



# The Bruckner Journal

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In this issue:

Linz Brucknerfest 2006 report -  
Franz Zamazal .. page 3

The 9th in Linz and Vienna  
Nicholas Attfield - page 8

Takashi Asahina's Bruckner - Neil  
Schore . . . page 12

Symphonisches Präludium in C  
Minor Benjamin-Gunnar Cohrs  
page 21

Thematic and Tonal Unity in  
Bruckner's Eighth Symphony pt II  
Paul Dawson-Bowling page 24

Johann Herbeck and  
Anton Bruckner - Crawford Howie  
page 29

Bruckner Fever by Hartwig  
Molzow page 36

Bruckner Scores: Magnificat and  
Psalm settings: page 38

Letters from Benjamin-Gunnar  
Cohrs and Ian Beresford Gleaves  
page 39

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Bruckner bow-tie on page 43 by  
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## ANTON BRUCKNER INSTITUTE LINZ

Dr Erich Partsch has written to Crawford Howie to say that the ABIL (Anton Bruckner Institut Linz, the centre for Bruckner research in Austria and responsible *inter alia* for the regular publication of the Bruckner Symposium, Bruckner Yearbook and 'Documents and Studies' volumes, Bruckner exhibitions etc.) will no longer be affiliated with the Austrian Academy of Sciences in Vienna. A planned affiliation with the Anton Bruckner University of Linz was rejected by the University, though some sort of 'co-operation' is envisaged. Prof. Antonicek has agreed to work together with the new Geschäftsführer of the ABIL, Herr Direktor Wolfgang Winkler, to help to help find a way forward for further research work on Bruckner, and on music in Upper Austria more generally. The situation remains unclear, but it seems almost certain that ABIL will no longer be an international centre for Bruckner research (like the Mozarteum in Salzburg or the Beethoven-Haus in Bonn).

Dr Partsch laments the fact that there is very little interest in Bruckner in Linz - there is still no Bruckner memorial in

. . . continued on page 2

ANTON BRUCKNER INSTITUTE LINZ . . . *continued from page 1*

the city and, in spite of the efforts made by Dr. Partsch and his colleagues, as yet no specific 'Bruckner project' for 2009 when Linz will be a 'capital of culture'. We are astounded and saddened by this news, which music lovers throughout the world will regard as beyond comprehension. The work of the ABIL has been of inestimable value to Brucknerians and music scholars throughout the years of its existence since 1978.

Dr. Partsch and his colleagues in the Austrian Academy of Sciences in Vienna (Prof. Antonicek and Drs. Maier and Grasberger) intend to create a new platform for Bruckner research and are pursuing their own 'Bruckner project', which will include a new and updated edition of the Bruckner Handbook and a new and revised Catalogue of Works. It will be our privilege to keep readers of The Bruckner Journal informed of their progress. KW

### **Correction and apology**

On the front page caption to Matthias Richter's cartoon, and at some subsequent places in Vol 10, issue 3, November 2006 issue of The Bruckner Journal, the middle name of Maestro Peter Jan Marthé was misspelt. I take this opportunity to apologise for this totally unintentional error, and for any confusion that may have resulted. Ed.

## **FIFTH BRUCKNER JOURNAL READERS BIENNIAL CONFERENCE 2007**

### **'Mystery in the Music of Anton Bruckner'**

The conference will be held in Birmingham on Saturday 21 April, 9.30 for 10 am - 5pm  
with an opening session on the Friday evening at 7 pm

The venue is Carrs Lane Centre, Carrs Lane, Birmingham ☎ 0121 643 6151

Speakers will include Nicholas Atfield, William Carragan, Erling E. Guldbrandsen,  
Paul Hawkshaw, Julian Horton, Crawford Howie, Ben Korstvedt and Ken Ward.

The Conference fee is £25

There are still some places left. If you would like to attend please contact  
Raymond Cox, 4 Lulworth Close, Halesowen, B63 2UJ - ☎044(0)1384 566383  
as soon as possible.

### **TEN YEARS OF THE BRUCKNER JOURNAL**

With this first issue of Volume Eleven, The Bruckner Journal celebrates ten years of publication. Many thanks to all our readers and contributors, and to my editorial colleagues, who created and have subsequently supported The Bruckner Journal throughout these years.

#### **SUBSCRIPTIONS**

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## Linz Brucknerfest 2006

Franz Zamazal

The 33rd season of the Linz Bruckner Festival lasted from 10 - 30 September, 2006. The twenty events were staged chiefly in the Linz Brucknerhaus and the St Florian Stiftskirche: a packed but varied schedule entitled "Klassisch anders" [Classically different]. This conveyed the idea of preserving a rich tradition while remaining open to new work, its creation and challenges. The theme was underlined in the first week by the Cleveland Orchestra under its chief conductor Franz Welser-Möst and by the Tchaikovsky Symphony Orchestra of Moscow under Vladimir Fedoseyev. Subsequent performances of vocal and orchestral works up to the present also observed the aforesaid motto.

### *Bruckner*

Franz Welser-Möst and the Cleveland Orchestra visited St Florian in the course of a European tour and gave two impressive performances of Bruckner's Fifth Symphony. The final rehearsal was open to the public, the proceeds going to a local cause. The score acquired gravity and breadth, monumentality and inwardness in a lively performance. It featured some splendid solo players and a responsive orchestral ensemble, with wonderfully "round" brass. The conductor's long familiarity with this particular work (he gave a performance with the Jeunesse-Orchester Linz as long ago as August 1984) resulted in a convincing structuring of this symphonic giant. Abrupt dynamic contrasts and piled-up harmonies were generally left as written, rather than being smoothed out. The first movement began on a very gently intimated foundation before vividly displaying its various facets. The adagio was basically introverted and calm, but with explosive potential and full of suspense: a masterly achievement on Bruckner's part. The scherzo and trio left earthly matters far below them. The crowning finale worked up gems of the composer's art to overwhelming effect and screwed up the tension until reaching the chorale which was admirably wrought. A highlight of this year's Linz Festival.

The Festival ended with a successful concert by the Slovenian Philharmonia under its music director George Pehlivanian. At full symphonic strength this orchestra is of top quality in every department, with strings that are confident in a high register and accurate yet powerful brass. Under its impulsive conductor it did not stint on drama while also proving capable of lyrical charm and many intermediate shadings. Two works by the "young" Bruckner were given very respectable performances, apart from the exaggerated volume. The Overture in G minor (1862) would have certainly benefited from a more moderate approach to dynamics. The Symphony No. 1, which Bruckner had good reason to call "the saucy besom", was moulded with a precision and intensity encompassing all its hiatuses, pauses for breath and climaxes. The lovely cantilenas in the Adagio and the primeval power of the Scherzo were outstanding elements.

The piano duo of August Humer and Johannes Marian have long been performing keyboard arrangements of Bruckner symphonies. This year it was the three finished movements of the Ninth in a four-hand version. Dynamically the playing was very subtle and conveyed all this score's quirks and surprises, so that its "soul" was a felt presence.

### *Organ Recitals*

Recitals on major organs have been an integral part of the Linz Bruckner Festival for a number of years. Young Danish organist Bine Katrin Bryndorf gave an excellent recital on the new instrument in the Martin Luther Church. The programme included a piece from Bruckner's own repertoire in the form of the Mendelssohn Sonata No. 1. The organ gave the individual pieces their characteristic sound, and works by Bach were unambiguous musical statements. In the New Cathedral Louis Robilliard from Lyons played typical examples of 19th-century French music, reminding us of Bruckner's success as a recitalist in Nancy and Paris. To end this recital, a Bruckner improvisation created a sonorous edifice that was full of riches. Lionel Rogg's transcription of the Eighth Symphony, which he himself played on the great organ of St Florian, did not do justice to the work and its essence. Above all it was lacking in grandeur and expressive power.

### *Opera in the Concert Hall*

Wagner operas are no longer viable at the Linz Landestheater because of the lack of space, so concert performances in the Brucknerhaus are a welcome alternative. This year *Siegfried* from *Der Ring des Nibelungen* enjoyed a first-class interpretation. The clarity of the action was the primary aim of Philippe Auguin, whose conducting was exemplary. Both the ensemble of solo singers and the Linz Bruckner Orchestra made a full contribution to a memorable experience.

### ***Bruckner Symposium***

The Festival includes a Bruckner symposium every other year. This year in the Brucknerhaus, 15 scholars from home and abroad addressed themselves to the subject of Austria's musical links with her new EU neighbours Bohemia/Moravia, Slovakia and Hungary. Here Bruckner played at least a supporting role.

### ***Prospects for 2007***

The next Linz Bruckner Festival will be held between September 16-30, 2007. Riccardo Chailly is to conduct Bruckner's Symphony No. 2 in the opening concert, and Kent Nagano conducts Symphony No. 4 (first version) with the Bavarian State Orchestra on September 18. Semyon Bychkov and Heinrich Schiff are also appearing, and Karen Kamensek will round off the Festival with Mahler's Fifth Symphony. There will also be chamber music recitals and a concert performance of Wagner's *Götterdämmerung*. Organ recitals will continue to highlight Bruckner links, and an organ competition will be staged in conjunction with St Florian Abbey.

*Edited and translated by Peter Palmer*

## ***Concert Reviews***

### **EDINBURGH**

Usher Hall. 26, January. 2007

Wagner - Siegfried Idyll.  
Bruckner - Symphony No 3 (1889 version)  
Royal Scottish National Orchestra / Walter Weller.

### **GLASGOW**

City Hall. 12, October. 2006

MacMillan - The World's Ransoming.  
Haydn - Cello Concerto No 2 in D Major.  
Bruckner - Symphony No 3 (1877 version)  
BBC Scottish Symphony Orchestra - Christopher König.

Two different versions of one of Bruckner's most popular symphonies were given substantially different interpretations. Yet it was not the difference in versions which caused this reviewer difficulties but the difference an experienced hand can bring to the work of Bruckner.

Walter Weller, former Konzertmeister of the Vienna Philharmonic, is steeped in this music. His unhurried view of the 3rd, majestic, vast and mysterious was quite simply the finest account of this work I have heard. Never sprawling or episodic, Weller brought immense care and detailed attention to the inner parts of the score whilst always maintaining the forward momentum. He encouraged great richness of tone from strings and brass alike. The great eruptions of sound were always organic, never imposed from outwith. The *ländler* from the third movement sounded particularly authentic. The ovation from the audience (a half empty hall, sadly) and players indicated that this was a very special performance. Now, when will the same team give us the original 1873 version?

Christopher König, an alarmingly young-looking Dresdener who has held appointments with the Malmo Symphony Orchestra and the Orquesta Filarmonica de Gran Canaria, was, I'm afraid, not in the same class. I am trying to be kind when suggesting that maybe lack of rehearsal time was to blame for a performance that was totally brass led. This performance was loud, relentlessly so: where was the ebb and flow, the attention to dynamics? Detail was stomped on as the orchestra hurtled to the next climax. This was my first visit to this recently refurbished hall and I have to say a medium sized concert space is not ideal for a Bruckner symphony under a conductor who is unable to control the volume of the orchestra. The journey back to Edinburgh takes around 40 minutes and my ears were still ringing when I arrived home. I had another occasion to visit the City Hall recently to hear the final three symphonies of Sibelius under Segerstam. Here was a perfect example of huge, cathartic climaxes being perfectly controlled by a conductor who knows that less, i.e. subtlety and restraint, is, so often, more.

*Alan Munro*

## LONDON

The Residence of the Austrian Ambassador, Belgrave Square. 5th November 2006

Mozart - Sonata in C for piano, 4 hands, K 521

Bruckner - Symphony No 3, trans. Mahler-Krzyzanowski, piano 4 hands

Ranko Markovic and Marialena Fernandes

The joint meeting between The Bruckner Journal readers and members of the Gustav Mahler Society UK was by all accounts a great success. The event was sold out and plenty of those attending were Bruckner Journal readers. It took place in the very illustrious surroundings of the Austrian Ambassador's Residence in Belgrave Square, London. Jim Pritchard of the Gustav Mahler Society UK opened proceedings with an introductory talk, and Crawford Howie delivered a paper on the origins of the Mahler-Krzyzanowski transcription of Bruckner's Symphony No.3, which will be published in a future issue of The Bruckner Journal. The piano duo of Ranko Markovic and Marialena Fernandes gave a sparkling and very genial performance the Mozart Sonata in C, K521, and then launched with verve and enthusiasm into the Bruckner symphony transcription. Raymond Cox writes: "We were treated to an inspiring rendering of the transcription of Bruckner's Third Symphony and virtually transported with tears of joy in a mood of triumph at the end. Never halting or static, the players moved the music forward in a gorgeously full flow of sound which was enthralling. The occasion will be a memorable one." In his review of the event for [www.musicweb-international.com](http://www.musicweb-international.com), Jim Pritchard wrote: "It all came off outstandingly well, though of course the end of the symphony can never have the impact that the full orchestra can give: nevertheless Markovic and Fernandes gave it all they had got and it was mightily impressive. There was rapturous applause from the audience who were rewarded once again with a sparkling example of Schoenberg's four-hand adaptation of *Il Barbieri di Siviglia* as an encore." Tony Newbould writes that, despite some reservations, 'It was all hugely enjoyable and a privilege to be there.'

We are very grateful to the Austrian Cultural Forum, and Andrea Rauter, and to Her Excellency Dr Gabriele Matzner-Holzer for their assistance in supporting this wonderful event.

*Ken Ward*

## HERTFORD

Castle Hall, Hertford, 11th November 2006

Bruckner Symphony No 4

Hertford Symphony Orchestra / Gerry Cornelius

Truth to tell, I travelled to this concert as a somewhat jaded music-lover. There have been times when I have vowed never to attend an amateur performance again, for the quality of the players and the conductors is so variable, an enjoyable night is not guaranteed; and the previous evening I had been listening to the much-acclaimed Tennstedt recording of the 4th and wondered what all the fuss was about. Did I really need to hear another 4th now, an amateur one at that?

