and Renate Grasberger

Thursday 21 August, 8pm, St Florian Sala terrena

**Bruckner** - Symphony No. 8 (arr. two pianos by Karl Grunsky)

Franz Farnberger and Matthias Giesen

Friday 22 August St Florian, 2pm Tafelzimmer

Symposium with Prof. Dr. Paul Hawkshaw,

Dr. Friedrich Buchmayr,

Prof. Dr. Klaus-Felix Laczika, Mario Aschauer

Friday 22 Aug, 8pm, St Florian Abbey

**Bruckner** - Symphony No. 8

Upper Austrian Youth Symphony Orchestra / Rémy Ballot

Saturday 23 August, 8pm, St Florian Sala terrena

Bruckner Cabaret - with Joschi Auer

10 Oct 7.30pm, 12 Oct 3.30pm, Vienna: Musikverein +43 1505 8190

11 Oct, 6.30pm, Grafenegg, Auditorium +43 (0)2735 5500

13 Oct. 7.30pm, St Pölten, Festspielhaus +43(0)2742 908080 222

**Mozart** - Piano Concerto No. 18 (Igor Levit)

**Bruckner** - Symphony No. 5

Tonkünstler-Orchester Niederösterreich / Michael Sanderling

19 Oct, 7.30pm, Vienna: Musikverein +43 1505 8190

**Bach** - Suite No. 4 BWV 1069

**Bruckner** - Symphony No. 7

Leipzig Gewandhaus Orchestra / Riccardo Chailly

1 Nov 10.15am, Salzburg, Stiftskirche St. Peter

**Bruckner** (arr. Messner) - Mass in C major

**Stanford** - Beati quorum via

Stiftsmusik Orchestra of St Peter's / Armin Kircher

**Australia**

17, 19, 20 Sept 8pm, Sydney Opera House +61 2 9250 7777  
**Dvořák** - Piano Concerto (Stephen Hough)  
**Bruckner** - Symphony No. 6  
 Sydney Symphony Orchestra / Hans Graf

**China**

6 July 7.30pm, Beijing, Forbidden City Concert Hall +86 10 65598285  
**Bruckner** - Symphony No.8  
 China Philharmonic / Semyon Bychkov

**Finland**

9 Oct 7pm Oulu Music Centre, +358 (0)8 55800558  
**Glinka** - Overture: Russlan & Ludmilla **Saint-Saëns**- Havanaise  
**Saint-Saëns** - Introduction & Rondo Capriccioso (Mikhail Ovrutsky)  
**Bruckner** - Symphony No. 3 (1877)  
 Oulu Sinfonia / Ari Rasilainen

10 Oct. 7pm, Turku, Turun konserttitalo +358 2262 0804  
**Aho** - Piano Concerto (Sonja Fräki) **Bruckner** - Symphony No. 6  
 Turku Philharmonic Orchestra / Eva Ollikainen

**Germany**

1, 2 July, 7.30pm, 6 July 6pm, Münster, Theater +49 (0)25159 09100  
**Schumann** - Overture: Hermann & Dorothea  
**Mozart** - Clarinet Concerto (Sabine Meyer) **Bruckner** - Symphony 4  
 Münster Symphony Orchestra / Fabrizio Ventura

4, 5 July 8pm, Kölner Philharmonie +49 (0)221 280 280  
 (30 mins. open rehearsal 3 July, 12.30pm)  
 6 July 7pm, Wiesbaden, Kurhaus +49 (0) 611 1729290  
**Dvořák** - Violin Concerto (Frank Peter Zimmermann)  
**Bruckner** - Symphony No. 9  
 WDR Sinfonieorchester Köln / Kent Nagano

5 July 7.30pm Bad Salzungen, Theater +49 (0)5222 183200  
 6 July 5pm Hameln, Marktkirche  
**Bruch** - Violin Concerto No. 1 (Sabrina-Vivian Höpcker)  
**Bruckner** - Symphony No. 4  
 Nordwestdeutsche Philharmonie / Hans Christoph Becker-Foss

6 July 11.15am, 7 July 7.30pm, Oldenburg, Staatstheater  
**Bruckner** - Symphony No. 8 +49 (0)441 222 5111  
 Oldenburgisches Staatsorchester / Roger Epple

6 July 11am, 7 July 8pm, Darmstadt, Staatstheater +49 6151 2811600  
**Schreier** - Abendempfindung  
**Willi** - Eirene, for trumpet & orchestra (Reinhold Friedrich)  
**Willi** - Echo of Eirene, for solo trumpet  
**Bruckner** - Symphony No. 5  
 Orchester des Staatstheaters Darmstadt / Martin Lukas Meister

