



The Bruckner Journal

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In this issue

<i>In memoriam</i> John Wright	page 2
Concert reviews	page 3
CD Notes and reviews	page 9
Note on Bruckner's 5 Symphony by Akira Naito	page 10
Bruckner's 5th Symphony, 'Original Concepts' by Takanobu Kawasaki	page 11
Sébastien Letocart's realization of the Finale of Bruckner's Ninth a review by Jacques Roelands	page 14
The <i>raison d'être</i> for Bruckner's Symphony No. 8, by Ken Ward	page 17
A history of commercial recording of Bruckner's Eighth Symphony by Howard Jones	page 25
Timed Structure Tables for Bruckner Symphonies: No.1 by William Carragan	page 28
USA Bruckner Marathon reports	page 33
<i>Bruckner's 7th Symphony as Landscape</i> - a painting by Edwina Broadbent	page 38
<i>The D minor, Third Version, Nowak</i> a poem by Sergeant Rock	page 39
Concert listings	page 41

SCARCITY VALUE

"I DON'T actually listen to Bruckner's music very often, since it has such a powerful effect on me," wrote Geoffrey Hosking in the last issue of *The Bruckner Journal*. "11 Bruckner symphonies in 14.5 hours. Yeah, we can do that." This confident assertion begins Sol Siegel's report on the First East Coast Brucknerathon. One suspects that Geoffrey and Sol are at opposite ends of the spectrum of the Bruckner audience, both loving the music but in different ways and possibly to differing ends.

As regards recordings on CD and performances available online, we live now in days of plenty, which is a great change over the last half century. It would be foolish to argue that this is not an improvement, but it brings with it the risk that what was once valued for its scarcity as much as its beauty, now becomes debased through ease of acquisition and over-familiarity. Conductors and orchestras now have to do something very special, or at least different, to stand out in the continuing history of Bruckner performance. Maybe this accounts for occasional wilful eccentricity in performances by up-and-coming conductors, but it also brings advantages for those hungry for Bruckner in all its versions and editions. Simone Young and her Hamburg orchestra, amongst others, have concentrated on less often played first versions of the symphonies; Ira Levin has directed an intriguing performance of the first published version of the Sixth, and plans to tackle further uncommon editions; Akira Naito also seeks out the unusual, the 'intermediate' Adagio of the 8th, the 1888 4th, and recently has concerned himself with the 'original concepts' edition of the Fifth. Often these are excellent performances and of great interest to listen to.

But, in the context of that 14.5 hours of the East Coast Brucknerathon, watching a DVD of Eugen Jochum and the Concertgebouw perform the Seventh made it suddenly stunningly clear what a *great* performance does with this music, and how scarce such occasions are.

KW

JOHN WRIGHT

I just received the sad news that John Wright died in his sleep on Monday 10th August. I shall miss his enthusiasm and dedication conveyed to me in a correspondence amounting to sometimes 2 or 3 letters a week going back several years now, and I understand that he made a substantial contribution to TBJ all the way back to its inception. He will be greatly missed.

Howard Jones

John was amongst the earliest group of respondents to the call for the forming a Bruckner association of some kind in the UK. Many will remember him as always the most enthusiastic of Brucknerians, as an ambassador for the Journal - and indeed for Bruckner - both in respect of existing readers and the encouragement of prospective subscribers. His generosity of spirit in this way was perhaps one of his most memorable attributes.

Raymond Cox

He initiated the regular page of new CD releases, and in the early years of the Journal he made a constant stream of suggestions for Bruckner links to be followed up. As a personal kindness he also burnt (or ripped, as current jargon has it) CDs for me, either of Bruckner or of music by other composers in whom I expressed an interest.

His enthusiasm was as great as his generosity, and he will be remembered for both those things.

Peter Palmer

When I first became a reader of TBJ and needed some background or guidance about recordings and performances of Bruckner symphonies I would phone John. Right from the start he was kind and generous with his advice and encouragement and we had many long and enjoyable conversations. I will miss his helping hand.

Michael Piper

John was indeed a dedicated Brucknerian. I will always remain grateful to him for sending me copies of recently-issued CDs that included items of Bruckner's sacred music, all of which I was pleased to review for TBJ. These were always accompanied by full details of the recording and a neatly handwritten letter.

Crawford Howie

Every four months, as the deadline for contributions to the next issue of The Bruckner Journal approached, I would receive a call from John Wright. He would let me know the state of play with regard to the listing of new CDs, always immensely conscientious and never prepared to put anything into print until he had seen it personally, held it in his hands and checked its details and timings. His absolute love for the music of Bruckner shone through everything he said and did for the Journal, and his generosity in paying subscriptions for those who could not afford it, in distributing CDs to those interested in difficult-to-obtain performances, was quite remarkable. In my dealings with him I became acquainted with a really kind and loveable man, and his death is an irreparable loss to Brucknerians worldwide and to The Bruckner Journal.

Ken Ward

Concert Reviews

LONDON ROYAL ALBERT HALL
BBC HENRY WOOD PROMENADE CONCERT

29 JULY 2009

Jörg Widmann - Con brio
Mozart - Violin Concerto No. 3 K216
Bruckner - Symphony No. 3 (1873)

Bamberger Symphoniker / Jonathan Nott

THE OPENING concert for this season of BBC Promenade Concerts had a very varied and full programme, that finished off with a rousing performance of Bruckner's setting of Psalm 150. It was good to have it performed, but in the context was not quite long enough to stand as a big and effective finale to this celebratory concert. The season boasted only one other work by Bruckner: the first version of the Third.

In the programme booklet for this concert, a note by Stephen Johnson reads, "...this earliest version of the work contains several recognisable quotations from Wagner operas, notably *Die Meistersinger von Nürnberg*, *Tristan* and *Die Walküre*," - and that set me thinking. It has long been a cliché of programme and CD insert notes for Bruckner's Third Symphony to observe how the first version was littered with quotations from Wagner, and that most of these were subsequently cut from the later versions. Jörgen Ostmann writes for the Arte Nova Classics recording "It is also noticeable that after the second version the original 15 Wagner quotations (in the first and fourth movements) are almost all missing. It is possible that Bruckner wished to dispel the impression of an inordinate dependence on the Bayreuth master."¹ Benjamin-Gunnar Cohrs, in his scholarly and extensive notes for the SonArte set of all 3¼ versions of the symphony, conducted by Johannes Wildner, says, "Bruckner intentionally built specific quotations into the Third, and did so at places where the quotations were particularly well profiled, namely, at the joints between the blocks of sound. He used motives from *Die Walküre*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg* and *Tannhäuser*."² Georg Tintner in his notes to the Naxos recording of the 1873 version follows Leopold Nowak³ in referring to a quotation from *Lohengrin*, finale of Act II, 'Gesegnet sollst Du schreiten', *fortissimo*, at the climactic section of the Adagio.⁴

The innocent new-comer to the symphony is led therefore to expect a chocolate-box of melodies and leitmotifs from Wagner, perhaps the Spring Song, the Sword or even the Valkerie motive, maybe something of Wotan's Farewell, even Wotan's Spear or the Siegfried motive; and then perhaps something brassy from Meistersinger, as in the finale of Mahler's 7th; 'O star of Eve', the Pilgrim's Chorus or Entry of the Guests from Tannhäuser. But they will be disappointed, and possibly puzzled by the whole issue, as the alleged quotations are, even at their most 'well profiled', discreet and in some cases hard to spot at all. Further confusion arises when different commentators seem to find different music quoted, but all seem to agree on the 'Sleep' motive from *Die Walküre*, in the first and second movements in 1873, surviving still in the second movement in 1877 and 1889, and although very Brucknerian and a model for those later descending chorales in the 8th and 9th symphonies, it sounds similar enough to the Wagner to be a 'quotation', though by no means literal; and a *Tristan* 'Liebestod' motive is nicely worked into a passage for clarinet, oboe and flute above a pianissimo drum tremolo in the first movement, bars 461-468 (18:00 - 18:23 in Georg Tintner's Naxos recording; 13:25 - 13:39 in Jonathan Nott's Tudor recording), by no means obvious to the uninitiated, but followed immediately by a quotation from the 2nd symphony and the 'Sleep' motive. Wolfgang Kühnen

¹ Ostmann, Jörgen: CD insert note: Arte Nova Classics 74321 65412 2 Bruckner - Symphony No. 3 (1889) Saarbrücken Radio SO / Stanislaw Skrowaczewski, trans. Lawrence Brazier. The precise number of quotations given, '15', may be a misreading of Wolfgang Kühnen's article (see footnote 5) in which his Table 1 gives a total number of 15 quotations, but this includes 4 self-quotations.

² Cohrs, Benjamin Gunnar: *The Several Versions of Anton Bruckner's Wagner-Symphony* 2002 SonArte CD insert note, trans. John A Phillips: Symphonie Nr. 3 d-moll - Gesamtaufnahme aller drei Fassungen und Adagio von 1876 (nach Nowak) Neue Philharmonia Westfalen / Johannes Wildner

³ Nowak, Leopold, preface to *III Symphonie d-moll, Fassung 1877* Anton Bruckner Gesamtausgabe, Wien 1993

⁴ Tintner, Georg. CD insert note: Naxos 8.553454, Symphony No. 3 (1873 Original Version, ed. Nowak), Royal Scottish National Orchestra / Georg Tintner

trumpet motto lacked power and the conductor was then unable to sustain the general pauses for their allotted span: if nothing ground-shaking had happened then obviously there was no call for a long silence thereafter. This approach suited the the *Gesangsperiode* which fared well, a glorious, lyrical outpouring, but the Adagio failed to build to its climax with any great power. The Scherzo and Finale got better and better, the music had at last supplied some energy to an orchestra that had seemed to be too relaxed, as though sure of their musical skills and having played this symphony in this version so often, since before their 2004 recording. Together with their conductor, they were perhaps not ambitious enough.

Ken Ward

Andrew Clements in *The Guardian* wrote:

His approach to Bruckner might be a bit suave for some tastes. There's a craginess about much of the writing that needs to be not so smoothly contoured as it sometimes was – Bruckner may have left his organ loft when he began composing symphonies, but the organ loft never quite left his music. That's not to say that the Bamberg's sound was unduly opulent, far from it; there was a muscular transparency to the playing that worked well in the densest passages, and if the closing pages could have been a bit more emphatic, that was as much Bruckner's fault as the conductor's.

Edward Seckerson in *The Independent* wrote:

... I'm one of those philistines who happens to think that the shorter 1889 version, though less extraordinary, is infinitely more focused and receptive to performance. Nott, on the other hand, far from disguising the amorphousness of the original, seemed intent on flaunting it. Early tuttis felt strangely indecisive, transitions slow and self-regarding, disproportionate to that which they purported to connect. Despite much handsome playing - a rich and burnished string sound in the slow movement - this performance felt like a series of mirages on a journey to nowhere. Nothing felt inevitable - crucial in Bruckner ...

LONDON

ST PAUL'S CATHEDRAL

9 JULY 2009

Pärt: Cantus in Memoriam Benjamin Britten
Bruckner: Symphony No. 9

London Symphony Orchestra/Valery Gergiev

St Paul's Cathedral was packed for this concert of music by Arvo Pärt and Bruckner, promoted under the auspices of the City of London Festival. It was a thoughtfully chosen programme for two reasons. First, the venue demanded music of religious and devotional outlook, with nothing of the circus about it. Second, and at least as important, with its enormous dome St Paul's must have one of the most ruinous acoustics imaginable, and some compositions might survive it better than others.

If any orchestral music comes into these categories, these two compositions can surely be placed towards the top of the list. The concert began with Pärt's *Cantus*, a short but deeply felt piece scored for strings and bell. The performance was notable for its atmosphere, and one of Gergiev's strengths as a conductor was immediately apparent: he demanded the concentration of both orchestra and audience. The initial bell sounds were barely audible and the music grew gradually in sonority. However, the acoustic prevented the richly satisfying climax of the piece from making its full effect, even for those of us grateful to be seated among the front section beneath the dome. At the close Gergiev held the audience spellbound with his arms aloft, treating the ensuing silence as part of the performance. Others should learn from him.

The Ninth Symphony began with a wonderful sense of atmosphere; but to those seated towards the rear of the audience, hundreds of yards away, it made much less impression. The first climax grew from these auspicious beginnings, but when the note values shortened and the rhythms tightened so the impact became lost in acoustical mud. The resonant blocks of the climax itself made their mark but, here and throughout, the vast space of St Paul's denied a genuine fortissimo. The lyrical flow of the second subject *Gesangsperiode* was perfectly judged, but Bruckner's careful and rewarding balancing of the string textures suffered, and great moments such as the special projection of the cello line went for almost nothing. Strangely enough, the woodwinds sounded best in this context, and the LSO's principal oboe was on particularly fine form, a contribution that proved a highlight of the occasion. The first movement was

compellingly shaped by Gergiev, whose decisions regarding phrasing and tempi always seemed appropriate. The orchestral playing was dedicated and disciplined, and the great coda resonated around the building.

Once the sound had died away to silence, a proportion of the audience began to applaud, whereupon Gergiev raised his hand and they ceased. The scherzo was suitably dark, thundering its way in the tutti with cavernously imposing contributions from the timpani, but little or no cutting edge of course. The lighter scoring of the trio allowed a faster tempo and again the woodwinds were very fine.

With its true *Adagio* tempo, the finale brought forth a clear exposition of Bruckner's extended lines and his gradually unfolding vision. The various themes were expounded with clarity but with symphonic purpose too, and the orchestral sound itself, with Wagner tubas and trumpets asserting their presence, never lacked interest. The results were satisfying, though not as galvanising as a genuine fortissimo presentation of the great dissonant climax would have been. As such the emphasis moved towards the consoling lines of the wonderful string music, until the radiant music of E major brought the symphony to its beautiful and visionary conclusion.

Thus Bruckner survived this encounter with one of the least helpful of acoustics. The Ninth Symphony will have given different members of the audience different experiences, in large measure determined by how far away they were seated and how much of the sound disappeared into the vast space of the dome above the orchestra. It was clear that many among the audience were there because it was 'a concert in St Paul's', and would have known little about either composer. Therefore the complete lack of supporting information and documentation in the bulky festival programme book - admittedly given out free - served the music and the occasion poorly.

Gergiev and the LSO had prepared a fine performance of the Ninth Symphony, which would be well worth hearing again, particularly in circumstances which would allow for details to make their significant contribution to the whole experience and to Bruckner's extraordinary vision.

Terry Barfoot

Jerome Curran also attended this concert in St Pauls, prompting the following distressed reaction:

"CATHEDRALS IN SOUND" - SOUND IN CATHEDRALS?

Not all cathedrals are the same, so it would seem, acoustically speaking. A live recording of Bruckner's 8th in Lubeck cathedral by the NDR orchestra under Günter Wand is one of my favourite CDs of that symphony. My memory of the performance, (probably attended by a good few of the readers of this Journal), of No. 9 by the Nottingham Philharmonic orchestra in Southwell Minster in 2005, is of an uplifting and rewarding experience. So what can I say (in my limited, non-technical and musically uninformed way) about St Paul's Cathedral for No. 9 with the LSO under Valery Gergiev? "Oh dear" are, alas, the first words which spring to mind. It was, I am sorry to say, the most disappointing (Bruckner) concert I have ever been to. In saying this I am not for one moment to be taken to be criticising the orchestra, the conductor or the composer: the performance was in my view the victim of the acoustic of the building.

It seems likely that the experience of members of the audience will have differed according to where they were sitting, so it is appropriate to state where I was. My seat was near the front of the nave, about 5 or 6 rows back from a point beneath the rim of the dome. From this position the sound quality lacked focus and definition: The music sounded blurred, muddled, foggy and distant. A new theme would appear while the residue of the previous theme was still resonating and the effect was not good. In passages involving a theme and counter melody, the two elements tended to become muddled and unbalanced. In the scherzo the pizzicatos did not sound clean and crisp while the thunderous timpani tended to obliterate most of the surrounding music without projecting a distinct, energetic rhythm. Overall the music seemed remote and lacked impact which, given that it was i) Bruckner, and ii) the awesome No 9, is saying quite something.

I would guess that for those with seats at the rear of the nave the experience was probably even less satisfactory. Possibly those seated directly under the dome fared better. Personally, despite its architectural splendour, I shall not be going back to St Paul's for a concert. I shall stick to the RFH or Barbican etc - or even the Mote Leisure Centre Sports Hall, Maidstone!

Jerome Curran.

3x7 - The BrucknerTage at St Florian, August 2009

MY1974 *New Junior Encyclopaedia* had *Symphony No 7* as the work for which Anton Bruckner was most famous. Perhaps this was because it was the composer's most distinct success in his own lifetime or because it was obviously a masterpiece that stood in its own right, free from thoroughgoing revision after its premiere, rounded, complete, perfect indeed and played on Bruckner's huge orchestra. So to suggest that this could be played by a *chamber* ensemble seemed to me absurd and worthy of a sneer of Hanslickian proportions. But that was not all, this heresy would be compounded by horror of horrors - *A Jazz version!*

Even so, I flew willingly to Linz, together with TBJ editor, Ken Ward, and TBJ subscriber, Guy Richardson, full of anticipation for what turned out to be a thoroughly enjoyable visit to Linz, St Florian and the BrucknerTage. 3x7 = Three performances of the seventh symphony culminating on the last night with Bruckner's seventh orchestral masterpiece in the splendour of the Stiftsbasilika, St Florian.

Arnold Schoenberg, founded his *Verein für musikalische Privataufführungen* (The Society for Private Musical Performances) in November 1918 in Vienna to allow "the complete presentation of music undervalued owing to preconceived notions and poor performances" The chamber version of the symphony dates from 1921, scored for just nine instruments (two violins, viola, cello, double bass, piano, harmonium, clarinet and horn) and completed by Hans Eisler, Erwin Stein and Karl Rankl all of whom were pupils of Schönberg. Concerts were only available to society members and interestingly the press were excluded and expressions of displeasure banned. The society only lasted until 1921 so this arrangement was never performed during the life of the club and lay forgotten until discovered amongst Schönberg's personal papers by Hans Winking in 2000*.

There were some empty seats in the beautiful Marmorsaal (The Marble Hall, St Florian), a shame because from the moment the Thomas Christian Ensemble took their places in that fine hall we were treated to a performance that gripped from start to finish, never losing its momentum, nor did Bruckner's creation appear to be diminished by the small forces employed to play it. Proof was the end of the first movement: it should be shattering and it was here. Of particular mention was the horn part, played by Robert Schrepps who effectively constituted the brass section and seemed to play all the brass parts, and so wonderfully - the Wagner tuba dirge in the Adagio was played with particular poignancy. I was worried that the piano might be overly dominant but in fact it blended in well and never seemed out of place. It turned out that the promised refurbished Bruckner harmonium was at too low a pitch and so had to be replaced by an electric organ/keyboard, but again it complemented the other instruments nicely while the strings seemed to play their respective parts as in Bruckner's original. The finale was free and flowing, lively but not quick, the players enjoying themselves and bringing the symphony to its rousing conclusion: you could be forgiven for forgetting that you were only listening to nine instruments, such is the inner strength of this music and such was the stamina of the players.

In Schönberg's early twentieth century music club applause was also banned, but fortunately at the 2009 BrucknerTage there were no such restrictions, enabling a well-deserved standing ovation. We were then invited to choose a movement to be encored - your Bruckner Journal reps voted for the fourth movement but perhaps inevitably, the scherzo won the day. Very nice it was too.

I was a little apprehensive about the Jazzkonzert. Jazz has never interested me in the slightest so the alternative option of a whole evening in the bar was always on the cards. However I was glad I went. Our performers were the Thomas Mandel/Temporary Art Orchestra. In the programme it was advertised as Bruckner VII - A Translation. An experiment in fact, that left me pleasantly surprised. The experiment was to take the elaborate formal structure of a great symphony and apply to it contemporary music styles thereby enabling the symphony to be viewed in a new modern and fascinating light. These eleven musicians from the borderlands between classical and jazz would perform this symphony in the musical language of the 21st century. Indeed, Thomas Mandel has spent a good deal of time studying the music of Bruckner and I can confirm that this was no 'Hooked on Classics' treatment; it was a carefully thought out and respectful analysis of the music.

The concert was in the cellar below the library, the Bibliothekskeller, and was full and standing - no empty seats this night. My ignorance was in evidence when I realised the piece had started having initially

thought they were still tuning up, but my ears soon pricked up when the familiar opening theme could be heard. Halfway through the first movement there was a kind of ad hoc departure where the players appeared to “let rip” generating yelps of approval and wild applause - and this pattern was repeated in subsequent movements. However the Adagio was treated sensitively and the climax, though lacking an authentic cymbal crash, was quite moving. The Scherzo, perhaps unsurprisingly, with its ‘cock crow’ trumpet theme unnervingly syncopated, lent itself most effectively to this translation and went down very well with the jazz lovers present, with the scherzo section encored at the end. Quite frankly, you would have to hear this to believe it, so if a CD becomes available I would recommend you buy it.

