



# The Bruckner Journal

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## **No Bruckner in the Brucknerhaus**

Readers of *The Bruckner Journal* will be aware that 2008 was the first Royal Albert Hall Promenade Concert season without a Bruckner symphony for 47 years. This year Bruckner's music is back in the Proms, and takes pride of place in the first night concert which the BBC SO and Chorus under Jiří Bělohlávek will conclude, capping the dramatic transfiguration in Brahms' *Alto Rhapsody*, with a performance Bruckner's glorious setting of Psalm 150. As this work was originally commissioned for the opening of a *Music and Theatre Exhibition* in Vienna, 1892, its energetic, joyful hallelujahs and calls for songs of praise are wonderfully suited to commence such a festival as the Proms. Thereafter Bruckner is represented by one symphony only, the Third, conducted by Jonathan Nott with the Bamberg Symphony Orchestra on July 29th.

As orchestras publish their plans for the 2009-10 season it is gratifying to see already that in the UK Bruckner symphonies will be played in Birmingham, London, Liverpool, Glasgow by the CBSO, the LSO, the LPO, RLPO, BBC Scottish SO, and by other orchestras elsewhere. So it comes as something of a shock to learn that in the 2009-10 season announced for the Brucknerhaus, Linz, including 11 concerts by the Bruckner Orchester Linz, the music of the composer whose name they proudly proclaim as their own is conspicuous by its absence! Fortunately, the organizers of *BrucknerTage* at St Florian, who this year are concentrating on the 7th Symphony\*, are already planning to feature the 8th Symphony in August 2010, so Brucknerians planning to travel to the composer's homeland next year might do well to include this event in their itinerary, rather than visit a Linz devoid of Bruckner during the regular concert season.

\*see back cover

KW

## Sixth Bruckner Journal Readers Conference Hertford College Oxford, 17-18 April 2009

I have been listening to Bruckner's music now for nearly half a century, but this is the first time I have ever attended a conference of fellow enthusiasts. Occasional pub gatherings of Bruckner fans after concerts at the Proms and elsewhere have whetted my appetite to learn more about his life and work, and also about its subsequent reception, but this is the first time I have devoted a whole weekend to the study of them. Hertford College in April, with wisteria, cherry blossom and ceanothus in flower, offered a congenial setting, and Paul Coones, fellow of the college as well as Bruckner devotee, made sure we were well looked after.

I don't actually listen to Bruckner's music very often, since it has such a powerful effect on me. It is definitely for special occasions. Perhaps for that reason, I tend to listen to the familiar final versions of the symphonies, which I know well and love. For that reason, though I was well aware of the problem of the different versions, I had not appreciated how much work has been done in recent decades on both manuscripts and published scores, and how much this has changed our view of his compositional process. It seems that there is now much greater appreciation of the first versions of some of the symphonies.

I also learned quite a bit about the structure of the symphonies. Julian Horton showed us how in the Eighth Symphony Bruckner creates a 'multiple tonic complex', suggesting rather than establishing keys, and shifting from one to another without settling in any of them over whole long stretches. Ebbe Tørring demonstrated how Bruckner changes the significance of the recapitulation, often running it together with the development section in a procedure which might be called 'continuous development', accompanied by *Steigerung* or intensification, often running over a whole movement and leading inexorably to the most powerful climax right at the end. Bruckner was very preoccupied with 'last things', as Peter Palmer explained in his paper comparing the works of the Danish composer Rued Langgaard with him.

Bruckner's pupil and admirer, Josef Schalk, went up in my estimation. He is generally credited with having distorted the symphonies to help gain public acceptance for them. But I found his programme notes, as presented by Nick Attfield, quite helpful in imagining the public musical milieu in which Schalk, as devoted pupil and discipline, was trying help the master position himself – a skill he totally lacked himself.

There were also very informative papers on the recordings of the Eighth from Howard Jones; on the personal context that may have influenced Bruckner's composition of that symphony from Ken Ward; on the importance of the piano transcriptions of Bruckner's symphonies from Andrea Harrandt; and an intriguing 'progress report' from Paul Hawkshaw about his investigations into the extraordinary complexity of sources for the Eighth Symphony. William Carragan told us about the issues that arose in the course of arranging the Schalk 4-hand transcription of the symphony from one piano to two. Dermot Gault chaired a round-table discussion, and contributed much interesting documentary information in relation to Bruckner and his Eighth Symphony.

Then came the climax of the conference. In the gradually darkening college chapel (standard lamps had to be fetched before the final movement), William Carragan and Crawford Howie played Josef Schalk's four-hand piano version of the Eighth Symphony – rearranged by William Carragan for two pianos. Well into the twentieth century most musicians had to listen to Bruckner symphonies in such piano arrangements, since orchestral performances were very rare, and in any case could not be transmitted by radio or gramophone recording. One missed the orchestral sonorities, of course, but marvelled at the austere and granite-like clarity with which the structure and textual detail came over.

*Geoffrey Hosking*



The reaction to the Conference from those who were able to attend has been warmly appreciative, and we are very grateful to Hertford College and Dr Paul Coones for their wonderful hospitality in such beautiful and historic surroundings. We hope to be invited to return for future Conferences! Also thanks are due to those who contributed so generously to the 'retiring collection' after the concert which enabled us to defray the expenses incurred by the hire of a second piano.



Photographs from the Conference,  
from the top down:

1. Crawford Howie & William Carragan in rehearsal.
2. Speakers: Nicholas Attfield, Ebbe Tørring, Julian Horton, Andrea Harrantd
3. Coffee break in the Old Library
4. L to R: Paul Hawkshaw, Julian Horton, Crawford Howie and Nicholas Attfield.



An amateur DVD recording of the performance of Bruckner's 8th Symphony, 4-hands, 2-pianos, was made by Raymond Cox. He is happy to supply a copy on receipt of a payment of £4 (cheques made out to him personally). His contact details are on the front cover.

A CD of better sound quality was also made, and can be obtained on the payment of £2 to *The Bruckner Journal*.

From various recorded sources, William Carragan is working to produce an enhanced recording of the event in the near future.

## Concert Reviews

MANCHESTER

BRIDGEWATER HALL

7 FEB 2009

Bruckner - Symphony No. 8  
BBC Philharmonic / Günther Herbig

By all accounts this was a magnificent concert. Unfortunately no review was submitted to *The Bruckner Journal*, but David Fanning in *The Daily Telegraph*, 9 Feb 2009, was enthusiastic in his praise. Here is a short extract from his review:

This was all fascinatingly different from another equally colossal Bruckner Eighth in the Bridgewater Hall, nearly six years ago ... from Stanislaw Skrowaczewski and the Hallé. That was craggy, stoical, chiselled, worked against the grain, where this was majestic, aristocratic, moulded, working with it.

In the *scherzo*, Skrowaczewski brought out cussed determination, Herbig a more noble flow. Both plumbed the depths of the slow movement, and both came close to making the finale completely persuasive. Lucky Manchester to have two such eminent Brucknerians with such long associations with its orchestras.

Herbig had no luck persuading the BBC Philharmonic strings to take a separate bow; they were adamant that he should have his due personal recognition. But this was a performance not about anyone's ego. Bruckner set his sights far higher than that, and so did Herbig and his players. Together they took all present willingly to those heights.

KW

NOTTINGHAM

ST PETER'S CHURCH

9 FEBRUARY 2009

Bruckner - Symphony No. 7 (arr. E. Stein, H. Eisler, K. Rankl for chamber ensemble)

Saraband

THERE is no other music like it. And at least a strong inkling of Bruckner's Seventh Symphony could be gleaned from this pared-down version for ten players: a string quintet plus clarinet and horn, reinforced by harmonium and piano four hands.

The arrangement was made soon after the First World War. It was probably never played until 2000. Somebody quipped that Bruckner's cathedral of sound had been turned into a chapel. Fair enough; it remains worth the effort.

Bruckner's last symphonies teeter on the brink of the beyond. The Seventh's elegiac Adagio was sparked off by premonitions of Wagner's death. While an entire Late Romantic orchestra couldn't be suggested in the reduction, it did underline the finer points of Bruckner's style.

A master builder was still needed. Director Richard Jenkinson threw himself into his task whole-heartedly, with often impressive results. Robert Parker played a sublime horn. Other heroes and heroines were Chris Harris, Len Jenkinson, Graham Gillham, Imogen Rex, Tony Morgan, Catherine Hocking, Peter Siepmann, Olga Shafikova and John Keys.

*Peter Palmer*

Review originally published on [www.thisisnottingham.co.uk](http://www.thisisnottingham.co.uk)

DENVER, COLORADO, USA

BOETTCHER CONCERT HALL

7 MARCH 2009

Mozart - Sinfonia Concertante for Violin and Viola, K.364  
Bruckner - Symphony No. 7

Colorado Symphony Orchestra / Hans Graf

The precursor of the Colorado Symphony - the Denver Symphony - last played Bruckner's Seventh in 1983, over 25 years ago. To the best of my knowledge, the symphony has not been performed anywhere in Colorado for over 20 years. Needless to say, I was extremely excited!

The concert began with Mozart's Sinfonia Concertante, performed with exemplary skill by the orchestra's concertmaster Yumi Hwang-Williams and principal viola Basil Vendryes. After recent visits by two internationally recognized violinists, Chou-Liang Lin and Chee-Yun, Hwang-Williams' precise

intonation and commanding bow technique reminded me that many of the world's great violinists pass over a solo career to lead orchestras.

Austrian Hans Graf conducted an energetic first movement, with the soloists weaving their bright and mellow sounds into an elegant *cadenza*. Superb playing by both soloists and orchestra highlighted the ravishingly beautiful *Andante*. The *Presto Finale* turned into a high-spirited Mozartean romp.

Following the intermission, Hwang-Williams and Vendryes, who as soloists normally would have had the rest of the night off, took their places at the heads of their sections. They considered Bruckner's Seventh too important to miss!

The orchestra performed the Seventh with the forces specified in the score: double woodwinds, 4 horns, 3 trumpets, 3 trombones, 4 tenor tubas, bass tuba, timpani, cymbals, triangle, and strings (24-25 violins, 8-9 violas, 9 cellos, and 7 basses). Utility players helped take the load off the first horn, first trumpet, and first trombone. Playing the symphony with the specified forces highlights the solo parts in a way that is not possible with massive, 'super-sized' orchestras.

Many conductors perform the Seventh as the first in Bruckner's final trilogy of symphonies. Certainly, that approach often yields tremendous results, but the third and fourth movements may seem anti-climatic. Hans Graf views the symphony as a middle-period work - a logical and intensely lyrical successor to the Sixth. Celibidachean tempos were nowhere in evidence. The first movement flowed like summer breeze across a sunny mountain meadow.

One of the great joys of a live performance by a talented orchestra is the sheer sensual wonder of the sound. The Colorado Symphony Orchestra is not the world's most eminent, but its musicians play with great passion and remarkable finesse. A special highlight was Bill Jackson's solo clarinet. I have never been so aware of the striking clarinet part, especially the richness, color, and brief moments of poignancy it adds to the first movement. He was ably partnered by principal flute Pamela Endsley.

Throughout the performance, the massed strings impressed with warmth and vibrancy in lyrical passages and with massive strength in powerful passages. Special praise goes to the first violins. I heard melancholy falling melodies in the *Adagio* that had never struck me before. Perhaps the *Sinfonia Concertante* helped me appreciate this surprising, Mozartean aspect of Bruckner's art.

No review of a Bruckner performance is complete without a comment on the brass: outstanding! Associate principal horn Kristin Jurkscheit played first tenor tuba. Her hauntingly expressive performance in the second movement (my, what a moving coda to the *Adagio*!) and strong performance in the fourth movement combined with the magnificent solo work of principal horn Michael Thornton brought out the complementary and contrasting colors of horn and tenor tuba.

Hans Graf's 'middle-period' approach to the Seventh focused the drama on the *Finale*. This was no weak and problematic *Finale*. We heard a strong statement of optimism and joy in living. Especially noteworthy was the ensemble playing; at the end of the great unison melodies, the orchestra stopped as though it was one musician. During a live performance, the instant transition from powerful sound to reverberant silence takes one's breath away.

After the last note of the *Finale*'s coda faded away, the audience cheered the performers with a standing ovation. We do a lot of that in Denver, but it is nice to see Bruckner receive the same enthusiasm as Beethoven, Brahms, and Tchaikovsky. As I was leaving, several long-time symphony goers told me that they had enjoyed the symphony immensely and wondered why they had not heard it before. Colorado is developing a taste for Bruckner!

*Al Kemp*

LINZ

BRUCKNERHAUS

12 MAY 2009

Beethoven - Symphony No. 6

Bruckner - Symphony No. 1 (Linz)

Bruckner Orchester Linz / Simone Young

IF a variant or unusual version of a Bruckner symphony disappoints in performance, it may not always be entirely clear how much of the deficiency lies in the edition and how much in the execution. Simone Young's performance of the 1887 "original" 8th in Hamburg last December, for example, had some good things in it; however overall a less than wholly convincing case was made for the distinctive character of that

particular work, due at least in part to the adoption of a relentlessly hard-driving approach not always best suited to the at times discursive material.

No such uncertainties with the 1877 “Linzer Fassung” of the 1st, though, since it is the most frequently performed, with some good recordings – and even more so with the Beethoven *Pastoral Symphony* that opened this concert. Expectations are very clear in both – and on this occasion, both works received a fairly brisk and thoroughly conventional treatment, with again some commendable features, but also something of an absence at the core. Young’s insistent micro-management never aimed much higher than emphasising the already obvious, and may have been intended to represent the music visually to the audience, but did little to give shape to either piece, while also conveying a suggestion that one of the finest Bruckner orchestras in the world needs instruction in how to follow the scores in front of them and count themselves in on time.

A revealing vignette: in a gap between movements, the orchestra leader, observing some latecomers still being seated in the hall, signalled to Young to wait before launching into the next - which she either did not notice or else ignored, taking him by surprise and leaving him scrabbling to catch up – and reinforcing another impression gained in Hamburg: that for this conductor, communication with the orchestra seems very much a one-way-street.

This orchestra, however, were on tip-top form in both works, and especially splendid in the Bruckner. Their playing has precisely that degree of bite, and that graininess of texture, and that weight of inflection, which lends mass and imparts momentum to Bruckner’s music, and lifts it above the ordinary, even without the kind of direction that would provide it with context. And the Brucknerhaus is a textbook example of how to make a modern concert hall, with spacious seating, sharp acoustics, and clear sightlines from even the furthest corner (and all for probably less than it cost to refurbish the cramped fishtank that is the Festival Hall.) Orchestra and venue together make an occasion for the Brucknerian to savour – and the First Symphony is not something that one hears performed that often – so even if not all that it could have been, it was at least an accurate rendition, quite brilliantly played, and worth appreciating on that level.

*The Pink Cat*

## RECENT BRUCKNER PERFORMANCES IN LONDON

8th October 2008	BARBICAN HALL	Boulez - Livres pour cordes, Messiaen - Poèmes pour Mi, <i>Bruckner - Symphony No. 4</i> (1874 version)	London Symphony Orchestra / Daniel Harding
30th October 2008	ROYAL FESTIVAL HALL	<i>Bruckner - Symphony No. 4</i> (1878/80 version)	Mozart - Sinfonia Concertante, vln & vla, K364 Philharmonia Orchestra / Christoph von Dohnanyi
29th November 2008	ROYAL FESTIVAL HALL	<i>Bruckner - Symphony No. 4</i>	Mozart - Symphony No. 36 Symphonieorchester des Bayerischen Rundfunks / Mariss Jansons
19th February 2009	ROYAL FESTIVAL HALL	<i>Bruckner - Symphony No. 9</i>	Haydn - Symphony No. 104 Vienna Philharmonic Orchestra / Zubin Mehta
15th March 2009	BARBICAN	<i>Bruckner - Symphony No. 9</i>	Schumann - Piano Concerto (Murray Perahia) Royal Concertgebouw Orchestra / Bernard Haitink
20th April 2009	BARBICAN	<i>Bruckner - Symphony No. 5</i>	Bartok - Piano Concerto No. 2 (Lang Lang) London Symphony Orchestra / Daniel Harding
30th April 2009	BARBICAN	<i>Bruckner - Mass in F minor</i>	Wagner - Prelude & Good Friday Music, Parsifal BBC Symphony Orchestra & Chorus / Jiří Bělohlávek Katherine Broderick (soprano) Karen Cargill (mezzo-soprano) Robert Murray (tenor) Matthew Rose (bass)

Having had no Bruckner at the Proms, London now made amends with a generous series of performances. We found ourselves graced with three 4ths performed by first class orchestras in the space of a couple of months, so it was a rare delight to discover that Daniel Harding and the LSO would be playing the very seldom performed first version of 1874 - though from the LSO and Barbican publicity you would not have known that something so special was taking place. Indeed, the music-going public of London obviously were unaware, or frightened off by the combination of Boulez, Messiaen and Bruckner, they stayed away, and the hall was barely a third full.

In some ways this first version of the 4th is appropriate to Harding's approach in that it has a somewhat undisciplined fluency, a profligacy of thematic material that responds well to his enthusiasm for detail. In his interview published in TBJ Vol. 12i, Harding discusses the ambition of achieving 'the long line' and which, paradoxically, the Vienna Philharmonic, for example, achieved by having 'incredible control over small articulation'. The achievement of the long line was not wonderfully apparent in this performance by the LSO, but rather the 'small articulation', the joy in exploring all the extensions and counter-melodies, and the by-ways down which the music glanced before re-asserting the overall direction. The 'monumental' approach to Bruckner was almost entirely absent, but the first movement would have benefited from a more conscientious observation of the marked tempo, *Allegro*. Benjamin Gunnar Cohrs in a CD review published (in German) on *Klassik-Heute*<sup>1</sup> castigates Simone Young for too slow an approach to this version of the symphony, pointing out that Bruckner's tempo markings became slower with each new version, and hence a tempo that might be appropriate for the later versions would be too slow for this first version. (From the subsequent broadcast I was able to note that Harding's performance of this movement took about 20 mins; Roger Norrington makes a convincing case for a more exciting tempo that flowers into a 16 minute movement. None of these times is remotely comparable to Bruckner's own extraordinary note at the end of the second movement of the autograph score that gives the following envisaged times for each movement: "10; 12; 7; 11 - 40 mins total," with somewhat cryptic addition "altered 14 minutes".<sup>2</sup> It raises interesting thoughts about the scale upon which Bruckner actually thought he was working.)

Particularly impressive was the second movement with its attractive opening processional tread, its richly varied treatment of the second subject, and an extended, gloriously resolved dissonant approach to the climax, handled very convincingly indeed by Harding and the LSO. As with the first movement, one is aware of a far greater variety of material than survives into the later revision. The Scherzo seemed much too slow, and Harding encouraged a very fussy and meticulous observation of dynamic for the repeated solo horn calls, which began to undermine rather than support their impact. It is evocative and strange music: the horn call, the pregnant pause, the dramatic crescendo, over and over again; and respite in the lovely lilting trio, very beguilingly performed.

The Finale of the 1874 version is a thing of wonder. The composer who wrote this Finale was the same man who a couple of months later would embark on the supremely confident, masterly 5th. So we should think twice before accepting the general view that it is inadequate. It is a movement of immense variety and vitality, and unlike its 1880 replacement, the great unison main theme takes its place amongst much else as a less dominating presence. It benefits from a fast, lively tempo. We are so used to hearing it pervaded by triplets and duplets, the Bruckner rhythm, that it's a shock to discover that in its first incarnation this movement was full of quintuplets. Daniel Harding and the LSO played it with variety and conviction, though a little slower than I would have liked to hear it, but it was a sheer joy to listen to all these unfamiliar treatments of familiar themes, and the themes that were later discarded - including the bare descending quintuplet crotchet scale on the brass that does service as a third subject.

There's not much to be said about Dohnanyi and the Philharmonia's performance of the more familiar 1878/80 version of the 4th, other than that it was in another league, an absolutely first-class performance that shone like gold. The orchestra were on magnificent form, and even though the brass were complemented by an extra horn, an extra trumpet and an extra trombone above that which is called for in the score, the orchestral balance was in the event exemplary, and a joy to listen to. Nothing questionable or self-conscious here about the long line, or attention to detail: the performance took hold from the moment of its opening, did not let go through to the glorious all-embracing coda, and lives with me still at the time of writing, weeks after the event. It was the sort of performance that reminds you of what it is this music can do, and why you love Bruckner so much - and all the more welcome because my previous experience of performances conducted by Christoph von Dohnanyi had not led me to expect something so inspired.

Colin Anderson on [www.classicalsource.com](http://www.classicalsource.com) was also enthusiastic, "It was a magnificent performance, wonderfully assured and insightful, rarefied, powerful, suggestive and glowing, Dohnányi and the Philharmonia creating a magical, mysterious and awe-inspiring landscape that was alive to the music's range, intricacy and dance inflexions, episodes and impulses given full value while remaining part of the whole." Once again the concert-going public were not greatly in evidence - and this time neither Boulez nor Messiaen could take the blame; if only they knew what they were missing!