9 July 7pm, Passau, Dom St Stephan +49 (0) 851 4908310  
**Bruckner** (arr. Skrowaczewski) - Adagio, String Quintet  
**Bruckner** - Symphony No. 5  
 Bruckner Orchester Linz / Dennis Russell Davies

16 July 8pm, Freiburg im Breisgau, Konzerthaus +49 (0)761 38 81552  
**Bruckner** - Symphony No. 8  
 SWR Sinfonieorchester Baden-Baden & Freiburg / François-Xavier Roth

27 July 7pm, Herrenchiessee, Spiegelhalle +49(0)89 936093  
**Bruckner** - Symphony No. 9 - Ave Maria - Te Deum  
 Orchester der Klangverwaltung / Enoch zu Guttenberg

31 July 8pm Eltville am Rhein, Kloster Eberbach +49(0)6723 602170  
**Mozart** - Symphony No. 41 **Bruckner** - Symphony No. 8  
 Philharmonie der Nationen / Justus Franz

9 Aug 8pm, Berlin, Admiralspalast, +49 (0)30 8410 8909  
**Mendelssohn** - Overture, Midsummernight's Dream  
**Alma Mahler** (arr. Panula) - Five Songs (Stella Doufexis)  
**Bruckner** - Symphony No. 4  
 Bundesjugendorchester / Markus Stenz

30 Aug 8pm, Hamburg, Laeiszhalle, +49 40 357 66666  
**Bruckner** - Symphony No. 7  
 Hamburg Philharmonic / Simone Young

31 Aug, 11am. 1, 2 Sep 8pm Dresden, Semperoper +49 (0)351 4911705  
**Gubaidulina** - Violin Concerto No. 2 (Gidon Kremer)  
**Bruckner** - Symphony No. 9  
 Staatskapelle Dresden / Christian Thielemann

31 Aug 11am, Kölner Philharmonie +49 (0)221 280 280  
**Bruckner** - Symphony in D minor, "Die Nullte"  
**Mozart** - Sinfonia Concertante, K364  
**Strauss** - Suite from Der Rosenkavalier  
 Gürzenich Orchester Köln / Dmitrij Kitajenko

4 Sep 8pm, Eltville am Rhein, Kloster Eberbach +49(0)6723 602170  
**Messiaen** - Les Offrandes oubliées **Bruckner** - Symphony No. 7  
 Gustav Mahler Jugend Orchester / Christoph Eschenbach

4 Sep 8pm, München Philharmonie im Gasteig, +49 (0)8954 818181  
**Beethoven** - Piano Concerto No. 1 (Daniil Trifonov)  
**Bruckner** - Symphony No. 9  
 Staatskapelle Dresden / Christian Thielemann

5 Sep 8pm, Berlin, Philharmonie +49 (0)30254 88999  
 7 Sep 7pm, Frankfurt am Main, Alter Oper +49 (0) 6913 40400  
 9 Sep 8pm, Kölner Philharmonie +49 (0)221 280 280  
 10 Sep 8pm, Dortmund, Konzerthaus +49 231 22696 200  
**Gubaidulina** - Violin Concerto No. 2 (Gidon Kremer)  
**Bruckner** - Symphony No. 9  
 Staatskapelle Dresden / Christian Thielemann

6 Sep 8pm, Essen Alfried Krupp Saal, Philharmonie  
**Rihm** - Piano Concerto (Tzimon Barto) +49 (0)2018122 8801  
**Bruckner** - Symphony No. 7  
 Gustav Mahler Jugendorchester / Christoph Eschenbach

7 Sep 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Strauss** - Horn Concerto No.2 (Jörg Brückner)  
**Bruckner** - Symphony No.3 (1889)  
 Munich Philharmonic / Lorin Maazel

13 Sep 7pm, Stuttgart Liederhalle +49 (0)711 2027710  
**Webern** - Passacaglia op. 1 **Bruckner** - Symphony No. 3 (1889)  
 Munich Philharmonic / Lorin Maazel

15 Sep 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Haas** - Concerto grosso No. 1 **Bruckner** - Symphony No. 8 (Haas)  
 SWR Sinfonieorchester Baden-Baden & Freiburg / François-Xavier Roth

25, 26 Sep 8pm, 28 Sep 7pm München Philharmonie im Gasteig,  
**Schubert** - Symphony No. 5 +49 (0)8954 818181  
**Bruckner** - Symphony No. 7  
 Munich Philharmonic / Lorin Maazel

27 Sep, Odenthal, Altenberger Dom  
**Barber** - Adagio for strings **Bruckner** - Symphony No. 4  
 Bayer Philharmoniker / Bernhard Steiner