My first surprise was to find that I was only just able to get in: the 500 seat hall was virtually sold out. During the first half of the concert, during which Stephen de Pledge played the Grieg Piano Concerto with admirable aplomb, I kept my eye out for the horns to see if they were ashen-faced and trembling at the prospect ahead of them, but they presented an encouraging and admirable *sang-froid* - indeed, the orchestra chairman's note in the programme reported that the symphony was being performed at the suggestion of the brass players. The second surprise was what a remarkable Bruckner performance this proved to be, particularly of the outer movements.

Gerry Cornelius introduced the second half of the concert by remarking that, although the Hertford SO had a very wide-ranging and varied repertoire, this was the first time they had attempted a Bruckner symphony. 'It is a milestone to be approached at one's peril ... a magnificent challenge... We're going to enter on this together.' The audience laughed. 'Oh dear...' I thought to myself - but I needn't have worried: the symphony was in capable hands. They took both the outer movements quite fast - not as madcap as Klemperer's 1951 performance recorded with the Vienna Symphony

Orchestra, but the first movement was almost that fast - and very exciting as a result. The opening horn calls, enunciated with confidence and clarity, launched a thoroughly coherent conception of the movement. The 1-2, 1-2-3, main theme was brisk, dramatic and exciting, and the bird song second subject group very chirpy indeed, the whole movement performed with verve and gusto that was quite exhilarating.

In the Andante there was meticulous and effective attention to dynamic contrast, although the movement suffered a little from what I felt to be a too rigid hold on the tempo, and problems of string intonation were sometimes distracting; nevertheless, the climax was powerful and the coda affecting. The Scherzo was perhaps a little too deliberate on its first appearance - after all, with a brass section as competent as these you could have let them have their head - but the repeat seemed brighter, faster, and as exciting as it should be. Not a lot of 'atmosphere' in the opening to the Finale, but when the first theme *tutti* came it was forthright enough, and the great cadence of the first theme group magnificently achieved. The opening of the second theme was very beautifully played indeed, though thereafter Gerry Cornelius's no-nonsense approach deprived the music of some of the lilt that can make it irresistibly heart-warming. This was nevertheless a finely structured performance and the patrons of the Hertford Symphony Orchestra were privileged to have been presented with such a lively and enjoyable interpretation.

*Ken Ward*

## LONDON

Bruckner Symphony No. 7 - Royal College of Music 9th December 2006  
RCM Symphony Orchestra / Bernard Haitink

It's not his heart that Bruckner wears on his sleeve, but his technique; and in the Seventh symphony, the most teleological of his eleven, he achieves two apparently contradictory aims: on the one hand, the most luscious synthesis of Brucknerian ideas imaginable, both orchestral and formal, and on the other, such a vast extension of musical logic and growth that the normal, well-known and well-loved boundaries of musical convention are decisively ruptured. So when we hear the finale, nearly the shortest of all his finales, we think to ourselves: gorgeous, but what on earth happened there?

The immediate - and soon to be prodigious - success of this symphony, after the first performances in 1884 and 1885, went, understandably to Bruckner's head; and as he began his Eighth he was beginning to lose touch with how disruptive his music had become. It took the honest and tactful Hermann Levi, who had already had problems with the finale of the Seventh, to tell him that this just wasn't on. Luckily, Bruckner, though devastated, was able to rise to this new challenge and begin his revision.

It's over 120 years since those premiers in Leipzig and Munich, but I don't think our understanding of the symphony has progressed very much. It may, indeed, have lessened. There was much enthusiasm for this work in the RCM concert hall, but the symphony's complexities, it seems to me, are more likely to inspire awe than understanding. It is awe that Haitink is good at. For although he works hard at making the music as clear as possible, the internal complexities are so great (the simplicity is deceptive), that awe is the most likely reaction of an interested listener.

Haitink conducts from the "purified" Haas edition (despite using the percussion in the adagio), as he always has done. Consequently, he is not going to be swayed by superfluous expressive tempo indications. His ability to give depth to the performance is not based on drawing the orchestra into an ever more affected expressivity (as Simon Rattle is currently prone to do). For Haitink depth is revealed through releasing latent powers within the score itself - clearly a somewhat mysterious concept. This is why his climaxes can become almost unimaginably loud (especially in this smaller hall) and still remain proportionate. It's also why, incidentally, the timpani-roll in the first movement has been getting louder over the years. As Haitink patiently continues on his chosen path, he himself becomes more aware of the symphony's innate power. Bruckner added the timpani-roll late on in the composition, realizing that the lamentation at this moment would be clinched by the timpani's fortissimo.

For Bruckner it is work, not inspiration that is most important. Work on the nitty-gritty of putting notes together in a sophisticated and systematic way (à la Sechter, at bottom). It is this that creates the flow of energy leading seamlessly to those eruptions of potency; either in the form of

thematic statements or, more tellingly, climaxes: those seemingly inevitable collisions of hypogenic and tectonic musical forces.

Haitink, too, works steadily. He gives great attention to the tuning, phrasing and other details. It's almost as if he lets the larger-scale momentum take care of itself. He communicates with careful hand movements. The changes are peculiarly subtle, as he follows the "need for tempo modification to match the changing character of the music" (R. Wagner); it was a joy to see the young musicians follow him so carefully. Not only do audiences love him, but players do too, for he recognizes that "orchestral members are flesh-and-blood people, struggling with stubborn instruments" (Jaap van Ginneken, producer at Decca).

The teleology of the piece is actually quite straightforward. Bruckner completed the scherzo and trio first. The opening movement *leads* to the adagio, which then, in turn, *leads* to the scherzo, in descending keys: E major (1<sup>st</sup> movt.); C# minor (adagio); A minor (scherzo); F major (trio) - thus big-sounding submediant steps lead to a Neapolitan preparation of the finale. Although the finale returns to E major, it is as far from a simple recollection of the opening movement as you can get – and yet manages to allude to it. The teleology continues through the finale, as though leading us back to the opening movement, but on a higher level: transcendental cyclic form, perhaps. B. Cohrs likens the finale to those grandiose toccatas Bruckner improvised on the organ. It is certainly a rejoicing over something. I don't know over what, and remain in awe.

Haitink's way of working with detail and his subtle changes of tempo reveal the internal thrust of the piece. The audience is not spared. I, for one, sitting at the back of the hall, couldn't bear to look at the orchestra for more than a few moments at a time. Instead, I stared at the carpeted floor and, from time to time, wept. At the end I rushed out, before the applause got as loud as those disturbing climaxes had been.

*Keith Gifford*

Colin Anderson was also at this concert:

The ideal Christmas present for this writer would be a CD of this magnificent performance. (It was recorded!) Bernard Haitink is a regular guest at the Royal College of Music and has conducted Mahler and Shostakovich there; Bruckner, too, and this account of the Seventh Symphony (the second of two) compelled attention from beginning to end.

Haitink, genial and authoritative, led a lyrical and flowing account, the opening measures not singled out as a 'slow introduction' and the first movement had a wholeness of continuity yet also an ebb and flow that satisfied 'episodes' while sustaining a glorious sweep, the RCM Symphony's 60-plus strings playing with power and lustre, and with sweet tone in the more intimate passages. There was no lack of dynamic variety and it could be argued that the fullest fortissimos were just a little too loud – as much to do with the Concert Hall's very immediate acoustic as any misjudgement. Indeed, the playing was unforced, vividly detailed, and dedicated.

After a refulgent first movement, Haitink could usefully have taken a little more time with the opening measures of the Adagio; this was non-indulgent to a fault if shaped to a nicety, the blissful 'moderato' section introducing yet more forward-motion while retaining an impeccable shape and line. The cymbal-capped climax was tremendous in impact and perfectly terraced. For this movement, Haitink had the tuba player move to sit with his 'Wagner' cousins and the five musicians made a baleful threnody as the Adagio moved to its conclusion.

Under Haitink, the scherzo was superbly propulsive and questing, the trio a beatific response, and the finale had fleetness and grandeur, not least two-thirds through when Haitink conjured a majestic brass-led summation – yet still had something in reserve for the coda. A long, enthusiastic reception ensued from the capacity house – the applause modestly received by Haitink and warmly shared with the young musicians.

In sum, a special performance, one prepared by distinguished professors (some from the LSO), the orchestra led by Alina Ibragimova, herself building a fine career as a soloist. The RCM Symphony's playing was quite superb with some excellent wind solos (flute and trumpet in particular) and, indeed, the numerous accident-prone spots that this symphony can yield were all negotiated with confidence and skill. There's been no shortage of opportunities to hear Haitink conduct Bruckner 7 in London over the last few decades (at least four times at the Proms alone), but this RCM one stood out, 65 minutes of rapt music-making that spoke volumes (no pun intended!) about what the RCM Symphony Orchestra is capable of.

*Colin Anderson*

## Final Thoughts: Accounts of the Ninth in Linz and Vienna

Nicholas Atfield

Bruckner's Ninth Symphony, it occurred to me recently, has met with an unusually pervasive interpretation in the course of the past century or so. In contrast to his other works, which often allow for some latitude in our responses to their meaning or import, the Ninth seems to direct us towards a specific set of ideas. This is, of course, that of Bruckner's impending death: the symphony, and in particular its Adagio movement, seem to present directly Bruckner's 'Farewell to Life', his premonition of the end of his life, and his passing at last into the hereafter.

For many readers, these characterizations will be entirely self-evident from the music. Many would argue that one need only listen to, perhaps, the closing bars of the first movement, or the opening bars of the Adagio in order to be utterly convinced of Bruckner's frame of mind at this time: the plaintive anguish of these passages (and by no means only these) seems to communicate the composer's swansong in a powerfully visceral manner.

Nonetheless, from (dare I say) a somewhat academic perspective, I wondered what other factors might have contributed to our hearing of a 'farewell' in this work. And, in part inspired by Vera Micznik's investigation into the 'Farewell Stories' of Mahler's Ninth and Tchaikovsky's Sixth,<sup>1</sup> I considered several possibilities. Our notions of Bruckner's final years and his progress on the symphony, for example, are naturally crucial here: piecing together the sequence of events from sketches and letters, we can see that Bruckner suffered debilitating illness throughout much of the work's composition. Indeed, he signed his last will and testament at this time (10 November 1893) and, referring to 9 December 1894 – only nine days after the Adagio's completion – remarks that he had been 'forsaken by his doctors' and that even the Last Rites had been administered. Death, from this evidence, was certainly on the cards as the Ninth came into being.

Likewise, I think that the symphony's reception history plays a central role in our understanding. Several familiar anecdotes make a significant contribution to this history. For example, as the eminent Viennese critic Theodor Helm recalled in a memoir of 1918, there was a sketch leaf of the Ninth's Adagio on Bruckner's piano on one occasion in June 1894. According to Helm, Bruckner turned towards it and, 'with quivering hand', played a passage for tubas and horns from the movement; in 'an indescribable tone of pained resignation', he then spoke the words 'farewell to life [*Abschied vom Leben*]'. Moreover, attesting to Bruckner's conviction that the Ninth would be his final work, his physician Richard Heller relates the composer's answer to a question regarding the dedication of the Ninth: 'You see, I have already dedicated two symphonies to earthly majesties – to poor King Ludwig, regal patron of the arts, and to our illustrious, dear Kaiser, the highest earthly majesty that I recognise; now I dedicate my last work to the majesty of all majesties, the dear God.' And of course, Bruckner's biographer August Göllerich reports the composer's wish that, should he not be able to complete the Finale, his *Te Deum* (1884) would serve as an appropriate closing movement in performance: 'Wann i' nimmer kann, müssen S' halt das Te Deum machen'.

The Ninth's premiere, of course, also plays a vital role in this reception history. Taking place in Vienna's Musikverein on 11 February 1903, this was an occasion on which the aura surrounding the work was confirmed once and for all: the conductor, Bruckner's pupil Ferdinand Löwe, performed the *Te Deum* 'out of reverence for the wish of the Master', and the assembled critics unanimously portrayed the symphony as 'farewell'. In his review for the *Deutsche Zeitung*, for example, Maximilian Muntz describes the Adagio as 'the stirring swansong of the Master', in which Bruckner 'sang a farewell to the world with which one had no choice but to sympathize'.

\*\*\*

With this remarkable accumulation of power and meaning in mind, I attended two Austrian performances of the Ninth in late 2005.

The first was a flagship event in Linz an der Donau, the Upper Austrian city in which Bruckner spent the early part of his career. As is well known, each year Linz hosts a so-called Brucknerfest, a

<sup>1</sup> Vera Micznik, 'The Farewell Story of Mahler's Ninth Symphony', *19th-Century Music*, 20/2 (1996), pp. 144-66.



series of concerts calculated to bring both city and composer to the attention of the wider world. Particularly in its early years – namely the late 1970s and 80s – this festival incorporated something of a social and cultural mission: with concerts broadcast live from the newly built Brucknerhaus into the city’s Danube Park, the Brucknerfest’s organisers could boast of having created a ‘concert hall without walls’ – an achievement that supposedly negated the ‘elite’ nature of symphony performance and, in so doing, brought Bruckner to a broader section of the local and tourist populations. Towards this end, interactive stations were also installed at these events, in which the public could manipulate the performance electronically; laser shows, too, added a further visual aspect to the arresting sight of the city’s illuminated Baroque centre.

I must confess to some mild disappointment when, on arriving at the performance of the Ninth that would open the Brucknerfest in September 2005, there was little evidence of progressiveness, interactivity or, indeed, lasers. As it turned out, these have all long been consigned to a pre-Brucknerfest-fest that nowadays tends to experiment with contemporary musical scores rather than the symphonic canon. The modern Brucknerfest attendee, as a result, has a much simpler choice to make: he or she can either sit inside the Brucknerhaus for the concert, or can remain outside in the Danube Park to watch the concert broadcast on a large TV screen. Eschewing the striking modernist architecture of the former (not to mention the €30 price tag), I opted for the latter.

At first, at least, with the weather still reasonable, and an attractive sunset in progress, this decision turned out to be a good one. As Dennis Russell Davies, the resident conductor of the Bruckner Orchester Linz began Arvo Pärt’s *Fratres*, the few thousand people in the park came to attention, with Pärt’s *misterioso* drones, unisons, and endless circular figures providing a suitable introduction for the sombre gravity of what was to follow.