Special mention should be made of Marcus Wall (violin) and Julian Gillesburger (viola) who had also played the night before in the chamber concert. Thanks also to Klaus Laczika, who not only played the piano part in the chamber version and helped organise the entire event but kindly found the time to give us our own private tour of the St. Florian monastery, arranging for Andreas Etlinger, who played the harmonium part the previous night, to play a lovely improvisation on Bruckner’s organ. As part of this tour we were also able to pay our respects to Anton Bruckner himself by the sarcophagus in the crypt.

So this was effectively Bruckner 7 re-discovered: two contrasting chamber performances shedding fresh new light on a familiar favourite, demonstrating its almost inexhaustible ability to entertain and stimulate. They also whetted the appetite, highlighting many things that awaited their full revelation in the final orchestral concert. Since 1997 it has been the intention of the BrucknerTage to promote up and coming musicians and orchestras. This therefore complements the annual Linz Brucknerfest that would normally attract top orchestras of the world. So in the splendour of the Stiftsbasilika, the trilogy concluded with the (to me) little known young Euregio Symphony Orchestra, Passau, and their conductor Mark Mast.

Although only the Seventh Symphony was programmed we had a surprise when the youthful brass section appeared alone to play the "Wiener Philharmoniker-Fanfare" by Richard Strauss, originally composed for and dedicated to the Vienna Philharmonic Orchestra for their "Philharmoniker-Ball" and played for the first time on March 3, 1924. Particularly impressive were all eight horn players at the front in magnificent formation.

So nicely warmed up the brass players were joined by their colleagues for the main event. The average age appeared not to rise either. However Herr Mast and his young orchestra gave us a spacious, powerful and at times moving reading. The tempo was quite slow but not self indulgently so nor were there inexplicable changes in tempo favoured by other more well known rising stars. I was told afterwards that there were mistakes but I did not notice any and anyway, this fine youth orchestra has the time to learn from them. I also liked the way Maestro Mast obtained absolute silence before proceeding with each movement. For me a live Bruckner 7 is a thrilling prospect and this did not leave me disappointed. In fact I felt privileged to be there. A reserved response from the audience probably reflects respect for the surroundings rather than displeasure with the performance, though one of our number gave a loud cheer for the 14 year old cymbal player and young lady ticket-seller recruited to play the triangle at short notice: he thought Bruckner would have liked her. I’m looking forward to 2010 already, where the latest news is that the central theme of the BrucknerTage will be ‘Bruckner and Schubert’...

Stephen Pearsall

*CD insert notes from MDG CD of Bruckner Symphony No 7, chamber version, by Thomas Christian Ensemble, 2005



CD - Notes and Reviews

Johann Baptist Schiedermayr - 6 Processionals for 4 Trumpets und Drums, 4 Minuets
 Mass in G major op. 33, Offertorium *Converte me, Domine*
 Offertorium *Domine exaudi*, Psalm *Laudate Dominum*

Tölzer Knabenchor / Gerhard Schimdt-Gaden
 Arsatus Consort, Tubicines Camerales Pragenses / Georg Brunner with Hans Maier (organ)

Musica Bavarica MB 75 125



One of the papers given at the Bruckner-Symposium Linz in September 2008 was Thomas Hochradner's 'B-Komponist oder Wie wird man Kleinmeister' ('B-composer or How one comes to be regarded as a second-rate composer'). As his 'case study' Hochradner took the German composer Johann Baptist Schiedermayr (1779-1840) who moved to Linz in 1804 and gradually became a leading figure in the musical life of the town (cathedral and parish church organist from 1810 to 1842, musical director of the Linz Theatre from 1812 to 1839 and director of the Linz Musikverein from 1821). In her review of the conference in the IBG 'Studien & Berichte' Mitteilungsblatt 71 (December 2008), Angela Pachovsky described how Hochradner dealt with 'the social and artistic circumstances as well as the musico-historical presumptions that result in a composer being perceived as a

"second rate" or minor by future generations'. I look forward to reading the paper in full when it is eventually published. In the meantime I have been able to procure the CD of some of Schiedermayr's music issued on the Musica Bavarica label about 10 years ago but still available. The link with Bruckner is strong. Bruckner himself became Linz cathedral and parish organist in 1856 and the canon of the cathedral at the time of his appointment was none other than Schiedermayr's son, also called Johann Baptist (1807-78). The younger Schiedermayr, who later became dean and then provost of the cathedral, was a good friend of Bruckner both during and after the latter's time in Linz and there was a quite lively correspondence between them in 1869 during the rehearsals for the first performance of the E minor Mass.

It is possible that Bruckner heard some of Schiedermayr's music while he was in St. Florian and he may even have performed it while he was in Linz. Most of the church music and some of the instrumental music was available in print, published by Tobias Haslinger in Vienna. The cross-section of his music on the Musica Bavarica CD includes his Mass in G major for four-part choir, 1st and 2nd violins, bass and two horns (published as op.33 in 1817 and including the Gradual "Salvum me fac, Domine" for choir and the Offertory "Converte me, Domine" for soprano and organ obbligato), the setting of Psalm 116 "Laudate Dominum" from the Dominican Vespers op.42 for solo soprano, choir and strings, the Offertory "Domine exaudi" for soprano and violin from the Mass op.35, six "Modern Processionals" op.69 for four trumpets and timpani (intended for use during Corpus Christi processions), two of the six Organ Pieces op.76, and the four "Linzer Redouten – Menuette mit Trios" composed in 1811 for the Carnival period. Also on the CD are two organ pieces by one of Johann Baptist's younger relations, perhaps a cousin (?), albeit with a slightly different surname – Franz Xaver Schiedermair (1782-1833).

Is Schiedermayr's music of purely historical interest? The sceptic would probably say 'yes', and the keen musicologist would no doubt say 'no'. The answer, I think, lies somewhere in between. While young Bruckner had the opportunity on occasions of hearing and performing some of the first-rate music of his older contemporaries, music like Schiedermayr's would have been typical of his normal musical fare. It is technically sound and well-written and, in pieces like the "Agnus Dei – Dona nobis pacem" from the Mass and the very melodious "Converte me" distinctly above average and occasionally of high quality. And we are indebted to the more adventurous music labels like Musica Bavarica and to choirs and instrumental groups like the Tölzer Knabenchor and Arsatus Consort (playing on original instruments) for making music available to us that it is not only interesting in its own right but also helps us to understand and appreciate more clearly what was invariably the starting-point for 19th-century composers like Bruckner who were gifted enough to move beyond the 'ordinary' and to aspire to the extraordinary. Having the "B-composers" as a measuring rod undoubtedly enables us to identify the "A-composers" more easily.

Crawford Howie

Note on Bruckner's 5th Symphony for the CD of the performance by Tokyo New City Orchestra

by Akira Naito, Tokyo New City Orchestra General Music Director

Delta Classics DCCA-0060 - available from John Berky at www.abruckner.com

“Shockingly, the 2nd movement has been performed based on tradition of Schalk’s falsified edition!?” Akira Naito



This CD offers two notable features. Firstly, it employs authentic performance style closest to Bruckner’s notion by reviving such practices of his time as non vibrato, pure tone and special bowing giving more *espressivo* than is customary today, as was popular at that time. Secondly, the 2nd movement is performed strictly observing Bruckner’s directions for the first time ever anywhere in the world.

Adagio alla breve (sehr langsam) that appears in the 2nd movement is never seen in his other symphonies. It indicates Bruckner’s strong attachment to this particular time signature. However, Franz Schalk, his disciple, proposed to change it to 6/4 and 4/4 and thus it was premièred (Bruckner did not hear the performance). Two years later, the first edition was published with the very slow tempo that completely contradicts Bruckner’s intention and of course without his final agreement. For about forty years until the Haas edition became available, that slow tempo had been believed to be the composer’s idea, thus performed accordingly.

Bruckner’s true intention is to sing a theme in *alla breve*, two beats in one bar. To prove it, in addition to the time signature, a further tempo marking clearly appears in the score, at bar 163 where the theme is recapitulated. In 1935, an edition correctly revised by Haas was published. From that time on, many orchestras have been using either this edition or others based on it. Nevertheless, performing with the excessively slow tempo set by Schalk that contradicts the revised score, thus contradicting Bruckner’s intention, has succeeded from one conductor to another and never been corrected till now, as if it were a tradition from ‘the good old days’.

“Sehr langsam” when applied to half-notes in *alla breve*, as intended by Bruckner, and when applied to quarter-notes of triplets in 6/4 time, *Adagio*, as intended by Schalk, are different in tempo, almost twofold, and thus sound completely different. The difference of tempo between the Schalk edition and the Haas edition greatly influences the expression of not only the beginning of the movement but also of the subsidiary section that starts at bar 31. Bruckner wanted this part to be performed in a tempo that feels the same (duple time | 2/2 | in two) as at the very beginning of the symphony. Furthermore, by adding an expression mark, “Sehr kräftig, markig”, he wanted added power. However, with the Schalk tradition, it is performed, most of the time, in octuple (in 8) (four times slower than the original tempo) or even in quadruple time (in 4) by some conductors. As a result, the subsidiary section sounds muddy, heavy and chaotic, the exact opposite of what Bruckner had in mind.

At bar 163, at the climax of the movement, the inadequacy of this practice brings complete collapse. Here, a theme that appears at the beginning is recapitulated by woodwinds. In order to bring out the detailed movement of violins that enter here anew, Bruckner changes the time from 2/2 to 4/4 for the first time, expecting the theme to be a touch slower. On the other hand, he specifically instructs “same theme in same rhythm as *alla breve*, though slower” (Beinahe Melodie im gleichen Rhythmus wie im Allabreve-Takte, jedoch langsamer.)”

In “same rhythm as *alla breve*” is easier said than done. In a traditionally slow performance practice with the Schalk edition, the feel of duple time (in 2) is nowhere to be found in the first place. Many conductors take up a thoughtless octuple time that has nothing to do with duple time and such practice has

remained. To play even slower here and “not to forget the feel of duple time (in two)” is absolutely impossible and such direction could not be true. Many inevitably take a totally opposite approach of performing this crucial section faster. In other words, the very fact that one cannot but use a methodology that is completely against Bruckner’s intention at the peak of the movement is a perfect proof that such slow tempo setting is a huge mistake.

I start the beginning *alla breve* as instructed, and at the peak, conduct in four anew as instructed, with a feel of *alla breve*, of course. I believe I was able to reflect in the CD the exact tempo and the musical expressions formed by such tempo setting that Bruckner had in mind, the first time this has ever been done. It is also apparent from the fact that my performance is the fastest by far among other CDs listed on John Berkey’s website, www.abruckner.com. I consider that the big controversy that has continued since this movement was premiered is resolved at last. It is my belief that those conductors who study the score from the scratch, free from the past practices, share my thoughts.

Akira Naito

Akira Naito and the Tokyo New City Orchestra perform Takanobu Kawasaki’s ‘Original Concepts’ edition.

Bruckner's Fifth Symphony <Original Concepts>

Edited by Takanobu Kawasaki

Bruckner completed the First Version of the Symphony No. 5 on May 16, 1876. He completed the Second Version on January 4, 1878. The only autograph (Mus.Hs.19.477) is in the Austrian National Library and has been compiled from two different manuscripts:

First Movement + Adagio (Group A)

Scherzo + Finale (Group B)

Group B has the dates belonging to Version 1 and Version 2 but Group A only has Version 2. In Group A and Group B, the pen that Bruckner used is different. The handwriting in Group A is thin while the handwriting of Group B is bold and powerful. Due to a different pen being used in Group B, it is possible to determine what belongs in Version 1 and Version 2. Most of the material in Group B before corrections thus belongs in Version 1. However, this is not possible in Group A, so the only movements wherein we can see Bruckner's first concepts are the Scherzo and Finale (Group B). Due to a different pen being used in Group B, it is often possible to determine what belongs in Version 1 and Version 2, but it is not always completely clear. Bruckner occasionally scratched out with a razor the one to be corrected and wrote over it. Moreover, he often revised a passage two or three times. Therefore, it is very difficult to be certain which version belongs to which written section.

I edited my Original Concepts with these guidelines: I only used Mus.Hs.19.477 and Mus.Hs.3162 in the Austrian National Library (ONB). I did not use other sources except those original materials listed above, but only quoted “viel” at Adagio bar 163 from Nowak's Revisionsbericht page 81. (Bruckner added it in the handwriting copy of Mus.Hs.36.693 in ONB. It appears in new Cohrs’ Edition, too.) I used this because “viel” is the original conception of Bruckner, not a later one. I returned all shortened bars and expanded bars to their original form, and I restored those places retouched by Bruckner as much as possible. I deleted the bass tuba and adjusted other brass instruments suitably.

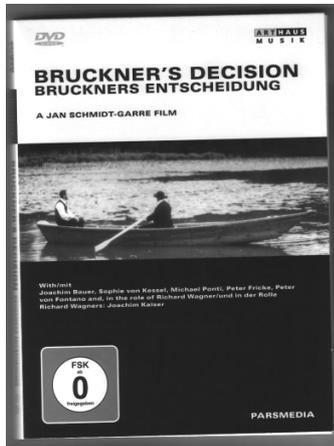
From this score, one part of Bruckner's original concepts can be examined. The major advantage of this score is to obtain the sound of the string instruments that Bruckner originally intended, as this was of major importance to the composer. Today's performances are dominated by the brass instruments. Adding a bass tuba to the Symphony No. 5 is similar to the practice of adding cymbals to the Symphony No. 7. My edition has been presented as the closest adaptation of what Bruckner's Original Concepts of the Symphony No. 5 would be. Like some of Robert Haas' work, it is an amalgamated edition which uses more than one version to bring together a unified and musically pleasing edition. In my case, I have amalgamated two versions in an effort to keep this lost version alive. It brings to the listener segments of Bruckner's early work on the Symphony No. 5 that would otherwise never be heard.

Takanobu Kawasaki August, 2009

DVD Review

Bruckner's Decision / Bruckners Entscheidung: A Jan Schmidt-Garre Film

Arthaus Musik 101 369. Released 2009. Region Code: O. Time: 80 minutes



Bruckner's decision to exchange the activity of a provincial organist for a career as a composer and teacher in Vienna was a momentous turning-point for him. Bruckner may not have consciously reached that decision while taking a costly water cure in Bad Kreuzen. But it was the mounting tensions in his life which drove him into the sanatorium for three months in the spring and summer of 1867. Jan Schmidt-Garre seizes on this episode as containing the seeds of the great music Bruckner had yet to compose and treats it sensitively and imaginatively. The recordings are by the Munich Philharmonic under Sergiu Celibidache, whose expansive readings chime well with the pace of the movie.

Bruckner wrote only a couple of extant letters from Bad Kreuzen; it is indicative of his isolation in Linz that his correspondent was Rudolf Weinwurm of Vienna. One letter tells how he was on the verge of losing his reason; another, more matter-of-fact, describes his daily regime. The soundtrack supplements them with a fictional correspondence between an interested fellow-patient (Otto) and his fiancée (Sophia). In an interview of 1995, Schmidt-Garre explained that he shot his film in black and white to create the specific climate of Bruckner's world, as reflected in the pamphlets in Austrian churches. One of the most effective sequences occurs exactly half way, when a religious procession crosses the countryside. It scarcely matters that much of the footage was shot in the Bavarian Highlands, rather than Upper Austria.

The erotic element in Bruckner must surely have contributed to his mid-life crisis. The script includes a typically formal request for a sweetheart's hand in marriage. What part eroticism plays in the compositions is a matter of opinion, but *Bruckner's Decision* uses one of his most sensuously yearning passages to accompany a pair of lovers bathing nude, a sight that fills Bruckner with anguish. From the composer's viewpoint, this is the insatiable yearning of *Tristan*, not the lascivious sexuality of Wagner's Venusberg. The moment marks a rare sign of emotion from the actor impersonating Bruckner (just "Bruckner's voice" appears in the credits). Tweaking chronology only slightly, the scenario also captures the composer's fascination with death, in the form of the Mexican emperor confronting a firing squad.

In his 1919 biography, Bruckner's pupil Ernst Decsey draws parallels between Bruckner's inner turmoil and that suffered by a number of authors at comparable points in their lives. Goethe escaped to Italy; Kleist took refuge in a suicide pact. Among Austrian writers, Raimund went through a long depression, while Lenau began to show symptoms of madness. In general, however, the crisis ended with the birth of a new work – in Bruckner's case the Mass in F minor. The film recognises the wisdom of his refusal to take a complete rest from music. It opens and closes with the scratching of chalk as Bruckner, having made and acted upon the crucial decision, lectures to students in Vienna.

Peter Palmer

On December 13th of 2009, the first performance in the Dominican Republic of music by Anton Bruckner will take place at the Iglesia y Convento de Regina Angelorum in the capital city of Santo Domingo. The In-Art Orchestra and choir will be conducted by Susana Acra with Choir Master, Pura Tysen, in a performance of the Requiem. The private concert will be given in memory of Elsa Jacchia Wax, the grandmother of Bruckner enthusiast, Massimiliano Wax.

CD ISSUES JULY - OCT 2009**Compiled by Howard Jones and John Wright**

THE HIGHLIGHT of our listing is the awaited official release of Volkmar Andreae's integral recording of Symphonies #1 to 9 and the Te Deum made for Vienna Radio in January and February 1953, probably the earliest such cycle to have been preserved. These recordings have been meticulously restored by Aaron Z Snyder from the original radio tapes, and the substantial booklet contains a discography of the conductor and a typically informative commentary by Mark W Kluge. Although these recordings of Nos. 1 and 2 appeared on Amadeo and Philips LPs in the 1960s, and No. 4 was released by Orfeo in 1990, all the others in this set have their first official release. Other 'historical' issues listed include Oskar Fried's pioneer 1924 recording of No. 7, and one from 1956 conducted by Carl Schuricht. Other notables are Akira Naito's recording of No.5 in its 'first concepts' version(1876) ed. T Kawasaki and a completion of the Finale of No.9 by Sébastien Letocart, as the culmination of a recording under Nicolas Couton. An encouraging feature of this listing is the small minority of reissues in it.

SYMPHONIES

* = new issue

- Nos. 1 - 9 (& Te Deum) (*)Andreae/VSO (Vienna, 1+2/53) MUSIC AND ARTS set
CD-1227 (43:08, 51:00, 50:48, 60:29, 68:31, 50:49, 58:26, 72:13, 50:42) 9 CD set
- Nos. 0 - 9 (& Te Deum) Paternostro/Reutlingen Philharmonie (Basilika Weingarten, 7/97 to 6/06)
DOCUMENTS set 232766 (47:34, 54:16, 58:05, 56:37, 67:16, 78:15, 59:26, 63:15,
85:32, 62:11) 11CD set
- Nos. 3 & 4 *Jansons/RCO (Amsterdam, 7&8 Feb. 07 + 28/8/08 (#3) and 17-19 + 21/9/08
(#4)) RCO LIVE SACD RCO - 09002 (56:43 + 67:09) 2CD set
- No. 4 Blomstedt/Dresden SK (Dresden, 11/9/81) DAL SEGNO DSPRD 045 (66:59)
Konwitschny/VSO (1961) DENON COCQ - 84623 (61:02)
- No. 5 *N. Iimori/Yamagata SO (Yamagata, 1/09) EXTON SACD OVCX - 00048 (75:29)
*Naito/Tokyo New City Orch. (Tokyo, 17/11/08) DELTA CLASSICS DCCA - 0060
(64:37) (Original Concepts of 1876, ed. T Kawasaki)
- No. 6 *Blomstedt/Leipzig GO (Leipzig 9/08) QUERSTAND SACD VKJK 0816 (58:39)
- No. 7 *Ahronovitch/Gurzenich Orch. (Cologne, 6/9/79) PROFIL PH 09043 (67:25)
Fried/Berlin State Opera Orch. (c1924) MUSIC AND ARTS CD - 1231 (59:09?)
*Jochum/Munich PO (Munich, 8/1/79) WEITBLICK CD SSS 0089-2 (69:15)
*Norrington/Stuttgart RSO (Stuttgart, 9/08) HÄNSSLER CLASSICS CD 93.243 (55:11)
*Schneidt/Japan Acad. PO (Tokyo, 28/10/08) MUSICSCOPE MSCD - 0028 (72:46)
*Schuricht/Concert Colonne Orch. (14/5/56) ALTUS ALT - 169 (63:00)
- No. 8 Furtwangler/Berlin PO (Berlin, 14/3/49) AUDITE 2143
(Part of 12 CD set, all his RIAS recordings) (76:42)
- No. 8 (1887v) *Young/Hamburg PO (Hamburg, 14-15/12/08)
OEHMS CLASSICS SACD OC 638 (82:45)
- No. 9 *Couton/MAV Orch. (Budapest, 10/08) LIRICA CD-107 (2CD set)
'with finale reconstruction prepared by Sébastien Letocart' (82:05)
*P Jarvi/Frankfurt RSO (2/08) BMG/RCA SACD BVCC-34130 (65:39)
*Oue/Osaka PO (9/7/08) FONTEC FOCD 9417/18
(2 CD set with Mozart Piano Concerto No. 23 on CD1) (60:26)

CHORAL

- Te Deum *Andreae/VSO, Vienna Singverein + Soloists (Vienna, 1+2/53)
MUSIC AND ARTS set CD 1227 listed above, disc No. 9, with Sym. No. 9 (20:56)
Paternostro/ Reutlingen Philharmonie, Philh. Chor Stuttgart + Soloists (Basilika
Weingarten, 6/06) DOCUMENTS set 232766 listed above (11 CDs) (25:13)
(on this disc with Sym. No. 0)

DVD

- 'Bruckner's Decision' (a film by Jan Schmidt-Garre) ARTHAUS MUSIK 101369

Sébastien Letocart's realization of the Finale of Bruckner's Ninth Symphony

A review by Jacques Roelands

THE FINALE of Bruckner's last Symphony is a hard nut to crack. Since 1934, after the first source publication by Alfred Orel, there have been at least 16 attempts to solve some of the manifold problems that this incomplete work poses. Nowadays several complete realizations are performed on special occasions and are available on CD. None of them seems to have won a place in the general orchestral repertoire.* Now there is the new CD of Sébastien Letocart's realization, conducted by Nicolas Couton.¹ The Editor asked me to review this recent realization for the benefit of the readers of *The Bruckner Journal*.