28 Sep 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Britten** - Cello Symphony **Bruckner** - Symphony No. 4  
 Deutsches Symphonie-Orchester Berlin / Robin Ticciati

3 Oct 8pm, Bielefeld, Rudolf-Oetker-Halle +49 (0)52 1329 8389  
**Bruckner** - Symphony No. 5  
 Bielefelder Philharmoniker / Gabriel Feltz

3 Oct 5pm, Trier, Hohe Domkirche +49 (0)651 9790 777  
**Martin** - In terra pax **Bruckner** - Mass No. 1  
 Deutsche Staatsphilharmonie Rheinland-Pfalz / Thomas Kiefer

11 Oct 8pm, Speyer, Cathedral  
**Bruckner** - Symphony No. 9  
 Deutsche Staatsphilharmonie Rheinland-Pfalz / Karl-Heinz Steffens

11 Oct 7pm Ulm, Münster +49 (0)731 161 4444  
**Bruckner** - Symphony No.9  
 Philharmonische Orchester der Stadt Ulm / Timo Handschuh

12 Oct 11.15am, Oldenburg, Kleines Haus, Staatstheater,  
**Bruckner** - String Quintet +49(0)441 2225111  
**Schönberg** - Verklärte Nacht  
 vn: Lonin, K & Seeber, R | va: Mansel, C & Kuntz, R | vc: Grob, A & Kömer, N

16, 17 Oct 8pm Leipzig Gewandhaus +49(0)341 1270 280  
**Bach** - Orchestral Suite No. 4      **Bruckner** - Symphony No. 7  
 Leipzig Gewandhausorchester / Riccardo Chailly

26 Oct 11am, 27 Oct 8pm, Hamburg, Laeiszhalle, +49 40 357 66666  
**Widmann** - Elegy for clarinet & orchestra (Jörg Widmann)  
**Bruckner** - Symphony No. 9  
 Philharmoniker Hamburg / Simone Young

2 Nov 8pm Berlin, Philharmonie +49 (0)30254 88999  
**Berg** - Chamber Concerto      **Bruckner** - Symphony No. 9  
 Deutsches Symphonie-Orchester Berlin / Kent Nagano

### Italy

27 July 8.30pm, Toblach, Grandhotel +39 0474 976151  
**Mendelssohn** - Overture, Midsummernight's Dream  
**Alma Mahler** (arr. Panula) - Five Songs (Stella Doufexis)  
**Bruckner** - Symphony No. 4  
 Bundesjugendorchester / Markus Stenz

28 July 8.30pm, Brixen, Dom +39 0472 836401  
**Haydn** - Symphony No. 30      **Bruckner** - Symphony No. 4  
 Bundesjugendorchester / Markus Stenz

29 Aug 8.30pm, Vahrn, Kloster Neustift Stiftskirche, +39 0472 836401  
**Bruckner** - Motets  
 Vocalensemble Musica Saeculorum / Philipp von Steinaecker

### Japan

18 July 7pm, 19 July 3pm, Osaka, Festival Hall +81 (0)6 6231 2221  
**Schubert** - Symphony No. 5      **Bruckner** - Symphony No. 4  
 Osaka Philharmonic / Hubert Soudant

9 Sept 7pm, Tokyo Suntory Hall +81 3 3584 9999  
**Haydn** - Symphony No. 9      **Bruckner** - Symphony No. 9  
 Yomiuri Nippon Symphony Orchestra / Tatsuya Shimono

12, 13, 14 Sept 3pm, Nishinomiya, Hyogo Performing Arts Centre  
**Schubert** - Symphony No. 8      +81 (0)798 680255  
**Bruckner** - Symphony No. 4  
 Hyogo Performing Arts Centre Orchestra / Yutaka Sado

19 Sept 7pm Osaka, Symphony Hall +81 (0)6 64536000  
**Goetz** - Overture: Der Widerspenstigen Zähmung  
**Mozart** - Piano Concerto No. 15      **Bruckner** - Symphony in F minor  
 Osaka Symphoniker / Hiroshi Kodama

19 Sept 7pm, Tokyo Metropolitan Art Space +81 3 59851707  
**Eröd** - Viola Concerto (Manabu Suzuki)  
**Bruckner** - Symphony No. 2 (1877 Nowak)  
 Tokyo Metropolitan Symphony Orchestra / Kazuhiro Koizumi

24 Sept 7pm, Fukuoka, ACROS +81 (0)92 725 9113  
**Schumann** - Piano Concerto (Andrew von Oeyen)  
**Bruckner** - Symphony No. 1  
 Kyushi Symphony Orchestra / Kazuhiro Koizumi