The mood of the Ninth’s opening was ideal, and utterly appropriate to the aura that has built up around the work: the crescendo at the broadening of the initial harmony was both defiant and yet devastated, whereas the falling scale figures that followed evoked a more frail, contemplative mood. Elsewhere, Davies demonstrated a tendency to let the orchestra escape from his control – as at the drive to the grand unison theme and in the third theme’s recapitulation – but I could easily forgive this in light of the exhilarating power wielded at the movement’s climaxes. As the first movement came to a close, the Bruckner Orchester gave it their all, and we were given a tangible, and entirely apt, sense of this music’s existential frustration.

And then, the temperature having dropped a few degrees, it began to rain. Many members of the outside audience immediately rose to leave, and so the Scherzo opened in a moment of disarray. This, nonetheless, was no problem: it served as a complement, in fact, to Davies’s deliberately edgy beginning and his well-measured momentum as the whole leviathan lumbered into view. Of the movement’s potential for tender or humorous contrast, all the same, there was virtually nothing made, and this certainly was an opportunity missed.

The Adagio, here serving as Finale, came across similarly heavy-handed. Several messy entries in the brass and woodwinds combined with leaden pedal points to communicate an unfortunate lack of sensitivity; rushed ascents towards many of the movement’s plateaux, too, undercut the potential impression of agony with something more like the adamant quality of the first movement. Moreover, as we approached the hour mark in performance, the remaining audience (and not just its younger members) became fairly restless, and, outside the confines and conventions of the concert hall, felt well able to demonstrate this. As the rain picked up, the spell of the Ninth was thus broken; the Adagio’s shattering climax bludgeoned rather than bewildered us, and Bruckner’s swansong went unheeded.

Back to basics, then: in November of the same year, I got hold of a *Stehplatz* ticket at Vienna’s Musikverein – the venue, of course, in which the Ninth was first performed – and went along to hear Seiji Ozawa give the work with the Vienna Philharmonic. For anyone who hasn’t heard about this infamous ticketing system (or perhaps non-system), I’ll briefly elaborate. Having paid 6€ or so, you huddle in the crowd outside one of the back doors into the Grosser Saal; a buzzer sounds, the door swings open and everyone – young and old, firm and infirm – sprints into the lower gallery to get as frontmost a standing-place as possible.

Luckily, having earlier surfed fairly near to the front of the crowd, and having undergone some rugby training at school, I was able to secure a place at the gallery rail. And, even though our small enclosure was fenced off from the more expensive seats by four large pillars, this turned out to be no

bad *Platz* at all: I could at once take in both the dizzying golden opulence of the room and the profound effect of its rich acoustic.

The performance was equally fine. Though Ozawa showed a tendency towards rather square rhythms and phrasing in the first two movements (resulting, particularly, in an unwieldy Trio that hardly evoked the ‘goblins and pixies’ described by one original reviewer), his remarkable overall control worked the hall’s acoustic to its utmost – one was left in no doubt as to the intensity of Bruckner’s expression here. The Adagio, similarly measured, had only one brief moment of clumsiness, an awkward fall into the famous ‘Abschied vom Leben’ passage. Yet the sheer rawness of its dissonance, with no punches pulled by Ozawa, sank us into the depths of Bruckner’s despair, before the power of the ably-judged climax virtually raised the roof.

After only a brief pause for breath, and in apparent reverence to both Bruckner and Ferdinand Löwe’s original performance, the *Te Deum* closed the concert. The singers of the Vienna Singverein were here in fine voice, and the orchestra accessed some hidden reserve of energy for a rousing finale. Now, I must confess that I can’t usually hear the *Te Deum* as a true ending for the Ninth – too distinct in its approach to dissonance, as if from an entirely different sound-world. Yet in that venue, its performance felt entirely fitting, a necessarily transporting vote of thanks after the agony of the swansong. Surrounded by the accumulation of both the Ninth’s remarkable musical power and its captivating history, no other ending would have been possible.

## CD Reviews

Bruckner  
Symphony No.9 (with ‘new finale’ by Peter Jan Marthé)

Recorded live in St Florian on 18 August 2006

European Philharmonic Orchestra  
Peter Jan Marthé

Preiser Records PR 90728 (2 CDs)



It seems that any performance conducted by Peter Jan Marthé is going to be interesting and engrossing. This one of the Ninth, including his own newly-composed finale, certainly is. The first three movements play for 70 minutes, a time-taken account full of intriguing detail and fluctuations of tempo, the latter invariably convincing, the aching emotionalism of the music given with intensity and full-toned identification. The first movement (29 minutes) does not seem a second too long – and Marthé conceives it as solemnly majestic, its course burdened, anguished and, in musical terms, hypnotic; every moment is lived, but not in an indulgent way.

The Scherzo (13 minutes), however, is much less convincing at a very deliberate tempo that loses the music its explosive quality and the Trio its macabre scamper. The Adagio (28 minutes) returns us to the world of the first movement and Marthé to an irreconcilable realm of tumult and searching – often beautiful, certainly poignant and always suspenseful; alive to and playing-up the music’s strange vistas.

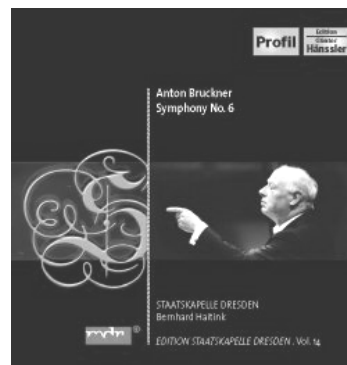
As to the ‘new finale’ (as it described in Preiser’s presentation), which crashes in a with a timpani thunderclap, there is no doubt that it is (here) gripping stuff. I have not been as convinced before; and I should say that if I am not as up to date as I should be about the current state of Bruckner’s sketches and folios for his unfinished finale, the gut reaction to Marthé’s conception is that

it is awesome! In the past I have not been convinced that the musical material has matched that of the first three movements; and this is no reflection of criticism of the dedicated editors that have pre-dated Marthé with their versions. Yet, now, there is some astonishing invention and sounds to be engaged with – and in a way that does seem to be ‘new’ (in relation to my past experiences of this finale, although plenty is recognisable in terms of motifs). As performed here the finale lasts 30 minutes and becomes (just) the longest of the four movements. Marthé and his musicians issue forth a torrent of invention, and after 10 minutes one wonders if it can be sustained for another 20. It is. The references to the first movement add a cyclic bonding and Verdi Requiem-like trumpets (from 18’43”) seem like an entry-point to Heaven. One might add in allusions to Wagner (reasonably enough) and anticipations of Sibelius and Mahler. How much this is Bruckner or Marthé must be conjecture on my part. It is, as I have indicated, an overwhelming encounter.

This four-movement Ninth, in this performance 100 minutes in length, is (doubts about Marthé’s conducting of the Scherzo aside) deeply enlightening. The recording is good in capturing the orchestra in a focused way and in letting the St Florian acoustic resonate naturally. *Colin Anderson*

Bruckner  
Symphony No.4 in E flat  
Munich Philharmonic Orchestra  
Günter Wand  
Profil PH06046

Symphony No.6  
Staatskapelle Dresden  
Bernard Haitink  
Profil PH07011



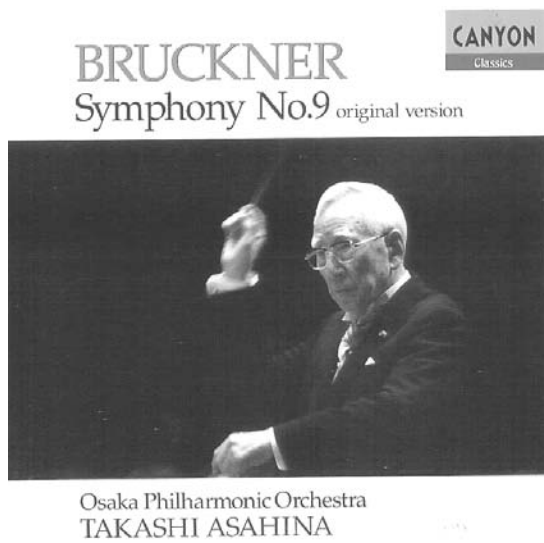
Profil (Edition Günter Hänssler) has issued two impressive performances of Bruckner symphonies from relatively recent concerts. One is of the Fourth Symphony conducted by the late Günter Wand, with the Munich Philharmonic Orchestra, from 13-15 September 2001, and the other is of the Sixth Symphony, Bernard Haitink leading Staatskapelle Dresden on 2 November 2003 in the Semperoper.

Possibly because recordings of Wand conducting Bruckner have sated us, I have rather switched off from them. After some respite, though, I find this Munich account especially magnificent – resplendent and deeply expressive. Wand’s is a time-taken account, close on 72 minutes (with over a minute’s worth of enthusiastic applause retained), and he produces honed and painstakingly prepared playing from the Munich Philharmonic – but there is also the palpable sense that this is music alive and meaningful beyond its notes; Wand is a master of the latter and the structure they aspire to – further than that one is enveloped in musical expression rich in connotations. Maybe for some the Scherzo will be thought of as hanging fire somewhat and the Trio as too spacious, but it fits Wand’s overall conception and the finale communes with something tangible if indefinable.

Bernard Haitink’s account of the Sixth (57 minutes, with much less applause), also well recorded, if occasionally like Wand’s Fourth less than pristinely edited (there’s a ‘bump’ as early as 0’13”), has all the hallmarks of a conductor more interested in the long line than in moments of incident. Sweep and power, and attention to detail, combine here for an account that appreciates the logic of the music; at times one wishes that Haitink would savour the music more but the bigger picture is his goal and his is a respectful and intelligent view, the Dresdeners fully appreciative of the music and Haitink’s direction of it. Bruckner’s string-writing is made lucid, so too important particulars in the bass, and the development of the first movement is appreciably taut. The solemnity of the Adagio is finely conveyed without a standstill ensuing – the ‘golden’ sound of the orchestra coming into its own – and dignity at all times seems paramount. The Scherzo has impetus (although I remain convinced by Colin Davis’s very measured conception on LSO Live) and the finale is given with the sort of blazing conviction that covers any structural misconceptions that this music can sometimes seem to have; here Haitink allows lyrical passages an ardour that seems apt without sacrificing the long-term vision. *Colin Anderson*

## Takashi Asahina's Bruckner

The JVC and Pony Canyon CD sets - (One listener's opinion)



**Takashi Asahina** (9 July 1908–29 December 2001) was the founder and music director for 54 years of what we now know as the Osaka Philharmonic Orchestra. He met Wilhelm Furtwängler in the 1950s and came away from those meetings with an intense appreciation for the music of Anton Bruckner that would result in a life-long association. His work was little-known outside of Japan until he began an association with the North German RSO late in his life. Henry Fogel engaged Asahina to conduct the Chicago Symphony in Bruckner's Fifth and Ninth Symphonies during the 1995-6 and 1996-7 seasons. Fogel made the following comments about Asahina's work: "Though the tempi were slow, he managed to get his orchestra to sustain the line over long phrases. Bar lines disappeared - he conducted in paragraphs, not sentences. His sonority was built from the bottom

up, founded on the basses and cellos, and also built around a rich string sound. Although the music had force and power, it was never angular, never overly aggressive. It always had beauty, an inner beauty and even spirituality." These traits are evident in much of Asahina's recorded legacy.

Asahina's Bruckner discography includes no fewer than three commercially-released recordings each of ten of the eleven symphonies (no "Study Symphony"), and at least fourteen(!) each of the Seventh and Eighth. These include three integral cycles. The first, on Jean-Jean with the Osaka Philharmonic from the 1970s, includes 1-9. It can be found in specialized shops such as the classical Disk Union outlet in the Shinjuku district of Tokyo, but it is *very* steeply priced (US\$400!). The second cycle, on Japan Victor, was recorded mostly in the 1980s using five different orchestras for 1-9 and "die Nullte". I was fortunate enough to find a reasonably-priced used copy of this boxed set at Disk Union. It may typically be obtained online (eBay, etc.) for about US\$200. The third cycle, on Pony Canyon, again features the Osaka Philharmonic in recordings of 1-9 made in the 1990s. I have not seen this as a boxed set either in shops or online recently, but with persistence all of the individual symphonies may be found, again in shops in major cities in Japan or online. In the shops these go for about US\$15 new (US\$20 each for the 2 CD Fifth and Eighth) and much less if used. Partial sets on the Fontec, Exton, and Tokyo FM Archives labels are readily found in shops in Japan but are very expensive at over US\$30 per disk.

The purpose of these reviews is to give enough information about each recording to permit the reader to decide if it may satisfy his or her preferences for the given work. It is always difficult to spend money on a recording without any opportunity for prior audition. I've therefore tried to avoid uninformative generalizations. I hope I've provided some orientation with respect to what Asahina appears to have tried to achieve in each recording, and how well he has succeeded.

I wish to express my gratitude to John Berky, who encouraged me to seek out Asahina's recordings during my trip to Japan last summer. His indispensable Bruckner Discography ([www.abruckner.com](http://www.abruckner.com)) is the source for the identifications of version and edition for each recording.

### Symphony in D Minor - 1869 Ed. Nowak

JVC Osaka Philharmonic live 5/6/78

This "die Nullte" is the earliest recording in either set. The immediate impression is one of forward motion from beginning to end. Strings start out in I playing their figuration in a more detached way (i.e., not legato) than in any other recording I know. II is lyrical, but not with as much repose as found elsewhere. III is as effective as any. Asahina displays a light, lyrical touch in IV; the basic tempo is fleet, but not so fast as to undermine the orchestra's ability to stay together and generate power. Indeed, I, III, and IV are every bit as thunderous in their climactic moments as is any other recording. Brass are bold and stentorian, yet the strings are always allowed to be heard. We hear in this

performance some of Asahina's care with orchestral balances and ability to control dynamics to ensure that the primary melodic lines are never covered up. Sound from the Osaka Festival Hall is solid and reasonably clear, and the audience is well-behaved until the great final cadence (played with tremendous power and finality) whereupon they burst into an extended ovation. This is an excellent choice for a live-in-concert recording. Good studio versions include Haitink/Concertgebouw, Tintner/NSO Ireland, and (my favorite) Chailly/BRSO from 1988. I also own but rarely listen to Rozhdestvensky's USSR recording, which often sounds crude and ugly with blaring brass. The Canyon set does not include this symphony.