By far the most popular of these London performances of the 4th was that given by the Bavarian Radio Symphony Orchestra with Mariss Jansons. The Royal Festival Hall was full, and the large orchestra

1. [http://www.klassik-heute.com/kh/3cds/20080827\\_18901.shtml](http://www.klassik-heute.com/kh/3cds/20080827_18901.shtml)

2. Göllicher - *Auer Anton Bruckner - ein Lebens- und Schaffens-Bild*, Vol. 4, part 1, p.353

was complemented by a cymbal player. I thought therefore that maybe perhaps after the LSO 1874 version, the Philharmonia 1878/80 version, we might now be about to hear the 1888 or the Löwe edition. But it was not to be. The cymbal player sat silent throughout until the big closing cadence of the Finale first theme exposition, whereupon he rose to his feet and delivered a rather restrained, moderate cymbal clash, just adding a little highlight. Then he sat down and made no further contribution to justify his trip to London, and then on to Paris... It was very puzzling. After all, if you feel a cymbal clash is necessary (and Jochum, Karajan, Barenboim and others continue this tradition that stems back to the first printed edition, but is not there in the 1880 score of the Finale) you would think it should be played with some flare, but on this occasion the conductor seemed anxious to avoid anything that might be remotely raucous or extrovert. Indeed, had the brass been encouraged to let rip they could have topped the climax more than adequately without this extraneous, and in the event underwhelming, addition.

The same unwillingness to embrace the vitality of Bruckner's 'Romantic' vision often seemed to prevent the music from coming alive. The opening horn calls were atmospheric and wonderfully slow, but the knights that burst out of the castle to meet the daybreak (in Bruckner's 'programme') in fact rode out in a stately display of conscientious virtuoso dressage rather than joyful exhilaration. Each movement seemed to have the same moderate pulse, the Andante being more of an Adagio and even the Scherzo sounding quite measured, which can be a unifying element in a performance but runs the danger of making the whole just too homogeneous. Generally speaking I found this a heavy, slow and uninspiring performance. Mariss Jansons' vision of this work was often very beautiful, but he seemed so anxious to avoid anything that might be ill-proportioned or uncivilised that the symphony passed before us bereft of much of its strength.

Both Ninths were a disappointment. The sound of the Vienna Philharmonic, as perceived in the Royal Festival Hall balcony, was not particularly attractive - thin and ill-balanced, and Mehta's interpretation seemed to lurch from purple-passage to purple-passage without much attention to what seemed mere functional bridges between them, and so the music lacked a coherent narrative and, I felt, sincerity; and Haitink and the Concertgebouw, though never less than very good, presented an interpretation lacking in visceral commitment and was really somewhat dull. However, although Brucknerians I met at the concert were in general agreement, I have to report that the critics in the national press - all of them - thought otherwise; indeed, of the Haitink concert it was generally regarded that at 80 he is at his greatest, and that of his outstanding London concerts with the Concertgebouw, this was the best, and the Bruckner their crowning achievement.

The courageous Daniel Harding with the LSO, having tackled the 1874 4th, now returned to give us the 5th in a performance littered with studied interventions and mannerisms. It sent you rushing to check the score after the concert and to discover, in some cases, that what he asked the orchestra to do was not entirely without basis. Particularly emphatic was his observation of the accents on the fugue theme, as introduced by clarinet interjections and then taken up by the strings, in the Finale Allegro -



- the first, third and fifth notes being heavily accented in this performance, and on occasion the last note hardly audible at all. This had implications throughout the movement, especially for the pairs of drum-strokes that set the fugue off again after rests: these too had an exaggerated strong and weak beat. It all sounded very strange, as did his treatment of the great string theme in the Adagio, where all the longer notes had a weird crescendo to them that denied the theme any sense of flow. There was much else that seemed similarly mannered, but extraordinarily - the symphony survived this attack, mainly I think because Harding, for all his attention to these strange details, held the form together rather well, especially keen to show the close relationship between the two inner movements by passing from Adagio to Scherzo without a break.

I had high hopes for the performance of the Mass in F minor, as these major choral works by Bruckner are not frequently performed and hence it's a rare treat to get the chance to hear them, and Bělohlávek had been particularly fine in his recent Bruckner performances. The BBC Chorus were on good, rousing form. Indeed, they would have benefited from a little reticence as their enthusiasm seemed to deny the work its quiet moments of deep inspiration. The soloists were adequate, but not particularly convincing, although Robert Murray's 'Et incarnatus est' was passionately delivered. It was a performance that left you wishing it had been done with a more meditative and less energetic conviction.

*Ken Ward*

## CD Reviews

Bruckner - Symphony No. 5  
 Philharmonia Orchestra / Benjamin Zander  
 Telarc - 2CD80706 / SACD60706  
 (2 discs, inc. a bonus disc on which Benjamin Zander discusses Bruckner's 5th)

Bruckner - Symphony No. 5  
 Orchestre des Champs-Élysées / Philippe Herreweghe  
 Harmonia Mundi - HMC902011

Benjamin Zander attaches such importance to the familiar notion of a Bruckner symphony as a “cathedral in sound” that he includes with his new recording a printed fold-out floor-plan of a notional cathedral, around which the various parts and sub-sections of the 5th symphony have been arranged like so many seating blocks. What this really demonstrates, however, is how little direct connection there can be between the ideas that motivate an artist or performer – or composer – and the perceptible character of the resulting work. For this performance has none of the attributes most obviously associated with cathedrals: massive, static, grand, impersonal, intimidating, even pompous. On the contrary, Zander's interpretation is so fluid and dynamic, so full of hustle and movement, that if asked to guess at a feature of Bruckner's life providing the inspiration for it, I would have been much more likely to choose the busy *Schottentor* tram station (opened in 1865) at the end of the street in Vienna where Bruckner was living at the time of composing the symphony.

This is a performance to be lived and engaged in, rather than one to stand back from and admire: an urgent flow of events into which the listener cannot merely dip a toe but must plunge bodily – and be rewarded with an exhilarating experience that may leave you breathless at times (especially in the Finale.) Not a Bruckner 5th to suit every taste or occasion, then, but faithful to the score and to the geometry of its architecture, without making a fetish of it. And such a pleasure to hear the Philharmonia back at their Brucknerian best, even if not always with the last degree of crispness. The performance, which fits easily onto a single CD, is accompanied with a second disc on which Zander talks about the symphony.

Listeners who favour a more reflective cast to their Bruckner 5ths might like to consider another new recording, from Philippe Herreweghe and the Orchestre des Champs-Élysées, which has in abundance two cathedral-like qualities in rather short supply in Zander: spaciousness, and a sense of scale. A bare five minutes longer overall, and still fitting on a single CD, it seems to come from a whole different time zone, if not another world. This symphony cycle got off to an uncertain start with a Seventh that, while accurate and balanced, displayed a distinct lightness of touch that left some listeners feeling underwhelmed – although others (including this reviewer) relished the freedom from bombast – and was followed by a generally fine but at times somewhat directionless Fourth. The Fifth is a major advance: ambitious in conception, substantial of construction, thoughtful and meticulous in execution, with a degree of insight, a range of expression, and, at times, a level of sheer acoustical power, to rock you back on your feet. Underweight it is not.

There seems to be something about French Baroque experts which, at its best, brings out a special quality in Bruckner. Marc Minkowski's luminous *Nullte* in Dresden last year – still inexplicably absent from the catalogue, despite the forest of microphones on the night – was a candidate for Best Live Performance (of anything) in recent years, while Herreweghe's recording of the E minor Mass has long had a claim to be considered definitive. Both are examples of how effective a historical perspective can be, when directed in support of the music and executed competently. With this new Fifth, Herreweghe stakes his claim to a place in the major league of Bruckner interpreters. A recent broadcast performance of the Eighth from Paris suggests that the best may be still to come.

*The Pink Cat*

An additional note about the Telarc bonus disc by *Raymond Cox*

### Cathedral in the Trenches

In the notes in the insert with the Philharmonia / Benjamin Zander recording is a photograph of four soldiers serving in the German army on the Russian front in the First World War. One of these soldiers was Benjamin Zander's father, Walter, then in his teens. Walter carried a music score into the trenches. The score was of a Bruckner symphony - not one of the more often played of Bruckner symphonies, but the Fifth

Symphony. (Nowadays it's catching up!). He held in his hands a cathedral in the trenches. He couldn't hear it, physically, but he could see it and hear it inwardly. It provided immense spiritual sustenance for him. Today, some ninety years later, it can provide spiritual sustenance for us in a world apparently equally in decline but in different ways. The Fifth Symphony of Anton Bruckner has been in the trenches in remote Russia! Something to contemplate. Of all composers, it was Bruckner who was with him at war in the trenches. And it was the Fifth Symphony.

The score was given to Walter Zander by his mother and he read the score in the trenches and 'heard' it and 'listened' to it in his head. He couldn't hear it physically, but then neither did Bruckner hear it performed. In the lulls between the fighting Walter Zander read the score of Bruckner's Fifth Symphony! This fact alone bears much reflection. Years later he urged his father on numerous occasions to conduct it. His wish is granted: Benjamin Zander, whom we have not perhaps thought of as a Brucknerian conductor, has conducted and now recorded the Fifth Symphony and the impulse for this lies in the fact that Bruckner's Fifth was in the trenches in Russia.

The uniqueness of this release therefore is this second discussion disc. It is about Love. Love of Walter for his son, love of Benjamin for his father. Love of Walter's mother who gave him the score as a gift. "Take this with you. Take Bruckner's Fifth," perhaps she said, quite naturally. "It will sustain you and comfort you." It could have been like that. One can only wonder why she chose it for him to take.

Love of Bruckner and love of the Fifth Symphony is revealed gloriously and shines through in this 80-minute discussion, a discussion which is lucid and clear and which anyone can follow, an analysis which is no ordinary dry analysis. It is immensely interesting because of Zander's enfolding style and his way with words. It also incorporates long-lost letters home.

There's a plan of a cathedral also accompanying the notes. It's an extra separate leaflet which superimposes in diagrammatical form the structure of the symphony on the shape of a cathedral - the entrance, the nave, the transepts and the chancel.

I feel we should all obtain or hear this disc somehow. There's nothing quite like it. The performance of the symphony has competition, and comments upon it may safely rest with others. But there's no competition for this second disc, and it lives because of that early experience of the trenches; and for later times, as Bruckner might have said. Walter - and Benjamin - were led through the cathedral to the altar. And so are we.

\* \* \* \* \*

**Bruckner - Symphony No.9**  
Munich Philharmonic Orchestra / Siegmund von Hausegger

Preiser Records, Vienna - PR90148

This recording should be of especial interest to all Brucknerians, as it is of a performance by the conductor who gave the first performance, in Munich on April 2nd, 1932, of the Original Version of the score. That performance made a strong and moving impression on the specially invited audience who heard it, and it revealed for the first time the true, authentic character of Bruckner's orchestral scoring, freed at long last from the alterations and modifications perpetrated, in the case of the Ninth, by Ferdinand Löwe, who gave the first performance of his Revised Version on the work in Vienna on 11th February, 1903, almost six and a half years after Bruckner's death. It was Siegmund von Hausegger who was the first conductor to reveal the full extent of the dissonances at the climax of the Adagio of the Ninth (bars 203-6, especially 206), which had been considerably toned down by Löwe. Von Hausegger's reading, therefore, is consonant with the then new critical edition of the score by Alfred Orel and Robert Haas published in 1934 by the newly-formed (Leipzig, 1927) International Bruckner Society. The later edition prepared by Dr Leopold Nowak (Vienna, 1951) is virtually identical with the Orel/Haas score (the only difference being the correction of misprints<sup>1</sup>) and coheres, therefore, with the von Hausegger recording in every respect. [Since then there has been a new critical edition in the context of the Anton Bruckner Gesamtausgabe, published in 2000, taking account of Orel and Nowak's work, by Benjamin-Gunnar Cohrs. Ed.]

If I may be allowed to intrude a personal reminiscence at this juncture, I remember possessing von Hausegger's recording on 78 r.p.m. discs (14 sides), while still a student, in the days before LPs had become available; and I also remember where each break came (and, subconsciously, still expect them to happen);

1. One of the misprints in Nowak's score (Vienna 1951) is in bar 200 of the first movement (p.28) where an unnecessary accidental (suggesting E flat) has crept into the second trombone part; the second trombone is, of course, continuing to hold the D flat from the previous bar so that there is no need for any modification by use of an accidental. This is corrected in Cohrs' score (Vienna 2000).

more importantly, however, I remember confronting (not quite for the first time) the grandeur, the mystery, and the cosmic vastness of this work, which described a world in which blindly impersonal psychic forces were at work, in which the individual seemed often little more than a speck of dust. That I was aware of these things, which are undoubtedly of the essence of the work, was, I now recognise, as much owing to the commitment and involvement of von Hausegger's interpretation as to the substance of Bruckner's score. Indeed, this performance is still as compelling and vivid to me as many a later recording, including Karajan, Jochum, and many others I admire. He is also a good deal less idiosyncratic or eccentric than some, which does not mean that von Hausegger is in any way dull or pedestrian. On the contrary, he reveals himself as a typically Teutonic master-craftsman, thorough and intense, who lets the music speak for itself without undue interference or imposition of director's ego ('control freakishness'). In this he is akin such masters as Karl Böhm, Rudolf Kempe, and Wolfgang Sawallisch, which is high praise indeed. Of course the recorded sound *per se* cannot be compared with that of later recordings, from the mid '50s and beyond; although it is remarkably good for the 1930s, and makes a better sound than that of the LSO in Elgar's Violin Concerto (with the young Yehudi Menuhin as soloist) recorded during that same decade. There is also less surface noise (unavoidable, to some extent, with recordings that were done onto 78 r.p.m. discs) than on that more famous performance.

Siegmund von Hausegger was the son of Friedrich von Hausegger, author of *Die Musik als Ausdruck* (Music as Expression), published in 1884, was born in Graz in 1872 and died in Munich in 1948. In addition to his conducting activities (including the Kaim orchestra in Munich, and posts in Frankfurt, Glasgow, and Edinburgh) he was a prolific composer, whose works include pieces based on Germanic history and legend (*Barbarossa* symphony; *Natursymphonie*; *Wieland der Schmied* and *Aufklänge*, all for orchestra; the opera *Zinnober*, as well as his *Dionysische Phantasie*, choral Mass and Requiem, and many other choral works both large and small.) While I have not been able to hear or to see scores of any of these works (although the *Natursymphonie* is available on CD on the CPO label, SACD 777237), it is clear that von Hausegger was someone steeped in the Teutonic ethos emanating from Wagner (who once contemplated an opera based on *Wieland der Schmied*); the music of Bruckner, therefore, especially the symphonies, must have had profound resonances for him, revealing the essence of the Teutonic *Urwelt* (in all senses, both literal and figurative) in all its heroic splendour, pathos, and mysticism. A predisposition towards these things is always an advantage in a Bruckner conductor, provided that it is allied to perfect technical control and fine musicianship, both of which are amply manifested in this performance.

At the time of my discovery of von Hausegger's recording (on 78 r.p.m. discs) I remember reading a book on Bruckner for the first time. This was *Anton Bruckner: Rustic Genius* by Werner Wolff, published in 1942, which is eminently readable, and as good a general introduction to Bruckner as can be read in English, intelligent, perceptive, radiating both love and understanding (which is to say emotional and intellectual perception in equal measure). Two quotations from the book's first page, immediately arrest the attention, and are worth quoting here:

Only in his works did Bruckner disclose his true nature. In comparison with his creations everything else is unimportant and carries with it the danger of making him appear in a wrong light before a public which has not fully recognised his grandeur.

Those opening words of Wolff's book are actually a quotation from a letter to Werner Wolff from Bruckner's pupil Friedrich Klose<sup>2</sup> (1862-1943); but they are as true today as when they were written; my second quotation (from Wolff himself) is as follows:

An immense reserve of psychic forces, originating in a realm not subject to any influence from the outside, must have been stored in the man, gifted with so great a creative power.

That goes to the heart of things, and to the Ninth Symphony in particular, in which Bruckner reveals a state of awareness transcending anything he had achieved hitherto. The von Hausegger performance has grandeur, intensity, and spaciousness, but without ponderousness; there is a searing quality about the string tone which comes (I suspect) from too few players playing over-intensely, perhaps with more *vibrato* than one is accustomed to nowadays. In the first movement it is a pleasure to note the perfect intonation of the timpani, which can be a problem (not always happily solved, as in the Jochum recording with the Dresden

2. See the reminiscences of Bruckner from Klose in Stephen Johnson's *Bruckner Remembered* (Faber & Faber 1998), pp. 51-4 and 123-6.

Staatskapelle, for example) owing to the frequent re-tunings required by Bruckner.<sup>3</sup> Another fascinating detail in the first movement, superbly enunciated by von Hausegger, is the alien B natural, *pizzicato*, in the second violins (first desks only, double on flute) which is attempting, near the end of the Exposition - the tonality having settled on F - to discountenance the sustained pedal-point in the bass (bars 219-22). This sounds, literally, *quasi col legno*, and no other performance that I have heard makes this subtle point so vividly and tellingly.

Von Hausegger's Scherzo has a dynamism and a vitality about it that almost makes one think of Toscanini; although I would have preferred greater definition in the trombones as they cut incisively across the pounding Ds of the strings at bar 444, on an alien chord. Perhaps we should be thankful for small mercies, for some conductors don't seem to notice that the trombones are there at all (in fact, one wonders whether some of them can read music). The general character of this Scherzo resembles those dreams in which everything is either exaggeratedly, grotesquely big, or exaggeratedly minusculely small (Brobdingnagian/Lilliputian). This brings me to the mercurial, elfin-like Trio section (*Schnell*), utterly unlike any other Trio in the Bruckner symphonies. Incidentally, these 'Trio' sections, no two alike, are among the most original and imaginative things in Bruckner's work. Each one of them inhabits a dream-like world of pure enchantment which is wholly removed from that of the Scherzo proper on each side of them. The one in the Ninth exhibits a delight in pure musical fantasy, grotesque and bizarre perhaps, but not (in my view) malevolent, although the juxtaposition with the nightmarish visions of the Scherzo is bound to create its own peculiar psychological effect.<sup>4</sup> Von Hausegger's account is vivid, incisive, and gives precise attention to minor changes of tempo, e.g. *allmählig bewegter* in the Scherzo at bars 147-9, "as if gazing into nothingness"<sup>5</sup>, and *Langsamer* in the Trio at bars 137-42. What the flutes are doing between bar 113 (letter D) and 136 does not bear close investigation - not that it does in most other performances, as what Bruckner has written is well nigh impossible at the speed required, some corners being more awkward than others.

Von Hausegger's slow movement is everything one would expect, after the experience of the other movements. Once again, one notes the magisterial intensity, both of pace and tone-quality; and the peculiar spiritual aspects of the movement - as of a soul passionately searching for God and seeking ultimate union with Him - are movingly presented. It does not seem supererogatory to mention the frequent use of the figure three in this movement, meaning the threefold use in sequence of a phrase or short motive, symbolizing the Trinity; and nowhere is this more powerful, both in all Bruckner's music and in von Hausegger's interpretation than at the final, agonized climax which is contained in bars 199-200, 201-2, and 203-5, this third segment being itself tripartite; and I wonder whether Bruckner here was thinking, if subconsciously, of Christ's last words on the Cross, *Eli, Eli, lama sabachthani?* And also, not for the first time, I am reminded of lines of the marvellous Victorian English poet, Gerard Manley Hopkins (1844-89), a Catholic like Bruckner, who was possessed of an equivalent fiery intensity of vision and passion<sup>6</sup>:

Thou mastering me  
 God! giver of breath and bread;  
 World's strand, sway of the sea;  
 Lord of living and dead;  
 Thou has bound bones and veins in me, fastened me in flesh,  
 And after it almost unmade, what with dread,  
 Thy doing: and dost thou touch me afresh?  
 Over again I feel thy finger and find thee.

*Ian Beresford Gleaves*

3. In the first movement there are at least 12 tuning changes for the timpani, many of which need to be effected, i.e. pre-tested, during the performance, while the rest of the orchestra are busy making all kinds of other sounds. The Scherzo is more straightforward in this respect, requiring the D and A only, although the Trio asks for a low F sharp. The Adagio requires four pitches: F# a bar 17, immediately switching to F# at 25 and E at 33: thereafter G at 121 and G# at 199.

4. Robert Simpson finds this Trio "icy", and says it both "compels and repels as it snakes quickly across the scene." A few lines later on he speaks of "slyly feline evils." I do not agree with this view, perhaps because I am a cat-lover, although I can understand perfectly what he is getting at. Perhaps this demonstrates the unsuitability of verbal images when describing music.

5. Lecture delivered by the writer, 9 March 2008.

6. *The Wreck of the Deutschland*, opening stanza.

## Bruckner Choral Music

*Bruckner - Requiem in D minor*

*Duruflé - Requiem*

Laudantes Consort / Guy Janssens

Cypres Records CYP1654 [www.cypres-records.com]

*Bruckner - Mass in E minor, Libera me*

*Rheinberger - Requiem in E flat, op.84*

Kammerchor Saarbrücken and the Wind Instruments of the Kammerphilharmonie Mannheim / George Grün Carus 83.414

*Bruckner - Works for male voice choir "Anton Bruckner Männerchöre"*

Männerchorvereinigung Bruckner 08 and Ensemble Linz / Thomas Kerbl

LIVA 027 [www.sonare.at]

These three extremely interesting additions to Bruckner discography have come to my attention recently. In the first and second discs Bruckner works are combined with recordings of other choral music and this helps to place them in some kind of context, either generically or historically.

Bruckner's Requiem, an early work dating from 1849 but revised later, is coupled with Maurice Duruflé's setting of the same liturgical text, a mature work in the composer's output albeit with some differences conditioned by the French tradition and written nearly 100 years later in 1947. These two Requiem settings form the third part of a 'History of the Requiem' series begun two years ago by the Belgian recording company Cypres Records with works by Ockeghem and Lassus (part 1), Campra and Michael Haydn (part 2). Whereas Duruflé makes consistent use of the Gregorian themes associated with the Mass for the Dead in his work, Bruckner drew on his knowledge of Requiem settings by Albrechtsberger, Aumann, Michael Haydn, Weiß and other Austrian and South German composers that he had heard at St Florian. But the main inspiration was undoubtedly Mozart's great work and one has only to listen to the opening bars of Bruckner's Requiem to be aware of the strong connection between the two. There is great attention to detail in the performance by the Laudantes Consort under Guy Janssens. The tempi are suitably brisk in the 'Dies irae' and fugal 'Quam olim' movements in which there is an excellent balance between the voices and the "busy" decorative string parts. The 'Hostias', scored for male voices with occasional instrumental support by three trombones, and the unaccompanied chorale-like 'Requiem' towards the end are particularly impressive. The team of soloists is well chosen and it is surprising that Janssens, with a more than adequate bass soloist at his disposal, chooses to use the choral basses in unison for the opening bars of the 'Domine'.