As someone who has made his own reconstruction and score, I cannot be a fully objective arbiter, but my intention is to give an impartial review of the merits of Letocart's realization and the objections that arise, at least for me.

To begin with let's concentrate on all the *similarities* between the most known versions. (I restrict myself to those versions that have a claim to philological justness: Carragan, 1985, rev. 2006, Samale-Mazucca 1986, Samale-Mazucca-Phillips-Cohrs 1992/1996, Roelands 2003, Samale-Cohrs 2004, and Letocart 2008. I don't know the realization by Josephson 1979-1992.) That most of the exposition is the same in all these versions is no surprise, because it was for the greater part completed by the composer, inclusive of the orchestration. But in the remainder of the piece also, there is much that is *not* controversial. Except for two gaps in the start of the development and one in the fugue, the great line is clear as far as the end of the recapitulation of the *Gesangsperiode*. It is even noteworthy that there is no controversy on one gap (bifolio [24/"25"]; 13:46-14:29 on the CD) in this last section; all share Carragan's and SM's initial interpretation of sketch material here. Letocart even doesn't mention it as gap. Of course, everywhere in the orchestration there are great differences, but it is also true that in some respects versions are growing towards each other (as Juan Cahis remarked some years ago in the Yahoo Anton Bruckner Club message board. Carragan in his revised edition has abandoned some mis-interpretations that stemmed from Orel and so he comes nearer to SMPC, Roelands and SC; in SC appear several interpretations that were also in my score. In the latter, at the start of the development I added two clarinet notes to complete a Te Deum motif, as in SMPC. In this sort of case, although all scores are based on the manuscript sources, it would be fair to mention the origin of an interpretation. We all owe much to Orel, Samale and Phillips. Beyond that it is unavoidable and only welcome that we come to the same conclusions as other realizations at some points.

So there are those elements that can more or less be seen as facts, and there are also interpretations that can be shared or not, and where discussion could be fruitful and mutual acknowledgement fair. But beyond facts and interpretation there is the category of the unknown: the real gaps, the eventual orchestration and the coda. Here much discussion is senseless: not all can be proved, far from it, and for a great part much is a question of taste.

But now back to the problems and to Sébastien Letocart. From his contributions to the Yahoo Anton Bruckner Club message board, I understand that he has the standpoint (which is also mine) that there are more possibilities for the realization of this intriguing piece of music. In the introduction to his forthcoming thesis on the ninth finale² he stresses two points: faithfulness to the manuscripts, without becoming puristic, and the role that inspiration has to play in realizing the rich possibilities of Bruckner's notes. The SC version is for him the least disappointing, and an improvement on SMPC, but he has doubts on the level of musical inspiration. Above all he is disappointed by the existing codas, in which he misses the necessary revival of tension. Of course - and this is also Letocart's opinion - nobody could equal a coda from Bruckner-at-his-best. Yet it seems clear that his main incentive lies in composing a convincing coda, but especially what precedes the coda will be reviewed below.

I follow Letocart's count of six gaps, **i** to **vi**.

The opening is one of the other problems. One can use bifolio 1^dC as it is, or try to change it, because it is clear that Bruckner was not wholly satisfied with it. Letocart chose the latter. He has removed the repetitions of the introduction theme and inserted a third step, very similar to SC. But he retains the

¹ Anton Bruckner / Symphony No. 9. With Finale reconstruction prepared by Sébastien Letocart. MÁV Symphony Orchestra Budapest / cond. Nicolas Couton. CD-leaflet text also in TBJ, Vol. 13:1, March 2009, p. 41-42.

² <http://sites.google.com/site/letocartsebastien/accueil-francais/bruckner-symphonie9-finale>

following horn-chord and the theme in the flute. In the second part of the introduction he rightly takes the thin orchestration of the latest composition phase. (This is a point of almost general agreement now: only Carragan sticks in his revision to the older orchestration.)

Just before the first entry of the main theme there is the diminuendo, but not the accelerando as in SC. Both are mentioned on a discarded bifolio. (I cannot get used to it.) The instrumentation after the third entry is a point of controversy, because bifolio 3A is in a very incomplete state (a more definitive bifolio ["4"] is missing). Besides details of the instrumentation Letocart follows SC here. It includes the four-three chord c-fl / e-fl / f / a-fl on the last bar with full orchestra that stems from Bruckner's *particello* (indicated as *Es fundament*) but does not appear in the score bifolio. The chord is the 2nd inversion of the dominant of the b-flat in the next bar. Already SM used it in his score; I think it is right. Carragan did not adopt the chord.

At the start of the *Gesangsperiode*, the horns are hardly audible. To use the *Lyrical counterpoint* from the *particello*, 4 bars are added that have descending viola and cello, and after it comes bifolio 5B that has these instruments ascending. This sounds well and seems logical, even obvious, but it does not follow from the composition history, where bifolio 5B connects directly to bifolio 4A or 4C/"5" (leaving out of consideration the controversial continuity draft "#D"). It is a compromise to avoid wrong voice leading if the counterpoint was placed in the first 4 bars of bifolio 5B.

Sébastien Letocart has added agreeably little in the *Gesangsperiode*, mostly some appropriate woodwind. About the performance, the wild accelerando in the section with only 3-part strings, makes it hard to hear the counterpoint of the voices. A ritardando together with the crescendo would also be a better preparation for the following closing sentence.

After the completely finished *Chorale* section, we come to **gap i**: 07:11-07:57 on the CD. This is the place where 2 bfolios are missing before bifolio 13E/"14". Just before 07:11 we hear the Te Deum motif 4 times in the flute (as in all versions). The next 4 bars are similar to Carragan, that is to say Letocart takes another 4 bars from bifolio 12C with clarinet and oboe. Continuity draft "13a"E (*II. Aug. Neu*) is not used at all, so the prominent flute solo (Te Deum motif in threefold expansion) is missing. Then, if I hear it right, bar 1 to 4 from "13"^bE. Next, the unnumbered continuity draft ="13b"E, with additions. Here Letocart and Couton have succeeded in giving meaning to the strange note A, in the oboe. The continuation of the draft has again the Te Deum motif in the flute; now six times, combined with two times the reversed introduction motif, given to the clarinets. The empty last page is filled with his own composition to make the connection to 13E/"14". The alternative for ="13b"E is continuity draft "13"^bE with a descending chromatic line that directly connects to 13E/"14". Therefore I have always preferred "13"^bE. Nevertheless the middle part of the passage by Letocart has a meditative character (horn, bassoon, oboe) that is welcome as a resting point between the *Chorale* group and the real start of the development. But it is not clear to me exactly what his sources are in this middle passage.

After 13E/"14" we have **gap ii**: 08:42-08:55. The fourth entry of the reversed introduction motif is completed and a fifth entry (I prefer a rest) leads to the shifted second half of 12C (6 bars), similar to Phillips. One of the reasons for another filling in is that Bruckner has crossed out the last 2 bars where the string figures have broken augmented triads. They have a resemblance (the 2nd crotchet is the highest note) to the string figures that we heard already in 13E/"14" (against the trumpet-dissonance) and therefore have become superfluous here. In all cases, after the material from 12C there remain 8 bars to fill in, leading to bifolio 15D/"16". Letocart could have worked more back from 15D/"16" in order to attain the same texture.

In the section with the pizzicato in the lower strings, there is a counterpoint in the horns. Bruckner wrote it only as sketch for the upper strings, as it happened in the systems of timpani, first trumpet and bass-tubas. It cannot be adopted unchanged and doesn't add anything. I see it as superfluous.

In the short development of the *Lyrical counterpoint*, first only in woodwind, then only in strings, Letocart has happily added nothing, only in the ensuing *Sehr langsam* some brass is added, conforming to Bruckner's indication *Blech*. Do I hear in the first bar of the trumpet fanfare the sharp dissonant C-sharp (strings) / D (woodwind, trumpets)? – it is indeed several times indicated in the manuscript.

Now we come to **gap iii**: 11:13-11:43, the *stretto* in the Fugue. One bifolio of 16 bars is missing. Carragan filled it in with his own composition, only in the last 3 bars he used the sketch *Cis-moll*. Phillips reduced the gap to only 9 bars, using more of Bruckner's sketches. I find his analysis convincing, but am not sure if Letocart takes advantage of the sketches in the last 4 bars before the C-sharp-minor culmination³. I

³ We can call the preliminary culmination in Cis-moll/C-sharp-minor the *false recapitulation* of the main theme. It is not in D, but in C-sharp, the leading note which is reached by an ordinary V-I connection, that is not so common in this music. It is a remnant of the symphonic convention to accentuate the recapitulation, an example of Bruckner's long-term thinking. See also TBJ, Vol. 13:2, July 2009, p. 22-26 Recapitulation procedures in Bruckner's symphonies / Ebbe Tørring

made an effort to hear this important sketch ('*bass and climax*'). It seems that it is given to the clarinets, but unfortunately it is completely pushed away by other voices. In bar 1 to 9 of the gap, other sketches for the fugue are used and by that this version comes close to SC. I doubt if one should use this material, because Bruckner changed the last 3 bars before the gap in his working out in the score.⁴ It has however the advantage that in the whole lacuna Bruckner's material is used. The result in Letocart is rather capricious and, except in the 6 bars before the culmination, not far from SC.

In the following we are on the high-ground (*haut-plateau*, a term from P. Hamburger, cited in *Bruckner* / P. G. Langevin, p. 210) and here again I am pleased that Letocart has added little. The beginning with strings, clarinets, bassoons and brass chords is enough, later there is some more orchestration, together with the trumpets and oboes. Full orchestration in the climax is natural. The culmination with the new theme however, gets much echoing brass, which in my ears is superfluous or at least superabundant. The space between the repetitions of the theme has gone.

In the recapitulation of the *Gesangsperiode* there are again modest additions, among which are some beautiful short counterpoints in the woodwind. The descending passage with only strings invites almost all conductors to adopt a very slow tempo, here it is two times slower than before and after it. If Bruckner had wanted this, then he would have written it in whole notes.

Gap iv: 16:36-16:47 in the recapitulation at the transition to the third group. Shortly (at 16:03) before the gap there has been controversy over which sketches to use. Letocart rightly takes the latest sketches here, as in Phillips' Reconstruction. In the gap, the sketch for the fortissimo *double unisono* has been followed without changes and the orchestration was kept simple. It ends at the tone D with a timpani roll of 2 bars, and then follow 6 bars with the string texture of the next bifolio. So, the missing bifolio [27/"28"] got 24 bars. It leads to a (rightly) fully orchestrated recapitulation of the *Chorale* (third group).

Gap v: in the middle of the third group (chorale theme played by the oboe): 17:40-18:07. This is the only missing bifolio where we have no indication whatsoever in the form of sketches or a discarded bifolio. The chorale in the oboe, with *Te Deum*-motif accompaniment must be connected with the totally different texture in the next bifolio. There are of course many possibilities. Letocart continues with the free development of the chorale melody and changes after 10 bars (which is right) to the string triplets with further chorale development. The filling in of this whole gap is very close to SC. The letters in the last manuscript bifolio, that make one think of triplets, are used as notes for the trumpets. I can only say that I don't like it. It is doubtful if Bruckner meant this.

After this last bifolio, all is uncertain - for example, the use of Bruckner's *particello* with tritone progressions of the introduction motif and the Eighth Symphony theme. Therefore the length of **Gap vi:** at the tense transition to the coda (18:38-19:02) is arbitrary. Here the returning horn theme of the culmination gets again echoing brass, comparable with that at its first appearance.

Sébastien Letocart shows in his modest instrumental additions to the *Gesangsperiode* in the recapitulation, and especially in the gap at the start of the development, his compositional skill and also fantasy and inspiration, as mentioned above. With the reservation that I heard only the CD, some personal remarks about the coda. To bring Bruckner's most meaningful work to an end is in all cases a brave undertaking. The first task is to connect the last bifolio to the *particello* with the tritone progressions. It could be done more simply and shorter. In fact that goes for the entire coda, but because this is my subjective view, I will not review the coda in all detail. Before the coda we had already 3 theme groups, the *Te Deum* accompanying motif and the new horn theme at the culmination. This coda adds to it elements from the first movement and the 5th, 7th and 8th symphonies, and the *Hallelujah* theme. It is too much. Positive is the return of the triplets from the introduction of the finale. The idea that they have to play a role in the preparation of the coda is interesting. If the *Hallelujah* theme (that great simple thought from the Trio) is so important, why is it not recognisable at first hearing?

I would be happy if I could find the coda convincing. It is done with skill and fantasy, but it hasn't struck me as the conclusive, all uplifting music that the piece needs. Well, as Letocart wrote, that is asking too much. Once again it brings me back to my original idea that it is an impossible task. With all respect, we have here a Bruckner-imitation, just as in the codas by SM, SMPC, and SC. They necessarily must stay behind even the most incomplete fragments of Bruckner. Carragan's coda is a more free and personal composition, with more finality and *Hallelujah* character. The more free composition here, the better

⁴ See TBJ, Vol. 7:2, July 2003, p. 20-22. N.B. on p. 20, line 10 from below, read: *the sketch for the group of 4 measures*; on line 2 from below, read: *speculatively* in stead of *supposedly*. On p. 21, line 16 from below, read: don't integrate the sketches *for that group*.

(contrary to the filling in of the gaps), then there is a chance at convincing music that does not hide that it is written in another age.

Some words on Nicolas Couton's interpretation. The first movement is interesting. Couton keeps it going. It is the opposite of the solemn interpretations that were so common until recently. The many woodwind counter-voices everywhere in the movement are brought out very well, especially in the third theme group. In most performances, one hears the clarinets here only at the transitions. In this performance the inescapable tragedy develops with force. The trumpet ostinato figures, shortly before the end are hardly audible; the clarinets are. In the Scherzo the quality of pacing converts into the negative. Shortly after the start it becomes so fast that the conductor seems to be in a hurry to reach the end in time. The Trio has a much slower tempo. Here again there are good audible fast flutes and clarinets. The Adagio is played well enough but has maybe too little weight and depth, especially until the end. That it is not to be the end of the symphony plays a role. The Finale has pace but the playing is sometimes rather rough. In the *Chorale* the strings are pushed away by the brass; the strings are not the strongest group in the orchestra. But this interpretation of Bruckner's completed Ninth Symphony is at least never dull.

* There are at least two performances of the Ninth with finale completion scheduled in the forthcoming months.

4 Nov. 2009, 8 pm, Scotsdale Center for the Arts, MusicaNova Orchestra / Warren Cohen ☎ +1 480 994 2787

1 Aug 2010, 7 pm Abteikirche Ebrach, Philharmonie Festiva / Gerd Schaller,

(in co-operation with Bayerischen Rundfunk).

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Both these performances will use the Carragan completion.

* * * * *

The *raison d'être* for Bruckner's Symphony No. 8

Ken Ward

THE ORIGINAL purpose of this essay was to provide an opening address to The Bruckner Journal Readers Conference, April 2009. As the conference would mostly concern itself with the Eighth Symphony, and culminate in a performance of that symphony, it seemed appropriate that it should begin with a discussion of the origins of the work, primarily considering the period 1884-87, by asking the question, 'Why did Bruckner compose his Eighth Symphony?'. And of course the simple answer to that question is that he composed his Eighth Symphony because he'd just completed the Seventh. That answer isn't quite true, in that he completed the Seventh in September 1883, and then returned to the interrupted work on the *Te Deum*, which he finished in March 1884, and then, as soon as his summer holidays began in July 1884, he embarked on work on the Eighth. The Seventh and the *Te Deum* are closely related, almost a joint project, and it was because this was finished that Bruckner embarked on his Eighth.

It is a simplistic answer to the question, but there arise from it two observations pertinent to the investigation of the reasons why Bruckner wrote the Eighth Symphony. The first is that the answer includes within itself the fact that Bruckner was a compulsive symphonist, that once he had decided in the late 1860s that he was going to write secular music and address himself to the concert halls of Europe and America, he wrote symphonies almost non-stop. He would finish one symphony and, often a couple of days later or after a gap of a mere few weeks, he would start on the next; if he wasn't composing symphonies, he was revising symphonies. His almost ceaseless application and sheer persistence is extraordinary, especially when one takes into account the few performances he was able to get for his work and the widespread negative critical reaction those performances often received, but this compulsion to write symphonies was indeed the main reason why, having completed the Seventh, he proceeded, immediately the opportunity presented, to start work on the Eighth.

But the particular fact that it was the Seventh that he had just finished is also of special significance, because with the Seventh came something unprecedented in Bruckner's career. The symphony having been completed, it proceeded promptly to performance by first class orchestras and to resounding success. The sheer excitement of this for Bruckner can hardly be exaggerated, but something of it can be gauged from the correspondence that has survived between Bruckner and the conductors Nikisch and Levi, and to and between his friends. Here are selected extracts in chronological order as translated by Crawford Howie and

taken from his book, *Anton Bruckner: A Documentary Biography*, (The Edwin Mellen Press, 2002) with significant dates of the first conception and composition of the Eighth Symphony interpolated.

To Krzyzanowski 5 May 1884

My 7th Symphony is completed, as well as a large Te Deum. Nikisch in Leipzig is absolutely delighted with the 7th and wants to perform it soon at a concert for the Wagner memorial fund.

To Nikisch 11 June 1884

May I ask you once again: is the concert now going to take place? On the 21st of this month? And if so, when are the two final rehearsals which I would so very much like to attend? ... I would be overjoyed to see my youngest child brought into the world by the leading German conductor! I am very excited already. Marvellous things have been written recently in the Deutsche Zeitung and Bayreuth Blätter and German papers!

From Nikisch 16 June 1884

Although I am sorry that I have not yet been able to introduce the Leipzig public to this marvellous E major symphony, I am convinced that the performance is guaranteed a full attendance in September when all the Leipzig people have returned from their Summer travels and, as a result of its undoubted success, will prompt other concert-giving bodies to perform it. ... You will be pleased with Leipzig. I have already given you so much publicity through piano performances and have won so many friends for your marvellous symphony that the success of the performance is assured!

To Niksch 17 June 1884

Recently Messrs Schalk and Löwe played the Finale of the Seventh Symphony for me on two pianos and I realised that I must have chosen too quick a tempo. I became convinced that the tempo should be a very moderate one and frequent changes of tempo would be required. With a gifted conductor like you in charge, all of this will no doubt happen automatically. My earnest request to you, my most generous supporter, is that I should be present at the last two rehearsals so that I can hear the work three times. ... Hellmesberger, the court music director, is so delighted with my new Te Deum and wants to perform it at court...

July 1884, work on the 8th Symphony, first movement, begins.

To Nikisch - requesting postponement of the concert till student term begins 6 August 1884
I expect to gain many supporters among the young people. 'Gaudeamus igitur'. I have begun my Eighth Symphony...

Bruckner celebrated his 60th birthday in Vöcklabruck, 4 Sept. 1884. Crawford Howie writes: "While in Vöcklabruck he also found time to complete the sketches for the first movement of his Eighth Symphony. The Seventh Symphony was still foremost in his mind, however."¹

From Nikisch 15 October 1884

Today I have played through the Symphony in E major to Mr Oskar Schwalm, the music critic of the influential Leipzig newspaper, the 'Leipziger Tagesblatt'. He was beside himself with delight and asked me to inform you that he was truly filled with enthusiasm for your magnificent masterpiece and that he considers it his duty to use all his influence to work in the press on your behalf and to ensure that you are not deprived of the public recognition which you so richly deserve.

To Nikisch 5 November 1884

Mr Levi, the Munich music director, wants to see the score of the Seventh Symphony. Will the concert now take place in November? In any event

¹ Crawford Howie *Anton Bruckner: A Documentary Biography* Volume II, (Edwin Mellen Press, 2002) p. 409

could I ask you, when you reply, to state that I 'must be present at the two final rehearsals' so that I can request leave. In the score there are actually a lot of important details apart from the tempo changes which have not been marked. ... Perhaps the most important people should attend the rehearsals so that they will understand the work better? I am pleased with the tuba passages. I am longing for things to happen and looking forward with excitement to the performance. I hope that several rehearsals have taken place already. Have the parts been written well and correctly? How does the work sound when played by orchestra? With my heartfelt request for many rehearsals...