26 Sept 7pm, 27 Sept 3pm, Sapporo Concert Hall, +81 11 520 1234  
**Mozart** - Piano Concerto No. 23 (Kyoko Tabe)  
**Bruckner** - Symphony No. 6  
 Sapporo Symphony Orchestra / Hiroshi Kodama

26 Sept 7pm, 27 Sept 3pm, Sendai City Youth Cultural Centre  
**Bach** (arr. Berio) - Art of Fugue, Contrapunctus XIX +8122 7271872  
**Bach** - Keyboard Concerto No. 1 BWV 1052 (Mayako Sone)  
**Bruckner** - Symphony in D minor, "Die Nullte"  
 Sendai Philharmonic / Tatsuya Shimono

8 Oct 7pm Tokyo Metropolitan Art Space +81 3 59851707  
 9 Oct 7pm Tokyo Suntory Hall +81 3 3584 9999  
 11 Oct 2pm Yokohama Minatomirai Hall +81 (0)45682 2000  
**Bruckner** - Symphony in D minor, "Die Nullte"  
**Beethoven** - Symphony No. 7  
 Yomiuri Nippon Symphony Orchestra / Stanisław Skrowaczewski

### Korea (South)

22 Aug 8pm, Seoul Arts Center +82 (0)2580 1300  
 23 Aug 8pm(?) Guri Arts Hall  
**Berlioz** - Overture: Benvenuto Cellini  
**Rouse** - Flute Concerto (Jasmine Choi)  
**Bruckner** - Symphony No. 3  
 KBS Symphony Orchestra / Yoel Levi

### Portugal

24 Oct 9pm, 26 Oct midday, Porto, Casa da Música +351 220 120 220  
**Bruckner** - Symphony No. 5  
 Orquestra Sinfónica do Porto Casa da Música / Christoph König

### Sweden

2 Oct 7.30pm Göteborgs Konserthus +46 (0)31726 5310  
**Lindberg** - Piano Concerto No. 2 (Yefim Bronfman)  
**Bruckner** - Symphony No. 9  
 Göteborgs Symfoniker / Kent Nagano

29, 30 Oct 7pm, Stockholm, Konserthus +46 (0)850 667788  
**Bach** - Violin Concerto No. 1 (Leonid Kavakos)  
**Bruckner** - Symphony No. 4  
 Royal Stockholm Philharmonic / Leonid Kavakos

### Switzerland

4, 5 Sept 7.30 Bern, Kultur-Casino +4131 329 5252  
**Rachmaninov** - Piano Concerto No. 3 (Conrad Tao)  
**Bruckner** - Symphony No. 2 (1877)  
 Bern Symphony Orchestra / Mario Venzago

### United Kingdom

3 July 8pm, London, St Paul's Cathedral +44 (0)20 7638 8891  
**Penderecki** - Threnody to the Victims of Hiroshima  
**Bruckner** - Symphony No. 9  
 London Symphony Orchestra / Daniel Harding

20 Aug 7.30pm, Edinburgh, Usher Hall +44 (0)131 228 1155  
**Haydn** - Nelson Mass  
**Bruckner** - Ave Maria, Christus factus est, Os justi  
**Stravinsky** - Symphony of Psalms  
 (Sophie Bevan, Sarah Connolly, Benjamin Hulett, Matthew Rose)  
 Scottish Chamber Orchestra / Philippe Herreweghe

10 Oct 7.30pm Edinburgh, Usher Hall +44 (0)131 228 1155  
 11 Oct 7.30pm Glasgow Royal Concert Hall +44 (0)141 353 8000  
**Mozart** - Overture: Marriage of Figaro  
**Elgar** - Cello Concerto (Aleksi Kiseliov)  
**Bruckner** - Symphony No. 7  
 Royal Scottish National Orchestra / Peter Oundjian

16 Oct 1pm, London, LSO St Luke's +44 (0)20 7638 8891  
**Bruckner** - Adagio from String Quintet      **Brahms** - String Sextet  
 Nash Ensemble

23 Oct 7.30pm, London, Barbican Hall +44 (0)20 7638 8891  
**Bruckner** - Symphony No. 8  
 London Symphony Orchestra / Bernard Haitink

### United States of America

6 July 8pm, Lenox, Seiji Ozawa Hall +1 888 266 1200  
**Hindemith** - Symphonic Metamorphoses  
**Bruckner** - Symphony No. 4  
 Tanglewood Music Center Orchestra / Stefan Asbury

23, 28 Oct 7.30pm; 23, 25 Oct 8pm, New York, Lincoln Center  
**Bartók** - Piano Concerto No. 3 (Yefim Bronfman) +1 212 875 5656  
**Bruckner** - Symphony No. 8  
 New York Philharmonic / Alan Gilbert

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



A recommended web-site for worldwide  
 concert listings and reviews