On the second disc we find a successful pairing of two sacred compositions written within a year of each other - Bruckner's Mass in E minor (1866) for chorus and wind instruments, a work that has been recorded several times in recent years, and Rheinberger's Requiem in E flat, op.84 (1867) for unaccompanied choir, a virtually unknown work that has not been recorded before. As a bridge between these two larger works comes Bruckner's early motet, 'Libera me, Domine', scored for five-part choir, three trombones, cellos/basses and organ and written in March 1854 for the funeral of Michael Arneht, the former prelate of St. Florian, It was performed again at St Florian more than 40 years later in October 1896 when Bruckner was laid to rest under the great organ.

Although he was not a prominent symphonist like Bruckner, in some respects Joseph Rheinberger's career is remarkably similar to that of his older Austrian contemporary. He was a teacher of theory and organ playing at the Royal School of Music in Munich from 1859, later becoming its director, and was also court music director at All Saints' Church from 1877. He wrote several unaccompanied Masses but the majority of his larger sacred works, in which Bachian contrapuntal elements are fused with a harmonic idiom which owes more to the late Classical style of Mozart and Beethoven and the early Romantic style of Schubert and Mendelssohn than to the more chromatic style found in later 19th-century music, are for voices and organ. In his own words, the Requiem in E flat is 'not difficult to perform' and this is reflected in the essentially homophonic style of the choral writing. The Saarbrücken Chamber Choir under George Grün is versatile enough to convey the prevailing gentle, consolatory tone of this work and to tackle fearlessly the more contrapuntally demanding textures and more exacting vocal demands of Bruckner's Mass.(the 'Amen' fugue of the 'Gloria' and the 'Sanctus' to take but two examples). In the Mass and motet the choir is admirably supported by members of the Kammerphilharmonie Mannheim.

We have Thomas Kerbl, Professor at the Anton Bruckner Privatuniversität in Linz (formerly the Bruckner Konservatorium) and a highly accomplished group of vocal and instrumental students at the University to thank for the third disc, a combination of secular and sacred male voice choruses, rarely heard

outside Austria and composed by Bruckner during his St. Florian, Linz and Vienna years, organ improvisations on two of these choruses, and the two *Aequale* for three trombones. The latter, composed at the beginning of 1847 are the earliest pieces on the disc, and *Trösterin Musik*, first performed in 1886 but its music dating from 1877 when it was composed to a different text, *Nachruf*, is the latest. By far the longest piece is the *Festkantate "Preiset den Herrn"*, a ceremonial work in eight short sections commissioned in 1862 by Bishop Franz Joseph Rudigier for the laying of the foundation stone of the new Linz Cathedral. Mindful of the open-air occasion (not dissimilar to that of the opening of the votive chapel of the new cathedral in 1869 for which he wrote the E minor Mass), Bruckner scored the work for male voices, male voice quartet, solo bass, wind band and timpani. Also composed in 1862 was the first setting of *Der Abendhimmel* and it is particularly gratifying to have fine performances of both this setting and the second setting, composed four years later in 1866, as we can hear just how much Bruckner's harmonic style had developed in these years. There is already an almost symphonic feel to the second setting, not to mention several of his later stylistic fingerprints. Both these settings and *Am Grabe* (1861) are unaccompanied, but the other choruses have either organ (*Trauungsschor*, *Trösterin Musik*), piano (*Um Mitternacht*, *Herbstlied*, *Mitternacht*) or trombone (*Vor Arneths Grab*, *Inveni David*) accompaniment with the occasional addition of solo voices. In *Herbstlied* (1864), for instance, two solo sopranos both supplement and alternate with the male voices. All in all this is a first-rate disc, adventurous in scope and with excellent sound quality and some fine performances.

*Crawford Howie*

*Bruckner - Requiem in D minor*

*Durufié - Requiem*

Laudantes Consort / Guy Janssens

Cypres Records CYP1654 [www.cypres-records.com]

(Also reviewed above by Crawford Howie)

1848 is remembered as the Year of Revolutions across Europe, but in amongst the political uprisings that swept the Continent from Paris to Prague to Palermo, the event with perhaps the most significance for Brucknerians came in the September, with the premature death in provincial Upper Austria of an obscure judicial actuary named Franz Sailer. A longstanding family friend, who had given much support and encouragement to the musical progress of the young Bruckner, Sailer was discovered after his death to have bequeathed to Bruckner his much-admired Bösendorfer piano, which Bruckner kept with him throughout his life, and on which all the later works were composed (and which resides in St Florian to this day.) And in memory of his benefactor, Bruckner composed a Requiem in D minor.

It sounds like what it is: the first substantial work by a 24-year old of unusual talent, steeped in the church music of previous eras, with an original voice but limited experience in expressing it. Its influences are worn openly, including the Haydns – Bach, of course – and above all, Mozart, whose own Requiem is evoked right from the start. At times it can seem like a compilation of every sacred work of the classical period – such as the perfect pearl of Pergolesi embedded in the *Dies Irae* – and yet, this being Bruckner, the Requiem is no mere cut-and-paste job. The borrowings from other composers are woven into a fabric which may be plain in places, but elsewhere the signature Brucknerian motifs have already started to appear - in the ostinato strings and the fast sextuplets - all melded seamlessly with that characteristic Brucknerian skill at vaulting centuries in the space of a few bars. There is also some spectacularly fine writing, the counterpoint in the *Domine* being just one obvious example. The Requiem marks the point at which the young Bruckner moved from journeyman arrangements meeting the immediate needs of a local choir, to significant works that would stand. Towards the end of his life, almost 50 years later, Bruckner reviewed the score of the Requiem and pronounced it “not bad.”

The field of recordings has always been very thin, and in recent years only one has been consistently and readily available: Matthew Best conducting the Corydon Singers with the English Chamber Orchestra (on Hyperion.) Fortunately, it is very good, and comes coupled with two rare-ish pieces, Psalms 112 and 114. The performance is in the finest tradition of English choral singing, with some notable virtues and few obvious vices. If there is a weakness, it is perhaps a tendency to over-fastidiousness. Precision can sometimes seem like politeness, with less of the energising spirit to be found in some earlier recordings – however this is a legitimate stylistic choice, so not a defect *per se*.

This new recording from Guy Janssens and the Laudantes Consort forms Volume III in their *History of the Requiem*, in which they present the evolution of the musical form through the ages, with one work representing each century. Bruckner is their selection for the 19th – a slightly odd choice, perhaps,

considering that his Requiem is not that representative either of Bruckner's works or of the 19th century (the names Verdi and Fauré spring irresistibly to mind) – but it is, unarguably, a 19th century Requiem, and comes coupled on a single CD with the evergreen Duruflé - another backward-looking choice – to represent the 20th. I suppose Schnittke would have been too much to hope for.

Both works receive a competent and accurate, if somewhat literal and passionless performance, that never digs far below the surface. There is a lack of outright power in both ensemble and soloists, and the overall result does not seriously challenge Best in the Bruckner – though Janssens is fortunate in his mezzo, who is able not only to sing in tune but also to convey some sense of what tune that is - and thus scores over Best's *coloratura* champion, who, in what is one of the few substantive flaws in that performance, lunges at the *Agnus Dei* with a paralysing wallop from which it struggles to recover. In truth, neither Janssens nor even Best attains the heights reached in the 1976 recording by Hans Michael Beuerle with the Laubacher Kantorei, in whose hands not just the *Agnus* but the whole Requiem is made lyrical, moving and glorious. Sadly, neither this nor some other fine recordings from the LP era – such as Wolf's solid and characterful account with the Vienna Augustinerkirche (complete with neurotic-sounding tenor), or Schönzeler's outrageously theatrical LPO recording, featuring the organ of Brompton Holy Trinity blazing away dementedly – ever transferred to CD or stayed there long enough to establish a continuing presence in the catalogue.

One that did is Ermert's 1980 recording with the Siegen Philharmonic choir, nowadays available in a rather pricey 2-CD set (on Aulos) coupled with Cherubini's Requiem. It is not without interest, but lacks the accuracy of either Best or Janssens, without offering much to compensate by way of extra power or a significantly different interpretation – although entertainment is provided by Ermert's mezzo, for which role he appears to have recruited Mad Margaret out of *Ruddigore*.

Anyone seeking a genuine alternative would do better to look out for – of all things – a Chinese double-CD on the Hugo label, featuring the Hong Kong Sinfonietta and Oratorio Society conducted by Chan Wing-Wah, in a performance which couples the Requiem with Chan's own interesting Symphony No.4 *Te Deum*. They take the Requiem generally more slowly than the norm, but deliver it with firmness – and if the ensemble singing sometimes develops a slightly unfocussed quality, you do get the sense of a mass of voices singing with spirit and commitment, and in the process creating a work both solemn and uplifting. The soloists also are of a high standard and refreshingly quirk-free.

But on balance, of those recordings readily available, Best remains the recommendation of choice.

*The Pink Cat*

*Bruckner - Mass in E minor, Libera me*  
*Rheinberger - Requiem in E flat, op.84*

Kammerchor Saarbrücken and the Wind Instruments of the Kammerphilharmonie Mannheim / George Grün Carus 83.414

(also reviewed above by Crawford Howie)

*Bruckner - Mass in E minor; Locus iste; Inveni David; Virga Jesse floruit; Christus factus est; Afferentur regi*  
SWR Vokalensemble Stuttgart / Marcus Creed

Hänssler Classic - HAN 93199

The standard of recordings of the E minor Mass is higher than for perhaps any other work by Bruckner, now that the unfortunate fashion for operatic performances employing unsuitable artistes and forces has thankfully slid into abeyance. Marcus Creed's new recording with the SWR Vokalensemble Stuttgart maintains the standard with a serious liturgical presentation – ascetic, spare, and very careful – recorded in an authentically resonant acoustic. The singing is precise and clear, and the instrumental accompaniment accurately weighted. It makes a worthy addition to the catalogue, even if it breaks no new ground, and would be as good a choice as any amongst a very strong field of alternatives. The disc is filled with a selection of motets including most of the favourites and no real rarities, which likewise receive exemplary treatment.

The striking performance that Georg Grün draws from the KammerChor Saarbrücken, however, is something special. From the very first entry in the *Kyrie*, it demands the listener's undivided attention. Every phrase, every syllable, every note, every inflection, every intonation, every breath, has been individually shaped and polished and extruded to the maximum that it will bear. Often the net effect of this kind of detail engineering is to drain all the life out of performance - one thinks of some of Gardiner's Bach - but here the result is a fabulous construction that shimmers like a marble temple in the desert sun. It occupies the same end of the performance spectrum as both the Creed and the much-favoured Bernius, but is

farther out than either of them - and would sound extreme but for the care and craftsmanship of the execution. Time and again a vocal line is stretched and lofted almost to the limit of reasonableness - but maintains such flawless purity of tone that it never sounds mannered or affected, and instead becomes hypnotic and captivating - and all within a performance that overall is shorter than many (including Creed.)

Obviously this is a little out of the ordinary, and probably not a recommendation for a new listener seeking a single representative recording: Creed would be more suitable for that. But enthusiasts deserve to treat themselves to a copy of the Grün, no matter how many other recordings they have already. It comes as part of a rather stingy full-price 2-CD set, coupled on one disc with the single motet *Libera me, Domine*, while the other is filled with what is apparently the world premiere recording of Rheinberger's pleasant and instantly forgettable 1867 Requiem in E-flat major, a single hearing of which provides more than enough explanation of the 141-year delay, and which is unlikely to appeal to many beyond obsessive collectors of Requiems and obscure German Masses. This makes the E minor an even more expensive purchase, and is the price one has to pay for uniqueness.

*The Pink Cat*

## Bruckner Organ Music

"Die Symphonische Bruckner-Orgel von St. Florian"

Franz Schmidt - *Prelude and Fugue in D major*; *Chaconne in C sharp minor*.

Bruckner - *Prelude in C major*; *Adagio from 7th Symphony (arr. Erwin Horn)*

Robert Kovács (organ)

Spektral SRL4-08032 [[www.spektral-records.de](http://www.spektral-records.de)]

Die Rieger-Orgel in St. Simon und Judas, Hennef

Norbert Schmitz-Witter (organ)

Motette MOT 13631 [[www.motette-verlag.de](http://www.motette-verlag.de)]\*

ON THE first disc Robert Kovács, formerly titular organist at St Florian, plays music by Bruckner and his erstwhile pupil, Franz Schmidt. After Bruckner's *Prelude in C major*, a short but highly chromatic work written in 1884 and dedicated to Joseph Diernhofer, a leather craftsman from Perg in Upper Austria, whose acquaintance the composer had made during the Bayreuth Festival, Kovács provides an impressive performance of Erwin Horn's excellent transcription of the *Adagio* from the Seventh Symphony. Schmidt is represented by his *Prelude and Fugue in D major*, one of four such works written in 1928 and later used by the composer to provide thematic material for two sections in his great oratorio, *The Book of the Seven Seals*, and the *Chaconne in C sharp minor*, an extended 30-minute work in four parts, culminating in a noble hymn-like presentation of the five-bar theme.

Norbert Schmitz-Witter, the organist on the second disc, makes maximum use of the more 'French sound' of the Rieger instrument at his disposal to provide a programme that includes Louis Vierne's *Carillon de Westminster* and the *Scherzo* from his 6th Organ Symphony, Bach's *Prelude and Fugue in A minor*, BWV 543, incorporating the slow movement from his *Trio Sonata*, BWV 529, Reger's *Gloria* op.59/8, Marcel Dupré's *Prelude and Fugue in B major*, op.7, and arrangements of the *Adagio* from Mozart's *Clarinet Quintet in A major*, KV622 and the *Adagio* from Bruckner's Ninth Symphony. Schmitz-Witter writes that the latter 'has been provided with three track subdivisions corresponding to those passages where the theme recurs in its original form (the individual tracks thus enable the listener to choose certain passages separately)'. Although the true Brucknerian might cringe at the thought of anyone wanting to hear the movement in 'bleeding chunks' like this, it must be said that the subdivisions have been effected judiciously at natural pauses in the flow of the music. The performance is superb and the changes of registration throughout the movement are always sensitively and subtly handled.

Organ aficionados will be delighted that both discs have booklets which include detailed information about the instruments used. Whereas the world-famous St Florian organ has undergone several changes in disposition and action since the 1770s when it was first built, including the addition of a fourth manual in the mid-1870s and an electronic action and new console in the mid-1990s, the organ of the Catholic parish church of St Simon and Judas in Hennef featured on the second disc is a three-manual instrument, built only three years ago by the Austrian organ firm Rieger that was also responsible for the fine organs in the Augustinerkirche (Vienna, 1976), Stephansdom (Vienna, 1991), St Giles' Cathedral (Edinburgh, 1992) and Christchurch Town Hall (New Zealand, 1997).

\*My thanks to John Wright for alerting me to these two new discs

Crawford Howie

**CD ISSUES MAR - JUN 2009****Compiled by Howard Jones and John Wright**

Not such a busy time for releases but plenty of interest here, in particular the bonus disc with the Zander 5th where the conductor speaks about Bruckner and this symphony with intelligence and clarity. A number of birthdays celebrated with releases featuring Haitink and Semkow as they reached their 80th. The Oue 9th commemorates the 100th anniversary of Asahina's birth and the Rögner what would have been his 80th (he died in 2001).

**SYMPHONIES**

\* = new issue

- No. 3 \*Bolton/Mozarteum Orch Salzburg (Salzburg 10-07) OEHMS OC722 (57:36)  
Haitink/VPO (Vienna 12-88) DECCA 478 1429 (61:28) 7 CD set "The Art of Bernard Haitink" includes Dvorak, Schubert, Beethoven, Brahms, Liszt, Mahler, R. Strauss, Stravinsky, Tchaikovsky and Shostakovich
- No. 4 \*Nagano/Bavarian State Orch (Munich 9-07) SONY 88697368812 (74:53)  
1st v. SACD
- No. 5 \*Zander/Philharmonia Orch (Watford 1-08) TELARC 2CD80706 (68:58) SACD  
includes bonus disc of Zander discussing this symphony (79:56)  
\*Herreweghe/Orch Des Champs-Elysees (Metz 2-08) HARMONIA MUNDI - HMC902011 (73:36)
- No. 6 Jochum/RCO (Amsterdam 11-80) RCO LIVE RCO08005 (58:34)  
14 CD set "Anthology of the Royal Concertgebouw Vol 5 1980-90"
- No. 7 \*Semkow/Sinfonia Varsovia (Warsaw 9-05) DUX DUX0668 (65:26)
- No. 8 Barenboim/BPO (Berlin 10-94) WARNER MAESTRO 2564691748 (77:01)
- No. 9 \*Oue/Osaka PO (7-08) FONTEC FOCD 9417/8 (60:26) SACD  
2 CD set also includes Mozart Piano Concerto No. 23

**CHORAL**

Masses 2/3, Te Deum Rögner/Berlin RSO & Choir (Berlin 9/10-88)  
BERLIN CLASSICS 0184632BC (35:16, 55:49, 23:36)

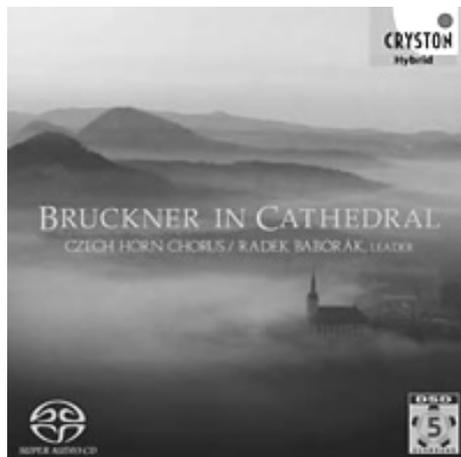
**ORGAN**

Adagio from No. 9 \*Schmitz-Witter/Rieger Organ in St Simon & Judas, Hennef (Rhine-Seig) MOTETTE MOT13631 (22:07) plus Vierne, Bach, Reger, Mozart & Dupré

Adagio from No. 7 \*Kovacs/St Florian Organ (8-08) SPEKTRAL SRL4-08032 (28:16) plus Prelude in C major (3:12) and Franz Schmidt Organ works

**MISC**

"Bruckner in Cathedral" \*Czech Horn Chorus/Bok + A. Barta (organ)  
(Most. Cz 7-08) CRYSTON (Octavia) OVCC-00068 Ave Maria WAB7, Windhaager Mass, 6 Motets, Adagio from No. 7, all arr M. Bok for horn ensemble (69:48)



## 3 Papers from the 2009 Biennial Bruckner Journal Readers Conference, Hertford College, Oxford, 18th April 2009

Other papers will be published in subsequent issues of The Bruckner Journal

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### Bruckner's Eighth Symphony: Some Editorial Issues

Paul Hawkshaw

Yale School of Music

In the first act of *Siegfried*, a mysterious Wanderer lures the hapless dwarf Mime into a game of riddles. Each is required to ask the other three questions about the history of the Ring. Poor Mime is the only one in the opera house unaware that the game is rigged. His adversary is none other than Wotan in disguise, the god who caused all the trouble in the first place. Not only can the Wanderer respond to all of Mime's questions, he crushes the dwarf with a query that only the god himself can answer: who can forge the pieces of Siegmund's sword anew after Wotan had shattered it? Of course only he who is without fear can accomplish the task – not Mime.

Having worked now on the critical report for Bruckner's eighth symphony for more than five years, I have learned to empathize with poor Mime. Only the gods may be able to answer some of the riddles. Here I would like to share some preliminary conclusions about the sources – answers to the equivalent of Mime's three questions:

Which modern edition of the 1890 score more accurately reflects the surviving manuscripts: Haas or Nowak?<sup>1</sup>

What is the music "for later times" that Bruckner recommended the conductor, Felix Weingartner, cut from the Finale?<sup>2</sup>

How reliable is the first edition?<sup>3</sup>

To begin, a brief recapitulation of the history of the symphony: Bruckner composed what is now known as the first version between the summer of 1884 and August 1887. In September of that year he sent the score to one of his staunchest supporters, the conductor Hermann Levi, in the hopes of obtaining a first performance in Munich. Levi's now famous rejection of the symphony in early October of 1887 served as a catalyst for a tortuous series of revisions that resulted in what is now referred to as the second or 1890 version of the symphony.<sup>4</sup> In 1892 the first edition appeared, edited by Josef Schalk and Max von Oberleithner. It differed from both manuscript scores, although the 1890 version served as its starting point.

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<sup>1</sup> The Bruckner Collected Works Edition has published three scores of the symphony: two different readings of the 1890 version and one of the 1887. Robert Haas, ed. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe*, viii, VIII. *Symphonie C-Moll [1890]*. (Leipzig, 1939); Leopold Nowak, ed. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe*, viii/2, VIII. *Symphonie C-Moll: Fassung von 1890*. (Vienna, 1955/1994); and Leopold Nowak, ed. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe*, viii/1, VIII. *Symphonie C-Moll: Fassung von 1887*. (Vienna, 1972/1992). The present writer is preparing a report on the sources for the symphony because neither Haas nor Nowak provided a critical apparatus for their editions.