Composition of the Adagio of the 8th Symphony from Nov 1884 to Feb 85

From Levi, proposing a performance of the Adagio of the 7th 30 November 1884
 In the meantime, preparations are going well. I am playing the Adagio and - as far as it is possible on the piano - the first movement to every musician who comes to me, and experience in every case the same mounting response from astonishment to admiration which I had myself. By the day of the concert half of the town will know already who and what Bruckner is.

To Nikisch 19 December 1884

I have my leave 'in the bag' already and intend to travel by North-West Railway's courier train on the evening of the 26th and arrive in Leipzig at 11 a.m. on Saturday 27th December (unless you should say to me 'it is better to stay at home'.)

Are there no military tubas which can be used? Have there been any rehearsals so far? How does the symphony sound? Please be so kind as to write to me, as I am very excited already. (If the work is unsuccessful, I will return home at dead of night.)

Many congratulations on the excellent 'Tristan' success. I hope that everything is going well already. I am certain that the players who perform 'Tristan' so well will also play my Seventh Symphony superbly.

From Nikisch 21 December 1884

The performance will take place definitely on the 30th. There have been rehearsals already; as the work is very difficult it must be rehearsed carefully. We will have five rehearsals altogether for the symphony, I believe that will be sufficient. You will have to change the orchestration of some passages as it does not work and does not sound good. If you are coming on Saturday we will certainly have enough time to make the changes.

30th December 1884, first performance of the 7th at Leipzig receives a mixed but generally warm reception.

To Baron von Ostini 27 February 1885

As the symphony is to be performed on 10 March, I will arrive in Munich early in the morning of Sunday the 8th and will be staying again at the 'Vier Jahreszeiten'. I have asked the Court Music Director for a couple of rehearsals because there are very many hidden difficulties and such like in the work. There could very well be a rehearsal on the Sunday if Mr. von Levi was agreeable. ... A few corrections have also to be made to the score.

8th Symphony Adagio sketch finished

From Levi 4 March 1885

In accordance with your wish I have arranged a rehearsal (in the Odeon Hall) on Sunday at 10.30 a.m. The final rehearsal will take place on Monday at 10 in the morning. I rehearsed the symphony the day before yesterday. The orchestra was naturally hesitant and didn't understand anything. ... But that doesn't matter, provided that they play well - and

they will do so. ... I still do not know where to begin with the final movement. But that will come soon, I hope...

10 March 1885, massively successful performance of the 7th Symphony under Levi in Munich

Joseph to Franz Schalk 16 March 1885

The success was truly splendid. Levi showed a remarkable amount of understanding and care. ... We were very pleased with the performance. ... Bruckner is overjoyed. ... All in all, the whole Munich affair looks like a triumphant procession for Bruckner. He has been honoured to a surprising extent in all artistic circles (banquets, laurel wreaths). **Kaulbach** has painted his portrait, Hanfstängl has taken his photograph..

To Wolzogen 18 March 1885

Mr Levi proposed a toast during the artist's get-together [after the performance]: 'to the most important symphonic work since Beethoven's death!' And he went on to say that the performance of this magnificent work (his own words) was the crown of his artistic achievement!... [11th March - a performance of Die Walküre] After the audience had left, Mr Levi agreed to my request that the tubas and horns play the funeral song from the second movement of the Seventh Symphony three times in memory of our blessed and much-loved immortal Master. Countless tears were shed. I cannot begin to describe the scene in the darkened court theatre.

30 May 1885 Mottl's performance of the Adagio of the Seventh

To Göllicherich 7 July 1885

*You will find it wholly understandable that it would mean a great deal to me if Dr. Helm were to print in the **Deutsche Zeitung**, albeit belatedly, what the German musicians have to say about me - 'nothing like this written since Beethoven', 'can only be compared with Beethoven in feeling and Wagner in compositional facility'.*

23rd July to 16 August 1885 - 8th Symphony Scherzo and Finale sketched.

Crawford Howie writes: "Bruckner wrote to Franz (Schalk) from Steyr on 16 August to report that he had just finished sketching the Eighth Symphony. He referred to the Finale as the 'most significant movement of my entire life'"² *Das Finale ist der bedeutendste Satz meines Lebens.*

From these extracts from Bruckner's correspondence you get the sense that it must have been for him like a dream come true. These letters to and fro with conductors about how and when the symphony should be performed, attending rehearsals, doing the necessary alterations in friendly collaboration with admiring musicians - and all of it crowned by stunning success, laurel wreaths, banquets - he must have thought, 'At last! This is what being a symphonist is, what I've struggled all my life for!' And it was in this frame of mind, throughout the arrangements and overwhelming success of the performance of the Seventh that he wrote the Eighth Symphony.

Though the symphony's conception was achieved in the context of this crescendo to success, it was also written against the backdrop of the recent death of Wagner in February 1883. The Eighth was the first major work Bruckner embarked upon since the death of 'our blessed and much-loved immortal master', his artistic father, musical deity. The quotation of the 'Siegfried' motive in the Adagio was in memory of Wagner³, and Bruckner's use of the description 'Todesverkündigung', 'Annunciation of Death', to describe the final climax of the first movement is a verbal, though in no way a musical, reference to Wagner's *Die Walküre*. This bereavement meant that Bruckner was now on his own at the forefront, the cutting edge of that strand of

² Crawford Howie *Anton Bruckner: A Documentary Biography* Volume II, (Edwin Mellen Press, 2002) p. 476

³ Göllicherich - Auer *Anton Bruckner - Ein Lebens- und Schaffens-Bild* (Regensburg 1936) Vol. 4 Part 3, p. 19

musical creativity of which Wagner had been the leader. Bruckner was, in effect, the frontiersman⁴ now, forging into new territory, and maybe this led him to choose to write the largest symphony ever written at that time, drawing within its compass an extraordinary range of his most dramatic, contrasting, and expressively powerful music.

And from his position now in the vanguard, he chose to write a C minor symphony. He'd done two of those already (and, perhaps coincidentally, followed each of them and this one with a D minor symphony), so you might sense in this he was starting anew, returning to his beginnings and re-working the possibilities of this key. But apart from his own precedent there is of course the looming presence of Beethoven's 5th symphony, and more generally Beethoven in C minor, about which Charles Rosen writes: "Beethoven in C minor has come to symbolize his artistic character. In every case, it reveals Beethoven as Hero. C minor does not show Beethoven at his most subtle, but it does give him to us in his most extrovert form, where he seems to be most impatient of any compromise."⁵ The primary examples are, of course, *Coriolan Overture*, *Pathetique Sonata*, *Piano Concerto No.3*, Funeral march in the *Eroica*, and the extraordinary Op.111 Piano Sonata. In one way or another, these are all massive and stormy works that push the conventions within which they work to and beyond existing limits, and that could well have informed Bruckner's view of what a large-scale work in this key might encompass. (In hindsight Bruckner's Eighth takes its place in a select line of symphonies that might attract the name 'The Great C minor' - Beethoven's 5th, Brahms' 1st, Mahler's 2nd, and the one that with its strangely ambiguous close brings the business to an end, Shostakovich's 8th.)

When he sat down to write the first movement in July 1884 he conceived of a theme that uses the identical rhythm to that of the main theme of the first movement of Beethoven's Ninth, and brings it in *ex nihilo*, from a tremolando opening also reminiscent of Beethoven's Ninth. But the theme also has something of the character of a Wagnerian motive, and indeed sounds like a condensed, or perhaps a dark, distant cousin of the Siegfried motive, as though 'seen through a glass darkly' in the knowledge of its creator's death - especially in the form it takes on its fortissimo appearance with rising quavers at the end, bar 28. Bruckner had improvised on the organ a 4 part fugue based on this Siegfried motive in Easter 1883.⁶ The theme then progresses into the duplet-triplet of Bruckner's own signature rhythm. The modification and combination, indeed synthesis, of these three elements, Beethoven's Ninth rhythm, Wagner's Siegfried motive and Bruckner's characteristic rhythm, is repeatedly attempted in the course of the movement and, as mentioned, the Siegfried motive is quoted more closely in the course of the climb to the Adagio climax (bar 219-21, 1887 Nowak). It is as though Bruckner is staking his claim, positioning himself at the forefront of that tradition: 'can only be compared with Beethoven in feeling and Wagner in compositional facility'. It is perhaps not too fanciful to see him as Siegfried, now that the Wanderer/Wotan/Wagner has left the stage, climbing the mountain to find - well, maybe to find Brünnhilde, not at the top of a mountain, but perhaps on the 4th gallery of the Vienna Court opera, an observation explained below.

If you read about the period of the composition of the Eighth Symphony in Max Auer's single volume biography,⁷ he begins by remarking on the inspiring young women around Bruckner in Vöcklabruck. Bruckner hired a room with a piano from the local ironmonger, and upon learning that he had a pretty stepdaughter apparently remarked, 'Oh that makes me happy: I can compose there!' Every day he sent a bunch of flowers to a Fraulein von Rottenberger, and addressed the daughter of lawyer Dr. Alois Scherer as 'My pearl!'. Auer speculates that these affections were then portrayed in the aspiring theme of the first movement *Gesangsperiode*. Certainly at the time of the composition of the Eighth, especially whilst composing the Adagio, November 1884 - February 1885, he was in love with a young woman called Marie Demar, and by his own testimony the inspiration for the Adagio theme came when he 'gazed too deeply into a maiden's eyes'.

⁴ This description of Bruckner may not be entirely at odds with his view of himself. Apparently, though I have been unable to find any written evidence, *Robinson Crusoe* and *The Last of the Mohicans* were two of the very few books Bruckner knew and enjoyed, and his great interest in North Pole exploration was also documented by Friedrich Klose, *Meine Lehrjahre bei Bruckner* (Regensburg 1927) p 96-8, quoted by Stephen Johnson in *Bruckner Remembered* (London 1998) p 32

⁵ Rosen, Charles *Beethoven's Piano Sonatas: A Short Companion*. New Haven (2002) : Yale University Press, p. 134

⁶ August Göllerich - Max Auer *Anton Bruckner - Ein Lebens- und Schaffens-Bild* (Regensburg 1936) Vol. 4 Part 2, p 83

⁷ Max Auer - *Anton Bruckner - Sein Leben und Werk* (Vienna, 1931) pp 388-90.



Marie Demar

When Bruckner described the programmatic elements of this symphony in, for example, the famous letter to the conductor Weingartner in 1891, he talked of the first movement's 'annunciation of death' and the tick-tock of the clock in the room as a man dies, and on the whole commentators have no trouble with these images. They would seem to be ideas not incommensurate with the mighty sweep and gravitas of the music, making an effective progression from the climax that proclaims universal mortality to the 'close up' of the individual human on the deathbed, with the clock ticking inexorably. But when it comes to what Bruckner says about the other movements there tends to be not merely a hesitancy on the part of the commentators, but downright embarrassment. Werner Wolff wrote in his book on Bruckner:

We are rather surprised to learn that Bruckner conceived the Eighth from images and inner pictures which were anything but sombre in character. Listen to the heavy-breathing theme of the Adagio over the dull D flat in the bass. It is unequivocal in the earnestness of its expression. Every conductor of the symphony whom I have heard directs the opening of the Adagio in this manner. Now, many years after I first heard the symphony, I learn that Bruckner told his friends in connection with this deeply moving theme: "There I looked too deeply into the eyes of a girl." Have I been so mistaken all my life? ⁸

Richard Osborne in February 2009, commenting on Schalk's 'analogies' for this symphony, remarks, 'at least they are better than Bruckner's own'.⁹ John Williamson is similarly unable to take Bruckner's words seriously: 'This last example [gazing too deeply into a maiden's eyes] is a useful demonstration of how a seemingly authentic (though undeniably banal) clue can be jettisoned in the face of received ideas as to the contents of Bruckner's symphonies. Hardly a commentator pays it serious attention...'¹⁰

Bruckner was 61 when writing the Adagio, and according to Max Auer, in love 'zu einem jungen, schönen, kaum der Schule erwachsenen Mädchen' 'a pretty young girl barely out of school'¹¹ or 'kaum dem Kindesalter entwachsene Marie Demar', 'hardly more than a child, Marie Demar'¹² - although, giving no reference, Constantin Floros says she was twenty years old.¹³ They met up during the intervals in the 4th gallery at the Vienna Court Opera, where they would discuss together the Wagner opera and he would ply her with Linzer-Torte (reputedly one of the oldest cakes, for which Linz is famous and of which the Bakewell Tart is a distant relative.) She was obviously very musical to have gone willingly to the opera, and later a student at the Conservatoire, and was apparently very taken with Bruckner, no doubt much flattered that the famous organist, university professor and composer should take time out to talk with her. Looking through the Hofoper programmes, I see, for example, that Lilli Lehman sang Isolde on 16th January 1885, and it could well have been that they both were there. The image that Auer describes is of the couple walking in the spring of 1885 in the large Vienna amusement park, the Prater, with her parents behind, and Bruckner whistling the Dance of the Apprentices from *Die Meistersinger* as Marie danced around him.

Shortly after finishing the first compositional work on the Adagio of the Eighth, Bruckner sent his housekeeper Kathi to her house with a photograph of himself, and a message as follows:

Dedicated to my highly-esteemed, dearest friend and comrade in art, Miss Marie Demar, as a small memento.

⁸ Werner Wolff - *Anton Bruckner - Rustic Genius* (New York, 1942) p 124

⁹ Richard Osborne - BBC PO Programme note: BBC Philharmonic Orchestra / Herbig, 7 Feb 2009

¹⁰ John Williamson 'Programme Symphony and Absolute Music', *The Cambridge Companion to Bruckner*, (Cambridge 2004) p. 112

¹¹ August Göllerich - *Max Auer Anton Bruckner - Ein Lebens- und Schaffens-Bild* (Regensburg 1936) Vol. 4 Part 2, p 323

¹² Max Auer - *Anton Bruckner - Sein Leben und Werk* (Vienna, 1931) . 389

¹³ Constantin Floros - *Anton Bruckner - Persönlichkeit und Werk* (Hamburg 2004) p. 39

And Kathi was instructed to solicit Marie to return the favour with a picture of herself. As reported in Gölleirich-Auer¹⁴: “With pleasure and pride the young lady fulfilled this request. Blissfully happy at this, Bruckner sent her the following registered letter - from anxiety he would register all his letters -

Most kind, most generous friend, Miss Marie! Heartfelt thanks for your splendid picture. Those innocent, beautiful eyes! How often they console me! Till the end of my life this keepsake will be beloved and priceless to me. And what joy from having frequent sight of it! Etc. Also I ask for your so dear friendship, dearest young lady! May the same never be withdrawn. Of mine you are assured for all eternity. I have just thanked the King of Bavaria for his acceptance of the dedication [to Symphony No. 7]. Levi's work. Once again I send my heartfelt thanks and devoutly kiss your kind, fair hands. Your exceedingly admiring friend, A. Bruckner.

I don't know if it was as a result of this letter, but at some stage the relationship was interrupted until her reappearance as a pupil of Ferdinand Löwe at the Conservatory 1886/87, so they had been friends then for two years. Bruckner now proposed to dedicate the Eighth Symphony to her. When one considers the dedication of the Seventh to King Ludwig of Bavaria, the eventual dedication of the Eighth to the Emperor Franz Josef, and the reported dedication of the Ninth to 'dear God', one has some measure of the intensity of Bruckner's feelings for Marie. So, he proposed marriage ...

...and that was the end of it.

Given the frequency with which Bruckner fell for young women, presumably one could find similar affections at the time of the composition of many of his symphonies. Nevertheless, I don't think it is legitimate to dismiss them as 'banal', or of no interest when discussing the emotional origins or impact of the music. It may well be that the imagined triumph of his dreams is what is celebrated in those six cymbal clashes that crown the first version of the Adagio of the Eighth.

Another event that took place during the composition of the Eighth was a meeting of the three emperors, Der Dreikaisertreffen. This was an attempt to revitalise the alliance between Kaiser Wilhelm I of Germany, Emperor Franz Joseph of Austria, and Tzar Alexander III of Russia, part of Bismarck's system of alliances that seems to have led inexorably, in hindsight, to the First World War. This particular exercise was short-lived and the alliance collapsed again in 1887. In the letter to Weingartner already quoted above by Werner Wolff, Bruckner states that the opening of the Finale of the Eighth illustrates this event. This was a serious letter written to an intelligent young conductor, a pupil of Levi's, charged with the planned first performance of the Eighth, so a very important letter - and yet it is full of incredible mistakes of fact.

Finale: At the time our Emperor received the visit of the Czars at Olmütz; thus strings: the Cossacks; brass: military music; trumpets: fanfares, as the Majesties meet.

Looking up how the event was reported in the Vienna press, so as to get an idea of how Bruckner may have envisaged it, the first discovery you make is that it took place not at Olmütz, but at Skierniewice.¹⁵ The significance of that is that Skierniewice was in Russian Poland, so the Emperor did not receive any Czars, singular or plural. At 1.30 pm Russian dignitaries and troops assembled at the station; at 1.45 the Tzar arrived to hurrahs; at 2 pm precisely the Emperor Franz Joseph arrived by train at the Grand Station, and sedately inspected the troops - no mention of any galloping Cossacks: the sound of the steam engine would perhaps have been a more appropriate music. There had been a meeting 30 years earlier at Olmütz, with the previous Czar involving troop movements, and maybe Bruckner's memory of this event when he was in his early 30s informed his idea of the 1884 meeting. Of course, Bruckner was neither political journalist nor historian so maybe these confusions count for little; he merely had the impression of a grand royal event, and no doubt there were military parades. But he was a musician and Wagnerian, so it is a little more disconcerting when he goes on to compare the combination of all the main themes at the end of the finale to *Tannhäuser* Act II, when the King arrives. There is no King in *Tannhäuser*, just the Landgraf, and he does

¹⁴ August Gölleirich - Max Auer *Anton Bruckner - Ein Lebens- und Schaffens-Bild* (Regensburg 1936) Vol. 4 Part 2, pp 323-5

¹⁵ See Benjamin Korstvedt - *Bruckner Symphony No. 8* (Cambridge 2000) p. 52; and *Die Presse, Wien*, Tuesday 16 September 1884. p. 4

no ‘arriving’; it is his guests who arrive to an attractive Weber-ish march. There is no combination of all themes that Bruckner writes of in his letter.

Again commentators are non-plussed. Werner Wolff writes¹⁶:

And what about the beginning of the Finale, where the very forces of Nature seem to shake themselves loose? Of this part of the work, Bruckner wrote to Weingartner: “Finale - our emperor had the czars to visit at the time, in Olmütz. Hence the strings: the Cossacks on horseback. Brass instruments: military music. Trumpets: a flourish when their majesties meet.” The analyst is disarmed.

Disarmed analysts tend to take what suits their thesis best, but Bruckner’s letter cannot be simply ignored. Either it is incoherent nonsense by a ‘half genius/ half idiot’¹⁷, in which case you are at liberty to take the music simply as absolute music; or you have to make sense of it, perhaps ignoring the facts and sticking to the general impression: it is a finale working at the level of a grand public ritual, whether it be from Olmütz or Thuringia.

To return to my original question, why did Bruckner compose his Eighth Symphony, or perhaps to qualify it as why did Bruckner compose his Eighth Symphony the way he did, the answers are because he was a compulsive symphonist and had just finished his Seventh, because the Seventh was such a great success, because Wagner had died, because he was in love with Marie Demar, because the Three Emperors had come together with some pomp to make the world safer, because... The list is far from exhaustive and I haven’t had time to consider the Scherzo with its portrait of Bruckner’s energetic, life-loving friend, the factory-owner Carl Almeroth, transfigured into Der deutsche Michel, but I hope to have given some idea of the wide gamut of disparate concerns that fed into the work. Between the proposed dedication to Marie Demar and the later dedication to Emperor Franz Joseph there is a chasm, and between the lonely death with the ticking clock and the grand ceremonial death march that ushers in the coda of the finale is a similar chasm - in each case between the personal/inward and the public/outward-looking. Bruckner, as his name (‘bridge-maker’ in English) promises, bridges these chasms. The four movements are amongst the most contrasted to be effectively contained within one symphony. The healing attributes of this symphony arose through the disparate circumstances of its composition. One feels he wrote the Eighth to bring together and make whole our sundered lives. The coda of the finale triumphantly displays this to be a symphony of synthesis.

Such a concern with bringing together the irreconcilable seems to have been in his mind at the time. On the 3rd September 1885 he finished composition of the motet *Virga Jesse Floruit* in which a series of irreconcilables are brought together in God’s peace - Alleluia.

The rod of Jesse hath blossomed:
a Virgin hath brought forth God and man:
God hath restored peace,
reconciling in Himself the lowest with the highest.
Alleluia.

Whatever the true origins of this symphony, whether best considered absolute music or whether it speaks more fully with the knowledge of the these elements that may have led Bruckner to make it as it is, when completed on the 16th August 1885 he wrote ‘Hallelujah!’ at the end of the score. When the orchestration and copying were complete on his 63rd birthday, September 1887, he wrote, ‘Hallelujah! At last the 8th is ready!’¹⁸ Two days later he started work on the Ninth, and wrapped the Eighth up and sent it off - no doubt registered post - full of confidence in its worth, to Hermann Levi...

...who rejected it.