### **Symphony No. 1 in C Minor - "Linz" 1877 Ed. Haas [1935]**

JVC Japan Philharmonic 29/1/83

Asahina's JVC First is measured in tempo, displaying considerable flexibility and perhaps a little too much tinkering. Orchestral balances again are a strength, favoring low strings and low brass. For the most part Asahina builds his Bruckner from the bottom up, with a strong bass underpinning. Even when he lightens up, he never becomes lightweight. Some may find his tempo choices a bit slow in this performance, and there are some problems with the playing: the orchestra gets a little out of sync at a couple of points early on. But overall it is satisfying even if it doesn't quite reach the level of the Jochum 1965 BPO on DG or Haitink's excellent 1972 recording with the Concertgebouw (not to mention G.L. Jochum's classic version from the 1950s).

Canyon Osaka Philharmonic 15-17/5/94

The Asahina Pony Canyon First is an anomaly in that he appears to lose control over the brass in general and the trumpets in particular. The latter overwhelm the entire orchestral fabric, making the performance fatiguing to listen to. Even when the musical line lies elsewhere, the trumpet parts repeatedly leap out at the listener. One is reminded of the classic line that Sir Thomas Beecham uttered to a class of conducting students: "Never encourage the brass" ["Nevahh encouddage the brahhss"]. Tempi are moderate, with less fiddling than in the JVC, and the scherzo is played with plenty of power. If you really like the sound of the trumpets in this work, knock yourself out. If you don't, well, you've been warned.

### **Symphony No. 2 in C Minor - 1877 First critical edition. Ed. Haas [1938]**

JVC Tokyo Metrop. Sym Orch 11/9/86

This is a good "mainstream" recording, well played with lovely strings and deep, rich brass (listen to the ending of II!). Tempi are flexible and moderate, and the entire performance gives the impression of very human Bruckner. As with most recordings in the JVC set, Asahina displays a keen ear for orchestral balances—again, listen to the strings playing out around 12:30 in I. The performance has plenty of life and, while it exhibits less of the raw power that we hear, e.g., in the great Jochum recordings (using Nowak), it is a very enjoyable account. Haitink and Chailly, both with the Concertgebouw, have done well with this score. G.L. Jochum's ancient account with the Linz orchestra remains an excellent historical document, while Konwitschny's Berlin RSO performance from 1951 either appeals or repels, depending on one's tolerance for the tubby sound and the conductor's whimsy. But it certainly makes an impact.

Canyon Osaka Philharmonic 24-27/1/94

Better played and more clearly recorded, this performance nonetheless disappoints. Compared with the JVC, there are periods of slackness, as if the orchestra and conductor lost concentration, and tempi tend to be more rigid. Paradoxically, there is more raw power in evidence, as in the timpani's big moment before the coda to the scherzo.

### **Symphony No. 3 in D Minor - 1877 Ed. Nowak [1981]**

JVC Osaka Philharmonic 26/7/84

Another solid "mainstream" effort displaying Asahina's familiar virtues: building from the bottom, care with instrumental balances, a light lyrical touch with tempi, good sense of forward motion and rock-solid climaxes. There is a lot of competition in recordings of this (second version) score and its close sibling, the 1950 Oeser edition (without the scherzo coda). Asahina certainly holds his own

amidst efforts by Haitink, Vänska, and Wildner in the 1877 Nowak. Kubelik's underappreciated 1980 Bavarian RSO recording of the Oeser score packs more punch and is my favorite.

### **Symphony No. 3 in D Minor 1889 version (aka 1888/89) Ed. Nowak [1959]**

Canyon Osaka Philharmonic 3-6/10/93

The Third is the only instance where Asahina changes editions for the Canyon set, going with the third (1889) version here. This recording is a triumph. Technically and sonically it displays trademark Canyon virtues of clean, clear sound and attractive but not excessive hall resonance. Tempos are moderate (62 minutes overall), and the patience from the podium pays off. In direct contrast to the Canyon First but consistent with most of his JVC efforts, Asahina builds from the bottom, permitting low strings, brass, and tympani to dominate at the appropriate points. More importantly, he reins in the trumpets throughout, keeping them firmly within the overall orchestral sound fabric. This means that they do not leap out noisily at points such as the opening fanfare to IV, a gratuitous addition that Bruckner made to the orchestration that is unwisely emphasized in most other performances. Asahina, on the other hand, *suppresses* the trumpets at these points, *following the score*, which indicates that the trumpets are to play *more softly* than the rest of the orchestra! His 1889 Third possesses a much more natural flow with much less disruption of the melodic line than we usually hear. He is also very careful at integrating the normally disfiguring transitions associated with the huge cuts in this edition. For example, at measure 393 of IV the score calls for acceleration into the coda, thus calling attention to an unfortunately clumsy transitional passage. Unlike anybody else, Asahina here *slows down*, drops the dynamic in the violins to almost a whisper, and then suddenly digs into the final notes to establish a more sensible and measured tempo. He thus is able to preserve a measure of nobility in the entrance to the coda and reduce some of the music's awkwardness. This is a creative, original, and completely successful effort that should be on anybody's short list for this score. Note that Jochum's success with this score comes from a completely different approach, as he unashamedly and with total conviction plays the daylights out of it, essentially daring the listener to find anything wrong with the edition.

### **Symphony No. 4 in E Flat Major - 1881 (aka 1878/80) Ed. Haas [1936,1944]**

JVC Osaka Philharmonic live 17/2/89

One has to wonder just what happened on the day of this recording, because it is just short of a train wreck. Tempos are quick, and the usually reliable Osaka Phil sounds very much out of sorts, barely avoiding disaster at several places in the finale. Also, the sound from the Osaka Festival Hall, which gave rise to a number of decent earlier recordings in the JVC set, is thin and weak here, lacking in impact. To be sure there is some beautiful playing, but overall this must be judged the weakest link in the JVC set.

Canyon Osaka Philharmonic 21-23,25/7/93

What a difference four years made! The same forces that barely made it though this score in 1989 regroup here for a recording that stands with some of the best. The concept is closest to that of Klemperer in his classic Philharmonia/EMI recording: measured in tempo but by no means lethargic, graceful and natural in its lyricism, and displaying both of the trademark Asahina virtues of orchestral balance and tremendous power when called for. Amazingly, this recording combines material from four concerts given in three different cities over a five-day period! Yet the sound is seamlessly rich and clear, in the best Canyon tradition, and the playing is superb. This is perhaps the best of the recordings in the integral Canyon set.

### **Symphony No. 5 in B Flat Major - 1878 Ed. Nowak [1951]**

JVC Tokyo Metrop. SO live 3/9/80

A blended, mellow sound greets the listener at the opening of this Fifth, the first of the "big" Bruckner symphonies and the first to be recorded in the felicitous spaces of St. Mary's Cathedral, Tokyo. The introduction to I is played at a measured pace that Asahina maintains for the main tempos of the movement as well: the allegro that follows is not that much faster, but flexible and lyrical. Based upon the published timings only Celibidache and Thielemann stretch this movement out to a similar extent. I don't have those recordings, so all I can say is that Asahina makes it work. Crescendos are carefully and subtly judged. Instrumental choirs are balanced with care, and the brass play beautifully

with strong horns. II moves along without being pushed; Asahina lets it unfold in its own time. After a *ritard.* at about 12:30 he returns directly to the basic tempo - there is nothing gratuitous about his tempo plan, nor is there any significant repose (the movement times in at 16:57). For III Asahina sets a smart initial tempo but pulls back significantly for the second subject, an exaggerated shift that may be off-putting to some. The movement is understated with timpani kept to the background. In contrast, in IV the stops are pulled out and the power emerges. A normal opening tempo leads to a very measured first main section - again, some may find the tempo contrasts excessive here. The basic fugue tempo is also very moderate. One notices the remarkable clarity of the instrumental lines despite the reverberant acoustic. Noble brass and, now, powerful timpani accent breathtaking control over dynamics. A touch of fatigue fails to diminish the impact of a coda that culminates this fine, if somewhat idiosyncratic performance.

#### Canyon Osaka Philharmonic live 27/6/94

Asahina's later Fifth displays more tempo manipulation in I than was the case in 1980. Brass phrases stand out as separated blocks of sound in the less reverberant Festival Hall acoustic. The tempo relationships settle down to a more consistent pattern in II and III, without the excessive shifts that Asahina imposed on the score for JVC. He builds a good head of steam in IV until a big *ritard.* before the final chorale. The sound throughout is punchy, with good timpani. Again, some orchestral fatigue is noticeable later in III and in IV. As in the JVC version, the listener's taste will determine whether or not Asahina's approach is satisfactory. For me, neither of these recordings quite challenges Furtwängler/Berlin/1942 or Horenstein/BBC/1971, because Asahina, rather like Kempe/Munich/1975, doesn't quite manage his tempo changes so that they don't call attention to themselves. Furtwängler especially could convince the listener that his manipulations were integral to the score, so naturally did they mesh with the flow of the musical argument. Thus when we listen to the beginning of any Schubert Ninth we *expect* to hear that electrifying accelerando from the slow introduction into the main theme, hardly realizing that it was Furtwängler's idea, not Schubert's.

#### **Symphony No. 6 in A Major - 1881 Original version Ed. Haas [1935]**

JVC Tokyo Symphony Orch live 28/1/84

Asahina produces an energetic reading of the Sixth, with flexible tempos in the outer movements and a stunning slow movement. Bruckner supposedly wrote this adagio in the wake of yet another one of his unsuccessful attempts to woo a young lady to marriage. Asahina leads this sublime music as if attempting to console the listener, establishing a gentle rocking pace with rich, dark, clear brass. Then, at 13:50 of this nearly 20-minute movement, after the last big orchestral outburst, he cuts the tempo by nearly a third, a great "Celibidache moment," as if to emphasize that we are still in mourning over some great loss. A moderately paced scherzo and a powerful finale that really moves along cap this very strong performance. The Tokyo orchestra plays with a confident swagger that makes the most of Asahina's impetuosity. As in his best work, everything is solid, clear and dynamically well managed.

#### Canyon Osaka Philharmonic 1-4/4/94

Ten years later Asahina has completely rethought how to communicate similar emotions in this piece. This Sixth is martial in the outer movements but not necessarily defiant. It is simply unyielding, grim, implacable, a slow juggernaut. Again, the drop in tempo at the two-thirds point of the adagio is effective, but the overall dour nature of the interpretation is wearing, and the lack of tempo variation at such a moderate pace causes tension to flag. This one doesn't work nearly as well as the JVC recording. One notes that the Canyon recordings of the First and Second symphonies also date from the first half of 1994, suggesting that this simply was a time when neither Asahina nor his orchestra were at their best.

#### **Symphony No. 7 in E Major - 1885 (aka 1883) Ed. Haas [1944]**

JVC Osaka Philharmonic live 13/9/83

Like the JVC Sixth, this Seventh is a nimble, swiftly-moving interpretation. Like that Sixth, Asahina succeeds by infusing the performance with ever-changing orchestral color and natural lyricism. Unlike other fast versions of these symphonies, however, there is no lack of weight where appropriate;

the music is never trivialized, never sounds hectic, the orchestra never has to scramble. I normally prefer slower approaches to these works (for example, Klemperer and Lopez-Cobos in 6, Chailly in 7), but Asahina wins me over in his own way. As in the Fifth the venue is St. Mary's Cathedral, Tokyo, and the sound is splendid. The opening to I is richly lyrical with only a passing *ritard.* in the smooth transition to the second subject—no exaggerated near total halt as has become fashionable. The tempo moves along until a pull-back to a slow, noble coda. The adagio is unusual: unsentimental almost to a fault. The high strings play with great delicacy but are always audible. Some might find the interpretation too strait-laced, but the music is made to sound very agitated and is put across with great urgency. “Pure” Haas (no percussion at all at the climax of the adagio) is used for all Asahina Seventh. I normally find the scherzo to the Seventh to be a letdown—face it, it's wimpy in many recordings. Asahina, however, drives it with powerful, clear lines that bring out the orchestration in all its glory, culminating with tremendous timpani. The normally somewhat lightweight finale is also made more potent by Asahina's careful dynamic shadings, which allow an essentially lyrical interpretation to build inexorably to a satisfying conclusion. Except for some serious intonation fatigue in the trumpets at the very end, the playing is at a high level. With the exception of II, which doesn't probe the depths in a way that many listeners might wish, this performance is a success and is well worth knowing.

Canyon Osaka Phil. live 27-29/9/92

Asahina and his orchestra are in good form for this Seventh as well. It is rather similar to the JVC, but the sound is clearer and less reverberant. The opening is slightly slower and subject to less tempo variation. The adagio flows more smoothly and has a greater cumulative effect. The scherzo is quicker and is less monumental. The orchestra is in top form, with no audible difficulties. Take your pick: these are both good.