<sup>2</sup> Andrea Harrant and Otto Schneider†, eds. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe*, xxiv/2, *Briefe, 1887-1896*. (Vienna, 2003), p. 114.

<sup>3</sup> Anton Bruckner, *Achte Symphonie (C-moll) für großes Orchester*. (Berlin and Vienna: Haslinger-Schlessinger-Lienau, 1892).

<sup>4</sup> For much of the twentieth century Levi's rejection of the symphony was the subject of a notorious apocryphal anecdote. Levi was alleged to have been afraid to tell the composer that he did not understand the new symphony and therefore could not conduct it. According to the anecdote, he asked their mutual acquaintance, Josef Schalk, to communicate the bad news to Bruckner. Fortunately Levi's letter of rejection directly to the composer, dated 7 October 1887, has been found and published. Harrant, *Bruckner Briefe 2*, p. 23.

To date, the truly astronomical number (by Bruckner's standards) of seventy-nine primary sources for the symphony, by far the most for any of his compositions, have been identified in libraries and private collections throughout the world. Undoubtedly more will be found. At least five sources known to have existed during the composer's lifetime have yet to surface.<sup>5</sup> The first point to be made here is that, as Dermot Gault alluded in his work on the Adagio, we should forget all traditional notions of clear-cut first and second versions of the symphony.<sup>6</sup> These will be referred to from here on as the 1887 and 1890 readings. Bruckner was so zealous, one might even say obsessive, in making his revisions that he left behind hundreds of superseded sketches and score pages in varying states of completion from the entire span of 1884 to 1890. The number of variant readings for the four movements is so overwhelming – almost 1,000 pages in all – that we have yet to decide how to deal with them in a practical manner from an editorial perspective.

Perhaps the most significant contribution of work on the critical report has been the discovery, in private possession, of the earliest copy score of the 1890 reading of the symphony. The copyist, Victor Christ, began writing this score on 10 March 1890, the date of the composer's final revision and, with the exception of very minor discrepancies, copied the final reading of the autograph verbatim. Considered in conjunction with autograph materials, with the almost contemporaneous engraver's copy for the first edition, and with correspondence of the composer and his students, the newly-found manuscript provides unequivocal answers to the three questions posed at the outset.

In the course of making his revisions for the 1890 reading, Bruckner deleted a number of passages in the Adagio and Finale without discarding the bifolios from the autograph score as he had done with dozens of others. Instead, for reasons as yet to be determined, he left the crossed-out measures in the autograph score. Robert Haas restored most of these deletions in his edition. He also reverted to the orchestration of 1887 in a number of places. Apart from a well-documented personal addition, Haas in fact printed a mixture of intermediate stages of the work. By contrast, with two notable exceptions to be discussed below, Leopold Nowak's edition contains the reading in the autograph score of 1890 – i.e. without the passages Bruckner had deleted.<sup>7</sup> Nowak's score is undoubtedly closer to Bruckner's final intentions.

The reading in the Nowak score was the one Bruckner sent to Weingartner for a first performance that never materialized in Mannheim and the one the composer gave to Josef Schalk and Max von Oberleithner for printing in 1891. It was this reading to which Bruckner referred in his famous letter of 27 January 1891 to Weingartner:<sup>8</sup>

*Please shorten the Finale as marked because it would be much too long and is valid only for later times, to be sure, for a circle of friends and aficionados*

From an editorial perspective, the operative phrase in this passage is "as marked." The cuts in question are measures 345-386 and 583-646 of the Finale, both of which in fact are designated as optional readings in the autograph score and the copy in private possession. Dermot Gault pointed out the first of the two optional cuts in his study of the symphony. Otherwise it has been impossible for modern performers and scholars to identify the cuts because neither Haas nor Nowak included the shorter alternative readings in their editions.

They are found on Fols 144r and 168r of the autograph score in the Music Collection of the Austrian National Library, Mus. Hs. 19.480/4. Both folios (144 is actually the first of a bifolio) were inserted at rehearsal letters Z and Pp respectively for the sole purpose of including the alternative shorter readings. At measure 345 Bruckner instructed that rehearsal letter Z should not be played in the abbreviated version and, at 583, partially erased: *eliminate rehearsal letter Pp and skip to Uu*. At measure 345 Bruckner added a new four-measure transition with an indication that it led directly to rehearsal letter Aa (measure 387). The transition will be printed in the critical report. The purpose of these alternate readings is clarified in the newly found manuscript where Victor Christ added annotations, presumably at Bruckner's instruction. At measure 345 he wrote: *if the cut is taken, skip bifolios 17 and 18 and go directly to bifolio 19*. At the end of the cut, before the four-measure alternative transition leading to measure 386, he wrote: *when the cut is taken, use the following 4 measures which lead directly to rehearsal letter Aa*. And at measures 580-581: *In cases of extreme necessity, skip from Pp to Uu*.

<sup>5</sup> Including the score that Bruckner sent to Levi and the parts that were prepared in Mannheim for Felix Weingartner. Harrandt, *Bruckner Briefe 2*, pp. 94 and 120.

<sup>6</sup> Dermot Gault. "Anton Bruckner Symphony No. 8 Intermediate Adagio: Critical Commentary," available at <[www.abruckner.com/Data/Documents/B8-Gault.htm](http://www.abruckner.com/Data/Documents/B8-Gault.htm)>. Gault's commentary accompanies an edition of an intermediate version of the Adagio preserved in a copy score, Austrian National Library Mus. Hs. 34.614.

<sup>7</sup> See Leopold Nowak, "Anton Bruckners Achte Symphonie und ihre zweite Fassung." *Österreichische Musikzeitschrift* 10/5 (1955), pp. 157-158; Dermot Gault, "The 1890 Version of Bruckner's Eighth – Haas contra Nowak." *The Bruckner Journal* 8/3 (2004), pp. 17-25; and "For Later Times." *The Musical Times* 131/6 (June 1996), pp. 12-19.

<sup>8</sup> Harrandt, *Bruckner Briefe 2*, p. 114.

Finally a word about the first edition: After the *Bruckner-Streit* of the 1930s, the first editions more or less disappeared from the corpus of performed Bruckner scores. During the late 1970s Manfred Wagner called for their re-evaluation and, in recent years, Thomas Roeder, Ben Korstvedt and others have demonstrated that their universal banishment was in fact misdirected.<sup>9</sup> With the exception of relatively minor editorial emendations, the printed scores of symphonies three and four, for example, contain bona fide versions. The same cannot be said for the first edition of the eighth. The engraver's score, in the Archive of the Society for the Friends of Music in Vienna (A178a), was at first identical to the autograph and newly found copy. Two of its movements were also copied by Victor Christ. Today it contains hundreds of additions and changes in the hands of Josef Schalk and Max von Oberleithner, including cuts to the Finale different from those recommended by the composer, numerous additional tempo indications, and the systematic replacement of Bruckner's block dynamics with terraced crescendi and diminuendi. The only autograph entrance in the entire manuscript is the annotation *I. Satz* on the wrapper of the first movement.

Extensive correspondence between the two editors survives in the Music Collection of the Austrian National Library.<sup>10</sup> These letters demonstrate that, as in the case of the Mass in F Minor and fifth symphony, the editors conspired to keep most of their alterations secret from Bruckner until it was too late for him to object. The following citation is taken from a letter from Josef Schalk to Oberleithner dated Vienna, 31 July, 1891:

*Dear Sir:*

*After a week of the most arduous labor, the score of the Finale [of the eighth symphony] is finally ready for printing. It was no small chore. The numerous alterations that I perceived as necessary throughout could only be done properly with the most careful attention to detail. You will easily recognize that my objectives were clarity of effect and expression. Moreover I was fortunate to identify a most appropriate and easily implemented cut [measures 523-580] from the last page of bifolio 24 to rehearsal letter Pp (in place of those designated by the composer who would have made a victim of the two most interesting parts of the movement). With my cut only a relatively unnecessary crescendo [Steigerung] and the repetition of the otherwise lengthy chorale-like second group [Gesangsperiode] are missing.*

*I assure you.....that I have made only the most necessary alterations; much had to remain unchanged, because to do otherwise would have been irresponsible.*

*If you harbor any doubts, please get in touch.*

*I was not able to pass your greetings on to Bruckner because, when I went to visit him, his apartment was closed. He had already left. We can both only be happy about that in his best interests.*

And on 5 August Schalk cautioned Oberleithner:

*Please only communicate with the publisher about the corrections. If Bruckner has to read from a hand-written score at a rehearsal, all of our good intentions will come to naught, and instead of his thanks, we may earn his wrath.*

Pleas for the revival of the first edition have been based upon claims that the spurious additions and deletions reflected contemporary practice, and that Bruckner was aware of what Schalk and Oberleithner were doing.<sup>11</sup> However valuable the additional editorial markings may be as reflections of late nineteenth-century performance practice, there is no evidence that Bruckner had any knowledge of their presence in his score of the eighth symphony until after it appeared in print.

<sup>9</sup> Manfred Wagner, *Der Wandel des Konzepts: Zu den verschiedenen Fassungen von Bruckners Dritter, Vierter und Achter Sinfonie*. (Vienna, 1980), pp. 39-52; Thomas Röder, ed. *Bruckner Sämtliche Werke, 3, Revisionsbericht*. (Vienna, 1997), 241-245; and Benjamin Korstvedt, ed. *Bruckner Sämtliche Werke, 4/3*. (Vienna, 2004), Vorwort.

<sup>10</sup> The letters are preserved as Fonds 32 Oberleithner 168. They have been printed in part in Thomas Leibnitz, *Die Brüder Schalk und Anton Bruckner*. (Tützing, 1988), p. 276; Franz Grasberger, ed., *Anton Bruckner zum 150. Geburtstag* (Vienna, 1974), p. 33; and Nowak "Bruckners Achte Symphonie und ihre zweite Fassung," p. 158. They will be included in the forthcoming second edition of Bruckner letters edited by Andrea Harrandt.

<sup>11</sup> Benjamin Korstvedt, *Symphony No. 8*. (Cambridge: 2000), pp. 24-25, 88-90 and 93.

Proponents of the first prints pointed out that the student editors were devoted to Bruckner and were in touch with him about their alterations.<sup>12</sup> The Schalk/Oberleithner correspondence indicates that the editors did indeed communicate with Bruckner about some of the changes. It also demonstrates that the editors eventually lost patience with what they must have felt was Bruckner's pedantry and began, not only to make changes without consulting him, but also to deliberately conceal them from him. This change in attitude appears to have taken place among the editors over a period of years. As Thomas Roeder observed, in the 1889 version of the third symphony, Franz Schalk and the composer worked hand-in-hand to produce a unique amalgam. A similar process resulted in the first edition of the fourth. The students grew less and less tolerant of the composer's interference through the early 1890s. Eventually, with the Mass in F Minor and the fifth and eighth symphonies, they came to disregard him all together.

What constitutes a bona fide version is a question that, as with so many others about Bruckner's revisions, must be answered once piece at a time. That is perhaps the strongest argument in favor of continuing editorial efforts on the composer's behalf, however many different readings they may turn up. Completing a critical report for the eighth symphony will not produce a new definitive reading of the symphony. It has already turned up valuable sources that shed new light on editorial issues that have perplexed performers and scholars for generations – answers to Mime's questions so-to-speak. It will reduce misunderstandings, correct editorial errors and, most important, provide a better context for informed discussion. As for unanswerable questions from the gods (such as why did Bruckner do what he did?), when all the sources have been systematically organized and analyzed, we will have some important new information about the genesis of the symphony, particularly about the years between 1887 and 1889. It is a sad fact that most of the rhetoric about Bruckner's relationship with Levi, the first print and the Nowak/Haas controversy has been generated in an almost total vacuum of published information about the primary sources. With a little luck and a lot more hard work the Critical Report should be able to fill that void.

12. See for example, Werner Wolff, *Anton Bruckner Rustic Genius*. (New York, 1942), pp. 261-262.



### Charles L. Eble - Editor of "Chord and Discord" (1915-2009)

CHARLES L. EBLE, the editor of "Chord and Discord," the music journal of the Bruckner Society of America, died in Iowa on February 25, 2009 at the age of 93. He was a founding member of the Bruckner Society of America when it was established in 1931. He was the President of the Society and Editor of "Chord and Discord" when it published its last issue in 1969.

The Society promoted the music of Anton Bruckner and Gustav Mahler. It also commissioned the striking of medals by the artist, Julio Kilenyi (1885-1959) to honour organizations and individuals who helped promote the music of these two composers.

The following was taken from the obituary of the *Iowa City Press-Citizen*:

"Charlie, as he was known to his family and friends, earned a B.A. degree in music in 1940 from the University of Iowa. While in school he served as personal secretary to the School of Music Director Philip Greeley Clapp. After World War II, Charlie did graduate work in English at the University of Iowa and taught briefly at Northwestern University. He returned to Iowa City in 1950 to purchase the community's only sheet music store. During the next several years he accompanied Professor Himie Voxman on trips to European libraries and music shops; these visits enabled Charlie to make many valuable contacts with sheet music and book publishers. Charlie's remarkable knowledge of classical music repertoire, his uncanny ability to locate hard-to-find editions, and his commitment to customer service were important ingredients in his entrepreneurial success. He built Eble Music Company into a thriving, internationally recognized business, which he owned for almost 40 years until his retirement in 1989."

# Recapitulation Procedures in Bruckner's Symphonies

Ebbe Tørring - *Allerød (DK), April 2009*

This paper was first given at The Bruckner Journal Readers Conference, Hertford College, Oxford, 18th April, 2009. The musical examples refer to recordings prepared to be played at the conference, but will also be published in conjunction with this paper at [www.abruckner.com](http://www.abruckner.com)

IN his book *The Essence of Bruckner*, Robert Simpson makes the following observation: "... so far as form is concerned, no two movements of this composer closely resemble each other, and he rarely makes a move without a purpose suited only to the matter in hand."<sup>12</sup> And Theodor Adorno, in his book on Mahler, writes that "the recapitulation was the crux of the sonata-form."<sup>13</sup> Over the years I have become increasingly fascinated by the various solutions Bruckner found to this specific problem, in particular the transition from development to reprise; and it strikes me that his recapitulation procedures lend themselves to demonstrating the variety and the diversity of his symphonic *oeuvre*.

At the Bruckner Symposium in 1996, William Carragan described Bruckner's sonata-form movements as follows: "Bruckner thought of sonata-form movements as bipartite, with Part I comprising a classical (but tri-thematic) exposition and Part II the development, recapitulation and coda. He applied this concept to first movements and finales alike. Within this form, as the years went by, Bruckner tended more and more to blur the distinction between development and developed reprise of the first subject, and the listener must seize upon the recurrence of the second subject as the first unmistakable evidence of formal recapitulation."<sup>14</sup> And according to Benjamin Korstvedt: "It is in the recapitulation ... that Bruckner breaks most decisively with formal convention. [...] In his earlier symphonies, up to the Fourth, Bruckner's handling of the initial portion of his recapitulations is quite regular, with the reprise beginning with a 'simultaneous return' [of both primary theme and tonic key] prepared by a dominant preparation – [with] the development section [coming] to rest on the dominant."<sup>15</sup> In the earlier symphonies the recapitulation in its design follows the thematic sequence of the exposition, whereby an overall symmetry is created.

But "Bruckner's methods [...] evolved substantially in the late 1870s." With the Fifth Symphony and the 1880 finale of the Fourth "new strategies emerge around the juncture at the beginning of the recapitulation."<sup>16</sup> The most conspicuous feature of this new concept is a weakening of the recapitulation moment as such and a subsequent dynamic consolidation of the recapitulatory course as a whole; the concept is oriented towards the coda, thus giving the sonata-form a final accent. What happens is a shift from a conventional and clear recapitulation moment to a more vague drafting of this central joint. What can be observed from now on is a seamless transition from development to reprise – a weakening of the reprise moment where the reprise of the main theme is not clearly marked.

In his doctoral thesis Bo Marschner wrote that "in the later part of his production the composer developed certain, personally typical, formal procedures, the most characteristic example of this being a blurred transition to the recapitulation in the outer movements, where the reprise is not really marked until the return of the second theme-group."<sup>17</sup> What can be observed is "the weakening or, in a few exceptional cases, the almost demonstrative elimination of the traditional main theme reprise."<sup>18</sup> The recapitulation also offers examples of developmental treatment and, on the whole, a tightening of the theme groups compared to the exposition. It thus has not only a recapitulatory, but also a developmental function. This all contributes to giving the recapitulation what Marschner calls "a dynamic function within the formal context, at the expense of its tectonic, purely symmetrical status."<sup>19</sup> And this dynamic function consists in an impetus towards the coda as the part of the movement which brings the fulfilment, in the shape of the return or breakthrough of the principal theme – in the finales: the principal theme of the first movement, which Bruckner himself referred to as *das Thema*. The sonata-form thus acquires an end-oriented accent.

<sup>12</sup> Robert Simpson: *The Essence of Bruckner* – first published 1967, revised edition (used here) London 1992, p. 35.

<sup>13</sup> Theodor W. Adorno: *Mahler. Eine musikalische Physiognomik* – Frankfurt a.M. 1960, p. 127.

<sup>14</sup> William Carragan: "Structural Aspects of the Revisions of Bruckner's Symphonic Finales", in: *Bruckner Symposium 1996 – Fassungen, Bearbeitungen, Vollendungen – Bericht*. Linz 1998, pp. 177-187, here p. 179.

<sup>15</sup> Benjamin Korstvedt: "Aspects of Bruckner's Approach to Symphonic Form", in: *The Cambridge Companion to Bruckner* (Cambridge University Press 2004), p. 180, 181.

<sup>16</sup> *Ibid.*, p. 182

<sup>17</sup> Bo Marschner: "Zwischen Einfühlung und Abstraktion. Studien zum Problem des symphonischen Typus Anton Bruckners" (Habilitationsschrift) ("Between Empathy and Abstraction – Studies in Bruckner's Symphonic Type"). Aarhus 2002, p. 24.

<sup>18</sup> *Ibid.* p. 369.

<sup>19</sup> *Ibid.* p. 334-5.

These general observations form the background to the following examination of some individual cases:

In the first movement of the Fifth Symphony the recapitulation is reached (at letter O, bar 363) after a 16-bar intensification passage, a *Steigerung* (bars 347-62), analogous to the Allegro passage in the Introduction leading up to the presentation of the main theme. In both cases the *Steigerung* is preceded by a chorale fragment, whose bass line is used as the motif of the *Steigerung*. But there are differences: in the Introduction there was a return to the original Adagio (“*ursprüngliches Adagio*”) and a sudden *diminuendo*, before the main theme was launched *piano*; but at the end of the development the *Steigerung* continues in the same tempo and there is no *diminuendo*, with the result that the ensuing *fortissimo* restatement of the main theme is felt as the culmination of the preceding passage. In this way Bruckner creates a fusion between the end of the development and the beginning of the recapitulation. In the exposition the theme was presented twice – first time *piano*, second time *fortissimo* – occupying 46 bars, but in the recapitulation there is only one 18 bar restatement of it, with a sudden hush down to a *piano-pianissimo* before the arrival of the second theme (at letter P, bar 381). Truncation applies as a whole to the recapitulation with its 90 bars versus 154 in the exposition. After the dramatic climax of the development (starting at letter L, bar 283), followed by the heavily scored descending outbursts interspersed with tentative quotations of the second theme (starting at letter N, bar 319) the chorale from the Introduction is heard (bar 338), launching the above-mentioned *Steigerung* and the transition to the reprise (letter O, bar 363).

(Music example: V/1, bars 338-88 (Wiener Philharmoniker – Nicolaus Harnoncourt)

The first movement of the Sixth offers a similar solution: the *fortissimo* pre-reprise of the main theme in the tritone key of E flat major (starting at letter M, bar 191) is the formal transition to the genuine *forte-fortissimo* recapitulation in A major (at letter N, bar 209), which again comes as a culmination; and again there is a fusion between development and recapitulation. But the main theme appears twice: first time *fortissimo*, second time *pianissimo* – where in the exposition it was the other way round.