[Acknowledgements: Thanks to Benjamin-Gunnar Cohrs who kindly made and supplied a typescript of all Bruckner’s known letters that referred to the 8th Symphony, and to Crawford Howie and Peter Palmer for assistance with translations; and to Benjamin Korstvedt, from whose book, *Bruckner Symphony No. 8* (Cambridge 2000), much of the information was taken.]

¹⁶ Werner Wolff - *Anton Bruckner - Rustic Genius* (New York, 1942) p 124-5

¹⁷ ‘halb Genie, halb Trottel’ - comment on Bruckner attributed to Gustav Mahler, see Constantin Floros *Anton Bruckner - Persönlichkeit und Werk* (Hamburg 2004) p. 11

¹⁸ Andrea Harrandt and Otto Schneider (eds) *Briefe 1887-1896* MWV (Vienna 2003) 87094, to Hermann Levi

A HISTORY OF COMMERCIAL RECORDING OF BRUCKNER'S 8TH SYMPHONY

by Howard Jones

This paper was first delivered as part of the Bruckner Journal Readers Conference, Hertford College, Oxford, in April 2009

THE FIRST commercial recording of Bruckner's 8th was of the Adagio, in the 1892 edition, by Otto Klemperer, no less, on acoustic 78s, c1924, with the Berlin State Opera Orchestra, with a Dittersdorf Quartet Andante on the 8th side, reissued at least twice on CD ⁽¹⁾. The sound leaves much to be desired, but the performance is fine. The first surviving complete recording was by Bruno Walter and the NYPSO, live in 1941, again of the 1892 edition, first issued (on LP) in 1982, and subsequently on CD ⁽²⁾. A jarring semitone flat entry by the lead Wagner tuba at letter H of movement 1 has been skilfully 'repaired' by Aaron Z Snyder in the most recent CD release of this performance from Music and Arts, for the first time in really good sound ⁽³⁾. The first studio recording was of the Robert Haas edition, in 1949, by Eugen Jochum and the Hamburg PO, and was first released in 1949 on 11 Polydor 78s ⁽⁴⁾, then subsequently by American Decca in 1951 on 5 LP sides, coupled with the Te Deum ⁽⁵⁾, and eventually on DG and Heliodor LPs and CDs ⁽⁶⁾, and even, in 2008, as a download ⁽⁷⁾!

John Berky's BSVD (Bruckner Symphony Versions Discography) ⁽⁸⁾, as of 15/12/08, lists no less than 275 commercial recordings of this epic symphony, being recorded at an accelerating rate as shown below:

Period:	1940/44	45/49	50/54	55/59	60/64	65/69	70/74	75/79	80/84	85/89	90/94	95/99	2000/04	05/09
Number:	3	6	6	13	8	13	20	34	24	26	27	28	35	>37

The breakdown of versions/editions is as follows:

Edition/Version:	1892 1st edn.	1887v	1888 Adagio	1890v ed. Haas	1890v ed. Nowak
Number:	15	9	2	116	133

with the 1890 Nowak overtaking the Haas in the 1980s.

The orchestra tally is:

Orchestra:	VPO	BPO	MPO	RCO	BavRSO	NDRSO
Number:	25	21	15	11	11	8

For conductors:

Maestro:	Karajan	Celibidache	Wand	Asahina	Haitink
Number:	17(Haas)	16(Nowak)	14(H)	10(H)1(N)	10(H)1(N)

Rather than venturing to detail the merits of such a large and growing body of recordings, it will suffice to identify some milestones (or perhaps 'year-stones' would be a more appropriate term!).

1. 1941 Walter's pioneer complete recording of the first (1892) edition with the NYPSO (2,3).

2. 1944 Herbert von Karajan's first recording of movements 2,3 and 4 in the Haas edition with the Berlin State Orchestra in performances for German radio, with Finale in stereo (a first for this symphony) ⁽⁹⁾ and a Musikverein performance, nominally of the Haas edition, by Furtwangler and the VPO first issued in 1969, and now accorded classic status ⁽¹⁰⁾.

3. 1949 This proved to be a bumper year, with Jochum's Hamburg PO studio first of the (unadulterated) Haas edition ⁽⁴⁻⁷⁾, two Furtwangler performances with the BPO ^(11,12), and a Hermann Abendroth recording of the Haas with the Leipzig RSO ⁽¹³⁾.

4. 1955 is renowned for the first recording of the 1890 version in Nowak's edition, by the VSO under Jascha Horenstein ⁽¹⁴⁾, and for van Beinum's studio recording of the Haas with the Concertgebouw Orchestra ⁽¹⁵⁾. There was also a Knappertsbusch/Bavarian State Orchestra recording of the 1892 edition ⁽¹⁶⁾, and Schuricht/NDRSO ⁽¹⁷⁾ and Rosbaud/SWGRO ⁽¹⁸⁾ recordings of the Haas, all mono recordings. Both the Horenstein and van Beinum recordings scored well in Stephen Johnson's 'collection' survey in the September 1996 issue of *The Gramophone*.
5. 1957 This saw Karajan's first studio recording of the Haas, with the BPO ⁽¹⁹⁾ in mono and stereo, and a live Klemperer with the Cologne RSO of the 1890 Nowak ⁽²⁰⁾, which does not feature the substantial cut in the Finale that mars his subsequent (1972) New Philharmonia recording for EMI ⁽²¹⁾. There is also a live Karajan/VPO Salzburg Festival recording from 1957 ⁽²²⁾.
6. 1969/70 saw the only two recordings by British conductors, Reginald Goodall with the BBCSO at the Proms in 1969 ⁽²³⁾, and Barbirolli and the Halle in May 1970 ⁽²⁴⁾, both using the Haas edition.
7. 1980 featured what seems to have been the first digital recording of Bruckner's 8th with Barenboim and the Chicago SO ⁽²⁵⁾, followed in 1981 by Haitink's second recording with the Concertgebouw ⁽²⁶⁾.
8. 1982 brought pioneer recordings of the 1887 version by Inbal with the Frankfurt RSO ⁽²⁷⁾ and Tintner with the National Youth Orchestra of Canada ⁽²⁸⁾ (The 1973 World Premiere performance by Schönzeler and the Bournemouth SO saw its first commercial release only last year ⁽²⁹⁾).
9. 1984 included Giulini's now classic recording of the 1890 version in Nowak's edition with the VPO ⁽³⁰⁾, one of the first to be issued simultaneously on LP and CD in 1985.
10. 1988 yielded von Karajan's last recording of the symphony, with the VPO, in the Musikverein, another recording accorded classic status ⁽³¹⁾.
11. 1993 included the longest duration 8th to date (104 minutes) of the 1890 version in Nowak's edition, by Celibidache and the MPO on EMI ⁽³²⁾. This compares with the swiftest rendering of the 1892 edition in 1961 by Joseph Krips and the NYPO, which took just 65 minutes ⁽³³⁾ and one by William Steinberg and the BSO, with cuts, in 1962, at 61:30 ⁽³⁴⁾. A 50:40 BSO/Koussevitsky broadcast from 1947 of the heavily cut 1892 edition has also survived ⁽³⁵⁾.
12. 1996, the Centenary year, included 8 performances preserved on CD and/or DVD, including the VPO under Boulez in St Florian in the International Bruckner Festival ⁽³⁶⁾, the Adagio and Finale of which achieved 'greatness', in the opinion of RO in the year 2000 Awards issue of *The Gramophone*.
13. 2000 featured the first recording to include the 1888 Adagio by Noguchi directing 4 electones ⁽³⁷⁾, followed up in 2004 by Naito's with the Tokyo New City Orchestra ⁽³⁸⁾.
14. 2001 included Wand's RCA recording of the Haas edition with the BPO ⁽³⁹⁾, 'exceedingly fine' according to RO in the January 2002 issue of *The Gramophone*, though some reviewers prefer his 1993 NDRSO recording ⁽⁴⁰⁾.

Some of these recordings are now available in SACD and DVD formats. The earliest to make it on to DVD (currently joined by at least 15 others) seems to be von Karajan's 1979 St Florian performance with the VPO of the Haas edition, previously on VHS and Laser Disc ⁽⁴¹⁾. The earliest to appear in surround sound seem to be Wand's 2001 recording of the Haas edition with the BPO ⁽⁴⁰⁾ along with Asahina's 2001 Osaka PO recording of the same edition ⁽⁴²⁾, now joined by Oue's 2004 of the same edition with the same orchestra ⁽⁴³⁾, and by Haitink's 2005 recording also of the Haas with the Concertgebouw ⁽⁴⁴⁾. And a curiosity: in 1997, Lionel Rogg recorded his transcription of the symphony for organ, complete except for a substantial cut in the Finale ⁽⁴⁵⁾.

One notable feature of the recent history of recording this symphony (and of recording generally) is the increasing rarity of studio, as opposed to live recordings, and the increasing commercial release of

unofficial (pirated) recordings, mainly taken from digital radio broadcasts. Nearly 100 of the 275 commercial recordings are currently available in unofficial issues, and the vast majority of these have been issued since year 2000. At least some of these will surely appear, in time, as official releases and so become more generally available. At any rate, the trend towards issuing live, as opposed to studio performances, seems set to stay, and excellent recordings of this marvellous symphony should continue to be issued, now that it is securely in the repertoires of all first class orchestras throughout Europe and beyond.

Notes:

1. Polydor acoustic 78s: 66325/28 (1924) & 69764/67; CD reissues SYMCD 1241 and 1340 & Archiphon ARC 121/5.
2. LP issue Discocorp BWS 808/2 (P)1982; CD reissues AS Disc 427, HP 23, IN 1353/4.
3. Music and Arts CD 1106 (P)2003 & Serenade SEDR 2017.
4. Polydor 78s: 68338/48 (DGS set 17).
5. American Decca DX 109, 3 LP set, released 6/51.
6. DGG LPs 18051/52, 18124/25 & Heliodor LPs 478430/31: CD DG 449758-2GOR2, released 10/97.
7. MicMacMusic Download (The Gramophone 4/08 issue). There is also a 1949 performance with the Hessian RSO under Jochum on Tahra TAH 638/9, issued in 2008.
8. www.abruckner.com
9. Finale only, LPs, Discocorp RR508 (P) 1976 & RR 391, (C)1979: Hunt CD 705.2 (P)1989. Mvmts 2-4: CD, Magic Master MM 37078 (P)1998, Koch Schwann 314482H1 (P)1994, IN 1407, Membran Music 232482 released 12/08.
10. LPs: Unicorn UNI 109/110 (P)1971 & ARCL 13016/17 & DG 2740 201 (P)1979 with numerous CD reissues including Music and Arts CD 764 & 1208 & DG 445 415-2 & 474 030-2
11. Berlin Dahlem 14/3/49: LPs Odeon STE 91377/8 etc & numerous CD reissues including Testament SBT 1143 (P)1998.
12. Berlin Titania Palast 15/3/49: LPs, Rococo 2032 & Discocorp RR 457 (P)1976: CD reissues include Music and Arts CD 624 & EMI CHS 5 66210-2 released 12/96.
13. CDs: Tahra TAH 114/115 (C)1995, Arioso CD set ARI 108 & Music and Arts CD 1099 released 4/02 (Tahra and Arioso are a semitone down in pitch).
14. LPs: Vox PL 9682 (C)1956 & VUX 2016 (C)1962 etc: CD: Vox set CDX2 5504 (P)1992.
15. LPs: Philips ABL 3086/7 & Epic SC 6011 (1956) etc. CDs: Philips 442 730-2PM released 2/96 & 464 950-2 (C)2000. Also, a 1955 Dutch radio performance by the same performers, salvaged from shellacs found in a flea market and issued on Tahra TAH 614/615, was described by Rob Cowan in The Gramophone 12/06 issue as 'towering', topping the Philips recording.
16. CDs: Music and Arts CDD 266 (P)1987 & Orfeo C 577 021B released 8/02, & King KICC 2156.
17. CDs: Music and Arts 1172 (P)1987, Tahra TAH 592/94 released 10/06, Urania URN 22.152 (P)2000, Originals SH 837 (P)1994, Virtuoso 94011, LS 4035173 & ANDRCD 5070 (All except the Music and Arts & Tahra have a 9 bar cut in the Finale).
18. CDs: En Larmes ELM 06-691 (2006) & Urania URN 22.188 (2002) (8 minutes missing from the Adagio in the Urania issue).
19. LPs: Columbia CX 1586/87 & Angel S 3576B (P)1958 etc. CDs: EMI CMS 763469-2 (1990), CES5 69092-2 released 2/96, CMS 566109-2 released 12/96 & 7243 476901-2 etc.
20. LPs: MM 02 023 (P)1983. CDs: Hunt CD 704 (P) 1979, Frequenz 051-054 (P)1995, GOP 77401 (P)2007, Andromeda ANDRCD 9024 released 2/08 & Medici Classics MM 021-2 released 3/08.
21. LPs: HMV ASD 2943/44 & SLS 872 (P)1973 & Angel SB 3799B etc. CDs; EMI CMS 763 835-2 released 7/91 & TOCE 3451/2.
22. CDs: Orfeo D'Or C 773084L released 2008. Also on Andante.com 4997/5000 (P)2001.
23. CDs: BBCL 4086-2 (P)2002.
24. CDs: Hunt HN 717.1 (1990), BBC Radio Classics 15656 9192-2 (P)1997, BBCL 4067-2 (P)2001.
25. LPs: DG 2741 007 & set 2740 253 (P)1981 & CD: 429 025-2 released 1/94.
26. LPs; Philips 6769 080 (P)1981 etc. & CDs 412 465-2 (P) 1981 and 462 943-2.
27. LPs: Teldec 6.35642 (P)1983 etc. CDs; 8.48218ZL (1986) etc & Ultima 0927 41401-2 released 1/02.
28. LPs: Jubal 5003/4.
29. CD: Lante Fe LF 432 (2008).
30. LPs & CDs; DG 415 124 (P)1985. CDs: 445 529-2 released 12/94.
31. CDs; DG 427 611-2 (P)1989 & 476 165-2 (2004). VHS: Sony LC 751B. LD: DG 072136-1GH (1991). DVD: Sony S1BC13, SVD 46403 & 88697 20239-9 (P)2007.
32. CDs: EMI CDC 5 56696-2, CDS 556 688-2 (P)1998 & CMS 5 67732-2 etc.
33. CD: Vibrato VLL 26 (2005).
34. CD: Vibrato VLL 31.
35. CD: AS Disc 560 (P)1989.
36. CDs: DG 459 678-2, POCG 10233, UCCG 2038 & 7013. DVD: TDK TDBA-0002 released 1/01 & Euroarts 2012756 released 4/06.
37. CDs: Mukei MT 2018/19 & Seelenklang SK 2001/2..
38. CD: Delta Classics DCCA 0003.
39. CDs: RCA 74321 82866-2 (P)2001 & BMG BVCC 37608. SACD: BVCC 38389 & 34123.
40. CDs: RCA/BMG 09026 68047-2 (P)1995, BVCC 37024-31 & BVCC 34401.
41. DVD: DG 00440 073 4395 (P)2008 & UCBC 1045 & 1243. LD: DG 072 236-1. VHS: 072-263-3 GH (1991). CD: Antec Music AM 2029/30 & FBC FBCA 013.
42. Exton DVD Audio, Surround Sound OVCL-00199 (C)2004.
43. SACD; Fontec FOCD 9256 (C)2005. CD: Antec Music AM 2094/5.
44. SACD: RCO Orchestra SACD RCO 05003 (C)2005 & Karna Music KA 219M.
45. CD: BIS CD 946.

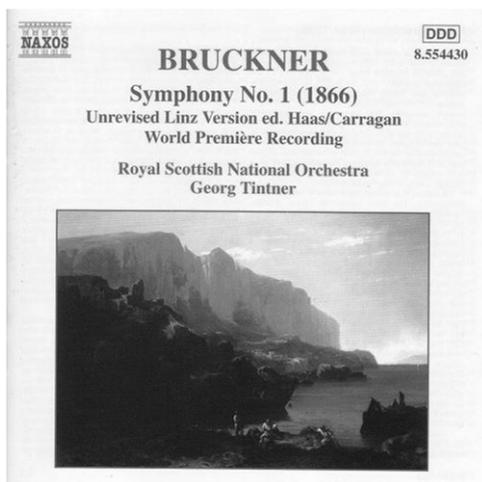
FIRST OF A NEW SERIES OF GUIDES TO BE PUBLISHED IN THIS AND FORTHCOMING ISSUES OF THE BRUCKNER JOURNAL.

On the occasion of the first East Coast Brucknerathon at Simsbury, CT, USA Sept. 5 2009, William Carragan provided charts of the formal events in various movements of symphonies I, II and III, and of his completion of the finale of symphony IX. These specified the exact time into the recording that each event took place and, used together with a large elapsed-time display on a laptop, they enabled those interested to follow the structural progress of the music. This was a great assistance to those of us not so adept at analyzing music, recognizing keys or placing significant moments.

It seemed to me a good idea that such a facility be shared with readers of *The Bruckner Journal*, and Carragan has very kindly offered to provide such charts for all the symphonies, using timings taken from well known or easily available recordings. In this issue we publish the first of these analytic charts. To use them you need the specified recording, and either the display of elapsed time on your CD player or some other method of marking the time in minutes and seconds.

KW

Timed Structure Tables for Bruckner Symphonies: Symphony No. 1



Specified recording:
 Bruckner - Symphony No 1
 (1866 - unrevised Linz version, eds. Haas, Carragan)
 Royal Scottish National Orchestra / Georg Tintner
 Naxos: 8.554430

These tables display the structures of the movements of Bruckner's First Symphony in the first-concept and premiere version of 1866, according to traditional analytical criteria. Although Bruckner referred to the outer movements of his symphonies as being in two parts, each of which bore the same three themes, I have used the terminology of classical sonata form, with Bruckner's Part I comprising the exposition, and Part II comprising the development, recapitulation, and coda. In this way the occasionally vexed question of where the true recapitulation is located is set aside, because in Part II one expects to find developed versions of all three themes no matter where they are located. This edition of the symphony was prepared by me at the request of Georg and Tanya Tintner in 1998, specifically for Georg Tintner's recording of the First with the Scottish National Orchestra. I used as my source the account of the orchestral parts prepared by Franz Schimatschek for the Linz premiere of the symphony, given in the excellent and comprehensive, if occasionally gnomic, critical report written by Robert Maria Haas in 1935. The timings given here correspond to Tintner's performance brought out by Naxos, still the only available rendition of this version.

As used here for the first and last movements, A refers to the first theme group, B to the second group, and C to the third. K is the codetta or epilogue to the exposition, which in some of the early symphonies is found also in the recapitulation. A1 and A2 indicate two distinct themes or melodies occurring in the first theme group, one after the other, as in the finale of the Second. Aa and Ab, on the other hand, are used to describe two melodies or melodic ideas which occur simultaneously or very near each other, but which are developed separately, as in the finale of the Third. A letter surrounded by parentheses means "based on," so that for

example C (A2) means “the third theme, based on the latter theme in the first theme group.” The term “induction” is used for a passage at the beginning of the development or coda, which serves to “lead in” the listener before the argument is really under way. The induction is frequently a continuation of the material of the codetta.

The slow movement of this symphony is in three-part song form, with A referring to the first and third parts and B to the second. The main scherzo is in rounded binary form, with A standing for the main theme and K the closing material which is similar in both halves. The trio is in simple binary form, with different closing phrases in the two halves, and an intriguing structural imbalance. The timings guide the listener through the multiple repeats and the final coda.

For most of the entries the tonalities are listed, with the understanding that in many cases they are established only at the beginning of the section. When they move particularly rapidly I add “etc.” to the listing. The four phrases of the chorale in the finale of the First are indicated by Greek letters.

The revision of the First Symphony in 1877, which produced the score which is usually called the Linz Version, was very slight for the first three movements. In the first movement, five measures were added, and in the second, one measure at the very end. The other changes are barely audible. In the scherzo, there was no change in length, but there is an easily audible change in the violins in measures 42 and 43, which are like measure 44 in 1866 but lie lower in the D minor chord in 1877.

However, the finale was changed just enough to make the early version very interesting. The listener will notice the following:

- (1) Toward the end of the third theme group in the exposition, the trombones are given more active music in 1866 than in 1877 (beginning around measure 74), and the reference to Wagner’s *Rienzi* is more certain.
- (2) The great stamping theme in the first part of the development (letter E, beginning at measure 134) has a more complete C minor/major scale in 1866 than in 1877, and the finish in E major is longer in 1866; the modifications of 1877 removed three measures from the early score in this area.
- (3) The extended treatment of the second theme, starting in B major (1866 measure 155), contains more systematic oscillation between strings and winds, and the passage on the dominant of A minor which concludes this section is longer and rises to the beginning of the fugue; here the passage is shorter by six measures, two measures being dropped toward the beginning and the concluding part being shortened by four measures.
- (4) The brass reinforcements of the thematic entries in the fugue (1866 measure 217) are scored more emphatically in 1866, although the effect of this music depends more on the concept and style of the conductor than on this aspect of the scoring.
- (5) There are other changes here and there, but probably the most prominent is this whole version of the symphony the presence in 1866 of a trombone underpinning to the first phrase of the concluding chorale (1866 measure 365), deleted in later versions. For me the 1866 score at this point is much better than either 1877 or the Vienna version of 1891, because the whole chorale is much better defined in 1866 simply by virtue of this entry, and the ending seems more logical and more decisively timed. Tintner makes the most of this passage in his very strong and convincing performance, one of the finest in his outstanding series.