### **Symphony No. 8 in C Minor - 1887/90 mixed versions Ed. Haas [1939]**

JVC Osaka Phil. Orch. live 14/9/83

The JCV Eighth, recorded the day after the JVC Seventh, is perhaps the finest performance and recording in either set. Again, the setting is St. Mary's Cathedral, Tokyo, and this truly marvelous acoustic—reminiscent of the sound in Wand's famous 1987 Lübeck recording—fits this symphony perfectly. Asahina's absolute mastery of orchestral balance, dynamics, and sound character from the different instrumental choirs is amazing. The low brass instruments, especially the trombones, have a deep, growling sound, like Furtwängler used to create (try either his VPO Bruckner Eighth of 1944 or the BPO Schubert Ninth of 1951 on DG). The principal horn has a lovely vibrato that matches well with similarly beautiful sound from the strings. Asahina is careful to allow the horn player to work at a moderate volume, so that there is almost never a sense of forcing or straining. When the orchestration thickens, Asahina's care really pays off. At the big build-up about 7 minutes into I he has the strings begin their crescendo before the brass, so one can clearly hear the lines developing. He brings lower strings out in ways that I've never heard before: listen about 11 minutes into I and about 18 minutes into IV. At the climax near the end of I, he has the low brass hold their notes a little after the trumpets cut off, so they emerge in the resonant acoustic in a way that just gives one chills. The concertmaster plays enchantingly midway through III. The timpani are always evident, but their biggest sound is saved for only the biggest moments, like the first climactic event about 5 minutes into I. The timpanist holds back a bit at the beginning of IV but really lets loose by the close for a truly volcanic ending. Overall this performance contains some of the best-managed and most beautiful examples of orchestral execution I've ever heard. Tempos are moderate and natural, with a good flow, never sloppy or sentimental. In particular, Asahina always maintains momentum, so that the times he pulls back he's careful not to linger. Even at 85 minutes, there is never a sense of losing energy in the performance. Things are always happening with Asahina, wonderful little surprises throughout. I'll still listen to Horenstein, and Furtwängler, and Giulini, and a couple others (Tintner and Naito for their editions) from time to time, but I think this will be the Eighth that I'll turn to the most for a totally enjoyable musical experience from now on.

Canyon Osaka Phil. Orch. live 24/7/94

Many of the assets found in the JVC Eighth remain in this recording from the Canyon set. The sound is typical Canyon, clear, strong, with natural if shorter reverberation time. Asahina's tempos are less



yielding, giving the adagio a somewhat static feel at a slightly slower tempo. Still, his management of orchestra balance and color is still at a high level, and the orchestra plays very well. The tympanist here is more forward. At the beginning of IV he socks his drums with three titanic wake-up-the-dead thunderbolts, much like Karajan did in his BPO recording of 1975. Overall, however, this performance doesn't quite make the same impression on me as does the JVC. It did on the audience, though: the recording concludes with a separate applause track that lasts for more than 13(!) minutes.

### **Symphony No. 9 in D Minor - 1894 Original version Ed. Nowak [1951]**

JVC New Japan Phil 4/6/80

This is another stunning musical experience, very close in overall quality to the JVC Eighth. The St. Mary's Cathedral sound is utterly beguiling in its naturally resonant beauty. Except for "die Nüllte" this is the earliest recording in either set and the only one with the New Japan Philharmonic. They do not initially sound as good as the Osaka Phil or the TSO, the violins start out sounding a bit thin, for example. But they soon hit their stride, and what a stride it is. The first movement of this performance is desert island stuff with an overwhelming but utterly natural intensity that rivals Furtwängler's or Wildner's, but in much better sound than the former and both better playing and more natural control over tempo fluctuations than the latter. The music just surges out at the listener—wave after wave of it. The scherzo is moderate in pace with great clarity, yet still menacing; just not as frantic as Furtwängler's. The adagio is masterful. Asahina takes nothing for granted, and never slips into autopilot. As in the Eighth, the low strings get their due—he never lets them be covered up. The strings are now exceptional, perhaps even more beautiful than Osaka's in the 1983 Eighth. The brass are clarion clear, not as characterful as Osaka but never forced or blasting, even at the great climax at 23 minutes. Asahina's ability to rein in the orchestra and get the players to play softly and beautifully is wonderful, while every climax is unique. Finally, he allows the horns to give nearly full measure to the final note—nearly 30 seconds worth of it! Throughout this entire, astonishing live performance the characteristic Asahina virtues are evident: total concentration on the part of the conductor and orchestra, naturally flexible tempos, an unflagging sense of forward motion, and attention to orchestral balance, dynamics and clarity that very few other recordings even approach. My wife listened to this recording twice in succession, commenting: "He 'gets' Bruckner...no, he's channeling Bruckner...I'm hearing things I never heard before in this work...He treats every instrument, every part—everything Bruckner wrote—as being important." What an extraordinary concert this must have been to attend.

Canyon Osaka Phil. Orch. 23/4/95

I don't find the 1995 Osaka Phil recording to be as enjoyable as the JVC of 15 years earlier. This sounds like an orchestra (and perhaps a conductor) not having their best day. There is some awkwardness in execution, some less than clean entrances. Of course, to be fair, in the more reverberant setting for the 1980 recording an orchestra could probably get away with such untidiness. But this same Osaka orchestra sounded just fine a year earlier in the 1994 Canyon Eighth. The performance itself also doesn't jell quite as well for me. The sound is very good, clear and less resonant. But this causes problems, in the Adagio (mainly), where there are pauses—dead spaces—between phrases. In 1980 the cathedral sound died off naturally (and very effectively) as the orchestra moved on to the next phrase. Here Asahina begins to push things along, resulting in an Adagio four minutes faster. To some degree this is normal; any competent conductor will "play the hall" by modifying tempos according to acoustics—slower in more reverberant settings and faster in drier halls (think Toscanini in NBC's Studio 8H). But this recording seems uncomfortably lacking in the patience and breadth of the 1980: it just doesn't seem to breathe. The opening movement doesn't build in intensity nearly as effectively either, also partly a result of apparent impatience on the part of everybody involved. And finally, Asahina even cuts the horns short at the very end, their note lasting only half as long as it did in 1980. The performance is not bad, a competent Ninth, but nothing special.

### **Summary**

In these reviews I've made some comparisons with specific other performances. Overall one can add a few more generally applicable observations. A decade or two ago, Asahina's tempos were generally considered slow. Relative to many recordings made in the 1960s and 1970s (Haitink, Jochum) they

certainly were. Tastes and performance styles have changed over time, however, and many more performances display broader tempos now than was once the case. Taking the Eighth as an example and comparing total times for recordings made before 1985 with those made since (which divides the number of recordings approximately in half) there is a sizeable difference. On average, recordings made in the past 20 years run about 5-6 minutes longer than those made before. In that context, Asahina's tempos have become mainstream. Regarding tempo fluctuation, Asahina relies less on this effect than many conductors. In most of the JVC set his use of rubato is subtle, tasteful and natural, resulting in performances that breathe without becoming episodic. Where he takes a step beyond his norm, he is sometimes very successful (adagio of the Sixth), sometimes less so (the Fifth). For comparison, Asahina varies tempos a bit more than Haitink but is much less interventionist than, say, Jochum. Giulini perhaps makes a good comparison. The Canyon performances tend to be more stable in tempo—if one is so inclined one might infer a more spiritual character to these readings, like Celibidache, but with greater dynamism than, say, the later work of von Karajan. But some of the Canyons feel static compared with the JVCs. Asahina's use of the orchestra is outstanding in both series. Regarding instrumental balances, orchestral color, the ebb and flow of the musical argument, care in building climaxes (and in really "letting go" for these climaxes), he makes most modern-day conductors sound at best tentative and at worst, positively clueless. Asahina is a master at manipulating the emotional temperature of a performance effectively. He is rarely bland, but his way of generating excitement contrasts with the "in your face" style of Jochum, which thrills with its sheer damn-the-torpedoes, full-speed-ahead exuberance. Could two Bruckner Ninths be more different than Asahina's JVC and Jochum's Dresden? Yet both are outstanding!

Below I list all nineteen performances in the order I liked them with the best first.

**The top group, four fabulous recordings and performances:**

JVC Eighth - one of the very best recordings of the Eighth ever made.

JVC Ninth - very close second, although another Asahina Ninth (1991/Canyon/Tokyo SO) that I haven't heard is reputed to be even better.

Canyon Fourth - spectacular sound and execution.

Canyon Third - best of all the 1889 Thirds I know.

**Next group, strong if not quite at the top of my list:**

JVC "die Nullte" - exciting live performance.

JVC Sixth - superb interpretation and playing.

Both Seventh - JVC (that powerful Scherzo!), Canyon (smoother, better played).

**Third group, solid, mainstream, as good as many others out there:**

JVC First, Second, and Third

Both Fifths

Canyon Eighth and Ninth

**Bottom group, idiosyncratic or problematic:**

Canyon Second and Sixth

Canyon First

JVC Fourth

If you are interested in acquiring Asahina's Bruckner, if your budget can handle it I'd recommend springing for the JVC set and supplementing it with a Canyon Fourth, followed by the Third. Otherwise, wait for the appearance of any individual JVC except the Fourth, and pay special note when the JVCs of any of the final four symphonies are listed. Good luck hunting, and happy listening!

*Neil E. Schore, Professor  
Department of Chemistry  
University of California*

## DVD Review

### Bruckner - Symphony No.9 in D minor

Vienna Philharmonic Orchestra - Leonard Bernstein

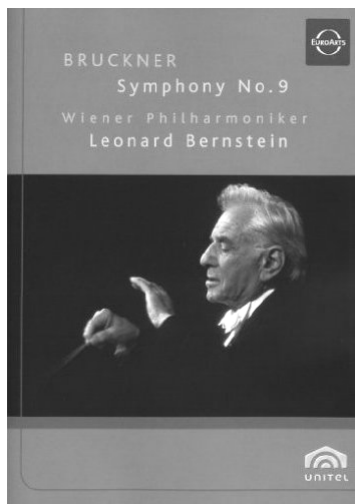
Recorded 26 Feb. -2 March 1990 in the Musikverein, Vienna

Directed by Humphrey Burton

DVD Number - *EUROARTS 2072018*

Duration - 74 minutes

This is both a life-enhancing and very poignant document. In the year of his death, Leonard Bernstein is captured on film conducting music by a composer that he wasn't especially associated with. However, these two creative artists of outstanding individuality are here brought together by the notion of 'final thoughts' – Bruckner with a symphony that was unfinished at his death (and written during steadily declining health) and Bernstein far from well at the time of these performances and, maybe, confronting his own mortality.



Not that Bruckner and Bernstein were complete strangers: Bernstein conducted Symphony No.6 in New York (a concert performance issued in a New York Philharmonic set devoted to the conductor), and he commercially recorded the Ninth, also in New York, for CBS/Sony. The earlier account of the Ninth pre-dates this Vienna one by 20 years or so. As he got older, Bernstein delved ever deeper into the possibilities of the music he conducted, probing and distending those works that were a constant in his repertoire. Not that Bruckner 9 was, but Bernstein did return to it for this epic account with one of the most seasoned of Bruckner orchestras, the Vienna Philharmonic, with which he had a close relationship.

Actually it's not quite as 'epic' as the printed timings of this DVD suggest. Several concert performances make up this DVD, just as they did Deutsche Grammophon's CD (issued in 1992) of Bernstein conducting this work (435 350-2). One problem with DVD timings is they are usually misleading and reflect where cue-points are placed rather than the actual length of the music. So here the 'final' Adagio is timed at 29 minutes. It is actually 27 (the extra two minutes are for applause before the final credits, separately tracked, are run). Irrespective of whether these are identical 'takes' for the CD and DVD, the movement timings are more or less identical – circa 27, 12, and 27.

As to the filmed performance(s) that make up this DVD, Bernstein lives and breathes the music, and acts it too, but he also graphically conducts important cues; this is a musician finding a tangible spiritual dimension in this awesome music. It cannot be said that this powerfully emotive and sweetly reflective account grows organically, but it is held together by charisma and a vivid narrative, Bernstein alive to the music's strangeness and ambiguity; the coda of the first movement is hugely rhetorical, granitic, yet chilling.

That Bernstein is immersed in the music is palpable, yet he also seems outside of it, certainly revealing the composer's emotional quandary and, maybe, self-revealing his own fascination with the music and that he was also not totally convinced by it.

In many respects the first movement is the most successful; the two that remain ask questions about Bernstein's interpretation. The scherzo is ground out, revealing its grotesque side, but it also sounds too disjointed (if interesting), with a trio that is galumphing rather than spectral. The Adagio, the unintended finale, aches with the suffering of leave-taking, the tempo(s) very broad, the music's progress filled with trepidation and a search for serenity. Yet, some wallowing and some pulled punches do not quite add up. For all that it makes magnetic listening and watching.

Directed with musical sensibility by Humphrey Burton – no added or coloured lighting, and no rapid-cut edits – there are plenty of shots of Bernstein, reasonably enough, and the orchestra is well covered, too. Doubts, yes, but this is also a release that no admirer of this composer and conductor (Bernstein was a very fine composer, too) should be without. If not a devout Brucknerian, Bernstein certainly brings out the 'agony and ecstasy' of Bruckner's symphonic swan-song.

*Colin Anderson*

## CD ISSUES NOV 2006 - FEB 2007

Compiled by Howard Jones and John Wright

The upturn in releases we saw in September 2006 has continued and once again we are able to report a good selection, including twelve new issues. The Davies/Bruckner Orch. Linz cycle continues with three of the early symphonies, and we also have the controversial Marthé #3 (reconstruction) and 9 (with finale completion) which, although not yet listed in the UK, are readily available from *jpc* in Germany. In a market where Bruckner's choral works are not big sellers it is good to have a new recording of the Motets in excellent sound. The other Motets CD was previously issued on the Calig label. The Celibidache #4 appears to be the same as the EMI issued previously but with different movement timing. This release, with its 64 page booklet, is a product of EMI Germany and there are no plans for an English translation. It is good to see the Bosch and van Zweden cycles, both on SACD, continuing. The excellent Haenchen cycle, which began on the Laserlight label, continues only available on a concert hall label.