The finale of the Fifth is unique in that it combines sonata and fugue. The development uses the energetic main theme and the solemn chorale from the exposition epilogue, and these two themes are developed in a single fugue on the chorale and a double fugue on both themes. Towards the end of the development (bar 349, four bars before letter P) there is a short break, and from now on the music moves towards the recapitulation: after a loud outburst of the two subjects in *stretta* (bar 350) the fugal activity proper gradually comes to an end, and the rhythm of the main theme initial enters (bar 362) to launch a *Steigerung*, which at letter Q (bar 374) culminates in a loud restatement of the main theme combined with the chorale, which is perceived as the recapitulation. However, after only four bars the thematic element yields to a free developmental passage including a new rising *Steigerung*, which at its peak turns and descends *ritenuto* and *diminuendo* to *pianissimo*, ending with a quiet fifth in augmented values (bar 396). Thus the reprise feeling is denied by some important factors: the simultaneous presence of both themes, the instant moving away from the thematic, and the dynamic developmental character; and for these reasons I do not see this passage as the beginning of the reprise, rather as the culmination of the development, a final triumph, which effectively puts an end to the adventures of the development – and which, in its concluding quiet bars, where the activity comes to a halt, inaugurates the real recapitulation, which then begins with the second theme (at letter R, bar 398). In particular the third theme group is given a dynamic and developmental treatment, including the re-introduction of the main theme from the first movement. – The relevant passage begins with the loud outburst (in bar 350), continues via the *Steigerung* (from bar 362) into the culmination passage (starting at letter Q, bar 374) and further into the second theme, the real recapitulation (letter R, bar 398)

(Music example: V/4, bars 350-413 (Cleveland Orchestra – Franz Welser-Möst)

And now to the finale of the Fourth in its third version from 1880. It is not fugal, of course, but in its recapitulation strategy it offers some resemblance to the finale of the Fifth. In the Second Part of the movement the main theme occurs twice in a recapitulatory manner: the climax of the development begins *fortissimo* at letter M (bar 295) with a shortened restatement of the beginning of the movement, which leads to a *false reprise* of the main theme in the remote key of E minor (‘remote’, since the movement begins in E flat minor and ends in E flat major) (bar 307). The triplet figure of the theme evolves into a free brass chorale (letter N, bar 321), which gradually fades out and is followed by an elegiac development epilogue, based on the main theme (bars 351-82). And then suddenly – at letter P (bar 383) – the main theme bursts out loud in

E flat minor, signalling the recapitulation. But the reprise function is immediately called in question by some significant factors: the main theme is not restated in its entirety, only rudimentally, and after four bars it leaves the tonic and moves to remote regions (bars 387-91); then there is a 12-bar non-thematic acceleration of the tempo, rising in chromatic steps, followed by an 8-bar deceleration, but still on the same loud level. This heavily-scored passage, which has a notoriously developmental character, ends with a long rest, after which follows the restatement of the second theme (at letter Q, bar 413), and with this the real feeling of recapitulation installs itself. – The resemblance to the corresponding passage from the finale of the Fifth should be self-explaining, but there are significant differences: in the Fifth the passage grows naturally from the preceding material and functions, not as a recapitulation, but rather as a culmination of the development, and it ends quietly, leading naturally into the restatement of the second theme, whereas here in the Fourth the loud passage enters extemporaneously, opening not a real recapitulation, but a pseudo-recapitulation, which rather has the effect of an unintegrated appendage to the development. The third theme group is not restated: after the second group follows a recapitulation epilogue before the coda. – The relevant passage begins at letter M and comprises the *false reprise*, the brass chorale, the development epilogue, the pseudo-recapitulation and the beginning of the genuine reprise with the second theme.

(Music example: IV/4 (1880), bars 295-426 – (Orchestre des Champs-Élysées – Philippe Herreweghe)

The finale of the Sixth also offers a rudimentary restatement of the main theme: After an 8-bar reprise rudiment (letter Q, bar 245) follows a 45-bar developmental passage (bars 253-98), and again the clear recapitulation stage is reached with the restatement of the second theme (at letter T, bar 299).

Now a few words about the fourth version of the Finale of the ‘Romantic’, which in Ferdinand Löwe’s adaptation was checked and approved by the composer in 1888. The most conspicuous change in comparison to the third version is that the pseudo-recapitulation is eliminated, which means that the music goes directly from the main theme based sequence of ‘*false reprise*, chorale, development epilogue’ to the reprise of the second theme. In an article in ‘The Bruckner Journal’ from November 2001 David Aldeborgh wrote about the 1888 finale: “With respect to form, the recapitulation of the first theme is eliminated – and since some authors characterize this as a ‘mutilation’, it deserves some comment. In the 1878-80 version, this recapitulation appears as a completely disconnected and very loud brass enclave which, musically speaking, goes absolutely nowhere. It utterly fails to function in a true sonata-form manner, namely as a welcome return to home territory from which the development has led away [...]. But because the sonata form requires a restatement of the first theme, Bruckner stuck it there; I can see no other reason for its presence.”<sup>20</sup> I tend to agree. After the preceding main theme based course a new restatement of the main theme seems redundant, and the omission of the ‘loud brass enclave’ secures a smoother and more organic transition from development to recapitulation. According to Ben Korstvedt, the recapitulation epilogue and the ‘loud brass enclave’ was a passage which Bruckner consistently tinkered with and even asked the conductor Felix Mottl to leave out. – Here the relevant passage begins with the development epilogue, leaves out the ‘loud brass enclave’ and goes directly to the reprise of the second theme.

(Music example: IV/4 (1888), bars 353-396, *Korstvedt edition* (Tokyo New City Orchestra – Akira Naito)

A similar pattern is seen in the 1889 finale of the Third Symphony, which was prepared by Franz Schalk and thoroughly overhauled, changed and approved by the composer. As Bo Marschner has pointed out<sup>21</sup>, Löwe and Schalk seem to have used the finale of the Seventh as a guideline in their respective revisions of the Fourth and the Third. Common to all three finales is that the main theme is eliminated as the marker of the recapitulation, which begins instead with the second theme, and the third theme group is missing as a self-contained element in the recapitulation. It should be noted that Marschner finds the finale of the Seventh more successful than the two adapted ones.

In the first movement of the Eighth – and I shall confine myself to the second version with its unique hushed ending – you find the exact opposite of a ‘loud brass enclave’: the restatement of the principal theme

<sup>20</sup> David Aldeborgh: “Austerity versus Charm: Revisions in Bruckner’s Fourth and First Symphonies”, in: *The Bruckner Journal*, November 2001, pp. 26-31.

<sup>21</sup> Bo Marschner: “Die letzte Fassung (1889) von Anton Bruckners 3. Sinfonie. Ein Problemfall in der kritischen Gesamtausgabe”, in: *Neue Berlinische Musikzeitung* 8 (Berlin 1993), pp. 22-32.

begins almost unnoticed in bar 283 (four bars after letter P), entrusted to the frail solo-oboe, taken over by the clarinet and later by trumpets and violins, and you do not immediately realize that the recapitulation has begun. I am well aware that scholars disagree as to where the recapitulation begins: some believe in bar 225 (letter L), and others (including myself, in all modesty) in bar 283. What happens in bar 225, is the dramatic climax of the development, consisting of a powerful threefold collision between the augmented initials of the main theme and the inverted second theme. The passage is the culmination of a mighty escalation on the inverted second theme in the Bruckner rhythm (2 against 3) starting at letter K (bar 193). Between the first and the second, and between the second and the third collision is heard what Bruckner referred to as the *Todesverkündigung* ('the annunciation of death'), i. e. the rhythmic skeleton of the main theme initial. This threefold thematic collision functions as a moment of peripety, a turning point, after which the main theme is left in a weakened state. In the *pianissimo* passage after the third collision the 'death annunciation' is heard again, accompanied in cellos and basses by the chromatic descending tail of the main theme initial, which also ends the movement. Without advocating any programmatic reading in a wider sense, it is my assertion that the 'death' which is 'announced', is the 'death' of the main theme. The following passage (from letter O, bar 263), which is based i.a. on the tail of the main theme initial and derivatives thereof and where also the 'death annunciation' is heard on the trumpets, is a borderland between the development and the recapitulation, leading to a faint and subdued revival, i.e. reprise of the main theme in bar 283, where the oboe, barely audible, announces the beginning of it; it is not until a little later, when it is taken up by the trumpets and the violins, that the recapitulatory status becomes evident. The theme fades out, and is only restated once, as compared to the double statement in the exposition. The second thematic group is equally shortened. But the third group, which in the exposition via a climax led to a hushed epilogue of the main theme initial, is expanded by 20 bars, consisting in a loud and violent outburst of the *Todesverkündigung*, at last only in horns and trumpets, after which the coda brings the main theme initial in *pianissimo*, spinning out its chromatic descending figure, and the movement comes to a hushed standstill – the complete extinction of the main theme. As is well-known, Bruckner used the words *Totenuhr* ('death knell') and *Ergebung* ('surrender') about this coda. So much for the narrative of this movement. – The relevant passage begins at letter K (bar 193) with the *Steigerung* on the inverted second theme leading to the thematic collision at letter L (bar 225), continues with the low-powered passage (letter N, bar 249) and goes through the 'borderland' transition (from letter O, bar 263) into the recapitulation with the oboe restatement of the main theme (starting in bar 283).

(Music example: VIII/1 (1890), bars 193-310 (Orquesta sinfónica de Venezuela – Eduardo Chibas)

And finally the first movement of the Ninth. Here the recapitulation does not begin with the main theme, but with the second theme. The narrative of the development is centred on two all-important episodes: the vigorous *false reprise* of the main theme initial in the middle (reminiscent of the first movement of the Third Symphony) and the shattering blow administered to it at the end. The *false reprise* (starting at letter L, bar 333) comes as the climax; it consists of three consecutive waves, and happens as the culmination of an escalation passage similar to the one leading to the breakthrough of the main theme in the exposition (bars 51-62). The following section (letter O, bar 355), a demonic march based on the triplet figure from the main theme initial in inversion and diminution, leads to the final and decisive section (letter P, bar 367), which again is pervaded by the triplet figure, and which ends with a loud and dramatic culmination passage (starting in bar 380), whose crucial factor is the shattering blow administered to the main theme – accomplished in the descending tenth leap in the brass group (bar 391-4). The volume goes down, and after a rest, bridged by the kettledrum, begins *langsamer* in *pp* at letter R (bar 399) the development epilogue, which is based on the triplet motif of the main theme and in a long, mournful descending line, played by the strings over a timpani roll, seals the defeat of the theme. At the beginning of this passage the theme rears its head, as it were, but after 21 bars no life is left: in the first bars is heard a rising sequence of the triplet figure followed by the octave leap; at the peak the octave leap is dropped, and soon the descent over two octaves happens in a long unbroken row of triplets, where the triplet feeling gradually fades away, and which in the last four bars are augmented: the motion comes to a standstill. At this point it would be impossible to start the recapitulation with the main theme, and it is thus the second theme which after a rest launches the recapitulation proper (at letter S, bar 421). Compared with the exposition, the reprise of both the second theme and the third theme is shorter, whereby the end of the latter via a *Steigerung* reaches a huge climax before the chorale transition into the coda. – The relevant passage begins in bar 321 with the build-up to the *false reprise* (at letter N, bar 333), continues with the demonic march (letter O, bar 355) and the decisive section (letter P, bar 367) leading to the 'shattering blow' (bar 391-4) and goes via the

development epilogue (letter R, bar 399) into the recapitulation launched by the second theme (letter S, bar 421).

(Music example: IX/1, bars 321-428 (Minnesota Orchestra – Stanislaw Skrowaczewski))

EXPOSITION / RECAPITULATION – RATIO IN NUMBER OF MEASURES

<u>Symph./Mvt.</u>	<u>Theme gr.</u>	<u>Expo</u>	<u>Recap</u>	<u>Comments</u>
V/1	1. 2. 3.	46 (2) 60 <u>48</u> 154	18 (1) 44 <u>28</u> 90	m. 363 – reprise as culmination of the development m. 381 m. 425
V/4	1. 2. 3.	36 (1) 70 <u>38</u> 144	(24) 62 <u>36</u> 98 (122)	m. 374 – developmental (combination of MT & chorale) m. 398 – genuine reprise feeling m. 460 – combination with 1. mvt. MT (developmental)
IV/1 (1878)	1. 2. 3.	74 (1) 44 <u>50</u> 168	72 (1) 48 <u>48</u> 168	m. 365 m. 437 m. 485
IV/4 (1880)	1. 2. 3.	92 (1) 62 <u>38</u> 192	4 + 26 64 <u>0</u> 68 + 26	m. 383 – a 4 bar reprise rudiment + developmental passage m. 413 – genuine reprise feeling
IV/4 (1888)	1. 2. 3.	92 (1) 62 <u>28</u> 182	0 38 <u>0</u> 38	m. 385 – beginning of the recapitulation
VI/1	1. 2. 3.	48 (2) 52 <u>24</u> 124	36 (2) 40 <u>24</u> 100	m. 209 – reprise as culmination of the development m. 245 m. 285
VI/4	1. 2. 3.	64 (1) 60 <u>52</u> 176	8 + 45 33 <u>39</u> 80 + 45	m. 245 – an 8 bar reprise rudiment + developmental passage m. 299 – genuine reprise feeling m. 332 – with rhythmic figure from 1. mvt. MT
VII/1	1. 2. 3.	50 (2) 72 <u>26</u> 128	38 (1) 44 <u>28</u> 110	m. 281 m. 319 – eventually developmental character m. 363
VIII/1 (1890)	1. 2. 3.	50 (2) 46 <u>32</u> 128	28 (1) 30 <u>49</u> 107	m. 283 – 'clandestine' beginning of the reprise m. 311 m. 341 – after m. 369 extension with the 'Todesverkündigung'
VIII/4 (1890)	1. 2. 3.	67 (1) 66 <u>80</u> 213	32 + 79 34 <u>64</u> 130 + 79	mm. 437-68: reprise proper + 468-547: developmental passage m. 547 m. 583 – with 1. mvt. MT, developmental character
IX/1	1. 2. 3.	75 (1) 56 <u>60</u> 191	0 46 <u>46</u> 92	m. 421 – beginning of the recapitulation m. 459

## BRUCKNER, RUED LANGGAARD, & LAST THINGS

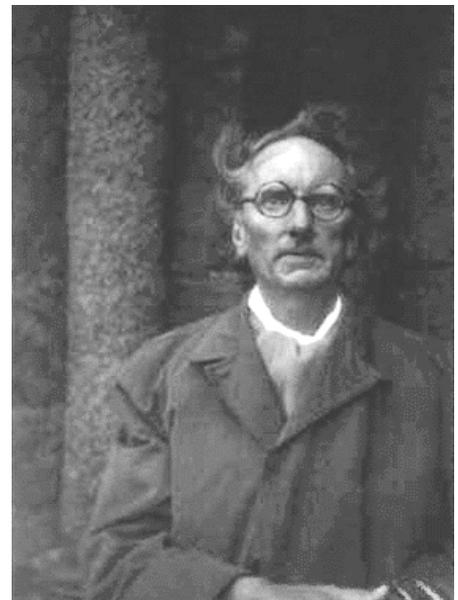
Peter Palmer

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IF you care for Bruckner's music, you may feel sceptical towards the labelling of any other composer as "Brucknerian". With the term "Wagnerian" probably few people would quibble, since the more general features of Wagnerian style – the large-scale structures and advanced chromatic language – can be readily imitated. I suggest that when commentators say "Brucknerian" they often mean "Wagnerian" and are simply choosing the first term to discuss non-vocal, symphonic music. Occasionally, "Brucknerian" will be used in reference to individual technical devices, or to passages directly sourced in Bruckner: Erik Levi's article on "Richard Wetz: a Brucknerian composer" offers illuminating examples.[1] But in terms of expressive power, Wetz's music patently falls short of Bruckner's.

There are several reasons why Bruckner's name has been linked with that of the Danish composer Rued Langgaard, who was born in Copenhagen in 1893. The first of Langgaard's sixteen numbered symphonies[2] received its first performance in Berlin when the composer was only twenty. This work's one-hour duration and its late-Romantic language – clearly indebted to Liszt and Wagner – understandably gave rise to the "Brucknerian" adjective. The score even features Wagner tubas, although the composer was denied them at the première.

Subsequently Langgaard went through a modernist phase; Carl Nielsen, Hindemith and Prokofiev have all been cited as parallels, and Langgaard seems almost Ivesian in his chameleon-like diversity. One of his so-styled symphonies, the Eleventh, lasts only six minutes. All Langgaard's symphonies are really tone poems; outwardly they perpetuate the tradition of Dvorak and Vitezslaw Novak, Richard Strauss and Respighi. Before long Langgaard was revisiting Classical-Romantic models after his own fashion. He remained a lonely figure in his native country, and from 1940 up to his death in 1952 he was a provincial cathedral organist: another reason for bracketing him with Bruckner. Indeed, from early youth Langgaard had shown a similar talent for organ improvisation.



Rued Langgaard aged 58, 1951  
www.langgaard.dk

Where Langgaard radically differs from Bruckner, and even from Mahler and Richard Strauss, is in his avoidance of organic development. Thematic working-up largely gives way to cyclical, variational or mosaic-like processes. These repetitive techniques have caused Langgaard to be hailed as an early minimalist, a forerunner of Arvo Pärt. As his biographer Bendt Viinholt Nielsen points out, the later Langgaard was not simply an anachronism. "He constantly reacted in his music, although in his own distinctive way, to the twentieth century's musical and existential challenges."

AT THE 1996 Manchester conference marking the centenary of Bruckner's death, I remarked that Bruckner's Ninth Symphony was conceived in the spiritual climate of Nietzsche's prose poem *Also sprach Zarathustra*. In a published footnote to this remark, I proposed that the last three symphonies be regarded as a triptych, the Eighth Symphony forming the central panel. Let me now return to this idea. The three works all represent in some measure a confrontation with death. In the Adagio of the Seventh Symphony the encounter is lyrical and elegiac; in the first and last movements of the Eighth it takes more dramatic forms, while across the three completed movements of the Ninth Symphony, Bruckner achieves a kind of transcendence. Dermot Gault gives a cogent summary of these "extra-musical" – but not programmatic – contents in his projected book on the composer.

Very occasionally, for instance in the Arte Nova CD symphony cycle, Bruckner's Eighth has been labelled his "Apocalyptic" Symphony. The origins of this nickname are obscure, but it was favoured by one of the

most redoubtable of Bruckner conductors, Eugen Jochum. A rare use of it in the literature is by Walter Abendroth, who followed his 1940 study of the symphonies with a pictorial biography twenty years later. But perhaps the first, certainly the most eminent writer on Bruckner to portray the finale's main theme in apocalyptic terms was Ernst Kurth, whose monumental account of Bruckner's life and music appeared in 1925.

Born and trained in Vienna, Kurth left Austria after completing his studies under Guido Adler. From 1911 onwards he lived and lectured in Switzerland. Between 1920 and 1923 he gave informal talks on Bruckner to lay audiences in the canton of Berne, playing the symphonies with his assistant Elsbeth Merz in four-hand piano arrangements. Of the Eighth's finale Kurth wrote (and I translate roughly):

*The theme itself is one of Bruckner's most fearful ideas, showing us once more what chasms were gaping in his soul [...] In the apocalypse of these mighty sounds, the fever of German Romanticism rages no more; mysteriously foreign deep impulses of the soul and senses are leaping up in this music.[3]*

Here I don't wish to imply that Kurth was being over-fanciful. Rather, the mood of post-war Europe heightened Kurth's receptivity to an eschatological strain in Bruckner. At a time when Langgaard's compatriot Carl Nielsen had just unleashed his "Inextinguishable" Symphony and was planning his embattled Fifth, Europe could freely acknowledge such visions.

By 1923 Rued Langgaard had completed the first version – he shared Bruckner's penchant for revision – of his allegorical opera, *Antikrist*. As Langgaard first conceived it, a false prophet gains global dominion with the support of the Church. But at the coming of *ragnarök* or twilight of the gods, he perishes along with his adversary, the Scarlet Woman. In the New Testament the Antichrist appears in the Book of Matthew, chapter 24, and in the first and second Epistles of John. The figure has also been linked with the seven-headed monster in Revelation, chapter 13. Langgaard drew further inspiration from several recent literary works, including Robert Hugh Benson's *Lord of the World*.<sup>[4]</sup> In addition, he referred to Albrecht Dürer's representations of *Melancholia* and to the Renaissance frescoes by Luca Signorelli in Orvieto Cathedral.

Both the first version of *Antikrist* and a reworking carried out between 1926 and 1930 were rejected by the Copenhagen Royal Theatre. Langgaard's plotless, biblically inspired libretto was considered to be unsuited to opera. Although a studio version was produced by the Danish Broadcasting Corporation in 1980, the work had to wait until 1999 for its first stage production, which was mounted at the Tiroler Landestheater, Innsbruck.<sup>[5]</sup> Meanwhile, Langgaard made a concert suite entitled *Endens Tid*: literally "The Time of the End". The prelude bears a motto taken from Peter Eggert Benzon's *Antikrist*, a dramatic poem written in 1907:

*Lord, who holds the keys of time  
Let me see what must come to pass  
The time of monsters, when the lizards of the abyss  
Coil around your church  
The time of heroes, when your pious ones  
Are tested in patience and faith  
The time of victory, when you yourself will come  
Attired in light, on the golden bridge of the sky.[6]*

The end of the orchestral prelude offers a remarkable evocation of time. Langgaard's "time of victory" is a kind of reversal, or speeded-up version, of the ticking "death-watch" in the first movement of Bruckner's Eighth Symphony.<sup>[7]</sup>

There are further examples in Langgaard's output of his creative engagement with the Christ-Antichrist subject, such as an independent choral-orchestral piece called *Music of the Spheres*. First performed in Germany in 1921, this was then overtaken by the same neglect as Langgaard's other scores. Bendt Viinholt Nielsen remarks:

*In The Music of the Spheres the composer succeeds in creating striking and suggestive impressions of space, surfaces, distances, height and depth, foreground and background. The large orchestra with chorus and organ is employed in the manner of chamber music; the full orchestra is not heard until the conclusion of the work. In addition, Langgaard uses a small "distant" orchestra.[8]*

In essence, Langgaard rejects dynamic progress in favour of juxtaposed blocks of sound describing a succession of states. His tremolo clusters and polyphonic webs might be seen as structural components of what the musicologist Charles Seeger called “musical timespace”. The work's conflict between light and darkness is summed up in a final juxtaposition of rowdy anti-music with cosmic or celestial tones.

In 1923 Rued Langgaard's Sixth Symphony – the name *Det Himmelrivende* or “Heaven-Rending” and an explanatory motto were added subsequently – enjoyed a successful première at Karlsruhe. *Det Himmelrivende* is a one-movement piece revised in 1930. It begins by presenting two versions of a theme, on which Langgaard works five variations. Fugued and toccata sections reflect the organist's natural ways of thinking. The work ends in a triumphal coda of near-Brucknerian grandeur. A Second Violin Sonata (“Behold, the Master Cometh”) and a piano composition, *Afgrundsmusik* (“Music of the Abyss”), are also part of this artistic constellation. Furthermore Langgaard wrote a theoretical work entitled “The Saviour of the Future and the Musical Society of Jesus”. In it he expounded his personal view of a music of the future, which he called the music of all things.