WILLIAM CARRAGAN

Contributing Editor, Anton Bruckner Collected Edition, Vienna

Anton Bruckner

I. Symphonie C-moll, Fassung 1866: Tintner 1998

Kopfsatz			1866	1877	time	
Exposition	A1 (accompaniment)	C minor	1	1	0:01	
	A1	C minor	3	3	0:06	
	A2	C minor	18	18	0:36	
	A1	C minor	29	29	0:58	
	transition	dom. of G flat	38	38	1:16	
	B (violin 1)	E flat major	45	45	1:31	
	B (horn)	E flat major	58	58	2:01	
	C1	E flat major etc.	67	67	2:22	
	C2	E flat major 6/4	94	94	3:18	
	K	E flat major	101	101	3:44	
	end	E flat major	106	106	4:05	
	Development	Induction (K)	G minor etc.	107	107	4:07
		Section 1 (C2)	dom. of C	121	121	5:00
transition		F sharp etc.	144	144	6:32	
Section 2 (A)		B minor etc.	156	156	7:10	
Retransition		D flat etc.	177	177	7:58	
			—	186	8:20	
		—	199	8:48		
Recapitulation	A1	C minor	198	200	8:50	
	A2	C minor	214	216	9:23	
			—	221	9:33	
	A1	A flat etc.	224	227	9:37	
	B (violin 1)	C major	237	240	10:14	
	B (bass)	C major	244	247	10:32	
	C (C1)	C minor	254	257	10:57	
	transition	C flat major	274	277	11:42	
Coda	Section 1 (C)	C minor	306	309	12:51	
			—	317	13:08	
	Section 2 (A)	C minor	319	323	13:26	
	peroration	C minor	336	340	14:05	
			—	350	14:27	
	end (lengthened in 1877)	C minor	346	351	14:27	

Timed Structure Table, Bruckner Symphony No. 1 - 2nd & 3rd movement

Adagio			1866	1877	time
Part 1	A1 (melody in bass)	A flat major	1	1	0:00
	last phrase	D flat major	16	16	1:43
	transition	A flat major etc.	21	21	2:14
	A2	B flat major	30	30	3:05
	A2	E flat major	38	38	3:56
	climax	E flat major	41½	41½	4:18
Part 2	B (violin 1)	E flat major	44	44	4:36
	B (oboe)	dom. of F minor	60	60	5:30
	B (oboe)	dom. of F minor	75	75	6:44
	last phrase (flute)	dom. of E flat	93	93	8:00
	transition	subdom. of E flat	100	100	8:29
Part 3	A1	A flat major	115	115	9:40
	last phrase	D flat major	130	130	11:20
	transition	D flat major etc.	135	135	11:53
	A2	E flat major	141	141	12:30
	A2	A flat major	148	148	13:15
	climax	A flat major	151½	151½	13:37
	violin 2 variant	dom. of A flat	157	157	14:11
Coda	(A2 climax)	A flat major	158	158	14:17
			—	167	15:16
	end (lengthened in 1877)	A flat major	167	168	15:16

Scherzo			1866	1877	time	repeat	da capo
Part 1	A1	G minor	1	1	0:01	0:47	6:36
	A2	G minor	10	10	0:08	0:55	6:44
	transition (A1)	E flat major	32	32	0:28	1:15	7:04
	upper strings variant		42	42	0:37	1:24	7:13
	K	D minor	44	44	0:39	1:26	7:15
	end	D minor	52	52	0:46	1:32	7:23
	Part 2	Development	G flat major	53	53	1:33	2:49
retransition		dom. of G minor	81	81	1:59	3:07	7:49
A1		G minor	89	89	2:06	3:14	7:56
A2		G minor	98	98	2:14	3:22	8:04
transition		A flat major	115	115	2:30	3:46	8:20
K		G minor	127	127	2:41	3:57	8:29
end		G minor	135	135	2:48	4:04	
Trio, part 1	note		1	1	4:06	4:49	
	A (horn)	G major	3	3	4:10	4:53	
	A	G major	16	16	4:34	5:18	
	end	D major	23	23	4:49	5:33	
Trio, part 2	Development	dom. of G minor	24	24	5:33	6:04	
	A	G major	33	33	5:51	6:22	
	end	G major	39	39	6:04	6:35	
Coda	Coda, section 1 (A1)	G minor	135	135			8:38
	section 2	dom. of G etc.	147	147			8:48
	end	G major	159	159			9:00

Timed Structure Table, Bruckner Symphony No. 1 - 4th movement

Finale			1866	1877	time
Exposition	A1	C minor	1	1	0:01
	A2	dom. of A flat	9	9	0:17
	A1	C minor	23	23	0:46
	transition (bassoons)	dom. of G flat	32	32	1:05
	B	E flat major	39	39	1:20
	C	E flat major	58	58	2:00
	different brass	C minor 6/4	66	66	2:18
	Rienzi	—	74	74	2:36
	K	F minor	79	79	2:47
	end	E flat major	86	86	3:06
Development	Induction (K)	E flat major	87	87	3:08
	Section 1 (A1)	dom. of A minor	112	112	4:19
	removed in 1877		140	—	5:19
	removed in 1877		145	—	5:30
	removed in 1877		150	—	5:42
	Section 2 (B)	B major etc.	155	152	5:57
	removed in 1877		185	—	7:14
	removed in 1877		189	—	7:24
	transition	dom. of A minor	199	194	7:48
	Section 3 (fugue)	D minor	217	208	8:28
	Retransition	dom. of C minor	258	249	10:04
Recapitulation	A1 (trumpets)	C minor	282	273	11:05
	A2	dom. of A flat	291	283	11:27
	B	C major	310	301	12:06
	C	C major	324	315	12:35
Coda	Induction (A1)	E minor	347	338	13:26
	Chorale (α) (trombones)	C major	365	356	14:04
	(β)	F major	376	367	14:30
	(γ)	C major 6/3	386	377	14:53
	(δ)	dom. of C	394	385	15:12
	no trumpets in 1866		403	394	15:35
	end	C major	405	396	15:41

11th Annual Bruckner Marathon at Carlsbad, California, USA

a report by Neil Schore, winner of the Carlsbad Bruckner Marathon Quiz.

SATURDAY, September 5th, Anton Bruckner's 185th birthday+1, a nice group of upwards of 15 or so music lovers assembled in Carlsbad, California and again availed ourselves of the kind hospitality of Ramon and Pam Khalona. Lots of great home-cooked food and excellent beer, which we began to imbibe with the lunch-time 3rd symphony. This year's line-up of recordings, courtesy of Ramon and Dave Griegel, was especially strong. Four of the symphony recordings were simply outstanding, two others very, very good (all of them new to me), and, really, not a dud in the bunch.

Symphony in D minor, "Die Nullte" - Georg Solti, Chicago Symphony Orchestra, Oct-95, London/Decca CD 4521602--this was the last to be recorded in Solti's cycle and is a swift, nimble performance. Ramon liked it as a totally valid approach to this early work. Some may miss the weight that others have brought to this score, but it was enjoyable and very well played; the brass, in particular, are kept well in check.

Symphony No. 1 - Stanislaw Skrowaczewski, Saarland (aka Saarbrücken) Radio Symphony Orchestra, 13-18/6/95, Arte Nova CD 59226--the only recording from this year's marathon that I know and own. Again, a light, fast performance (how DOES that trumpet make it through the first movements coda at that tempo?!). Adequate weight and as in the case of the above "Nullte" a valid alternative version to the usual top choices (Jochum/BPO/DG and Asahina/Osaka/Jean-Jean).

Symphony No. 2 - Jaap van Zweden, Netherlands Radio Philharmonic Orchestra, 18-21/9/07, Exton SACD EXCL-00014--an interesting choice of Dave's, because van Zweden uses the Nowak version of the 1877 score but interpolates earlier material (from the Kyrie of the F-minor mass, marked *vi-de* in the score), lengthening the finale. Good performance, well played, and in excellent sound, but somewhat soft, mushy tympani dilute the impact. All in all ok, but not special - at least to me.

Symphony No. 3 - Lovro von Matacic, Philharmonia Orchestra, 23/7/83, BBC BBCL 4079 (live)--with this Third we began a run of live performances, of which this was one of the very best. Indeed, it is as good a performance of the Oeser edition of the 1878 version as I've ever heard. Matacic is imaginative with his tempos but true to the musical flow. The sound is fine for a concert recording of this vintage in this location (Royal Albert Hall). Finally, Matacic's willingness to really let loose at the climaxes means there are thrills galore.

Symphony No. 4 - Takashi Asahina, Osaka Philharmonic, 27/11/00, Exton SACD OVCL 00313 (live)--Asahina's last recorded 4th with his own orchestra finally gets it right, correcting the flaws in execution and interpretation (primarily too-slow scherzos) that marred his earlier efforts. As we've come to expect with this conductor, the music builds from the bass, the tympani, low brass and low strings generating both power and intensity when called for. Yet grace and momentum abound throughout, as well. The horn playing is lovely, with a delightful vibrato. The sound is maybe a bit less clear than the 1993 recording on Canyon, but the overall impact is tremendous. Perhaps his best 4th, which means as good as anybody's. Haas 1878/80 edition.

Symphony No. 5 - Sergiu Celibidache, Munich Philharmonic, 10/11/1985, privately-made DVD copy of a TV broadcast (live)--what a fascinating document! Celi's tempos are almost normal in this performance, which comes in at under 85 minutes. One sees a lot of his facial expressions, his communication with the orchestra. I felt, and others agreed, that the first movement was too static and overall underwhelming, but things picked up as the performance went on. Celi got much more involved with the second movement, subtly shifting tempos, playing into the flow of the music. The scherzo was surprisingly powerful, if a bit mannered in places (exaggerating the speed-up sections like Solti also did), and the finale very satisfying. A very good 5th in quite decent sound and clear enough video, if limited to just a couple of vantage points.

Symphony No. 6 - Riccardo Muti, Berlin Philharmonic, Jan-88, EMI CD CDC 749408--hearing the Karajan-era BPO really whale away at this score in decent sound was a kick. And Muti didn't disappoint at all. This was the first Bruckner of his I've heard after the 1985 commercial 4th for EMI. Noteworthy was a good intermediate tempo in a first movement of great nobility, lots of punch and effective managing of dynamics, and a fast, powerful scherzo. Unsubtle, but that's often Muti at his best (see: Muti, Tchaikovsky symphonies).

Symphony No. 7 - Herbert Blomstedt, Leipzig Gewandhaus Orchestra, 23-25/11/06, Querstand SACD VKJK 0708 (live)--the consensus choice for the top recording of this year's Marathon. Blomstedt has done great things with 3 and 5, his 4th is good, but his 8th is sort of bland and his 6th was simply all wrong. So no preconceived expectations here. This was a stupendous performance in magnificent sound, deep and rich, marvelous balance in the orchestral fabric, great playing. We are so blessed with a plethora of great 7ths, and this takes its place among them. Blomstedt's command of the score and his ability (and, here, willingness) to unleash huge climaxes is very much in evidence.

Moreover, unlike most, he gives atypical weight to the last two movements, avoiding the common tendency for them to sound anticlimactic. A potent, thrilling experience.

Symphony No. 8 - Herbert von Karajan, Vienna Philharmonic, 4/6/1979, DG DVD 00440 073 4395 (live, St. Florian)--full disclosure: I have not been much of a fan of von Karajan's Bruckner, and not for lack of trying. Taking the 1957 EMI Berlin 8th as an example, I find it a dull, grey, lifeless thing. On the other hand, I've liked the 1975 BPO for its power, in spite of, again, its rather unwavering and near-metronomic nature. So I should like the much acclaimed 1988 VPO on DG, right? Lighter, more flexible? But not really: I find it too lightweight, and I've always been dismayed by the very un-VPO like flaws in orchestral execution, which nobody else seems to notice. Like the Munch/BSO/Saint-Saens 3rd, which everybody loves, but no one seems to be able to admit that the playing is simply not very good. So where are we here? Surprise! This is a magnificent performance, superbly played, before a totally silent audience in St. Florian. It is flexible, thunderously potent (two sets of tympani!), lyrical and well-judged from beginning to end, combining the best features of the 1975 and 1988 recordings. In fact, the only drawback is the somewhat inept sound engineering: the sound perspective and sound levels seem to shift around at times. Indeed, in the coda of the finale, a dozen or so bars from the end (you know the part, "fff zum Ende") the sound engineer seems to have had a panic attack worrying that his equipment would overload, and he suddenly dialed things down, robbing the finish of its proper impact. A bit of a shame, really, but it doesn't change the fact that this is possibly HvK's greatest recorded 8th, and that's not something to sneeze at. Karajan is interesting to watch as is the DVD overall, especially when the camera points at somebody in the orchestra who's actually doing something. Haas, of course.

Symphony No.9 - Eugen Jochum, Berlin Philharmonic, 28/11/77, Palexa CD PA 0530 (live)--Jochum is Jochum. You know exactly what you're going to get. His heart is on his sleeve, and it's all right out there, front and center. Impetuous, impulsive, sometimes willful and off-the-wall with tempo changes, none of the subtlety of a Furtwangler there. But it's totally honest. Balances will be bright, emphasizing high strings and high brass; rarely do you get that solid underpinning in the bass. And yet, you go with him and invariably you enjoy the ride. The first movement is rather too interventionist for me, but Jochum settles down somewhat and really comes through with hugely potent scherzo and adagio movements. Crunching brass and tympani lend considerable excitement and drama to the proceedings. We had a fellow in the room who had never heard a note of Bruckner's music before walking in the door. At the extended pause that follows that final insane orchestral cataclysm five minutes before the end, he said "Wow. That was cool." We all had a chuckle--and we all had to agree. It may not be the 9th of your dreams, but it sure was fun, and a fitting end to the proceedings.

Great day. Great work, Dave, Ramon.

[The descriptions of the commercial releases are courtesy John Berky's discography: www.abruckner.com]

Dave Griegel writes:

We had about 20 attendees with ages ranging from 4 (my 2 boys, who made it through about 3 symphonies) to, well, old enough so that one doesn't ask. We were also delighted that Neil Schore's daughter Stephanie, who studies violin in Germany, was able to join the festivities. One attendee, who arrived near the beginning of B3, told us at the end that he had never heard anything by Bruckner. He found the marathon to be an excellent introduction!



1st East Coast Brucknerathon - Simsbury, Connecticut, USA

A report by Sol Siegel

11 BRUCKNER symphonies in 14.5 hours. Yeah, we can do that. Such was the reasoning of the First East Coast Brucknerathon in Simsbury, CT on Saturday last (Sept. 5). About 20 attendees, from the area from Boston, from Jersey, from Texas (flights to Hartford were from there were about a third the price of a flight from Philly) and even the UK sat and girded their metaphorical loins for the fray. John Berky (I assume) provided most of the music, while Ken and Ruth Jacobson graciously provided the listening room, equipment, chow, brew (well, we did have to pay for that) and hospitality. Ken Ward, editor of the Bruckner Journal (he was the UK participant) had supplied Bruckner badges which John Berky distributed among us. Perhaps 15 were actually there in time for the 8 AM start.

Symphony in F minor, a.k.a. "Study-Symphony" (1863) - Dong-Ho Lee / Jeju Philharmonic (Korea) (2008 - part of a largely self-recorded complete cycle). A rough-and-ready live rendition of a rough-and-ready symphony. Lee wisely looked backward, at Schubert, Beethoven, Mendelssohn and Schumann, rather than forward at the mature Bruckner. It was fun, only made more so by an ensemble that seemed to be chugging, "I think I can, I think I can" as it went along.

No. 1 in C minor (1866 Linz / Ed. Carragan) - Georg Tintner / Scottish National Orchestra (Naxos). When the program was announced, I wished they would start with this one - it would have been out of order, but I own it, and I could have slept another hour. But that would have been distinctly impolite to William Carragan, who was there to help explicate differences between his and later editions of the early symphonies, and even supplied printed comparisons. (By the end of the weekend he was allowing me to call him Bill; I wonder if that will survive this posting.) There's nothing wrong with the recording, of course. Tintner managed to give the work a little extra gravity without losing its youthful (at 42?) drive, and it's nice to hear the little cuts opened up.

Symphony in D minor, a.k.a. "Die Nullte" or "No. 0" (1869) - Gennadi Rozhdestvensky / USSR Ministry of Culture Orchestra (BMG CD) (1983). A hell-for-leather performance by not only the first conductor to record all 11, but who taped nearly all the then-available versions. One listener joked, "Too bad they couldn't play it any faster." My joke was that the engineer betrayed the great tradition of Soviet tape editing: I couldn't detect a single moment in which it sounded like they switched halls in mid-phrase.

Symphony No. 2 in C minor (1872 Edition / Ed. Carragan) - Herbert Blomstedt / Montreal Symphony Orchestra (2007). I really, really wish there was some way you could purchase this one, a concert that wouldn't even have been recorded if Carragan, who was there, hadn't insisted on it. The early Bruckners, and especially this one, are at least as much about the struggles behind their own creation as about Bruckner's struggles with God, the universe and anything else, and this first version of the 2nd Symphony - before the cuts, and the rewriting to make it more in the style of his later works, or the return of the scherzo to the third-movement position - exposes this more than anything. Then there's the performance, which is edge-of-the-seat thrilling and darned near crazy. (One would scarcely believe it the work of an 80-year-old conductor!) This was the biggest revelation of the day for me.

Symphony No. 3 in D minor (1874 version / Ed. Carragan) - Akira Naito / Tokyo New City Orchestra (2009). The year after Bruckner dedicated this symphony to Wagner, condemning him to intemperate critical attack by the Brahmsians for the rest of his life, he polished the score, making a few small cuts but leaving in the Wagner quotes. He supposedly said he was happy with this version, but it's never been heard until now. But there's a big problem with this one-off live recording - the brass flat-out missed their last entrance in the first movement, and the rehearsal recording failed. So this recording, which was supposed to appear in Naito's series of rare Bruckner editions for the Japanese Delta label will remain on the shelf for the time being at least. The rest of the performance? Not bad, but not so great that I won't hope for someone else to quickly pick up the ball that Naito's brass section dropped.

Symphony No. 4 in E-flat (1878/80 Nowak Ed.) - Giuseppe Sinopoli / Philharmonia Orchestra (1988 NHK DVD). Due to a family emergency, Benjamin Korstvedt had to cancel his appearance to talk about his edition of the 1888 score, so it was decided at the last minute to substitute this Japanese video of the standard Nowak with the visiting Philharmonia. Beautifully played and all that, but after the craziness of the previous few hours it seemed pretty tame. There were titles, mostly in Japanese but sometimes in Chinese or Korean, that sometimes appeared during the music, proclaiming the names of orchestra and conductor; I could not resist making my own interpretations, such as "Take courage, the movement will soon be over" or "This is really Michael Keaton* wearing a false beard, wig and spectacles."

*American actor, famous for playing Batman.

Symphony No. 5 in B-flat (1878 Nowak Ed.) - Heinz Roegner / Berlin Symphony Orchestra (1984) (Berlin Classics CD). At dinner the evening before a vote was taken between this and Van Beinum; this won because it's faster. In fact, at 68:26 it's almost the fastest 1878 Bruckner 5th on disc, though not quite as fast as the wartime Furtwangler. It's more evenly paced than that loony performance, but the finale is as wild a ride as you could imagine. Perhaps wilder than you would believe he could get away with, really.

Symphony No. 6 in A (Hynais Edition) - Ira Levin / Norrlands Opera Orchestra (2008) (Lindoro CD). This derives from the 1899 Doblinger edition, the work's first publication, and it's the first recording thereof since that of that recording pioneer F. Charles Adler. It was included in this survey because of recent research suggesting that Bruckner had more input into this edition than previously thought. The changes consist of a few odd (sometimes very odd) crescendos, diminuendos, accelerandos and ritardandos. Carragan wasn't convinced by any of the dynamic changes. For my part there was one crescendo just as the big theme was entering in the finale that ruins the effect. Too bad. On the whole, Levin knows his way around the score, the orchestra plays well, and the recorded sound was about the best I heard all day, with excellent balances and instrumental placement.

Symphony No. 7 in E (Gutmann Ed., w. percussion in Adagio) - Eugen Jochum / Concertgebouw Orchestra (1986 - Tokyo) (Altus DVD). Live from the Gunze Music Festival, a score that Jochum and the orchestra could do in their sleep, separately or together - but they didn't. (In Jochum's case, there would be time enough for sleep, and soon.) Yes, the first movement and scherzo are a little slow. And the Adagio is *way* too slow. But watching the sepulchral (and seated) Jochum as he coaxes every detail from an orchestral he's been conducting for half a century is an indelible sight. The finale? Spot-on, the little stops and restarts perfectly judged. And then the capper: after the last downbeat, as the audience is starting to go wild, Jochum playfully sticks his tongue out at the orchestra! Wonderful.