### SYMPHONIES

\* = new issue

- No. 1        \*Davies/BOL (Linz 6-05) ARTE NOVA 82876 88881-2 (43:50)
- No. 2        \*Davies/BOL (Linz 2-05) ARTE NOVA 82876 88883-2 (59:05)
- No. 3        \*Davies/BOL (Linz 2-05) ARTE NOVA 82876 84231-2 (58:13)  
               \*Bosch/Aachen SO (Aachen 6-06) COVIELLO COV30614 (67:40) SACD  
               \*Marthé/European PO (St Florian 8-05) PREISER PR90715 (87:40)
- No. 4        \*Wand/MPO (Munich 9-01) PROFIL PH06046 (72:47)  
               Rögner/RSO Berlin (Berlin 7-83 & 1-84) BERLIN CLASSICS 0185392BC (58:21)  
               Celibidache/MPO (Munich 10-88) EMI CLASSICS DIE ZEIT 05 (79:13)  
               part of a 20 booklet plus CD set issued by EMI Germany (available seperately)
- Nos 4,7,8 & 9 Schuricht/RSO Stuttgart/NDRSO/Berlin Municipal Orch (Stuttgart 4-55, Hamburg  
                   10-54 and 10-55, Berlin 7-43) ANDROMEDA ANDRCD 5070 (69:05, 62:22,79:18,  
                   58:02) plus bonus of 1st mvt of #9 Orch Des Reichssenders Berlin (1937) (21:48)
- No. 5        \*Matacic/NHKSO (Tokyo 11-67) ALTUS ALT-131 (73:47)
- No. 6        \*Haitink/Dresden Staatskapelle (Dresden 11-03) PROFIL PH07011 (57:01)
- No. 7        \*van Zweden/Netherlands Rad PO (Hilversum 6-06) EXTON OVCL00255 (71:33)  
               Horenstein/BPO (Berlin 1928) BERLIN PHILHARMONIC BPH0602 (59:07)
- No. 8        \*van Beinum/Concertgebouw (Dutch Radio 4-55) TAHRA TAH614/5 (72:42)  
               plus Mahler #6
- No. 9        Giuliani/RSO Stuttgart (Stuttgart 9-96) HÄNSSLER CD93.186 (62:19)  
               \*Marthé/European PO (St Florian 8-06) PREISER PR90728 (100:31)

### CHORAL

- 12 Motets    Zanotelli/Phil. Vocale Ensemble Stuttgart (Stuttgart 4-79) PROFIL PH07002 (45:56)  
 17 Motets    \*Fiala/Czech Phil. Choir Brno (Brno 1-06) MDG 9221422 (69:33) SACD

### DVD

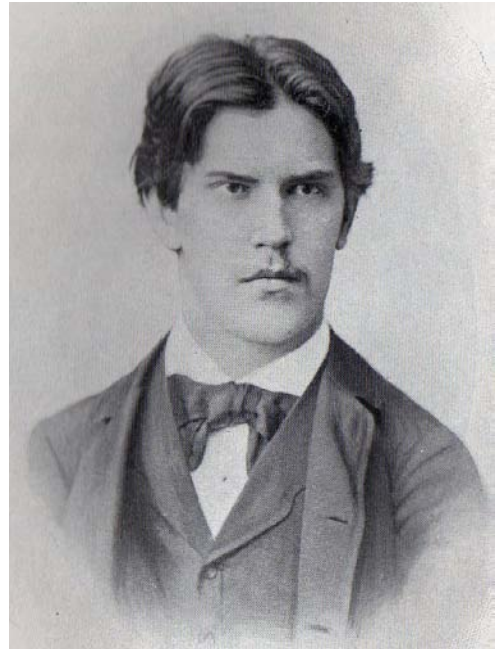
- No. 8        Giuliani/World PO (Stockholm 1985) EUROARTS 205 1368 (83:08) previously  
               released on Image (Canada) NTSC format

## **Symphonisches Präludium in C Minor**

“Rudolf Krzyzanowski cop. 1876” / “von Anton Bruckner”

Facsimile and Score, edited by Wolfgang Hiltl.  
Doblinger/Vienna, 2002; STP 704, ISMN 012-18981-7  
(score on sale; orchestral parts on hire)

The history of this overture-like symphonic movement in C minor of 293 bars length, ascribed to Anton Bruckner, is most curious: after the Second World War, the Viennese composer Heinrich Tschuppik discovered an unknown music manuscript in the estate of his uncle, the composer Rudolf Krzyzanowski (5 April 1859 – 21 June 1911). He was a pupil of Anton Bruckner and is known to Brucknerians because he, together with Gustav Mahler, prepared the piano arrangement of Bruckner's Third Symphony. The manuscript constitutes an orchestral score of 43 pages, bearing the inscription “Rudolf Krzyzanowski cop. 1876” on the first page, and on the last page, in large, blue letters, “von Anton Bruckner”. Tschuppik immediately reported in public about his finding (‘Ein neu aufgefundenes Werk Anton Bruckners’, in *Schweizerische Musikzeitung* 88/1948, p. 391; ‘Bruckners *Sinfonisches Präludium*’, in *Süddeutsche Zeitung*, 8 September 1949). He also prepared his own, clean copy of the score, copied out orchestral parts, and also arranged a four-stave *particello* of the movement in two copies. Tschuppik had also shown the piece to Bruckner scholars Max Auer and Franz Gräßlinger, and to the Swiss conductor Volkmar Andreae as well. Their opinion on Bruckner's authorship was positive, and Andreae agreed to give the first performance of the piece – meanwhile entitled *Sinfonisches Präludium* by Tschuppik – with the Vienna Philharmonic (23 January 1949).



Rudolf Krzyzanowski

This performance, however, did not take place, as reported by Helmut Albert Fiechtner (‘Verhinderte Bruckner-Uraufführung’, in *Die Österreichische Furche*, Wien, 29 January 1949): The members of the Vienna Philharmonic voted against Bruckner as the likely composer of the piece, and Leopold Nowak, who had been asked for his expertise in due course, was not able to come to a final result and asked the orchestra to publish a note that he “couldn't yet finish the examination”. Indeed, on 3 January 1949, Tschuppik had given Krzyzanowski's manuscript to the Music Collection of the Österreichische Nationalbibliothek (Austrian National Library = ANL), where a photocopy was made, the manuscript returned to him thereafter. Finally, the Munich Philharmonic under Fritz Rieger gave the premiere of the piece (7 September 1949). Shortly after this first performance, Tschuppik died (1950), and the public and scientific debate about the piece ended. Tschuppik's clean copy, his handwritten orchestral parts, and a photocopy of the four-stave *particello* remained sleeping in the drawers of the archive of the Munich Philharmonic. The original piece was never performed again subsequently. Krzyzanowski's original manuscript remained in the possession of his descendants until the late eighties. The photocopy of it was never entered in the inventory at the Music Collection of the ANL. Instead, Nowak kept it in his private possession. It was found amongst his estate and returned to the Music Collection only after his death in May 1991. Nowak also never published the expert opinion he had been asked for in 1949. This had some strange and remarkable consequences.

In 1948, Tschuppik had given some of the manuscripts of songs composed by his uncle as well as another copy of his own *particello* arrangement of the *Präludium* to a Mrs. Gertrud Staub-Schlaepfer in Zurich. She studied the piece and came to a strange conclusion, which she wrote on top of the *particello* herself: “Könnte das nicht eine Arbeit f. Prüfung von Gustav Mahler sein? Krzyzanowski gab den Klavierauszug zur dritten Symphonie Bruckners (2. Fassung) heraus mit Mahler zusammen.” (“Could this perhaps have been composed by Gustav Mahler for his examination?”)

Krzyzanowski edited the piano arrangement of Bruckner's Third Symphony (second version) together with Mahler.”) On 7 September 1949 – half a year after Nowak had made the photocopy of the original score and, strangely, on the very day of the first and since then only performance of the *Präludium* in Munich – she gave all this material which she had received from Tschuppik to the Music Collection of the ANL, perhaps with the positive intention to contribute to the solution of the question who actually composed the piece which Krzyzanowski copied.

The *Sleeping Beauty* remained behind the thorns for thirty years. Then the Mahler scholar Paul Banks discovered the Particello from the possession of Mrs. Staub-Schlaepfer in the Music Collection of the ANL and published an article in due course (‘An Early Symphonic Prelude by Mahler?’ in *19<sup>th</sup> Century Music* 3/1979, p. 141ff). Nowak never returned the photocopy of the score to the Music Collection; Krzyzanowski's original manuscript was at that time still in private possession. Banks didn't even know anything about the first performance in 1949 (and certainly not about the existence of the full material in the Archive of the Munich Philharmonic!). So he assumed the Particello to be the only source for the piece and finally followed the suggestion of Mrs. Staub-Schlaepfer, arguing that the piece could be indeed one of the numerous lost works which Gustav Mahler had composed during his time at the Vienna Conservatory. Hence, a “lost piece by Gustav Mahler” was “re-discovered”, and since the Particello was the only known source, Berlin composer Albrecht Gürsching was asked to make the movement performable and complement the instrumentation. This “reconstruction” was first performed by the Berlin Radio Symphony Orchestra under Lawrence Foster (15 March 1981) as “Symphonisches Präludium by Gustav Mahler”.

It was only thanks to the German Kapellmeister Wolfgang Hiltl (Niedernhausen) that the truth came to the light in 1985, when he published a lengthy study on the piece, which he had discovered in the archive of the Munich Philharmonic (‘Ein vergessenes, unerkanntes Werk Anton Bruckners?’, in *Studien zur Musikwissenschaft / Beihefte der Denkmäler der Tonkunst in Österreich*, Vol. 36, Tutzing 1985). Unfortunately this truth seems to have been unwanted: his article was largely ignored by musicology; the ‘Mahlerization’ was subsequently recorded (prominently by Neeme Järvi for Chandos) and published by Sikorski, Berlin, where it remains in the catalogue as Mahler's piece, occasionally performed as such. The time and effort Hiltl put into a campaign for the original is remarkable: he published not only further articles, he also bought Krzyzanowski's original manuscript in the nineties from Tschuppik's family, examined and edited it. Since 2002, the music has been available from Doblinger, Vienna. The full-size score contains both a facsimile of Krzyzanowski's manuscript as well as a modern edition; the parts are available on hire. Nevertheless, and strangely, the piece remains unperformed to this day (2006)!

This is hard to understand. On the one hand, one may argue we have only Krzyzanowski's copy and his word that this music was composed by Bruckner. Documentary research gave no further evidence; no further manuscripts from Bruckner's own hand survive, and also in his letters and private annotations nothing is to be found about it. (An explanation for this may be that Bruckner, before he moved into the Belvedere in July 1895, had asked his secretary Anton Meissner to burn various old papers, obviously including many discarded music manuscripts.) On the other hand, it seemed to be no problem for many conductors and writers to accept the piece as allegedly by Mahler, in its second-hand orchestration by Albrecht Gürsching, and even pepped up with some untypical, special instruments (piccolo, double-bassoon, harp, cymbal). Krzyzanowski's copy is laid out only for Bruckner's typical orchestra of double woodwind, four horns, two trumpets, three trombones, bass-tuba, timpani, and strings.

Wolfgang Hiltl undertook a meticulous examination of the manuscript and analysis of the music in the mirror of Bruckner's contemporary pieces. He came finally to the conclusion that the most likely assumption would be that Bruckner had given a score to Krzyzanowski which he may have already abandoned at the time of its gestation – perhaps as an exercise in instrumentation. From stylistic comparison and analysis it seems to be clear that at least the entire musical substance is by Bruckner himself, most likely in the first stage of the “emerging autograph score”, containing all string parts, some important lines for woodwind and brass, perhaps also a few passages being already entirely complete – very similar to what survived from the Finale of the Ninth Symphony. (Wolfgang Hiltl: ‘Einsichten zu einer Musik im Jahrhundertschlaf’, in *Studien & Berichte, Mitteilungsblatt 63 der IBG*, December 2004, p. 13–16). Krzyzanowski then completed the instrumentation. His copy also contains some annotations possibly from Bruckner's own hand, and some further from another,

unknown person. (The playing indications are obviously not by Bruckner, all very enthusiastically youthful, up to *ffff* that Bruckner never used.)

There is not enough room in a short essay for a detailed description of the music. However, it seems clear from Hiltl's stylistic examination that the musical material itself is indeed all Bruckner's, and in particular because some of these ideas even anticipate some music from the Ninth Symphony, which certainly nobody can have known already in 1876! The form is quite unique – all three themes are merely lyrical (as later in the first movement of the Seventh Symphony). The first theme contains the core of the main themes of the First and Second Symphony in C minor, as well as allusions to Wagner's *Walküre*, which Bruckner may have known from the piano score of 1865, or some orchestral extracts given in concerts in Vienna in 1872. (He first heard the entire *Walküre* in Bayreuth in August 1876, which may suggest the *Präludium* could be the composer's reaction to the *Ring*-experience. But this would leave only very little time for the conception and abandoning of it, and it being given to Krzyzanowski for copying, all in late 1876.) The soft first theme, as is typical for Bruckner, is repeated in full tutti (b. 43), leading into a dark chorale (b. 59, foreshadowing the structure of the chorale theme from the Finale of the Ninth Symphony), and even a significant epilogue (b. 73), to be used further in the development (b. 160). The second theme (b. 87) reflects some ideas of the Third Symphony, in particular the famous *miserere* of the D minor Mass as well. The closing theme is an energetic trumpet call with a repeated, remarkable minor ninth, as at the beginning of the Adagio from the Ninth Symphony, also foreshadowing the trumpets at the end of the first movement of this work composed some 25 years later. The second part (b. 148) brings two elements from the main theme in variants, similar as in the first movement of the Ninth, leading into a threefold outburst of it in the dominant (b. 195), tonic (b. 201) and subdominant (b. 207). The recapitulation of the second theme is in fact a fugue (b. 221), with a development section which again reflects the Third Symphony (b. 249ff), leading into a climax, in which both first and second themes appear simultaneously (b. 267). The rather short coda is merely a final cadence with almost no thematic material left, only reflecting the earlier third theme, not as a minor ninth, but as a repeated chain of minor Seconds (one may assume that this elaboration by Krzyzanowski, which sounds rather provisional, may have been filled up later with more concise motivic derivations, as tried out by Gürsching in his unnecessary arrangement of the score).