Creatively, the 1930s marked a relatively lean period for Langgaard. He completed a piano fantasia entitled *Chambers of Flames* as well as a gargantuan organ trilogy, *Messis – Harvest Time*. The year 1937 also yielded *Nattesstormen* (“The Night Storm”) for solo baritone, male chorus and orchestra, based on a poem by Thøger Larsen. The evocation of the elements, like the scoring, recalls Bruckner's *Helgoland*. Twelve years later Langgaard incorporated this unperformed cantata in his penultimate symphony, “The Sea Storm”.

More clearly than any of his other works, “Sea Storm” shows where the Danish composer was coming from: Symbolism around the turn of the century. Langgaard sketched all the music one night in the early hours, after returning from a walk through the one-horse town of Ribe. Its atmosphere reminded him of Georges Rodenbach's fin-de-siècle story *Bruges-la-morte*, a major source for Korngold's opera *Die tote Stadt*. Cathedral bells and flickering gas lamps – gaslight also figures in the *Antikrist* opera – heightened the general spookiness. The mood can be gauged from Thøger Larsen's *Stormy Night* verses of 1912. The imagery is not that far removed from the poems of *Pierrot lunaire*:

#### MALE CHORUS

The storm tears and scatters across the earth  
and takes its strength from the night.  
The thirsty dark of perdition sucks  
at every chimney-stock.

The leaping organ Baroque of the music  
and now the white lady  
would wrap the whole black parish  
in clouds and blushes of dawn.

The storm tears a door ajar  
and bemoans its bottomless misery,  
has all the vowels of woe in store  
and rushes towards the end of the world.

#### BARITONE SOLO

In the air full sails are pitching.  
And now the fleet of perdition  
seeks the poor beams of the mirroring moon,  
the last diluted grace.

But the moon is gone, the night is full  
of blindly rushing cold.  
When the shower comes the dark is thick  
as if conjured from the loam.

#### MALE CHORUS

The ships of the abyss sail raging by  
the lonely sparks of the street lights  
and sometimes shutters are heard to close  
like the lids of mouldering coffins.

The flames play brightly on the ash  
forming licking thistles  
with a mad craving to ascend  
with the ill-starred storms.[9]

After an adagio funèbre section, Langgaard's affective impressionism is verbalised (as above) in the symphony's closing chorus. The work opens in E flat major, but this tacked-on finale is in the relative minor.

Apocalyptic moods persisted in European life and culture between the two world wars. The year 1937 saw not only Langgaard's “Night Storm” cantata but also the first large-scale work to be explicitly based on the Book of Revelation. Detailed appraisal of *Das Buch mit sieben Siegeln*, by Bruckner's pupil Franz Schmidt, must be reserved for another occasion. Suffice it to say that the received view of this complex score as dyed-in-the-wool conservatism has been challenged,[10] and that the oratorio fared better at the BBC millennial Proms than it did at the first London performance.

THE theologian Stephen H. Webb distinguishes between two basic outlooks on life and mortality. One is post-millennialism, the dominant theology of the nineteenth century – and a dominant tone in American popular culture. Post-millennialists, according to Webb, are convinced that better times will come. “The status quo needs correction, but we do not need to start all over with a clean slate.”<sup>[11]</sup> Pre-millennialists, on the other hand, argue “that the world will come to a terrible end before Christ establishes his reign of righteousness for all to see”. Pre-millennialism has a lot of the best music. In the classical realm there are obvious examples in the great settings of the Requiem Mass.

Though a Protestant by denomination, Langgaard belongs with the Bruckner of the 1880s in the pre-millennial camp. In composers of this disposition, Webb writes, “urgency, anger and pain intermingle with an unimaginable hope.” Langgaard's last pieces include *As Lightning Cometh Christ Again* for organ and the choral work *Fra Dybet* (“From the Deep”), which Bendt Viinholt Nielsen describes as Langgaard's own requiem: “[...] brutal, marching Dies Irae music recalling Shostakovich clashes directly with sounds from the hereafter.”

It hardly needs reiterating that as composers Anton Bruckner and Rued Langgaard operated on fluctuating expressive levels, and with vastly different methods. But each graphically represented the phenomenon of passing time. Moreover, in the ways they exploited the polarity of turbulence and serenity, Bruckner and Langgaard were similarly successful in transfiguring the material world. In Langgaard's Symphony No. 15, the transformation is from the oldest of Denmark's Viking towns into a seething underworld of the Christian soul – and in Bruckner's Eighth, from three emperors supported by Cossack cavalry into the Four Horsemen of the Apocalypse.

#### Notes

- 1 Erik Levi, 'Richard Wetz (1875-1935): a Brucknerian composer', in: *Perspectives on Anton Bruckner*, edited by Crawford Howie, Paul Hawkshaw and Timothy Jackson, Aldershot, 2001, pp. 363-94.
- 2 Danish National Symphony Orchestra, Danish National Vocal Ensemble and Danish National Choir conducted by Thomas Dausgaard: Dacapo 6.200001 (SACD box set). This 2009 release of the 16 symphonies and various shorter pieces is available at a bargain price in the UK. Regrettably, the booklet does not include B.V. Nielsen's original liner notes on individual symphonies.
- 3 The German text reads: “Das Thema selbst ist einer von Bruckners furchtbarsten Gedanken, zeigt wieder, welche Abgründe in dieser Seele klaffen [...] In der Apokalypse dieser Klanggewalten rast nicht mehr das Fieber der deutschen Romantik, rätselvoll fremde Urtriebe von Seele und Sinnen züngeln in dieser Musik empor.” Ernst Kurth, *Bruckner*, Berlin, 1925, p. 1082.
- 4 Live performance recorded on Danachord DACOCD 517 (two CDs).
- 5 Initially a Church of England priest, Robert Hugh Benson was received into the Roman Catholic Church in 1903. His *The Lord of the World* appeared in 1908. The full text can be read on-line (Authorama.com).
- 6 Translation taken from the booklet for the Chandos recording of *The Time of the End*: CHAN 9786 (2000).
- 7 Because of a shared fascination with clocks, the composer György Ligeti would be strongly attracted to Langgaard. In 1978 Ligeti created his own post-modernist view of the end of the world in his “anti-anti-opera” *Le Grand Macabre*.
- 8 Cit. Erik Christensen, *The Musical Timespace – A Theory of Music Listening*, Aalborg, 1996, p. 59.
- 9 Translation by James Manley.
- 10 See Gerhard J. Winkler, 'Anmerkungen zu Schmidts Oratorium *Das Buch mit sieben Siegeln*', in: *Franz Schmidt und seine Zeit: Symposium 1985*, ed. Walter Obermaier, Vienna, 1988, pp. 67-90.
- 11 See Stephen H. Webb, *Dylan Redeemed*, New York, 2006, pp. 93-96.

## The First Annual East Coast Brucknerathon! Friday & Saturday, September 4 & 5

*Hosted by John Berky & Ken Jacobson at Ken's home in Simsbury, Connecticut, U.S.A*

#### *Tentative Schedule*

Friday, September 4 (Windsor Locks, near Bradley Airport): Cocktails and Dinner at a local restaurant  
 Saturday, September 5 (Simsbury): 8:00AM: Symphony in F Minor 9:00AM: Symphony in D Minor 10:00AM: Symphony No. 1  
 11:00AM: Symphony No. 2 (1872 Edition) 12:15PM: Symphony No. 3 1:30PM: Symphony No. 4 (Korstvedt Ed.) **2:45PM: Symphony # 5**  
 4:25PM: Symphony No. 6 (Hynais Edition) 5:35PM: Dinner Break 6:00PM: Symphony No. 7 (DVD) 7:15PM: Symphony No. 8 (DVD)  
 9:45PM: Symphony No. 9 11PM: Conclusion

Further details in the Editor's Notes at [www.abruckner.com](http://www.abruckner.com)

## Anton Bruckner's Second Symphony — Versions, Variants and their Critical Editions

by Benjamin Gunnar Cohrs (Bremen, 2008)

### CORRECTIONS

As result of editorial error in *The Bruckner Journal*, Vol 13. part one, March 2009, a version of this article was published which had not been finalised. Benjamin Gunnar Cohrs had submitted a final version before publication, but by mistake this version was not the one printed. We apologise to Mr. Cohrs and to Bruckner Journal readers, and would ask that the following corrections be noted.

In the second paragraph on page 21, which discusses the third movement, Adagio, of the First Version of the Second Symphony, 1872, we printed a statement that the violin solo, from **K** to **N**, was not discarded by Bruckner when preparing the First Printed Edition of 1892. To the contrary, the sentence should have read as follows:

This variant with violin solo was performed by Bruckner in 1876, however he discarded this idea when he prepared FPE.

Consistent with this correction, the final two paragraphs of the article should read as follows:

But there are also some questions and problems: the conductor no longer has the freedom to choose between the horn- and clarinet/viola-variant at the end of the Adagio, as in the Nowak edition, which is musically much to be regretted. The slow movement should also perhaps have included the 1876 violin solo after **K** at least indicated as optional. If we consider the 1892 edition being Bruckner's own last word (neglecting those playing indications and little corrections that are not original), the optional inclusion of the cut (b. 48–69) which was approved by Bruckner for the first print is not consistent – particularly if we look at Carragan's decision to eliminate the beginning of the Finale coda, from **R** to **X**, where Bruckner, in the engraver's copy, had written the words "Auf X nur im höchsten Notfall!", demonstrating that he was not fully convinced of this cut, which makes the ending for the entire symphony simply too short and even deletes an important return of the initial theme from the first movement. This exclusion is one of the most questionable editorial decisions.

Hence, from a conductor's point of view, I would like to have an edition of II/2 allowing for more options: I would like to try the horn ending of the slow movement, and I would like to be able to include at least the section cut at the beginning of the Coda of the Finale, because without this the Finale loses weight (different from the first movement, where one would like to come to a quick, dramatic end). Unfortunately, there is no edition available giving me all of these options. I would have to include the violin solo section from Haas's *Vorlagenbericht* (p. 50\*) and the ending of the Finale from the Nowak edition of II/2 (b. 590–655) by hand into the hire material, and for the horn ending of the Adagio, I would use the Nowak edition p. 73\* and 74\*, of which I find the period structure more convincing (from **O**: 6 + 6 + 8, instead of the strange 4+6+9 of II/2), but I would also dare to respect one of Bruckner's metrical corrections from II/2, repeating b. 206, in order to achieve a structure of 8 + 3 bars, and even allow the horn player to end his solo with the high c, as also given in the clarinet variant of 1877. However it would have been even better if the editorial decision had been to publish the First Version anew, offering the variants from 1872 and 1876, edit a corrected reprint of Nowak's generally fine edition of the Second Version, and publish the revised, corrected First Print Edition as a Third Version.

Readers might wish to note these corrections in their copies of Vol. 12, issue 1, March 2009.

*Ken Ward, Editor*

### A COMMENT BY THE AUTHOR

I am very grateful to Ken Ward for publishing this correction and allowing me some further thoughts on this topic. Prof. Carragan's *Some Notes on Editing Bruckner's Second Symphony*, published at the same time as my article in *The Bruckner Journal*, March 2009, provides much useful information, some of which is not

available in the prefaces to his two published scores. They explain his editorial approach so much better, and I think much confusion could have been avoided if the prefaces had contained some of this information, and had the Critical Report been published in good time.

In his preface of 2007 Prof. Carragan refers to Mus. Hs. 19.474 as the “composition score”, but in *Some Notes* he asserts that there must at one time also have been an earlier composition score, a discovery he made already in December 1990, but no mention of this is made in the prefaces. [In *Some Notes* it is suggested this score may have been destroyed at the time of Bruckner’s move to the Belvedere. The date of the move is given there as 1893, but it was in fact 4th July 1895. Ed.]

The question of the trumpets five bars before the end of the first movement, where in Haas and Nowak they play for one measure more than the rest of the orchestra, but are excluded in Carragan 1877, is an editorial decision explained in *Some Notes* by reference to the surviving orchestral parts from Bruckner’s first performances which do not have these trumpet notes, different from the score. I think it would have been helpful also to have had this information in the preface.

I continue to believe that the movement order for the 1872 version is questionable. As Prof. Carragan points out, the movement order was changed to Allegro – Adagio – Scherzo – Finale by the time the Finale parts were copied, and hence that was the performing version of the symphony in 1872 as rehearsed by Dessoff. I think this is the version that should constitute the 1872 score, rather than a conjectural ‘first conception’ which at that stage was not considered ready for performance. Ideas from the earlier conception and from the 1873 first performance could then have been offered as variants.

The insertion of playing indications from the 1892 score into the 1872 edition is not in line with Nowak’s earlier practice in other instances, and, although differentiated in the Carragan 1872 score by use of bold print above each system for playing indications in Bruckner’s manuscript, and italics at the head of the page only for those inserted from the first printed edition, I think they should additionally have been explicitly noted as ‘optional’ in the preface, in line with Prof. Carragan’s observation in *Some Notes*: “of course the conductor does not need to follow these markings”. As it stands there is nothing in the score that explicitly indicates that these are optional markings.

There are some further criticisms and questions which I will raise in a reassessment of my review to be published elsewhere later, with the hope that in the meantime the Critical Report will have been published so that those interested in these questions can avail themselves of the full reasoning behind the editorial decisions incorporated in these scores.

*Benjamin Gunnar Cohrs*



## A Bruckner Festival: London 1964

Bryan Fairfax

Quite out of the blue: a letter from Ken Ward, Editor of *The Bruckner Journal*. In it he reminded me of a Bruckner Festival of forty five years ago with which I was connected. He wrote enthusiastically about some of the composer’s early works which were scarcely known at all and which were included in the eight concerts.

Even after the passage of time this brought back some vivid memories for me so I was delighted to be asked to set down a general account of how the festival came about and aspects of the performances and responses.

For my part the germination of the project lay in my studies at the Academy of Music in Vienna in the conducting class of Hans Swarowsky. Up to that time I had been influenced by the bad habit in those days of interlinking Bruckner and Mahler; two more dissimilar composers cannot be imagined. I had been playing in the Hallé Orchestra (the “alle bund” of fond memory) under Barbirolli and had experienced much intensive rehearsing of Mahler’s Ninth Symphony and that, to put it oddly, was as far as my ‘Bruckner knowledge’ extended.

But not so in Vienna. Almost immediately I heard symphonies, masses and motets in concert, church and radio performances which carried the irresistible thought: why have I not heard any of these works in London?

Attending rehearsals and concerts of the Vienna Philharmonic I felt a growing empathy between the orchestra’s process of gradual assimilation - that orchestra does not work off the page - and the unfolding and ultimate revelation of Bruckner’s continental vastness. But I can say that my Bruckner experience in Vienna

assumed its tangible form after hearing an astonishing performance of the Ninth Symphony under Carl Schuricht. The extraordinary vision of the 20th Century as that work hovers on the edge of achievement and destruction gave the cycle of eleven (*sic.*) symphonies a coherence and perspective that placed them together with music's greatest achievements.

On returning to England I was fortunate to become associated with a group of musicians, music lovers and business people and we established an organisation under the name of Polyphonia. We began with a series of concerts in St. Pancras Town Hall (as it was then known) and featuring works which had been neglected to one degree or another. The Mass in E minor was the only Bruckner work to be programmed but Mahler, Schoenberg and Franz Schmidt were also of the Viennese School. For the Bruckner performance of the Mass Dr. Robert Simpson gave a talk illustrated with taped examples; this was most successful for it was with a sense of opening a new door that I recall the audience response.

We then received the support of the Arts Council, a substantial grant from the Gulbenkian Foundation and the beginnings of a growing association with the Austrian Institute under the warmest enthusiasm of Dr Hugo Zelzer, the Cultural Attaché.

Then came the Festival idea. This was very much encouraged by Dr. Zelzer. He had of course a desire to present as many Bruckner works as possible, far too many for a single concert, but also to feature some of the earlier works for which we could not readily find evidence of previous or recent performances. Astutely he suggested getting the Austrian Institute support by involving Austrian singers in vocal works, Willy Boskowsky in the String Quintet, Franz Kropfreiter, the incumbent of Bruckner's former post as organist of the Monastery of St Florian, in an organ recital and Dr Hans Sittner, the distinguished academic and President of the Academy of Music in a lecture on Bruckner's life and work, at the Austrian Institute. In addition we had the support of the BBC Choral Society which, with Peter Gellhorn their conductor, gave the opening concert that included the first performances in Britain of the early Psalm 112 and Missa Solemnis. This performance and that of the String Quintet were broadcast by the BBC.

During the rehearsals the coffee breaks were useful occasions in which to find out what the musicians felt about the music. I realised that there was little to no previous contact with Bruckner; generally there was more familiarity with Mahler. It was evident that appreciation involved a process of adjusting to Bruckner's gait, exploring the deep resonances of one's instrument and pacing concentration and stamina to last the journey. Listening to Bruckner taught us patience, as Dr Simpson pointed out.

However, there was some anecdotal knowledge of Bruckner's personality; his provincial manner, his unworldly appearance totally out of keeping with fashionable Vienna and his profound religious faith. The latter came up during a rehearsal of one of the choral works. The orchestra seems to be rather reserved so when I suggested that they could allow themselves to be more extrovert, one of the players queried if that would not be out of character, for Bruckner was such a religious man. It took a little time for it to be accepted that Bruckner was at home with his religion - no angst, no conflicts or doubts but just supreme confidence and happiness in his given belief. Where there was tension and something of a battle to achieve resolution was to be found in the symphonies, secular works that touched upon the temporal life.

The quartet of young singers for the Mass in F minor and the Te Deum had the background of Austrian opera houses. In those days they were heavily reliant upon the prompt sited in a little pill-box in the centre front of the stage. A last minute alarm was caused when they notified Dr. Zelzer that they would need the prompt for the choral works. They must have been very inexperienced with the concert platform where such a facility is out of the question. Lest the reader might think that it is the conductor who would deputise for the prompt, it would be necessary to have some working knowledge of the wild gesticulations, facial grimaces, shouting and word articulating that went on in the continental operatic prompt to know that a conductor would be far from capable of fulfilling this spectacular role. As it was they had been merely slaves to a tradition for they sang with all the fullness of heart that is at the core of all Bruckner's works; our eye contacts were sufficient to assure them that they really did know their parts.

An especially interesting programme for its four British premières was two works for Male Voice Chorus and orchestra, *Preiset den Herrn* and *Helgoland*, the Four Orchestral Pieces and Bruckner's actual first symphony, that in F minor known as the *Studiensinfonie*. All these works had a conciseness that could be said to be an advantage for the 1960s, and they ran the full length of Bruckner's career from his early works of 1862/63 to what was actually his last completed composition, *Helgoland*; not surprisingly a towering force, for it was composed while Bruckner was struggling with his unfinished Ninth Symphony. The *Studiensinfonie* was performed from manuscript score and parts for the work - even 100 years after it was written it was not available in a printed edition.

The programme for the final concert was a brilliant scheme which was proposed by Dr. Simpson. He recalled that, frustrated by work in his long-held desire to compose a *Bischofsmess* consisting of an intrada, a mass and a finale praise to God, Bruckner himself had suggested linking together the motet *Ecce sacerdos magnus*, the Mass in F minor and the Te Deum. This was an entirely convincing sequence which formed a work, so to speak, with an architectural span comparable to that of his mature symphonies. Placing these three mighty

compositions together revealed that Bruckner had a sense of theatre in using his “material” to create something new in itself. It was a fitting conclusion to any festival and a real sense of occasion, for it was the 140th anniversary of Bruckner’s birth: 1824-1964.

In all fifteen works by Bruckner were included within the eight concerts, of which seven received their British premières.

We were blessed with glorious weather throughout, if that is not too trite a thing to recall, and it was a good exercise to trot out my slender German and to listen to the mellifluous “Viennarish” that was spoken all around me.

To put the Festival into context, as we say these days, a few months before, in November 1963, we made our Royal Festival Hall debut with a concert performance revival of Britten’s opera *Gloriana*. Later there came a Grainger Festival, a concert performance of Bliss’s opera *The Olympians* and then a string of Elgar’s dramatic cantatas, *Caractacus*, *King Olaf*, *The Black Knight* - all the performances being in the Royal Festival Hall. Yes! wonderful music. Thank you Ken Ward for the happy reminders.

## LONDON BRUCKNER FESTIVAL

25th APRIL - 23rd MAY 1964

### PROGRAMME

Sat 25th April - Central Hall, Westminster

Overture in G minor

Four motets: Ave Maria (1861)

Christus factus est, Virga Jesse, Vexilla Regis  
Psalm 112

Missa Solemnis in B flat major.