Symphony No. 8 in C minor (Haas Ed., 1890) - Takashi Asahina / Osaka Philharmonic (2001) (Exton DVD). After a desperately needed dinner break (Italian buffet - and Brucknerathon cake!), we regrouped for a completely new experience: a hard-to-find-in-the-US DVD of a concert performance of a late Bruckner symphony by a white-haired conductor in the final year of his life. Facetiousness aside, this did make for an interesting contrast to Jochum. The main difference is that Asahina, in what little I've experienced of his work, did as good a job of keeping his ego hidden as any conductor I know of. (This makes the video production, which sometimes makes him look like a god towering over the orchestra through clever superimpositions, seem rather disingenuous.) The orchestra isn't the Concertgebouw, especially in the strings, but plays well enough in a straightforward 8th that somehow manages to be rather more.

Symphony No. 9 in D minor (Nowak Ed.) - Fabio Luisi / Dresden Staatskapelle (2007) (Sony CD) - followed by Mvt. 4 (2006 Carragan Completion): Akira Naito / Tokyo New City Orchestra (Delta CD). The Luisi, lauded in Europe but unavailable in the US, clocks in at nearly 64 minutes, which surprised me because it seems faster. It's almost frighteningly confrontational, and except for a handful of inexplicable slowdowns, including one right near the end of the first movement, avoids the tendency to over-interpret that's been running rampant in classical performance for the past several decades. The orchestra plays like the heroes of Valhalla, and the SACD sound is pretty effective.

We finished off our total Bruckner experience by adding Carragan's third (he's revised it again since, and it's being played in Arizona this fall) completion of the finale. After hearing recordings of earlier Carragan and SPCM attempts, I've been convinced that the greatest value of Bruckner 9 completions is to try to get musicians and perhaps conductors as well, to rethink their approaches to the three completed movements. (Whatever you think of the material Bruckner left behind - that which wasn't stolen by autograph seekers that is - it requires different tempo decisions to make it "match up", just for starters.) This new recording doesn't exactly change my mind, but Bill's coda is so ecstatic that I wouldn't want to do without it. So we went "Bravo Bill!" before saying our goodnights and thank-yous and trying to find our homes and hotels on strange roads near midnight.

Ken Ward comments: It was a great privilege to meet up with a group of American Brucknerians at the First East Coast Brucknerathon, and especially to meet John Berky and see the place from which www.abruckner.com provides its invaluable services worldwide. (David Aldeborgh, indisposed and unfortunately unable to attend was called by phone at mid-day: he sent his best wishes, and it was great to speak with him; and Massimiliano Wax, who is arranging the first Bruckner performance in the Dominican Republic, see page 12, couldn't be there, but he contacted me a week later in London and we were able to meet up.)

We listened to these symphonies in the large listening room at Ken and Ruth Jacobson's house, where the loudspeakers stood as high as a man and sounded splendid, [ADS (Analog Digital Systems) L2030] and the windows looked out into forest. During the 1st Symphony a massive flock of starlings descended into the trees and for ten or twenty minutes grazed amongst the fallen leaves on the forest floor. Then, during the Symphony in D minor, 'Die Nullte', a wild turkey strolled past with a fledgling in tow. Other unidentified wildlife wandered through at various times. Come the 6th Symphony the sun was low and filtered through the trees, lighting the trunks like an infinite series of vertical shafts of light. All this added a quiet and ever-changing magic to the listening experience.

The highlights for me were the performance of the Symphony in F minor by the Jeju Philharmonic of Korea, for sheer freshness and enthusiasm; Blomstedt and the Montreal Symphony Orchestra's performance of the 1872 Second Symphony carried special conviction; it was moving to see on DVD Sinopoli and the Philharmonia, with John Wallace on the trumpet, taking me back the days when I was a regular attender at Philharmonia concerts; Jochum's Seventh, for all its wayward tempi, showed him to be far-and-away the best conductor we heard that day, and delivered the most moving performance. The lowest point for me came near the end with Fabio Luisi's misrepresentation of the 9th, some pompous exaggeratedly slow tempi - the first movement coda for example - effectively destroying the sense and structure of the work. The SACD sound was magnificent, as was the playing of the Dresden Staatskapelle, but this served only to amplify the unpleasantness of the interpretation - but maybe I reacted so strongly against it merely because by then I'd heard just too much music... It is interesting to hear and get the measure of the whole cannon in one day, and to do it in the company of other Brucknerians - but it is undeniably exhausting of one's musical receptiveness.

Letters to the editor

From Howard Jones and John Wright

Many thanks to Dr. Cohrs for his interesting information about Karajan's 1944 recording of Bruckner's 8th. We were, of course, aware of the previous Koch-Schwann release of movements 2 to 4, but the statement that the Mayor of Berlin negotiated the return from Moscow of the relevant radio archive came from the (it seems, erroneous) notes with the more recent Membran Music/Documents release. Readers may be interested to know that the mono recording of movement 4 was first issued on LP in the early Eighties (RR 391 and RR 508) and on CD in 1989 (Hunt 2CD 705.2). Subsequent to the Koch Schwann CD of 1994, movements 2 to 4 have also appeared on Magic Master MM 37078 and on Iron Needle IN 1407.

From Raymond Cox

I would like to concur with the Pink Cat's review (in the last issue) of Phillippe Herreweghe's recording of Bruckner's Fifth - positive, as distinct from Richard Osborne's curiously negative - and to me, surprising - review in *Gramophone*. Its positive element is, apart from the playing, a sense of understanding of the work which is revealed, and it seems the best of Herreweghe's Bruckner symphony recordings so far, I would say. Above all, perhaps, is the sense of joy which he brings to the Finale, and I think this is helped by the period instrument orchestra. A great case is made for playing Bruckner on period instruments.

From Plautus the cat

Benjamin-Gunnar Cohrs from Bremen (Bruckner Journal Vol. 13 Nr.2 / July 2009) raises an interesting question when he points out the D sharp/E textual discrepancy in bar 189 of the slow movement of Symphony No. 7. Comparing various different performances at random, both ancient and modern, and both live and on recordings, it would seem that preferences for one or the other note are fairly evenly divided. However: to argue the relative expressive functions of D sharp (not E flat) in the manuscript, as opposed to the E in the 1st printed and modern critical editions, is a fine syntactical, and therefore aesthetic, point. Melodically they are a mere semitone apart and while such subtle distinctions can, on occasion yield expressive significance, this does not seem to be one of them. D sharp is part of a diminished seventh chord, and as such relatively commonplace, perhaps, while E can only be construed as a melodic *appoggiatura* onto that same D sharp, but without the D sharp being sounded. Therefore this version from the 1st printed edition is expressively the more intense, perhaps over-intense for its context, and thereby militating against the effect of the imminent climax of the whole self-contained dirge for tubas, which soon approaches with the entry of the horns *unisono* in the middle of the texture, cutting impressively and solemnly through it, to reach the surface (i.e. top) for the loud lament of the repeated A's, making a minor 9th with the bass. This effect never fails to make my whiskers stand on end, and it closes this wholly special, indeed unique, section of the movement - its *Coda*, in fact.

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'Bruckner's 7th Symphony as landscape'.
Edwina Broadbent
Mixed media on canvas. 80cm x 80 cm. (£800, plus delivery)

Edwina Broadbent is an artist living and working near Lands End in Cornwall, UK. She is a member of The St Ives Society of artists and The Penwith Society of Art, and has exhibited and sold her work widely in the UK. Her work varies from abstract to semi abstract and is mainly, though not exclusively, inspired by the raw elemental beauty of the landscape of West Cornwall and other wild and remote areas of the country.

'Listening to Bruckner symphonies and the 7th in particular, I had visions of a tough rocky landscape opening up to vast expanses of optimistic space. I found a sketch I had made whilst walking the Pewsey Downs south of Avebury in Wiltshire, which had the basic structure I needed to start the painting. I listened to the symphony repeatedly whilst working, allowing it to drive the energy and direction of the painting.'

Edwina Broadbent, Sept 2009.

The colours are mainly black, raw umber, warm burnt sienna and greys with flashes of pale ochre and violet in the distance, the textures created by addition of grit, soil and twigs etc. with the paint in the foreground

If you contact the artist by e-mail, she will be happy to send a photograph in colour as an e-mail attachment.

Contact details: edwinabroadbent@btopenworld.com. Tel 01736 731090

A colour reproduction can also be seen at www.brucknerjournal.co.uk

THE D MINOR, THIRD VERSION, NOWAK

for David "Pete" Petersen

Conducting the Cleveland, Aldo Ceccato, baton
like a sword, was charging his way through the finale
of Bruckner's symphonic cathedral to Wagner
like it was the gallop from Rossini's Tell

(Latin temperament irrepressible, allowing
no monumental peasant piety nor Ländler lope)
when I noticed the afro among the three thousand
palefaces in attendance at Severance:

as the coda approached, that majestic moment
when trumpet theme returns for a major recycling,
the white woman beside him tapped his shoulder,
alerting. He tensed forward, straining to hear,

fanfares rallentando and. . .*wholly Hallelujah!!!*
Cleveland explodes!
braying horns, tuba and trombones erupting,
trumpets machine-gunning triplets.

I was showered in brass shrapnel, fifths,
goose bumps; a silly grin spreading. And
black and white
beamed enormously at each other

as he shook his head yes! O yes! up and down,
up and down, yes! and yes! And yes,
I thought amazed, this ain't Miles or Marvin,
stereotypes burning away in Brucknerian blaze.

Yes. . .make color and culture irrelevant,
build your Gothic structure of sound,
hurl your themes toward heaven like spires
and stride, augmented, through the macrocosm, Anton: sainted!

And let your majors and minors linger in my mind...

Sergeant Rock

Music Club of London
BRUCKNER STUDY DAY

13th June 2009, Swedenborg Hall, London, UK

AFTER a shaky start caused by his delayed arrival on account of a traffic accident outside Madame Tussauds waxworks, Ian Beresford Gleaves launched into an entertaining and thoroughly appropriate study of the music of Bruckner to an audience of 35, most of whom had heard little or no Bruckner before. "It is common sense," he pronounced, "to introduce you to Bruckner by means of his most popular symphonies, numbers 4 and 7," and thereupon launched into a diatribe about the absence of common sense, not merely in modern musicology, but in modern life itself. This was one of number of parenthetical adventures that took us wildly away from the subject in hand, but ensured that his presentation remained rich in variety and anything but dry.

So he began with the magical opening of the 4th, discussed and played the first three movements. There was no time to play the whole finale, but inspired by more than mere common sense, he played the coda. "Could you hear the C flats," he asked as it finished, "referring back to the symphony's opening?" Well, even on a good day I couldn't tell you if I could hear a C flat or not, but later at home I got the score out, put on a variety of recordings and strained my ears to see if I could hear dissonant C flats in violins in the last few bars - but they were always drowned out by the brass. Only, perhaps, in Peter Jan Marthé's extra-slow performance did I fancy an occasional glimpse of a C flat. But at least now I know they're there somewhere, even if I can't hear them!

The problem of versions, editions, scores, was made palpable before us as during the playing of the music on CD, Ian was flying backwards and forwards between his old 'corrupt' UE study score with which he was familiar, and an up-to-date Eulenburg of Nowak (1878/80) whose print is such that he has trouble reading it. After lunch we were introduced to the 7th symphony, and shown its close relation to the Te Deum, with Ian every so often launching into valuable illustrations from a whole variety of works, Wagner operas included, played from memory with consistent aplomb at the piano. Come 5 o'clock we made our separate ways home, no doubt all with the same music of faith ringing in our ears, 'In te domine speravi, non confundar in aeternum'!

* * *

'YOU REALLY COULDN'T ASK FOR ANYTHING MORE'

TBJ reader Ken Cooper was at the Study Day. I came across him at lunch, al fresco, at an Italian restaurant in Sicilian Avenue, and we talked about Bruckner. I was particularly struck by this comment of his: "You know those moments in Bruckner when everything is playing loudly, *fortissimo*, and then it suddenly stops - and one of the tenderest of themes steals in? It's like the door opening and there stands a much-loved friend come to visit. You really couldn't ask for anything more!"

Ken Ward

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Wagner - Overture to Tannhäuser; Wesendonk Lieder
Bruckner - Symphony No.6
 London Philharmonic/ Christoph Eschenbach

25 Nov. 7.30 pm, Birmingham, Symphony Hall 0121 780 3333
Wagner - Prelude to Act 1, Parsifal Lindberg - Clarinet Concerto
Bruckner - Symphony No. 3
 City of Birmingham Symphony Orchestra/ Andris Nelsons

7 Jan. 1.05 pm, Leicester, New Walk Museum & Art Gallery
 0116 225 4920 (11am - 4 pm)
Bruckner - String Quintet
 Musicians from the Philharmonia Orchestra

21 Jan. 7.30 Glasgow, City Halls Glasgow City Halls 0141 353 8000
Wagner - Siegfried Idyll Bruckner - Symphony No. 8
 BBC Scottish Symphony Orchestra / Donald Runnicles

3 March 7.30 pm, London Barbican Centre 0207638 8891
Bruckner - Symphony No.3 (1872-73) Stravinsky - The Rite of Spring
 Vienna Philharmonic / Lorin Maazel

International Concert Selection

Nov 2009 - 8 March 2010

Abbado, Claudio Orchestra Mozart di Bologna
 11 Feb 8 pm : Bologna Teatro Manzoni +39 051 6174299
Berg - Violin Concerto Bruckner - Symphony No.7

Albert, Werner Andreas Tokyo City Phil.
 13 Nov. 7 pm, Tokyo Opera City, +81(0)3 5624 4002
Bruckner - Symphony No.5

Andretta, Giancarlo Sjaellands Symfoniorkester (Copenhagen Phil.)
 4 March 7.30 pm, Kongrescenter, Roskilde +45 4635 4072
 5 March 7.30 pm, Copenhagen Royal Academy, +45 72 26 72 26
Bruckner - Symphony No.5

Atzmon, Moshe Gunma Symphony Orchestra
 20 Feb 6 pm, Takasaki, Gunma Music Centre +81 27 322 4527
Beethoven - Egmont Overture Schubert - Symphony No.8
Bruckner - Symphony No.3

Bělohlávek, Jiří Japan Philharmonic
 4 Dec 7 pm, 5 Dec 2 pm, Tokyo, Suntory Hall +81 3 3584 9999
Bruckner - Symphony No.5

Bilić, Tonči Croatia Radio-Television Orchestra
 25 Feb : Zagreb - tourist info: +385 1 48-14-051
Schubert - Symphony No.4 Bruckner - Mass No.3 in F minor

Blomstedt, Herbert Czech Philharmonic
 12, 13 Nov. 7.30 pm, Prague, Rudolfinum +42 (0)227 059 227
 23 Nov. 7 pm Tokyo, Suntory Hall +81 3 3584 9999
Bruckner - Symphony No. 8

NDR Sinfonieorchester
 17, 18 Dec. 8 pm, Hamburg, Laeiszhalle, +49 (0)4034 6920
 19 Dec. 7.30 pm Lübeck, Music & Congress Centre +49(0)4517904 400
 20 Dec. 7 pm, Kiel, Schloss +49 (0)431 91416
Mozart - Symphony No.40 Bruckner - Symphony No.2

Tonhalle Orchester Zürich
 13, 14, 15 Jan. 7.30 pm Zürich Tonhalle +41 44206 3434
Haydn - Symphony No.101 Bruckner - Symphony No.6

Danish National Symphony Orchestra
 21, 22 Jan. 7.30 pm, Copenhagen, Koncerthuset +45 3520 6262
Mozart - Symphony No.34 Bruckner - Symphony No.2

San Francisco SO
 24 Feb 10 am (open rehearsal), 8 pm; 25 Feb 2 pm; 26 Feb 8 pm.
 San Francisco, Davies Symphony Hall +1 415 864 6000
Mozart - Symphony No.36 "Linz" Bruckner - Symphony No.6

Botstein, Leon Jerusalem Symphony Orchestra
 25, 26 Nov. 8 pm, Jerusalem, Henry Crown Hall +972 1 70070 4000
Shulamit Ran - Clarinet Concerto Lalo - Cello Concerto
Bruckner - Symphony No.3

Chailly, Ricardo Gewandhausorchester Leipzig
 2 Nov. 7 pm, Tokyo Suntory Hall +81 3 3584 9999
Mendelssohn - Symphony No.5 "Reformation"
Bruckner - Symphony No.4 "Romantic"

11, 12, 13 Feb. 8 pm, Leipzig Gewandhaus +49(0)341 1270 280
Mendelssohn - Violin Concerto No.2 Bruckner - Symphony No.7

Chung, Myung-Whun Orchestre Philharmonique de Radio France
 with Students of 'Academie Philharmonique'
 4 Dec, 8 pm Paris: Salle Pleyel +33 (0)14256 1313
Bruckner - Symphony No.8

Orchestre Philharmonique de Radio France
 11 Dec. 8 pm Paris: Salle Pleyel +33 (0)14256 1313
Schubert - Symphony No.8 in B minor Bruckner - Symphony No.9

Cohen, Warren MusicaNova Orchestra
 8 Nov. 4 pm, Arizona, Scotsdale Centre for the Arts +1 480 994 2787
Bruckner - Symphony No. 9 (with Finale completion by Carragan)

Davies, Dennis Russell Bruckner Orchester Linz
 8 Nov, 3 pm, Purchase College, Purchase, New York +1 (914)251-6200
 15 Nov. 2 pm Gainesville, Phillips Center +1 352 392 2787
Mozart - Symphony No.36 "Linz" Bruckner - Symphony No.4

9 Nov. 8 pm, New York, Lincoln Center +1 212-875-5656
Glass - Violin Concerto Bruckner - Symphony No.4

DePriest, James Tokyo Metropolitan SO
 16 Dec. 7 pm, Tokyo, Bunka Kaikan +813 3822 0727
 18 Dec. 7 pm, Tokyo Suntory Hall +81 3 3584 9999
Schumann - Violin Concerto Bruckner - Symphony No.7

Dijkstra, Peter Choir and Winds of Danish Radio SO
 25 Feb. 7.30 pm, Copenhagen, Koncertsalen +45 3520 6262
Palestrina - Motet Gesualdo / Stravinsky - Tre cantiones sacrae
Stravinsky - Concerto for Piano and Wind Instruments
Bruckner - Mass No.2 in E minor

Dohnányi, Christoph von New York Philharmonic
 10 Dec. 7.30 pm; 11,12 Dec. 8 pm
 New York, Lincoln Center +1 212-875-5656
Mozart - Sinfonia Concertante K 364 Bruckner - Symphony No.4

NDR Sinfonieorchester (North German Radio SO)
 7 Feb. 11 am, 8 Feb. 8 pm, Hamburg, Laeiszhalle, +49 (0)4034 6920
Berg - Violin Concerto Bruckner - Symphony No.7

Eschenbach, Christoph London Philharmonic
 4 Nov. 7.30pm London, Royal Festival Hall +44 (0)871 663 2500
Wagner - Overture to Tannhäuser; Wesendonk Lieder
Bruckner - Symphony No.6

Staatskapelle Dresden
 29 Nov. 11 am; 30 Nov., 1 Dec. 8 pm,
 Dresden, Semperoper +49 (0)351 4911705
 2 Dec. 8 pm, Dortmund, Konzerthaus +49 231 22696 200
 3 Dec. 8 pm, Baden Baden, Festspielhaus +49 (0)7221 30 13101
 5 Dec. 8 pm Abu Dhabi, Emirates Palace +971 2 690 9000
Mozart - Piano Concerto K 414 (or Schnittke - Viola conc. 29, 30 Nov.)
Bruckner - Symphony No.4

Förster, Heiko Mathias Neue Philharmonie Westfalen
 17 Jan. 8 pm, Recklinghausen "Ruhrfestspielhaus" +49 2091477999
 18, 19 Jan. 8 pm, Gelsenkirchen
 "Musiktheater im Revier" +49 (0)209 4097200
 20 Jan. 8 pm, Kamen, Konzerthaus, +49 (0)2307/2603090
Bartok - Violin Concerto No.1 Weiner - Serenade in F minor
Bruckner - Symphony No.4

19 Feb. 8 pm, Villingen-Schwenningen,
 Franziskaner Konzerthaus +49 (0)7721 82-2525
Strauss, R - Horn Concerto No.1 Bruckner - Symphony No.4

Fritsch, Georg Philharmonisches Orchester der Landeshauptstadt Kiel
31 Jan. 11 am; 1 Feb. 8 pm, Kiel, Schloss +49(0)431 901901
Haydn - Oboe Concerto in C *Bruckner - Symphony No.9*

Gielen, Michael Staatskapelle Berlin
13 Dec. 8 pm, Berlin, Philharmonie +49 (0)30254 88999
14 Dec. 8 pm, Berlin, Konzerthaus +49 (0)30 203092101
Mahler - Des Knaben Wunderhorn (complete)
Bruckner - Symphony No.1 in C minor (2. Fassung)

Graf, Hans Budapest Festival Orchestra.
6, 7 Nov. 7.45 pm; 8 Nov 3.30 pm Budapest,
Palace of the Arts +36 1555 3300
Joachim - Violin Concerto No.2 *Bruckner - Symphony No.4*