It is impossible to know exactly for which purpose this short, serious movement was originally written. Due to stylistic similarities with compositions of that period, a likely assumption would be that it was conceived already in 1875 or 1876, at a time when Bruckner undertook various efforts to improve his financial situation and to push his own career. An official occasion for introducing such a piece might have been Bruckner's new post at the Vienna University (1875), the inauguration of the new Mauracher organ in St. Florian (19 November 1875), or the concert in which Bruckner himself conducted again the now-revised Second Symphony in C minor (20 February 1876).

The score includes the bass tuba, which Bruckner did not use before his Fifth Symphony (composed 1875/6, revised 1877/8). The first critical edition includes some revisions by Wolfgang Hiltl, in particular a more Brucknerian layout of playing indications and a correction of the most obvious shortcomings of Krzyzanowski's score. Since the edition contains both Krzyzanowski's score and the modern transcription, the editor found it unnecessary to include a 'Critical Commentary', which would only list all the differences that could be more easily taken from comparing it directly with the manuscript. Unfortunately the edition does not provide much information, except a short preface by the editor. His early essay from 1985 is not widely available. A new, comprehensive and generally available study on the entire topic would be most welcome.

In all, this Symphonic Prelude constitutes an extremely advanced, 'experimental' sonata movement, with a dramatic, almost radical second part combining development, recapitulation and coda in a unified and radical "zweite Abtheilung". The musical language and structure, the dramatic sweep anticipates much of Bruckner's last composition, the symphonic choral work *Helgoland* (1893). The musical quality of the score as surviving in Krzyzanowski's copy would deserve attention, performance and recording even if we had no hint at all that it might possibly be from Bruckner (note that Krzyzanowski himself never wrote something of a comparable originality). It is hard to understand why the beauty continues to sleep till this day.

## Thematic and Tonal Unity in Bruckner's Eighth Symphony

Paul Dawson-Bowling

Part One of this article, concerning the thematic unity in the Eighth Symphony was published in the previous issue of *The Bruckner Journal*, Vol. 10, no. 3.

### II

Certain passages in Bruckner are so blatant from a tonal point of view that people have ridiculed them. But it was part of his purpose to highlight the keys of these passages as focal points in his structure; he gave them additional emphasis by dissolving chromaticism into simple harmonies, by an arresting change of dynamic, or by some new orchestral colouring, and he sustained the effect long enough to make a palpable impression. (The E flat fanfares in the first movement are an example.)

These landmarks provide a perspective against which the rich harmony and tonal ambivalence of much of the symphony fall into place. The proportion needed to be clear, for in this symphony Bruckner balanced tensions and sustained expectations as never before. His earlier symphonies in minor keys (nos. 1-3) follow convention and find their way into the relative major by the second subject. But in the outer movements of his eighth symphony the relative major is postponed until the very end of the exposition, to prolong the suspense.

Especially important is the suspense that comes from basing the symphony on two opposing poles of tonality. C is the key of the symphony, and C major is its objective, but we never establish an easy familiarity with it. Even its relations are often far away, their place usurped by a rival polarity, a different group of keys round B flat minor and D flat. C is only won with a struggle that is elemental, and often enervating. The two polarities are at war and the symphony is balanced on the tensions between them. The very appearance of B flat minor is the signal for struggle, and it is this conflict which makes for much of the work's form and drama. It is relatively easy for the music to slip from B flat minor into D flat or some other close relative, but to migrate towards the higher polarity around C is a momentous undertaking. Even E flat is rare and it is only in the scherzo and finale that C major is established.

The opening of the symphony (Ex. I) provides a tonal blueprint as well as a thematic germ: a hint of B flat minor and D flat, followed by a misty allusion to C minor, on the way to remoter keys.

#### Ex. 1



Then, just as C minor seems to be taking control, a *fortissimo* restatement of the opening wrenches the music away, back into B flat minor. Again, C minor is almost established, but only in passing since the music falls away to the dominant major, G, for the second subject. Theoretically “normal”, in practice the dominant major of a minor key does little to establish the tonic, especially since the music ranges through a wide panorama of tonality. When C minor appears briefly at bar 67, it is a stranger and it is not until the third subject and E flat at bar 97 that the higher polarity starts to gain ground. At first it is E flat minor, but the major is the goal, and the music passes through stridency and convulsion, until a break-through at bar 125 where the brass take the major triad. Such an achievement as the symphony's relative major calls for pause; horn and oboe float ecstatically in the new ambit.

But E flat is only the resting place, and to get home to C involves a struggle with B flat minor, the tonal crux of the movement. Returning animation releases a dark force among the Wagner tubas



and the music swings back into E flat minor. Strange dissonances weigh against it and propel it through a series of remote keys, until it drifts towards G flat. And when the second subject arrives at bar 193, inverted for its development, G flat is its key, the submediant of B flat minor. In Bruckner's music this key relation is a close one. Tonality again dissolves in what follows, but when the music attempts to regain C minor, haunting fragments restrain and undermine its progress so that it emerges battling grimly with B flat minor, and it only escapes a conclusion there through the intervention of the symphony's principal motive at bar 225. This modulating motive forces the music up to D flat at bar 227, trumpets underlining the point (Ex. 25). (An asterisk marks the focal point of each phrase in these examples.)

**Ex. 25**



It collapses into C without establishing the key, and the titanic effort needs rearranging and repeating, so as to stress a different point in its modulating sequence (Ex. 26); this time it wins through to E flat at bar 239.

**Ex. 26**

Again the music falls away, but a third arrangement succeeds in reaching and establishing C minor (Ex. 27).

**Ex. 27**

As the effort has led to exhaustion, the victory seems Pyrrhic at first, but this proves to be the turning point that re-orientates the movement towards the tonic. In the reprise, the first subject (Ex. 1) is stripped of its tonally ambivalent character, its modulating melodic shape, and is reduced to a rhythm, insisting softly but implacably on the tonic (bar 254). The second subject is in the tonic's relative major, and when it seems to roam afield, it turns out to have been circling towards it. The third is securely in the tonic, C minor. There is no sudden switch to a major now, but inexorable progression to a black climax with horns and trumpets battering home the tonic minor, and the movement falls away into the darkness of that key.

The Scherzo must consolidate the victory, transforming the minor into the major. Curiously it slips in the direction of D flat almost at once (bars 7-15, etc.), but it is harnessed now, and D flat is established without the grim corollary, B flat minor. Home keys predominate; the first big climax is in

E flat, and the development exploits every possibility of C minor. The reprise involves D flat again, but ends in C major. At last it is established and hammered out with all the emphasis it deserves.

The trio slips down into A flat, submediant of C minor, but ranges through Elysian remotenesses. A contrast and a foil were needed to the scherzo's almost brutal insistence on the home keys.

After the repeat of the scherzo, the Adagio has much the same effect as the trio, but intensified. D flat, its key, is a sphere that is familiar and fundamental to the symphony, but because it is so far from C it sounds strange, like a forgotten legend being retold. Generally the Adagio is tonally ambiguous but with important landmarks. Even here, the struggle between the symphony's twin polarities continues, in a quest for its C and E flat axis, against the onslaughts of B flat minor, the grim "other half" of the movement's tonic. During the immense opening span, the desolate ecstasy of D flat is fundamentally undisturbed despite the wide range of keys involved, and the second subject, too, starts logically enough in E major and the sphere of D flat seems to be unchallenged when C major is suddenly and solemnly projected by the Wagner tubas (bar 67).

The picture is blurred again when the horns rise to their outburst in C flat. The main theme restores equilibrium with D flat, but its development winds up through E, G, F, and A minor until a sudden shift brings a climax in B flat at bar 125, the appearance of the major giving way to the granite reality of the minor. As if in answer to it, the second subject draws closer to C by reappearing in E flat at bar 141. Again, after the Wagner tubas have given out their motive in C flat, the horns break the previous sequence of events, which would lead them into B flat; at bar 165 they too come bursting in with C.

With the third appearance of the main theme in D flat comes a new restlessness and again there is a grinding climax in B flat minor (bar 205). A beseeching passage leads at bar 219 [209 N] to the solace of A flat, closely related to C in Bruckner's tonal scheme, but the quest continues. E major seems to be the haven at bar 237 [227 N], but the climax at bar 249 [239 N] brings a shift to E flat, which is not only close to the symphony's home key but to the first movement's exposition. In his first version, Bruckner actually placed his climax in C, as it were recapitulating, in the symphony's tonic major, the E flat tonic fanfare from the exposition of the first movement. As it is now, the link with the first movement is strengthened and the cantilever span is extended to the symphony's closing bars; not until then does the fanfare motive establish itself in the symphony's home key of C major. After the clinching E flat has drawn the movement into the symphony's key structure beyond doubt, the music sinks away from it into four minutes of the D flat coda.

Since the Finale is the apotheosis of all that has gone before, the tonal conflicts are reiterated at a new high level. But if C is sometimes remote, it is not as remote as in the first movement. If the chorale starts by following the first movement's opening suggestions of B flat minor and D flat, it is answered with a thunderous insistence on C minor. Furthermore, when this dwindles away it finally arrives at C major. The second subject at bar 69 involves the familiar drop to A flat; the third at bar 135 is in E flat minor. Suddenly at bar 159 distant E major complicates matters, followed by other distant keys until the influence grows clear: B flat minor is trying to force itself on the music. From bar 183 the main motive of the symphony is caught in its grip for thirty bars, pounding out on the horns against the attempts of the orchestra to modulate away from it. The resulting desolation is only relieved at bar 231 [2115 N] when the horns softly recall the Adagio's main theme. It is elevated now from D flat into E flat, the vision brought to terms with reality, and the result is a spirit of beatitude. This occurs at the beginning of the development; it is a preparation for the final, ultimate conflict. As in the first movement, the serenity is broken by the return of the E flat minor, especially when the second part of the chorale motive is thrown urgently against it at bar 321 [301 N] (Ex. 28).

### Ex. 28

The musical notation for Ex. 28 is written on a bass clef staff. It begins with a forte (*ff*) dynamic marking and a tempo marking of *Adagio*. The notation consists of a series of chords and notes, with a note marked "To sound an octave higher". The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as accents, slurs, and dynamic markings.

When it is repeated (Ex. 29), something peculiar happens: though it starts as if asserting F minor,

**Ex. 29**



B flat minor persistently breaks through. It takes a third repetition, ostensibly in G minor to restore C minor and equilibrium. Another seamless panorama of tonality now opens up with elaborations on the chorale theme. At Letter Aa, C appears but it is lost in the glorious progress until the conflict erupts again, the final struggle for C. Amidst turbulent upper strings with a figure from the third subject, there blazes the chorale theme. It is in its original key and almost in its original form, but stripped of its final modulation (last four notes of Ex. 21) and its fanfares. For this reason, the triad of G flat, with which it ends, sounds inconclusive; D flat was the conclusion of the missing bars and now, too, D flat or perhaps B flat seems needed. But these are precisely the keys which the symphony must now avoid. Bruckner makes the music generate a different, simpler modulation. The stormy fragment from the third subject has persisted and the top note of each repetition, B flat, is prominent enough to sound against the G flat in the brass chorales. The combination is the penultimate chord of a cadence resolving in B, G flat being the enharmonic of F sharp (Ex. 30).

**Ex. 30**



Thus B is the starting point from which the chorale is at once repeated, and in this way D flat and B flat are avoided. The passage occurs three times, but at the third repetition, this cadential sequence, which would lead the music from F flat to A, is ousted by the final bars of the chorale, now allowed their say. But these bars have also to be modified, so that they will lead the music from F flat, not to C flat, but A flat, which is well within the ambit of C (Ex. 31).

**Ex. 31**



Interestingly enough, this involves precisely the progression that Bruckner had to avoid for the first of these three statements, where it would have led to B flat. Now that bar 483 [463 N] brings A flat, the effect is a tremendous sense of release, heralded by the trumpet fanfares. But still the music drives on; the final modulation of the theme (last four notes of Ex. 31), which was omitted earlier, surges onwards in a series of progressions towards C major. Once there the motive will modulate no further. Three times it affirms the climactic achievement of establishing the tonic and from now on C or a close relative predominates. From the depths two grinding climaxes well up, and though the music veers away, a sudden *pianissimo* for horns and a beautiful enharmonic change leave the second subject close to home in A flat (bar 568 [548 N]). There are no more excursions; as in the first movement, the third subject (bars 617 [583 N] sq.) is in C minor, and it reinforces that key more

emphatically than ever, the culmination of the symphony's C minor element. With it we at last come to accept that C is indeed the key of the symphony. The claims of conflicting tonality have been resolved, and the catharsis frees the way for a final realization of the major tonality that has gradually become implicit. This is the symphony's last revelation: the main themes find their fullest expression in the key that was elusive for so long but whose establishment was, in retrospect, inevitable - C major.

Bar numbers are from the Haas edition, Nowak in square brackets where the editions differ. This is a slightly revised version of an article first published in *The Music Review* Vol. 30 No. 3, in August 1969. We publish it here by kind permission of Dr Paul Dawson-Bowling. Should there be any other claims on copyright, please contact the Editor.

Dr Paul Dawson-Bowling writes on the subject of the Haas and Nowak editions of the Eighth Symphony:

For the edition of the International Bruckner Society issued after the Second World War, Leopold Nowak faithfully published both Bruckner's versions of the Eighth. Much earlier, the Robert Haas edition used what was basically Bruckner's second version, but was complicated by Haas's decision to restore into it some elements from Bruckner's first version. Haas justified this conflation on the grounds of instinct and his conviction that Bruckner had been misguided and perhaps misled into pruning out the passages that Haas restored. Nowak's versions are pure, and in creating his hybrid Haas did something that was scholastically indefensible, as Nowak pointed out in his preface - and as was argued persuasively in these pages. I would have agreed that it would have seemed proper to adopt Nowak's edition of Bruckner's second version as the gold standard, except that Haas sounds right to me, and Nowak wrong.