BBC Choral Society  
Polyphonia Symphony Orchestra / Peter Gellhorn  
Babara Elsy (sop) Pauline Stevens (alto)  
Ian Partridge (tenor) Michael Rippon (bass)  
Alan Halverson (organ)

\* \* \*

Thurs. 30th April - St Clement Danes Church

Recital by Augustinus Franz Kropfreiter (organist:  
Stift St Florian)

\* \* \*

Sat. 2nd May - St James’s Church, Piccadilly

Cantata “Preiset den Herrn”

Four Orchestral Pieces

“Helgoland”

Symphony in F minor

Bromley Male Voice Choir  
Polyphonia Symphony Orchestra / Bryan Fairfax

\* \* \*

Mon. 4th May - St Clement Danes Church

Mozart - Symphony No.36 “The Linz”

Bruckner - Mass in D minor

Martindale Sidwell Choir,  
Philomusica of London / Martindale Sidwell  
Barbara Elsy (sop) Maureen Lane (alto)  
Robert Tear (ten) John Shirley-Quirk (bass)

Wed. 6th May - Arts Council Drawing Room,  
4 St James’s Square, SW 1

Quartets by Haydn and Thea Musgrave

Bruckner Quartet in C minor

Arriaga Quartet

\* \* \*

Sun. 10th May - V&A Museum

Mozart - Quartet in C, K465

Schubert - Quartet Movement in C minor

Bruckner - Quintet in F

Vienna Philharmonic Quartet - Wili Boskovsky, Otto  
Strasser (violins) Rudolph Streng (viola) Robert  
Scheiwein (cello) with Paul Fürst (viola)

\* \* \*

Tues. 12th May - The Austrian Institute

Lecture by Dr. Hans Sittner, President of the Vienna  
Academy of Music, on Anton Bruckner

\* \* \*

Thurs. 14th May - Central Hall, Westminster

Beethoven - Overture “Egmont”

Piano Concerto No. 1

Bruckner - Symphony No. 2 (1872)

Polyphonia Symphony Orchestra / Bryan Fairfax  
Rudi Buchbinder (piano)

\* \* \*

Sat. 23rd May - Central Hall, Westminster

Ecce sacerdos magnus in A

Mass in F minor

(Kyrie Gloria - Credo - INTERVAL - Sanctus -  
Benedictus - Agnus Dei)

Te Deum

BBC Choral Society, Polyphonia Symphony  
Orchestra / Bryan Fairfax  
Dorit Haneck (sop) Gerda Marcus (alto) Erich  
Kienbacher (tenor) Heinz Holecek (bass) - Alan  
Halverson (organ)

## Notes on Anton Bruckner's Third Symphony, 1877 Version for the Leipzig Gewandhaus Orchestra, Riccardo Chailly, conductor, January, 2009

William Carragan  
Contributing Editor, Anton Bruckner Collected Edition, Vienna

In the late fall of 1872, after completing the first version of his Second Symphony, Anton Bruckner immediately embarked on his Third, in which it is clear that, as he had been with the Second, the composer was interested in deriving what he could from the model of Ludwig van Beethoven's Ninth. In the first movement of the new symphony, in D minor like its model, Bruckner uses Beethoven's technique of the double principal (A) theme; a trumpet quietly proclaims a simple triadic theme against a mysterious string background, and after a rapid crescendo, there is a mighty unison theme, still in the tonic key of D minor, and a subsequent dialogue. Then the whole process is repeated, leading to the lyrical secondary (B) theme in the contrasting tonality of F major, with a rhythmic tertiary (C) theme to follow, also in unison. In these details, and in the five-part structure of the slow movement and the general character of the Scherzo, Bruckner is very close to his august predecessor, but not at all in his language, which is very different. In this symphony Bruckner introduces his special 3 + 2 (or 2 + 3) rhythm, heard in both the secondary and tertiary themes of the first movement, creating either a gently rocking motion for the second theme or a striking rhythmic urgency in the third; we also find this rhythm in the Fourth and Eighth Symphonies and elsewhere. The bold recapitulation in the first movement of the Beethoven has its counterpart in the Bruckner as a *fortefortissimo* statement of the trumpet theme of the beginning, which is elsewhere always quiet except at the end but, surprisingly, this event is followed by further development and the true recapitulation in the Bruckner does not come for another hundred measures. This is only one of many ways in which the analyst can be put off balance in a Bruckner symphony; like all great composers Bruckner is more concerned with redefining his forms than with following them.

As for the Finale, Bruckner never did write an episodic choral finale in emulation of Beethoven but, instead, grappled with the "Finale problem" that dogged all the symphonic composers of the nineteenth century, which was, how does one provide convincing emotional resolution and proper conclusion to a symphony with a finale that operates on exactly the same rules as the first movement? Here the solution lies in the differing character of the themes, particularly the secondary theme that combines a stately chorale in the wind instruments with a jaunty string accompaniment in polka style. Many years after the composition of this music, Bruckner pointed out to his students that he was attempting to depict two aspects of life, the joyous and solemn, at the same time and with the same obtrusion with which they occur in people's experiences, though we know in this case that he wanted the character of the chorale to predominate.

In the fall of 1873, at a time when the first three movements were finished and the finale was sketched out but not yet orchestrated, Bruckner visited his other great idol, Richard Wagner, at his home in Bavaria, and showed him the two new symphonies, the completed and about-to-be-premiered Second, and the Third as a work in progress, asking Wagner if he, the "Meister aller Meister," would accept the dedication of one of them. Wagner looked them over, although one wonders how much he could have deciphered of them, each manuscript comprising several hundred hand-written and over-corrected pages. At any rate, the Third was chosen by Wagner as the one in D minor where the trumpet begins the theme, and from that moment on, it was to Bruckner the "Wagner-Symphonie". By the time Bruckner gave the composition score to his copyist Carda to make two copy scores, as he had done with the Second over a year before, the first and second movements contained exceedingly recognizable quotations of well-known themes by Wagner, from *Tristan*, *Die Walküre*, and in a later revision of the second movement, a quote from *Lohengrin* using the sound of *Tannhäuser*. Could they have been in place when Wagner saw the score? Sadly, those particular pages of the composition score that could answer that question are missing from the score as it is now preserved, and the passage as we know it depends on the two copy scores by Carda, one of which is presently at Bayreuth with a handsome dedication page from Bruckner, the other in Vienna. It seems, though, that from a psychological standpoint it is unlikely that the quotations were in place at the time of the conversation, else Bruckner would have showed them to Wagner, and Wagner would have said, "Yes, the one with my music in it," rather than mentioning the trumpet. In this form Bruckner brought the symphony to completion on December 31, 1873, and began the Fourth the next day, the first of the new year. He could hardly have

known at the time that this symphony, which he had written with such assurance and speed and which he had succeeded in dedicating to the most important musical figure in Europe, would be revised over the next sixteen years into as many as seven individually recognizable phases. This revision would cost him as much time and effort as any other symphony he wrote. Today, with the research of Fritz Oeser, Leopold Nowak, Thomas Röder, and others, we can hear most of these versions, and can see that each one of them presents unique aspects that command our love and admiration.

One of the pivotal versions of the symphony is that which Bruckner prepared for a performance to be conducted by his friend and former teacher, the Hofburgkapellmeister Johann Ritter von Herbeck, on December 16, 1877. Up to then, revision of the symphony had principally consisted of strengthening rhythmic and contrapuntal aspects of it in 1874, and the slight extending of the length of the slow movement and the addition of the *Lohengrin* quote, and a simplified Scherzo and Finale, in 1876. But in 1877, Bruckner began a thorough revision of his First, Second, Third, and Fourth Symphonies, as well as the Mass in F Minor which had been written just after the First, partially as he said to regularize the phrase structure, but also to carry out many other changes which had occurred to him. In both the Second and Third, hard-won progress of 1876 was discarded and new concepts put in place. One of these was the removal of all but one of the Wagner quotations in the Third Symphony, leaving only the sleep motive from *Die Walküre* near the end of the second movement, where it remained in all subsequent revisions. Perhaps Herbeck suggested that the quotations be removed; perhaps on his own, Bruckner came to regard the Wagner quotes as inappropriate; such a gesture certainly was not typical of symphonies of the period. But in removing Wagner's music, Bruckner could not have regarded the symphony as having been withdrawn from Wagner. Bruckner did retain the prominent quotation in the second movement, which fits very well into Bruckner's own music and carries out an essential function of the form, and also kept the dedication. And indeed, the quote as included is very much Bruckner's own view of Wagner's motive.

The revision of 1877 showed Bruckner at a very strong stage of his musical development. Having by then completed in its first form the mighty Fifth, with nearly an entire movement devoted to an orchestral fugue hundreds of measures long, he could return to his earlier ideas and look at them critically, armed with a greatly extended technique. Two of the most important aspects of the 1877 revision, besides the removal of the Wagner material, were a recasting of the form of the slow movement and a reshaping of the structure and content of the Finale. Bruckner's typical slow-movement form was a five-part song form, ABABA with a coda, and by 1877 Bruckner had written such a movement for the Second, Third, Fourth, and Fifth Symphonies, and was later to use this form again in the Seventh and Eighth and in a most imaginative variant, even in the mysterious Ninth. But here in the Third, he seems to have wanted to simplify the movement a little, removing the central occurrence of the A theme, and the first sixteen measures of the second occurrence of the B theme. The result is more like AB + BA with a coda, with the B section, now continuous in both its occurrences, being quite long. Perhaps to balance things out, Bruckner extended both A themes, making them considerably more his own, without most of the *Lohengrin/Tannhäuser* quote and with greater melodic and contrapuntal complexity, while keeping the B material in the clear and limpid style of 1873. Formally, the result is problematic, but as with the loud citation of the trumpet theme in the middle of the first movement, it is best to let Bruckner have his way. Audiences rarely complain.

As for the revision of the finale, the changes of 1876, which are only partially preserved today, were dropped in favor of a simplifying of the rhythm near the beginning and a certain tightening of the form, particularly in the development. This movement, like the first, has a quiet but energetic first principal theme and a loud, brassy second principal theme. One of the dropped passages was the quiet beginning of the recapitulation, so that the end of the development is signaled directly by the entrance of the grand and menacing second principal theme. This might seem somewhat abrupt, but one must remember that in his own words, Bruckner understood his symphonic-allegro form to consist of two parts, each of them containing the three themes ABC, but with the second part much more fully worked out. Thus part one would be the traditional exposition, with part two representing the development, recapitulation, and coda of the standard sonata form dating back to Haydn. In this way, Bruckner, as he developed as a composer, became less and less concerned with discriminating between the development and the recapitulation of the principal theme, with the ultimate in such blurring of formal elements being in the first movement of the Ninth (and apparently in that symphony's finale as well). The finale of the Third in the 1877 version is very noble and yet briskly-paced, with a somewhat trimmed and more richly-scored chorale-polka duo, a wonderful crescendo in the solo timpani that comes in no other version, and a vigorous and very fast ending.

Thus we come to the performance of December 16, 1877, and a piece of very bad luck; Bruckner's powerful friend Herbeck, who was to have conducted the performance, had died quite suddenly, throwing the burden of leadership onto Bruckner's own shoulders. Anton Bruckner was principally a choral conductor, with limited orchestral experience, but he had already directed the premieres of the First in 1868 and the Second in 1873 and 1876, and at those times his conducting was spoken of by the critics as having been quite good. So the well-known and tragic fact that most of the audience disappeared during the performance cannot be blamed on Bruckner's lack of skill. Perhaps the performance was under-rehearsed; perhaps the orchestra was in Christmas mode (Weihnachts-Stimmung) and didn't want to work on it. But two very good things came out of this performance: the strong partisanship of Gustav Mahler, who had steadfastly remained to the end, and who with Rudolf Krzyzanowski prepared a piano-duet reduction of the work in the 1877 version, and an offer of publication of the orchestral score and parts and piano reduction by another deeply-impressed audience member, the publisher Theodor Rättig. This was the first symphonic publication for Bruckner, and in a very real way marked the turning point in his fortunes.

In January 1878, Bruckner visited once again the embattled Third, this time to write a coda for the scherzo, as he had already done for the Second and Fourth. This was the longest, most spectacular, and last scherzo coda he was to write, and he seems to have done it for himself, because he despondently marked it "Not to be printed, not in the score." [*wird nicht gedruckt, steht nicht in der Partitur.*] Fortunately Nowak did publish it in the Collected Edition, and it is one of the great glories of the so-called 1877 Third. The coda lies outside the regular da-capo form of Bruckner's scherzos; at the end, just when one thinks that no more could be said, a whirlwind of new music rises to even greater heights.



### What am I bid for Bruckner?

#### LOT 26

**Anton Bruckner** (1824-1896), composer, Silver Tribute Medal, 1934, by Karl Goetz, head left, *rev* Walhalla, 36mm (Ni 423; Kienast 495); small Silver Medal, undated, by Anton Grath, bust left, *rev* naked muse, seated, 33mm (Ni 424); uniface Bronze plaquettes (2), both bust left, by F Stiasny, 66mm x 57mm (Ni 437) and by Josef Tautenhayn jnr, 67mm x 46mm (Ni 438); Bronze Medals (3), all head or bust left, by A Hartig, 1924, *rev* Apollo, 60mm; uniface, by Franz Xaver Pawlik, 50mm (Ni 432); by Josef Tautenhayn jnr, 1924, *rev* St Florian, 40mm (Ni 440). *Extremely fine.* (7) £120-150



THIS LOT was listed in Baldwin's catalogue, Autumn 2008. The expected price didn't seem too prohibitive for a clutch of *Extremely fine* medals with Bruckner's image upon them, so I made my way to the auction rooms in a hotel near Russell Square, London. I am unfamiliar with the workings of auctions, and actually arrived too late for the viewing, but managed to understand that I needed a large printed number on a card which I should raise when wishing to bid. Having filled in a form I was supplied with the card, No.14, and I entered the auction room. There weren't many of us there, maybe ten or a dozen, an auctioneer, and a smart lady with a laptop.

What was up for auction was a large collection of musical medals, as the catalogue explained: "The collection of medals offered for sale represents the majority of the pieces from the collection formed by Paul Niggel and which formed the basis of his book, *Musiker Medaillen*, Darmstadt, 1965 ... Following Niggel's death the collection remained intact until offered for sale as a single lot by Spink & Son [14 July 1998, lot 403]. Since then some pieces have been removed and sold, but essentially the collection is as it was published in 1965. ... A quick glance at the illustrations will demonstrate the strength of the collection and beauty of some of the pieces offered. The cataloguers know of no other collection of such size and range and the sale offers a unique opportunity to collectors."

A little anxious that in the excitement of the auction process I might be tempted beyond my resources, I had decided in advance not to go above the maximum estimated price - £150. Things were looking good when some lots of Schubert medals, and Mozart medals, went for below the estimated price. 'No one is likely to be buying Bruckner,' I thought. How wrong I was! As bidding opened, the lady with the laptop, representing bids received over the internet, started things off at £200. For Lot 26 the hammer fell at £320 and I left empty-handed...

Ken Ward



## Bruckner's Ninth

We broke our trip by a wooded stream.  
The stand of oaks, old Anton reckoned,  
Had leaves that numbered half the sum  
Of life left him in twice the seconds.

At the castle gate, he seemed quite calm;  
His room gave onto groves and lawns.  
But then he asked us in alarm  
Why stars dissolve within the dawn.

Poor soul. We closed out night, left quill  
And ink in hope he might complete  
His symphony. We counted on God's will,  
Soon heard the marking of a beat,

Watched sheets of paper fall like leaves  
To read a score of empty bars.  
*The notes, he cried, that fill these staves  
Must number heaven's countless stars!*

John Hudson

This poem is published in a collection of poems by John Hudson, *The Pumpkin Lantern*  
available from the online shop at [www.johnhudson.info](http://www.johnhudson.info)  
or from the publisher: The Bakehouse, 42-44 High Street, Gatehouse of Fleet, DG7 2HP Scotland - £8.95 + £1 p&p.

### **Letters to the Editor**

*From Florence Bishop, Lindal in Furness*

Reading Andrew Druckenbrod's review (TBJ March, 2009) of the Pittsburgh Symphony Orchestra's performance of Bruckner's 4th Symphony, and his conversation with the conductor Manfred Honeck, was a pleasant change from the highly intellectual and academic writings which are offered for our study. (No disrespect intended here to those who give of their time to write them. They offer much to be learned, and guidance in many dimensions, which I appreciate.) As I have mentioned before, Manfred Honeck deserves to be better known and his work better recognised in this country. As Andrew says, it is indeed time someone woke up to this fact. Honeck's 'readings' of any music bring a breath of fresh air - he has fresh and interesting views, opinions, and ideas which can give us something on which to muse. This is no less so in his Bruckner performances. Those quintessential elements - pace, texture, structure, forward progression, controlled dynamics, phrasing and - yes! - humour, are all there in perfect balance. But there is something else too, something which defies being put into words, but creates a clearly noticeable atmosphere, which also comes through on recordings. I venture to say at this point that it is high time a recording company accepted that he is a conductor to be reckoned with, especially in Bruckner's music, whether symphonic or

choral, and signed him for some of these performances. In not doing so they deny us, the listeners, the experience of hearing music in a new perspective.

Mr. Honecks's view of the 4th Symphony is of his 'breaths of fresh air'. Here at last is someone not afraid to champion the underlying romantic notions within this symphony. Here we have a fellow-countryman of Bruckner's, who understands him not only as an academic composer but also as a human being with all the sensitive feelings of one - in fact, we have a conductor whose knowledge does not stop at the notes on the page: he refers, for example, to nature, to mediaeval history and the traditional romanticism we associate with that period. All this he conveys superbly to us, through his orchestral players. (In rehearsal he talks to them a lot.)

For years, we have allowed ourselves to be indoctrinated by those who favour the religious side of a supposedly straight-faced Bruckner who had his head stuck in the Bible, and thereby we have developed rigid pre-conceived ideas on performance of his work, especially his symphonies. LISTENING has become no longer listening but HEARING. The two are not synonymous. In a supermarket, we hear the music. In following a score during a musical performance, there is a danger of hearing what we see and believing that is how it sounds. To listen is to allow the music to speak through the performance at the hands of the conductor and receive it with an open mind; if the conductor has that "something", we will be transported and enjoy it. Whether we agree or disagree with the outcome is irrelevant.

A Bruckner symphony is a relatively rare occurrence in this country. One conducted by an Austrian is even more rare. One led by Manfred Honeck is not to be missed. Even if it turns out not to be to your usual taste, it is certain to give you a fresh outlook and something to think about.

It takes an Englishman to know Elgar; it takes an Austrian to fully get to grips with Bruckner.

Many thanks to Andrew Druckenbrod for writing to the Journal. I hope we shall have more reviews and musings from him in future issues.

\* \* \* \* \*

*From Benjamin Gunnar Cohrs, Bremen*

*In reply to Plautus the Cat,*

For such questions as the one you have raised, regarding an unclear note in Bruckner's Seventh, Critical Reports are prepared. But here comes your answer: The autograph and the critical editions have in b. 306 of the first mvmt. the C (real pitch). Even if this passage is rather badly written, the C seems to be clear enough (written as E flat, including the accidental which is a clear flat and no natural). On the other hand, all following entries of the Clarinet don't feature this strange, single dominant seventh, and for this reason Josef V. von Woess, editor of Universal Edition, corrected this note into F (real pitch: D) when he revised Schalk's first print edition, which also had the E flat, as in the manuscript. And by the way: In b. 189 of the Adagio, the autograph score provides a clear F with a natural (real pitch: E flat) as a second note of the first Tenor Tuba. The first print edition reads F sharp, and this was also accepted by the Critical Edition, despite the clear natural of the manuscript! So most of the modern performances feature the wrong real pitch E here ...

*In response to the Pink Cat,*

In your review of Kristjan Järvi's performance of Bruckner's Sixth (for which I had the pleasure to assist him) you criticise his quick initial tempo for the first movement, and the accelerando before the return of the main theme as being unusual. In fact you will find it in the score, at b. 191; it is only unusual to hear a performance realising it! One should understand that the initial tempo is not the basic tempo of this movement, but merely a framing tempo, limited to the appearance of the first theme (b. 1-48, 195-244, 'Tempo wie anfangs') and the very end of the coda (b. 353-369, 'Tempo wie anfangs'). There is a tradition to play this theme rather slow and mess up the tight tempo-relations within the movement which are quite clear: at b. 49, the earlier straight crotchets move into triplet crotchets, so the second theme has to be one third slower (a supporting argument for this is the recapitulation, with the Flutes at b. 243 changing into crotchets in order to prepare for the transition at 245). For the third theme at b. 101 Bruckner gave no change of tempo, also not in the recapitulation, so the pulse of the minims must be equal, as we can see from b. 95 onwards, where the double basses prepare the regular crotchets against the crotchet triplets and sextuple

quavers. B. 101 only appears to be slower, because the permanent sextuplets are given up for a moment, but they come back already at 111, now as quaver triplets. You are right to remind us that ‘Maestoso’ is not ‘Presto’, but also note that Bruckner’s only surviving metronome indications, for the Finale of the Eighth, give ‘Feierlich, nicht schnell’ as minims = 69, and that the first print edition of the Sixth, prepared by Cyril Hynais supervised by Bruckner, give a metronome marking for the first movement with minims = 72, in line with this. Additionally you may be interested to learn that in the manuscript score of the Sixth one can even find the traces of the initial tempo marking of the first movement, being cancelled later and overwritten with ‘Maestoso’ – not ‘Presto’ but yet ‘Allegretto vivace’. It is difficult for the conductor to realise Bruckner’s tempo markings: A too slow beginning, an added ritardando in b. 48, and everything is spoiled already. Bruckner always allows for much variation and flexibility of tempo within the formal sections, but the joints between those must respect the tempo relationships appropriate to the structure and development of themes and motifs. The real problem of that performance was that the Finale was slightly too quick: In fact, it should have the same tempo as the beginning of the first movement: Look at b. 349, where the particular rhythm of it is reintroduced in the woodwinds, preparing for its final breakthrough at b. 367 (unfortunately inaudible in most of modern performances), and the re-appearance of the first theme of the first movement at the very end (b. 407) is another argument for this.