Gruschlbauer, Theodor Orchestre Philharmonique de Liège -
Wallonie-Bruxelles +32(0)4220 0000
2 Dec. 6.30 pm; 3 Dec. 8 pm; 5 Dec. 4 pm, Liège, Salle Philharmonique
Bruckner - Symphony No.8 (1890)

Haitink, Bernard Chicago Symphony Orchestra
12, 14 Nov. 8 pm, 13 Nov. 1.30 pm, Chicago,
Symphony Center +1 312 294 3000
Haydn - Sinfonia Concertante for Violin, Cello, Oboe, Bassoon
Bruckner - Symphony No.9

Symphonieorchester des Bayerischen Rundfunks
11, 12 Feb. 8 pm, München Philharmonie, Gasteig, +49 (0)8954 818181
Bruckner - Symphony No.5

Helbich, Wolfgang Bielefelder Philharmoniker
30 Jan. 8 pm, Bielefeld, Rudolf-Oetker-Halle +49 (0)52 1329 8389
Gabrieli - Sonata pian e forte; Schütz - Gesang der drei Männer im
Feurigen Ofen; Stravinsky - Mass for Mixed Chorus and Winds
Bruckner - Mass No.2 in E minor

Hirsch, Peter Hessisches Staatsorchester
17 Feb. 8 pm, Wiesbaden, Kurhaus +49 (0) 611 1729290
Dallapiccola - Due pezzi per orchestra *Neuwirth - Viola Concerto*
Bruckner - Symphony No.6

Honeck, Manfred Pittsburgh Symphony Orchestra
22, 23 Jan. 8 pm, Pittsburgh, Heinz Hall +1 412 392 4900
Beethoven - Piano Concerto No.5 *Bruckner - Symphony No.7*

Hruša, Jakub RTÉ National Symphony Orchestra of Ireland
12 Jan. 8 pm, Dublin, National Concert Hall +353 (0)1417 0000
Beethoven - Violin Concerto *Bruckner - Symphony No.4*

Järvi, Paavo Cincinnati Symphony Orchestra
22, 23 Jan. 8 pm, Cincinnati, Music Hall +1 513 381 3300
Liszt - Piano Concerto No.1 *Bruckner - Symphony No.8*

Inbal, Eliahu Tokyo Metropolitan Symphony Orchestra
24 Nov. 7 pm, Tokyo Bunka Kaikan +81 3 38220727
Bruckner - Symphony No. 5

Česká filharmonie (Czech Philharmonic Orchestra)
21, 22 Jan. 7.30 pm; 23 Jan. 3 pm.
Prague, Rudolfinum +42 (0)227 059 227
Bruch - Violin Concerto No.1 (except 23 Jan.)
Bruckner - Symphony No.7

Inkinen, Pietari Iceland Symphony Orchestra
25 Feb. 7.30 pm Reykjavik, Háskólabíó +345 525 5400
Chopin - Piano Concerto No.1 *Bruckner - Symphony No.7*

Janowski, Marek Orchestre de la Suisse Romande
26 Nov. 8 pm, Geneva, Victoria Hall +41(0)22 418 3500
27 Nov. 8.15 pm, Lausanne, Théâtre de Beaulieu +41(0)21 643 2211
Bruckner - Symphony No.8

Rundfunk Sinfonieorchester Berlin
19 Feb. 8 pm, Essen, Philharmonie +49 (0)2018122 8801
Bruckner - Symphony No.8

Jones, Julia Orquestra Sinfonica Portuguesa
Lisbon, Centro Cultural de Belém+351 707 303 000
'Concert for Poetry'
Webern - 6 Pieces for Large Orchestra, op.6 *Berg - Lulu Suite*
Bruckner - Symphony No.6 in A major

Kamu, Okko Lahti Symphony Orchestra
11 March 7 pm, Lahti, Sibelius Hall +358 (0)3 814 2801
Khachaturian - Violin Concerto (Flute version)
Bruckner - Symphony No.6

Koizumi, Kazuhiro Osaka Century Orchestra
12 Feb. 7 pm, Osaka, Symphony Hall +81 (0)6 64536000
Mendelssohn - Violin Concerto No.2 *Bruckner - Symphony No.6*

Luisi, Fabio Wiener Symphoniker
12 Jan. 8 pm, Vienna: Musikverein +43 1505 8190
17, 22 Jan. 7.30 pm, Bregenzer Festspiele +43 5574 407 6
18, 19 Jan. 7. 45 pm, Graz, Stefaniensaal, +43 31680 490
20, 21 Jan 7.30 pm, Salzburg, Großes Festspielhaus, +43 662 840310
Shubert - Symphony No.8 (except 12 Jan) *Bruckner - Symphony No.9*

Maazel, Lorin Los Angeles Philharmonic
21, 22 Jan. 8 pm; 24 Jan. 2 pm, Los Angeles,
Walt Disney Hall +1 323 850 2000
Bruckner - Symphony No.8 in C minor

Vienna Philharmonic
23 Feb. 8 pm, Essen, Philharmonie +49 (0)2018122 8801
26 Feb. 8 pm, Hamburg, Laeiszhalle, +49 (0)4034 6920
Beethoven - Symphony No. 6 *Bruckner - Symphony No. 3 (1872-73)*

20 Feb. 8 pm, Frankfurt am Main, Alter Oper +49 (0) 6913 40400
21 Feb. 8 pm, Cologne, Kölner Philharmonie +49 (0)221 280 280
3 March 7.30 pm, London Barbican Centre +44(0)207638 8891
8 March 7.30 pm, Vienna: Konzerthaus +43 1242 002
Bruckner - Symphony No.3 (1872-73) *Stravinsky - The Rite of Spring*

Mark, Georg Staatsorchester Braunschweig
24 Jan. 11 am; 25 Jan. 8 pm, Braunschweig,
Staatstheater +49 (0)53122 2345
Rott - Symphony in E major *Bruckner - Te Deum*

Masur, Kurt Seattle Symphony Orchestra
7 Jan. 7.30 pm; 8, 9 Jan. 8 pm Seattle Symphony, +1 206 215 4747
Mozart - Symphony No.40 *Bruckner - Symphony No.4*

Philharmonia Orchestra
20 Feb. 8 pm Bielefeld, Rudolf-Oetker-Halle +49 (0)52 1329 8389
21 Feb. 8 pm, Brussels: Henry Le Boeufzaal BOZAR +32 (0)2 507 8200
Mozart - Symphony No.39 *Bruckner - Symphony No.4*

Mena, Juanjo Bergen Filharmoniske Orkester
21, 22 Jan. 7.30 pm, Bergen, Grieghallen +47 5521 6150
Chopin - Piano Concerto No.1 *Bruckner - Symphony No.6*

Milton, Nichola Jenaer Philharmonie
16 Dec. 8 pm Jena, Volkshaus +49(0)3641 498060
Dupre - Variations sur un vieux Noël (Organ Solo)
Haydn - Organ Concerto in C major *Bruckner - Symphony No.4*

Müller, Bernd Die Jungen Fürther Streichhölzer, (non-professional)
22 Nov. 6 pm, Fürth, Stadttheater, +49 (0)9119 742400
Bruckner - Overture in G minor
Mahler - Lieder eines fahrenden Gesellen
Brahms - Variations on a Theme by Haydn, op.56a

Nagano, Kent Bayerisches Staatsorchester
9, 10 Nov. 8 pm, München, Nationaltheater +49 (0)89 2185 1920
Eötvös - Concerto for 2 Pianos *Bruckner - Symphony No.7*

15 Nov. 8 pm, Regensburg, Audimax +49 941 296000
9 Dc. 8 pm Mannheim, Rosengarten +49 (0)621 26044
Shubert - Symphony No.8 *Bruckner - Symphony No.7*

Nelsons, Andris City of Birmingham Symphony Orchestra
25 Nov. 7.30 pm, Birmingham, Symphony Hall +44 (0)121 780 3333
Wagner - Prelude to Act 1, Parsifal *Lindberg - Clarinet Concerto*
Bruckner - Symphony No. 3

Nézet-Seguin, Yannick Orchestre Métropolitain du Grand Montréal
11 Jan. 7.30 pm, Montréal, Salle Wilfrid-Pelletier +1 514 842 2112
13 Jan. 7.30 pm, Saint-Laurent, Eglise Saint-Sixte
14 Jan. 8 pm, Montréal, Cégep Marie-Victorin
Brahms - Piano Concerto No.1 *Bruckner - Symphony No.1*

Ollikainen, Eva Gävle Symfoniorkester
7 Nov. 4 pm, Gävle Concert Hall +46 2617 2900
Lutoslawski - Little Suite *Vaughan Williams - Bass Tuba Concerto*
Bruckner - Symphony No.4

Orozco-Estrada, Andrés Tonkünstler-Orchester Niederösterreich
6 Nov. 6.30 pm, Grafenegg, Auditorium +43 (0)2735 5500
7 Nov. 7.30 pm; 8 Nov. 4 pm, Vienna: Musikverein +43 1505 8190
9 Nov. 7.30 pm, St Pölten, Festspielhaus +43(0)2742 908080 222
Villa-Lobos - Bachianas Brasileiras No.5
Wolf - Italienische Serenade, Gebet, Mignon
Strauss, - September from 4 Last Songs, Muttertändelei
Bruckner - Symphony No.1 (Linzer Fassung)

Otaka, Tadaaki Tokyo Philharmonic
18 Feb. 7 pm, Tokyo Opera City +81 3 5353 9999
Jolivet - Concertino for Trumpet, Piano and Strings
Bruckner - Symphony No.9

Oue, Eiji Orquestra Simfónica de Barcelona i Nacional de Catalunya
20 Nov. 9 pm; 21 Nov. 7 pm; 22 Nov. 11 am, Barcelona,
l'Auditori +34 (0)93 2479300
Guinovart - Obra encarrac de l'Obra Social Caixa Catalunya i l'OBC
Bruckner - Symphony No.9

Ozawa, Seiji New Japan Philharmonic
6 Dec. 2 pm, Tokyo Sumida Triphony Hall +81 3 5608 5404
7 Dec. 7 pm, Tokyo, Parthenon Tama +81 4237 51414
Beethoven - Piano Concerto No.1 *Bruckner - Symphony No.3*

Symphonieorchester des Bayerischer Rundfunks
18, 19 Feb. 8 pm, München, Herkulesaal, Residenz, +49 8959 004545
Martin - Concerto for 7 Wind Instruments, Percussion and Strings
Bruckner - Symphony No.3 in D minor

Renes, Lawrence Milwaukee Symphony Orchestra
13, 14 Nov. 8 pm Milwaukee, Marcus Center +1 414.273.7206
Bruckner - Symphony No.8 in C minor

Runnicles, Donald BBC Scottish Symphony Orchestra
21 Jan. 7.30 Glasgow City Halls +44 (0)141 353 8000
Wagner - Siegfried Idyll *Bruckner - Symphony No. 8*

Sánta, Peter Amsterdam Symphony Orchestra
15 Dec. 8.15 pm, Den Haag, Dr Anton Philipszaal +31 (0)70 8800333
16 Dec. 8.15 pm, Amsterdam, Concertgebouw +31 (0)20 6718345
Wagner - Wesendonck Lieder *Bruckner - Symphony No.4*

Schrottner, Peter Orchestre National Bordeaux Aquitaine
11 March 8 pm, Bordeaux, Palais des Sports +33 (0)556 008595
Debussy - Le Martyre de Saint Sébastien *Bruckner - Symphony No.7*

Seaman, Christopher Trondheim Symfoniorkester
11 Feb. 7.30 pm, Trondheim, OlavsHallen +47 73 994050
Mozart - Piano Concerto K 466 *Bruckner - Symphony No.4*

Seibel, Klauspeter Utah Symphony
5, 6 March 8 pm, Salt Lake City, Abravanel Hall +1 801 355 2787
Mozart - Violin Concerto No.4 *Bruckner - Symphony No.5*

Seidlmeier, Alois Landestheater-Orchester Coburg
16 Nov. 8 pm, Coburg, Moritzkirche +49 (0)9561 898989
Bruckner - Symphony No.9

Shimono, Tatsuya Yomiuri Nippon Symphony Orchestra
8 Dec. 7 pm, Fukuoka, Symphony Hall, +81 (0)92 725 9112
9 Dec. 7 pm Kagoshima Citizens Culture Hall +81(0)99 257 8111
Mozart - Overture: Le Nozze di Figaro, Piano Concerto K 491
Bruckner - Symphony No.4

Sieghart, Martin Het Gelders Orkest
21 Jan. 8.15 pm, Arnhem, Musis Sacrum, +31 026 4437343
22 Jan. 8.15 pm, Nijmegen,
Concertebouw De Vereeniging, +31 (0)24 322 1100
Bruckner - Symphony No.5

Sigrist, Peter Huttwiler Kammerorchester
22 Nov. 11 am, Luzern,
Konzertsaal, Kultur- & Kongresszentrum +41 (0)41 226 77 77
Bruckner - Te Deum *Bruckner - Mass No.3*

Skrowaczewski, Stanislaw SO des Bayerischen Rundfunks
17, 18 Dec. 8 pm München Philharmonie, Gasteig, +49 (0)8954 818181
Skrowaczewski - Music for Winds
Bruckner - Symphony No.2 (1877 Fassung)

Spieler, Carlos Städtische Philharmonie Gießen
26 Jan. 8 pm(?) Gießen, Stadttheater +49 (0)641 79 5760
Rihm - Cello concerto in one movement *Bruckner - Symphony No.9*

Steen, Jac van Dortmunder Philharmoniker
18, 19, 20 Jan. 8 pm Dortmund, Konzerthaus +49 231 22696 200
Schönberg - Erwartung *Bruckner - Symphony No.9*

Steffens, Karl-Heinz Deutsche Staatsphilharmonie Rheinland-Pfalz
19 Feb. 8 pm, Landau, Jugendstil-Festhalle +49 (0)6341 / 13120
20 Feb. 8 pm, Mannheim, Rosengarten +49 (0)621 26044
22 Feb. 7.30 pm, Mainz, Rheingoldhalle +49 (0)6133 5799 991
Bach - Webern - Musical Offering: Fuga (Ricercata) a 6
Bach - Concerto for Violin, Oboe and Strings
Bruckner - Symphony No.7

Stenz, Markus Gürzenich Orchester Köln
10 Jan. 11 am; 11, 12 Jan. 8 pm
Kölner Philharmonie +49 (0)221 280 280
Beethoven - Violin Concerto *Bruckner - Symphony No.4*

Storgårds, John Sveriges Radios Symfoniorkester
13 Nov. 7.30 pm, Stockholm, Berwaldhallen +46 (0)8784 1800
Mendelssohn - Violin Concerto No.2 *Bruckner - Symphony No.3*

Stavanger Symfoniorkester
19 Nov. 7.30 pm, Stavanger, Konserthus +47 5153 7000
Haydn - Piano Concerto in D major
Prokofiev - Piano Concerto No.4 "For Left Hand"
Bruckner - Symphony No.1 in C minor

Titov, Alexander St Petersburg Philharmonic
12. Feb. 7 pm, St Petersburg, Grand Philharmonic Hall +7 812 710 4257
Shubert - March; Wanderer Fantasy *Bruckner - Symphony No. 7*

Tsialis, Stefanos Thüringen Philharmonie Gotha
14 Jan. 8 pm, Gotha, Kulturhaus +49 (0) 3621 5078 570
Busoni - Nocturne Symphonique *Mahler - Kindertotenlieder*
Bruckner - Symphony in D minor "Die Nullte"

Venzago, Mario Konzerthausorchester Berlin
4, 5 Dec. 8 pm; 6 Dec. 4 pm, Berlin, Konzerthaus +49 (0)30 203092101
Schumann - Overture, scenes from Faust *Martin - Cello Concerto*
Bruckner - Symphony No.7

Radion sinfoniaorkesteri - tourist info: +358 9 3101 3300
11 Dec. 7 pm, Helsinki, Johanneksenkirko
Schönberg - Song of the Wood Dove, Gurrelieder
Bruckner - Symphony No.5 in Bb major

Wijatkowski, Piotr Wieniawski Lublin Philharmonic
6 Nov. 7 pm, Lublin, Sala koncertow +48(0)81 5315112
Wagner - Overture: Die Meistersinger
Rachmaninov - Rhapsody on a Theme of Paganini
Bruckner - Symphony No.4

Young, Simone Orquesta Nacional de Espana
27, 28 Nov. 7.30 pm; 29 Nov. 11.30 am, Madrid,
Auditorio Nacional de Musica, +34 (0)9133 70307
García-Abril - Cantico de las siete estrellas
Bruckner - Mass No.3 in F minor

Philharmonisches Staatsorchester Hamburg
24 Jan. 11 am, 25 Jan. 8 pm, Hamburg, Laeiszhalle, +49 (0)4034 6920
Brahms - Tragic Overture
Brahms/Glanert - 4 preludes & serious songs for baritone
Bruckner - Symphony No.1 (Linzer Fassung)

Zender, Hans SWR Sinfonieorchester Baden-Baden und Freiburg
17 Dec. 8 pm, Freiburg, Konzerthaus +49(0)761 3881806
19 Dec. 7 pm, Baden Baden, Festspielhouse +49 (0)7221 30 13101
Bruckner - Symphony No.5

Zilm, Michael Karol Szymanowski Krakow Philharmonic
12 Feb. 7 pm; 13 Feb. 6 pm, Cracow,
Philharmonic Hall +48 12 429 13 45
Bruckner - Symphony No.7

Znaider, Nikolaj Malmö SymfoniOrkester
5 Nov. 7.30 pm, Malmö, Konserthuset +46 (0)40 343500
Mozart - Violin Concerto No.2 *Bruckner - Symphony No.4*

18 Feb. 7.30 pm, Malmö, Konserthuset +46 (0)40 343500
Mozart - Symphony No.39 *Bruckner - Symphony No.8*

Zweden, Jap van Dallas Symphony Orchestra
5, 6, 7 Nov. 8 pm; 8 Nov. 2.30 pm Dallas,
Morton H Meyerson Symphony Center +1 214692 0203
Rachmaninoff - Rhapsody on a Theme of Paganini
Bruckner - Symphony No.9

Philadelphia Orchestra
27, 28 Nov. 8 pm; 29 Nov. 2 pm, Philadelphia,
Kimmel Center for the Performing Arts +1 215893 1999
Mozart - Piano Concerto No.19 *Bruckner - Symphony No.9*

Würzburger Bachtage +49 (0)9 3137 2398
21 Nov. 8 pm Würzburg, St Johannis
Bruckner - Mass No.3 in F minor *Bruckner - Te Deum in C major*
Domchor Würzburg, Bachchor Würzburg
Cäcilien-Chor Frankfurt, Thüringen Philharmonie Gotha/ Kabitz

22 Nov. 4 pm Würzburg, Toskan-Saal, Residenz
Johann Sebastian Bach and Anton Bruckner
A lecture by Prof. Ulrich Konrad, Universität Würzburg

23 Nov. 8 pm, Würzburg, St Johannis
Bach and Bruckner Organ recital by Matthias Giesen

24 Nov. 8 pm Würzburg, St Stephanskirche
Bach and Bruckner Motets; *Bruckner - Mass No. 2*
Camerata St. Stephan/ Christian Heidecker

Chamber Music

7 Jan. 1.05 pm, Leicester, New Walk Museum & Art Gallery
+44 (0)116 225 4920 (11am - 4 pm)
Bruckner - String Quintet
Musicians from the Philharmonia Orchestra

7 Feb. 5 pm Bamberg, Harmonie am Schillerplatz 0049-951-980 82 20
Mozart - String Quintet K 515 *Bruckner - String Quintet*
Musicians from the Bamberger Symphoniker

6 March 8 pm, Brussels, Koninklijk Conservatorium +32 (0)2 507 82 00
9 March 8.15 pm, Rotterdam, De Doelen, +3110 2171717
Bruckner - String Quartet *Holliger - String Quartet No.2*
Beethoven - String Quartet op.135
Zehetmair String Quartet

14 Feb 6 pm, Leipzig Gewandhaus +49(0)341 1270 280
Mozart - String Quintet K 516 *Reinecke - String Quartet in D major*
Bruckner - String Quintet
Gewandhaus String Quartet

Barenboim: Beethoven-Bruckner Cycle with the Staatskapelle Berlin 20-27 June 2010, Berlin Philharmonie

Sun 20 June: Beethoven Piano Concerto No. 1
Bruckner Symphony No. 4
Mon 21 June: Beethoven Piano Concerto No. 3
Bruckner Symphony No.5
Tues 22 June: Beethoven Violin Concerto
(Frank-Peter Zimmermann)
Bruckner Symphony No. 6
Fri 25 June: Beethoven Piano Concerto No. 4
Bruckner Symphony No. 7
Sat 26 June: Beethoven Piano Concerto No. 2
Bruckner Symphony No. 8
Sun 27 June: Beethoven Piano Concerto No.5
Bruckner Symphony No. 9

Ticket Hotline: +49 30 2035 4555

www.staatsoper-berlin.de

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

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



SIMON SECHTER'S FUNDAMENTAL-BASS THEORY AND ITS INFLUENCE ON THE MUSIC OF ANTON BRUCKNER BY DR FREDERICK STOCKEN Edwin Mellen Press 2009

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