*In response to Howard Jones and John Wright:*

You may be interested to learn that that what survived from the 1944 Karajan recording of the Eighth Symphony was already released in 1994 by Koch/Schwann (CD No. 3-1448-2). It was also not the Mayor of Berlin, who negotiated with the Russians, but Klaus Lang, musical producer of the SFB (Sender Freies Berlin). The booklet of the Koch release tells the story of this discovery; I don’t know if the new release also does this, but it is a fascinating story. So here follows a quote from that booklet note, written by producer Dieter Heuler:

“In April 1989 Klaus Lang visited Moscow again to try and establish, with assistance of Muscovite colleagues, where the famous tapes were stored. After a thorough search through files, catalogues, books and cupboards, one retired archivist eventually provided the vital details to track down the musical treasures that had come from Berlin. ‘An official car takes us from the Kremlin to Moscow-Medwedlowo, 25 km away. These so-called central archives are evidently no such thing, and getting there is rather difficult along the bumpy roads. We are shown up to the 5<sup>th</sup> floor: none of my companions has ever set foot in this building. Along the corridor and through a door we enter a huge archive. We are told to conduct our search on the right-hand side. There are shelves two metres high by seven metres long till the window. They are stuffed with boxes of Reich Radio Company tapes ... The Furtwängler recordings are there, this time recorded at the original speed of 75 cm per sec ...’ Thus began a closely fought negotiation to recover this archived material until, on 14<sup>th</sup> December 1990, the following telegram from the vice-president of Radio Moscow, Valentin Lazoukine, reached the SFB director in Berlin: ‘As a good will gesture, the USSR Gostelradio is returning to SFB, free of charge, 1462 tapes of music.’ The reaction to Moscow’s return of the RRG musical treasures was overwhelming. Musically speaking, expectations were fulfilled. But it was rather disappointing not to find in this collection at least one complete stereo recording of the two or three hundred about which Helmut Krüger, a former RRG sound engineer, had spoken. He had begun in 1943 recording on two channels, i.e. in stereo. But only three such tapes were discovered.”

There was obviously a full stereo recording of the Eighth under Karajan at the end of September 1944, but only the Finale survived – and to me one of its most convincing interpretations. Interestingly, there was the plan that Karajan should record all Bruckner symphonies in stereo for the Reichs-Rundfunk-Gesellschaft, but in the last year of the war and the end of the Hitler regime this plan was finally abandoned.

Donations to *The Bruckner Journal* have been received, with much gratitude, from

Malcolm Benison - Stoke-on-Trent  
Peter Bishop - Ulverston, Cumbria  
Nicolas Couton - Creil, France

Colin Hammond - Radstock  
Michael Piper - Leamington Spa  
Elizabeth Thompson - Derby

## UK Concerts July - Nov 2009

11 July - 7.30 pm Great Witley Church, Great Witley 01905 426998

### Voicing The Spirit

Bach - Lobet den Herrn alle Heiden; Jesu, meine Freude  
 Brahms - Warum ist das Licht gegeben?,  
 Ach arme Welt, du trugest mich, from '3 Motets',  
 Geistliches Lied, Op 30

### Bruckner - Ave Maria, Christus factus est, Os Justi, Locus iste

Glinka - The Cherubic Hymn; Rachmaninov - Ave Maria from 'Vespers'  
 Verdi - Ave Maria from 'Quattro Pezzi Sacri'; Monteverdi - Beatus Vir  
 Brahms - 11 Chorale Preludes  
 Bach - Fugue in E flat pro Organo pleno 'St Anne'  
 Michael Higgins, organ; Birmingham Bach Choir / Paul Spicer

17 July - 7.30 pm Royal Albert Hall, London

Stravinsky - Fireworks  
 Chabrier - Ode à la musique  
 Tchaikovsky - Piano Concerto No. 3  
 Poulenc - Concerto for two pianos  
 Elgar - In the South  
 Brahms - Alto Rhapsody

### Bruckner - Psalm 150

BBC Symphony Orchestra & Chorus / Jiff Bělohávek

29 July 7.30 pm Royal Albert Hall, London

Mozart - Violin Concerto No. 3

### Bruckner - Symphony No. 3

Bamberger Symphoniker / Jonathan Nott

24 Sep 7.30 pm Royal Festival Hall, London

Haydn - Symphony No. 101

### Bruckner - Symphony No. 7

Chicago Symphony Orchestra / Bernard Haitink

24 Oct 7.30 pm Royal Festival Hall

Rautavaara - Percussion Concerto

### Bruckner - Symphony No. 8

London Philharmonic / Yannick Nézet Séguin

4 Nov. 7.30 Royal Festival Hall, London

Wagner - Tannhäuser Overture, Wesendonck Lieder

### Bruckner - Symphony No. 6

London Philharmonic Orchestra / Christoph Eschenbach

## International Concert Selection

July - Nov 2009, listed alphabetically by conductor

### Philippe Auguin

28 Aug. 8 pm - Beethovenhalle, Bonn  
 Mozart - Flute Concerto No.2, K 314 (James Galway)  
 Bruckner - Symphony No.4  
 Beethoven Orchester Bonn 0228 - 77 80 08

### Celso Antunes

9 Oct 8.15 pm Vredenburg Leidsche Rijn, Utrecht  
 Schubert - Symphony No.8 "Unfinished"  
 Bruckner - Mass No.3 in F minor  
 Het Gelders Orkest (Arnhem Philharmonic) 0031(0)30 2314544

### Daniel Barenboim

12 Jul. 10.30 pm Palacio de Carlos V, Granada,  
 Festival Internacional de Musica y Danza de Granada  
 Bruckner, A : Symphony No.4 in Eb major, "Romantic"  
 Staatskapelle Berlin (+34) 958 221 844

### Ricardo Chailly

1 Oct 10 am (School concert), 1, 2 Oct 8 pm, 4 Oct 11 am  
 Gewandhaus, Leipzig  
 Mendelssohn - Symphony No.5 "Reformation" (1, 2 Oct)  
 Bach - Keyboard Concerto No.1 BWV 1052 (4 Oct)  
 Bruckner - Symphony No.4 "Romantic"  
 Gewandhausorchester Leipzig 0049(0)341 1270 280

### Dennis Russell Davies

4 July 6 pm, Stiftskirche, St Florian  
 Bruckner - Symphony No. 4 (1878-80)  
 Bruckner Orchester Linz 0043 (0)732 77 61 27

4 Sept. 7.30 pm, Stiftskirche, St Florian

Pärt - Nunc dimittis; Bruckner - Libera me, Os justi  
 Schnittke - Symphony No.2, "St. Florian"  
 Bruckner Orchester Linz 0043 (0)732 77 61 27

25 Sept. 7.30 pm Stiftskirche, St Florian

Bruckner - Symphony No. 9, with a finale by Heinz Winbeck  
 Bruckner Orchester Linz 0043 (0)732 77 61 27

### Sonntaud Engels-Benz

29 July 8 pm Heilig-Kreuz-Münster, Schwäbisch Gmünd  
*Festival Europäische Kirchenmusik*  
 Bruckner - Mass No.3 in F minor  
 Motettenchor Schwäbisch Gmünd  
 Cappella-Chor III der Augustinuskirche  
 Eltern-Lehrer-Chor des Rosenstein-Gymnasiums Heubach  
 Ensemble Stuttgart, 0049 7171 6034110

### Valery Gergiev

21 Aug 7.30 pm Festivalzelt, Gstaad 0041 (0)33 748 83 33  
*Menuhin Festival Gstaad*  
 Brahms - Violin Concerto; Bruckner - Symphony No.9  
 London Symphony Orchestra

15 Sep 8 pm Beethovenhalle, Bonn 0049 (0) 180 500 1812

*Beethovenfest Bonn*

Beethoven - Piano Concerto No.2; Bruckner - Symphony No.9  
 London Symphony Orchestra

### Hans Graf

8 July 6.30 pm, Jay Pritzker Pavillion, Chicago  
*Grant Park Music Festival* 00 1 312 742 7638  
 Mozart - Overture: Die Zauberflöte  
 Bruckner - Symphony no. 4 in E flat major  
 Grant Park Orchestra

21 Oct 7 pm, 22, 23 Oct, 8 pm Luxembourg,  
 Philharmonie 00352 26322632

25 Oct 3 pm, Brussels: Henry Le Boefzaal  
 BOZAR 0032 (0)2 507 8200

Mozart - Piano Concerto No. 24, K491 (except 21 Oct)

Bruckner - Symphony No. 6

Orchestre Philharmonique du Luxembourg

6 Nov 7.45 pm 7 Nov 3.30 pm Budapest, Béla Bartók National Concert  
 Hall 036 1555 3300

Joachim - Violin Concerto No.2 in Hungarian Style

Bruckner - Symphony No.4 "Romantic"

Budapest Festival Orch.

### Gerd Gughör

12 July 4 pm Klosterkirche Fürstenfeld  
 Bruckner - Te Deum  
 Beethoven - Mass in C  
 Bach-Chor & Orchester Fürstenfeldbruck 0049 (0)8141 9700

### Enoch zu Guttenberg

29 July 8.15 pm, Amsterdam, Concertgebouw 0031 (0)20 6718345  
*Robeco Zomerconcerten*  
 Bruckner - Symphony No.7; Mozart - Piano Concerto No.20 K 466  
 Orchester der Klangverwaltung

### Bernard Haitink

14 Sep, 7.30 pm KKL Concert Hall, Lucerne  
*Lucerne Summer Festival* 0041(0)41 226 44 80  
 16 Sep. 7.30 pm Vienna: Musikverein 0043 1505 8190  
 21 Sep. 8 pm Paris: Salle Pleyel 0033 (0)14256 1313  
 24 Sep. 7.30 pm London Royal Festival Hall 0871 663 2500  
 Haydn - Symphony No. 101 'Clock'  
 Bruckner - Symphony No. 7  
 Chicago Symphony Orchestra

**Philippe Herreweghe**

5 July, 8.15pm Amsterdam, Concertgebouw 0031 (0)20 6718345  
*Robeco Zomerconcerten*  
 Bruckner, A : Symphony No.4 in Eb major, "Romantic"  
 Royal Flanders Philharmonic

**Manfred Honeck**

12 July, 11 am; 13 July 7.30 pm Stuttgart Liederhalle  
 0049 (0)711 2027710

Schlee - New Work; Martinu - 6 Monologue aus Jedermann  
 Bruckner - Symphony No. 6  
 Württembergisches Staatsorchester

15 Sep, 8 pm, Essen, Philharmonie 0049 (0)2018122 8801  
 19 Sep, 6.30 pm *Lucerne Summer Festival* 0041(0)41 226 44 80  
 Strauss - 4 Last Songs (Christin Schäffer)  
 Bruckner - Symphony No. 4  
 Pittsburgh Symphony Orchestra

**Eliahu Inbal**

2 July 8 pm Groß St. Martin, Köln 0049 (0)221 2801  
 3 July 8 pm *Rheingau Musik Festival*, Kloster Eberbach, Eltville  
 Wagner - Wotan's Farewell 'Die Walküre'  
 Bruckner - Symphony No.6 in A major  
 WDR Sinfonieorchester Köln

**Michiyoshi Inoue**

30 Oct. 7 pm Kyoto, Concert Hall 0081 (0)75-711-3090  
 Mozart - Symphony No.36 "Linz"; Bruckner - Symphony No.9  
 Kyoto SO

**Marek Janowski**

14 July 8.15 pm Amsterdam, Concertgebouw 0031 (0)20 6718345  
*Robeco Zomerconcerten*  
 Mozart, WA : Violin Concerto No.3 in G major, K 216  
 Bruckner, A : Symphony No.5 in Bb major  
 Orchestre de la Suisse Romande

28 Aug 8 pm, Montreux, Auditorium Stravinski, 0041 (0)21 962 2119  
 Poulenc - Stabat Mater; Bruckner - Symphony No.9  
 Orchestre de la Suisse Romande

30 Aug 3 pm Chorin, Kloster Chorin  
*Choriner Musiksommer* 0049(0) 333 465 7310  
 Mozart - Sinfonia Concertante in Eb major, K 364  
 Bruckner - Symphony No.4 in Eb major, "Romantic"  
 Berlin Radio Symphony Orchestra

10 Sep. 8 pm Essen, Philharmonie 0049 (0)2018122 8801  
 Mozart - Piano Concerto K 271,  
 Bruckner - Symphony No.5  
 Berlin Radio Symphony Orchestra

**Konrad Jarnot**

18 July 8 pm  
 2009.07.18 20:00 : Heilig-Kreuz-Münster, Schwäbisch Gmünd  
 0049(0)7171 6034118  
*Festival Europäische Kirchenmusik*  
 Martin - 6 Monologue aus Jedermann;  
 Bruckner - Symphony No.9 in D minor  
 Württembergisches Staatsorchester Stuttgart

**Pavel Järvi**

27 Aug 7 pm Tallinn Estonia Concert Hall 00372 614 7760  
 28 Aug 7 pm Tartu, Vanemuise Kontserdimaja 003727377530  
 Bartok - Violin Concerto No.1, Rhapsody No.1 Pno & Orch.  
 Bruckner - Symphony No.4 "Romantic"  
 hr-Sinfonieorchester

3, 4 Sep. 8pm Frankfurt am Main, Alter Oper 0049 (0) 6913 40400  
 Boulez - Notations VII; Hindemith - Violin Concerto  
 Bruckner - Symphony No.4 "Romantic"  
 hr-Sinfonieorchester

**Hiroshi Kodama**

16 Oct. 7 pm Osaka, Symphony Hall 0081 (0)6 64536000  
 Strauss - Lieder (Akie Amou)  
 Bruckne - Symphony No.6  
 Osaka Symphoniker

**Kazahiro Koizumi**

16 Oct. 7 pm Osaka, Symphony Hall 0081 (0)6 64536000  
 Liszt - Piano Concerto No.1  
 Bruckner - Symphony No.5  
 Century Orchestra Osaka

**Gustav Kuhn**

2 July 7 pm Passionsspielhaus, Erl, +43-(0)5372-62207  
*Tiroler Festspiele Erl*  
 Bruckner - Symphony No.6 in A major  
 Orchester der Tiroler Festspiele

**Fabio Luisi**

19 July 3 pm Ottobeuren, Basilika 0049 (0)8332 921950  
 Bruckner - Symphony No.4 "Romantic"  
 Wiener Symphoniker

20, 21 Oct. 7.30 pm Vienna: Konzerthaus 0043 1242 002  
 Bruckner - Symphony No. 8  
 Wiener Symphoniker

**Ricardo Muti**

15 Oct, 8 pm; 16 Oct. 1.30 pm; 18 Oct 3 pm Chicago, Symphony Center  
 001 312 294 3000  
 Mozart - Symphony No.35  
 Bruckner - Symphony No.2  
 Chicago Symphony Orchestra

**Kent Nagano**

3 July, 7.30 pm Ingolstadt, Theater Festsaal 0049 (0)841305 47200  
 Bruckner - Symphony No.8 (1st version)  
 Bayerisches Staatsorchester

**Yannick Nézet-Séguin**

12, 14, 15 Aug. 8 pm, 17 Aug. 7 pm Sydney, Opera Concert Hall 0061  
 (0)2 8215 4600  
 Haydn - Symphony No.100  
 Bruckner - Symphony No.3  
 Sydney Symphony

24 Oct 7.30 London Royal Festival Hall 0871 663 2500  
 Rautavaara - Percussion Concerto  
 Bruckner - Symphony No.8  
 London Philharmonic Orchestra

**Jonathan Nott**

29 July 7.30 pm London Royal Albert Hall 0845 401 5040  
 Widmann - Con brio  
 Mozart - Violin Concerto No 3  
 Bruckner - Symphony No. 3  
 Bamberger Symphoniker

13 Sep. 7 pm, Frankfurt am Main, Alter Oper 0049 (0) 6913 40400  
 14 Sep. 7.30 pm Vienna: Musikverein 0043 1505 8190  
 Webern - Passacaglia, op.1  
 Wagner (arr. Henze) - Wesendonck Lieder  
 Bruckner - Symphony No.4  
 Gustav Mahler Jugendorchester

**Andrés Orozco-Estrada**

6 Nov. 6.30 pm, Grafenegg, Auditorium +43 (0)2735 5500  
 7 Nov. 7.30 pm, 8 Nov. 4 pm Vienna: Musikverein 0043 1505 8190  
 Villa-Lobos - Bachianas Brasileiras No.5  
 Wolf - Italienische Serenade, Gebet, Mignon  
 Strauss - September, Muttertändelei  
 Bruckner - Symphony No.1 in C minor (Linzer Fassung)  
 Tonkünstler-Orchester Niederösterreich

**Tadaki Otaka**

18 Sep 7 pm., 19 Sep 3 pm Sapporo Concert Hall, 0081 11 520 1234  
 Mozart - Piano Concerto No.24, K 491  
 Bruckner - Symphony No.5  
 Sapporo Symphony Orchestra

**Rudolf Piehlmayer**

6, 7 July, 8 pm Augsburg, Theater 0049 (0)821 3244900  
 Bruckner - Symphony No. 8 (1890)  
 Philharmonisches Orchester Augsburg

**Esa-Pekka Salonen**

9 Aug 11 am, 10 Aug 8.30 pm Salzburg, Großes Festspielhaus,  
*Salzburg Festival* 0043 662 840310  
 Berg - Three movements from Lyric Suite; Altenberg Lieder  
 Bruckner - Symphony No. 6  
 Wiener Philharmoniker

**Stanislaw Skrowaczewski**

23 Sep. 2 pm Tokyo Metropolitan Art Space 0081 3 59851707  
 24 Sep. 7 pm Tokyo Suntory Hall 0081 3 3584 9999  
 Beethoven - Piano Concerto No.4  
 Bruckner - Symphony No.9  
 Yomiuri Nippon Symphony Orchestra

**Ed Spanjaard**

10 July, 8 pm Kerkrade, Rodahal 0031 (0)45 546 05 80  
 Sibelius - Swan of Tuonela  
 Lindberg - Trumpet Concerto, "Akbank Bunka"  
 Bruckner - Symphony No.4  
 Limburgs Symfonie Orkest

**Christian Thielemann**

15, 16, 19 Oct 8 pm; 18 Oct 7 pm München Philharmonie, Gasteig, 0049  
 (0)8954 818181  
 Bruckner - Symphony No.9  
 Münchner Philharmoniker

**Franz Welser-Möst**

21, 22 Aug. 11 am, Salzburg, Großes Festspielhaus,  
*Salzburger Festspiele* 0043 662 840310  
 Schumann - Piano Concerto  
 Bruckner - Symphony No.9  
 Wiener Philharmoniker

**Lothar Zagrosek**

4, 5 Sep. 8 pm Berlin, Konzerthaus 0049 (0)30 203092101  
 2009.09.04 20:00 : Großer Saal, Konzerthaus, Berlin  
 Stravinsky - Symphony of Psalms  
 Bruckner - Symphony No.9  
 Konzerthausorchester Berlin

12 Sep. 5 pm, Ulrichshusen, Festspielscheune,

*Festspiele Mecklenburg-Vorpommern* 0049 (0)385 591 8585  
 Jost - Code Nine  
 Bruckner - Symphony No.9  
 Konzerthausorchester Berlin

**Jaap van Zweden**

5, 6, 7 Nov. 8 pm, 8 Nov 2.30 pm  
 2009.11.05 20:00 : Morton H Meyerson Symphony Center, Dallas, US  
 Rachmaninov - Rhapsody on a Theme of Paganini  
 Bruckner - Symphony No.9  
 Dallas SO, Morton H Meyerson Symphony Center 001 214692 0203

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

## Konzert zu Bruckners Geburtstag (Bruckner Birthday Concert)

4. Sept. 8 pm Ignatius Kirche Alter Dom (Linz)

Bruckner - Symphony No.2,  
 version for piano, 4-hands

Piano Duo: Dino Sequi & Gerhard Hofer  
 Kirchenmusikforum Alter Dom  
 ☎ 0043 (0) 73277 08660



A recommended web-site for locating  
 Bruckner (and all other) concerts:  
[www.bachtrack.com](http://www.bachtrack.com)

## Brucknerfest, Linz

13 Sept - 5 Oct 2009

includes the following concerts with works that originate from Bruckner:

22 Sept. 7.30 pm, Brucknerhaus

*Bruckner/Talmor - Mass No.3 (for 9 Musicians)*

Ohad Talmor Quartet (tenor sax, trumpet, guitar, drums) Spring String Quartet

25 Sept. 7.30 pm, Stiftsbasilika, St Florian

*Bruckner - Symphony No. 9, with a final movement by Heinz Winbeck.*

Bruckner Orchester Linz / Dennis Russell Davies

28 Sept. 7.30 pm, Brucknerhaus

*Bruckner - String Quartet*

*Haydn - String Quartet Op.76/3*

Anton Bruckner Quartett

3 Oct. 7.30 pm, Stiftsbasilika, St Florian

*Bruckner motets: Os justi; Virga jesse; Tantum Ergo; Ave Maria*

*Schubert - Mass No. 6 in E♭ major.*

Wiener Singakademie, Ambassade Orchester Wien  
 Heinz Ferlesch (cond. Bruckner) & Julian Gillesberger

☎ 0043/ 732/ 77 52 30 e-mail: [kassa@liva.co.at](mailto:kassa@liva.co.at)

# BRUCKNERTAGE 2009

16th - 22nd August at St Florian

3 × 7.

*16 Aug. 'Marmorsaal' (Marble Hall) St Florian.*

Works by Haydn, Bruckner and Dvorak

Wiener Streichersolisten (members of the Vienna Philharmonic)

Thomas Staudinger - baritone; Klaus Lazcika - piano

*17 Aug. Musical tour of St Florian*

with Bach Partitas for solo violin at various stations on the way.

*18 Aug. Stiftsbasilika St Florian*

Motets and organ works by Mendelssohn, Bruckner and Bernstein,  
and organ improvisation

Ab-libitum-choir / Heinz Ferlesch

Matthias Giesen - organ

*20 Aug. Marmorsaal, (Marble Hall) St Florian*

Bruckner - Symphony No. 7

arr. Stein/Eisler/Rankl for chamber ensemble

*21 Aug. Bibliothekskeller (Cellar beneath monastery library)*

Bruckner, A (Jazz Version): Symphony No.7

Thomas Mandel / Temporary Art Orchestra

*22 Aug. Stiftsbasilika, St Florian*

Bruckner - Symphony No. 7

Euregio Symphonie Orchester / Mark Mast

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

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