I suspect that preference is partly a matter of whichever is familiar, but it seems to me that in Nowak the balance within the Adagio and the symmetry of the Finale are both disturbed. The reprise of the Finale's second subject seems truncated, too short to balance the corresponding passage in the exposition. Nowak also has the Finale's third subject starting its reprise too abruptly, very much like the sudden fortissimo coda of the Third symphony's finale in its final version, out of nowhere and apropos nothing. In Nowak the symphony emerges impoverished by the loss of some especially beautiful passages. How can anyone bear to lose bars 209-229 from the Haas Adagio? This cut and others - for cuts is how they sound to me, and I am not entirely alone - also damage the emotional continuity of the music. Above all the Bruckner Eighth loses its extraordinary sense of order, rightness, and inevitability. It may even lose claim to be the greatest and most perfect of all Symphonies, which the Haas version established so convincingly.

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Many thanks! The Bruckner Journal and its readers are very grateful for these donations.

### **Bruckner Symphonies Study Weekends**

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Those who have attended previous such weekends at a different venue warmly  
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## *Bruckner in Mexico*

A drought of more than a year without any live Bruckner ended for me Saturday evening [25 Nov. 2006] with a very decent and rewarding Bruckner 8th by the Mexico City Philharmonic Orchestra conducted by Roger Epple: in spite of some sluggish playing in the scherzo, orchestral balance was good and it was, overall, an enjoyable performance. As usual this concert was repeated today (Sunday) and, as usual too, it was much better the second time around. On a 1 to 100 scale I would give the Saturday concert a grade of 82 and the Sunday concert a grade of 98. But my enjoyment increased fivefold from one day to the other. I was in a trance for an hour and 20 minutes, and am still in a trance of sorts, some five hours later. Good Wand or good Furtwängler on records are magnificent but, as an experience, cannot match a good live performance four metres away from the conductor - today I sat right in the centre of the hall on row B. I could hear every sound, every nuance of this incomparable score. I am thrilled and shaken like I haven't been after a live concert in some 25 years (during which I have heard very good orchestras, conductors and works). I'm happy and thankful that Bruckner composed the Eighth and that maestro Epple and the Mexico City Philharmonic cared to play it this weekend.

*Léon Ferrer*

This note was posted on the Yahoo Anton Bruckner Club Message Board, printed here with the kind permission of the author.

## *Bruckner as Ballet*

Thanks to Léon Ferrer for drawing our attention to an extraordinary ballet performed to the *Adagio* from Bruckner's 8th Symphony - 'an excruciatingly beautiful thirty-five minute *pas de deux*, which left the audience drained and breathless. At the end there was a stunned silence before the thunderous ovation broke out.' (Patricia Boccadoro, [www.culturekiosque.com](http://www.culturekiosque.com)) The work dates from 1999 and was the creation of Uwe Scholz (1958-2004) for the Leipziger Ballet with Kiyoko Kimura and Christoph Böhm. An extract, the last thirteen minutes from this performance - danced to Celibidache's Munich recording - is available on a TDK DVD: *Great Dancers of Our Time* (Catalogue no. DVDOCGDT) 'In the final sublime moments, when darkness descended again, Böhm lifted his partner by her arms alone, sliding her slowly away into another world where beauty, purity and goodness prevailed. Death, resignation, transfiguration? However one chose to interpret the work, the heights of emotion reached brought tears to more than one, interpreters and audience included.' (Patricia Boccadoro, *op.cit.*)

KW

## Johann Herbeck and Anton Bruckner

The following is an edited version of part of a paper, 'Johann Herbeck (1831-1877): an important link between Schubert and Bruckner', given at the 14<sup>th</sup> International Conference on Nineteenth-Century Music in Manchester, July 2006

### Introduction

Herbeck was born in Vienna three years after the death of Franz Schubert and died in Vienna at a time when Bruckner's importance as a composer was beginning to be recognised. In fact he would have been present at and probably would have conducted the first performance of the second version of Bruckner's Third Symphony at the end of 1877 had not the fatal recurrence of an earlier illness, pneumonia, cut his life tragically short. In his capacity as conductor of the *Wiener Männergesang-Verein* (he joined the choir in the spring of 1852, was its conductor from March 1856 to May 1866 and 'honorary' conductor from 1867 to 1877), choirmaster of the *Singverein* (the choir of the *Gesellschaft der Musikfreunde*) from 1858 to 1870 and again in the last three years of his life (1875-77), and musical director of the *Gesellschaft* orchestra (1859-1870; 1875-77), he had an important role in bringing to light and performing several of Schubert's works, both vocal and instrumental. In his meteoric rise from unspectacular beginnings to the position of the director of the court opera (1869-75), he also made the acquaintance of most of the leading composers of the time, including Liszt, Wagner, Brahms, Johann Strauss and, of course, Bruckner.

## Herbeck and Bruckner

Herbeck's involvement with Bruckner was clearly different from his involvement with Schubert. He was seven years younger than Bruckner and had experienced, during a brief period as tutor to the son of an industrialist in the village of Münchendorf in Lower Austria (1848-49), something of the rigours of rural life that Bruckner encountered during his days as a school assistant in Windhaag, Kronstorf and St. Florian in the years 1841-55. Herbeck may have met Bruckner for the first time during the summer of 1861 when Bruckner with his Linz male-voice choir *Frohsinn* and Herbeck with the Vienna *Männergesang-Verein* both took part in large choral festivals in Krems and Nuremberg. Later in the year, however, Herbeck was one of Bruckner's examiners at a formal examination in Vienna to mark the end of his six years of harmony and counterpoint studies with Simon Sechter. The second part of this examination, a practical test, took place in the *Piaristenkirche* (the church with which Herbeck had been involved in the early 1850s) on 21 November when Bruckner was asked to improvise on a given theme (Sechter provided a four-bar theme which Herbeck evidently extended to eight bars). Bruckner, by this time a seasoned organist and no mean contrapuntist, had no difficulty in developing the theme into a large-scale introduction and fugue which clearly astonished the examiners, not least Herbeck who declared that 'he should have been examining us'.

At the beginning of Holy Week 1864, Bruckner was in Vienna (probably staying with his friend Rudolf Weinwurm, a fine choral conductor and, incidentally, Herbeck's successor as conductor of the *Männergesang-Verein* in 1866). On Tuesday of that week (22 March) he attended the first performance in Vienna of Bach's *St. John Passion* (the *Singverein* and *Gesellschaft* orchestra conducted by Herbeck). Two performances of his new Mass in D minor in Linz in November 1864 encouraged him to consider the possibility of sending a score of the work to Vienna. In a letter to Weinwurm he said that his 'own feeling is that the best solution would be if Herbeck found it good enough to perform as part of a Musikverein concert'. Weinwurm, as conductor of the *Akademischer Gesangverein* (a choir that he founded in 1858 and whose conductor he remained until October 1887), offered to perform it as part of the University of Vienna's 500<sup>th</sup> anniversary celebrations in 1865 and Bruckner sent him the score and parts but, for reasons that are not known, there was no performance.

By 1866 Bruckner was thinking seriously of securing some kind of position in Vienna and, when Herbeck was appointed music director at the court, he wrote him a congratulatory letter in April, reminded him of his encouraging words five years earlier, and said that his future now lay in Herbeck's hands. Feeling more and more restricted by the lack of opportunity in Linz he made a heartfelt plea for help and ended, somewhat dramatically, 'otherwise I am lost'. There was no doubt that Herbeck had confidence in Bruckner's abilities and it wasn't long before he was in a position to help. On 10 February 1867 he conducted the first performance in Vienna of the D minor Mass (with the motets *Afferentur*, WAB 1 and *Ave Maria*, WAB 6 as Gradual and Offertory 'inserts') in the court chapel. Bruckner played the organ part.

After Simon Sechter died in September 1867, Bruckner made some preliminary attempts to find a musical position in Vienna. First, he contacted the court (both the Lord Chamberlain and Herbeck), enclosing a *curriculum vitae* and making a specific request for an appointment as 'court organist or supernumerary unpaid assistant director'. Second, he wrote to Ottokar Lorenz, Dean of the Faculty of Philosophy at Vienna University, requesting the creation of a teaching post in musical composition (in particular, harmony and counterpoint) at the University and the appointment of himself as teacher. This particular request was refused at the time, but after similar attempts by Bruckner in the 1870s was eventually granted, in spite of Hanslick's opposition, always on the grounds that the proper place to teach composition was not a University but a Conservatory. However, his request to the court was taken seriously – Herbeck arranged for him to play the organ to the Lord Chamberlain in the court chapel in late 1867.

Herbeck was understandably surprised when he learned from Eduard Hauptmann, the director of the Linz Musikverein, in April 1868 that Bruckner had not yet taken the most obvious route to involvement in the musical life of Vienna by applying officially to the Conservatory for the position of Harmony and Counterpoint lecturer made vacant by the death of Sechter. He was so convinced that Bruckner was the right person for the job that he went out of his way to spend some time with him on 24 May. According to Bruckner's own account of events they travelled together on that day from Linz to St. Florian where Bruckner played the organ. During the journey Herbeck talked to Bruckner about the vacant position at the Conservatory and intimated that he was the obvious choice. It would clearly

be better if an Austrian was appointed and, if Bruckner did not accept, it would have to be offered to a German musician. And, if Bruckner became a teacher at the Conservatory, he would almost certainly be able to secure an appointment as organist-designate at the court chapel. But Bruckner had reservations and it becomes clear from subsequent correspondence in May, June and July that these were mainly of a financial nature. Herbeck was sympathetic but firm in his responses to Bruckner's often irrational outbursts, eventually succeeding in putting his mind at rest and helping to make the transition between Linz and Vienna as smooth as possible.

During this period Bruckner was working on his F minor Mass. Sketches for the *Kyrie* were completed in Linz on 19 October 1867 and those for the *Gloria* were begun on 6 November. On 30 December Bruckner wrote to Herbeck, sending greetings for the New Year and informing him that the *Credo* movement of the Mass would soon be finished. The events of 1868 prevented Bruckner from working intensively on the Mass again until his future employment in Vienna had been secured. Almost certainly wishing to finish the work before moving from Linz, he spent August and the early part of September completing the *Benedictus* and writing the *Sanctus* and *Agnus Dei*. Bruckner's original intention, no doubt encouraged by Herbeck, was to establish his position in Vienna by having the work performed as early as possible; and a performance of the work was originally scheduled for 22 November 1868 and advertised in the *Neue freie Presse*. The first rehearsal evidently took place on 20 November but the performance was postponed initially until 29 November and then January 1869 because further rehearsals were required. There was another rehearsal on 16 January 1869, but Herbeck found the Mass 'too long' and 'unsingable' in places and performed a Mass by Gänsbacher in its place on the Sunday for which it was scheduled. In the end Bruckner took the responsibility himself for the first performance (including the necessary financial outlay) in St. Augustine's church on 16 June 1872. The Mass was eventually performed in the Hofkapelle, but not until December 1873.

Herbeck remained one of Bruckner's staunchest supporters during the latter's first ten years in Vienna. He may have been present at the first performance of Bruckner's E minor Mass in Linz in September 1869 and no doubt facilitated Bruckner's visits to France and England as an organ recitalist in 1869 and 1871. He certainly made it possible for Bruckner to claim expenses for Hofkapelle duties from time to time although he was not officially on the payroll until January 1878. Herbeck also appears to have supported Bruckner during the unfortunate episode in the autumn of 1871 when he was threatened with disciplinary action as the result of a malicious report from one of his female students at the 'St. Anna' Teacher Training College. Bruckner was completely exonerated.

At the third Gesellschaft concert on 20 February 1876 Bruckner shared the rostrum with Herbeck. The concert included choral pieces by Schubert and Schumann and Beethoven's Triple Concerto (conducted by Herbeck in the second half) and Bruckner's Symphony no. 2 in C minor (conducted by the composer in the first half). Bruckner had conducted his Second Symphony for the first time in October 1873, having booked the Musikverein hall and hired the Philharmonic at his own expense. In the interim, he had also taken Herbeck's advice, albeit with some reluctance, and made some changes, including several cuts, alterations in scoring, and elimination of some of the original general pauses in order to make the musical architecture clearer. In spite of a less than perfect performance and, according to Herbeck's son, Bruckner's inadequate conducting and the need to make even more cuts, the symphony was applauded after each movement and at the end. Bruckner's revision work in 1877 included some 'rhythmical improvements' to his First and Second Symphonies. He entered metrical numbers in both pencil and ink in copies of the score of the Second made by his copyists Carda and Tenschert; but these rhythmical changes were certainly not as extensive as those suggested by Herbeck<sup>1</sup>. In his biography of his father, Ludwig Herbeck also provides this generous summing-up of

<sup>1</sup> According to William Carragan, whose edition of the 'Fassung von 1872' of the Second Symphony was published in the *Anton Bruckner Gesamtausgabe* in 2005 and whose edition of the 'Fassung von 1877' is eagerly awaited, the revisions carried out in 1877 'seem to me to be entirely limited to rationalisations of *ad hoc* and tentative revisions already carried out in 1873 and 1876, which (1) regularised the perceived structure, (2) made the piece shorter, (3) made the textures more elaborate, and (4) dealt with difficulties in performance. Nowhere do I see any evidence of stylistic or aesthetic change for its own sake.' (from correspondence with William Carragan, to whom I am extremely grateful for his insights).

Bruckner as a composer, no doubt a reflection of his father's views: 'None of his contemporaries can surpass him in boldness, ingenuity and sublimity of ideas, and dazzling orchestration.'

Towards the end of August 1877 Herbeck spent a few days at St. Florian and took the opportunity of visiting Bruckner who was staying at the abbey to help out while a permanent organist was found to replace Josef Seiberl who had just died. During his stay, Bruckner worked on the revision of his Third Symphony, and one of Herbeck's final acts was to arrange for the symphony, which was initially rejected by the Philharmonic orchestra after a rehearsal on 27 September, to be given a place in the programme of the December concert in the Gesellschaft series. Bruckner later recalled his final meetings with Herbeck and paid tribute to him in an appreciation written for Ludwig Herbeck's biography. He remembered in particular playing through the second movement of his Fourth ('Romantic') Symphony with Herbeck and the latter commenting that 'Schubert could have written that; one can have nothing but respect for a composer who can write something like that.'

One of Bruckner's diary entries for October 1877 is the precise time of Herbeck's death – 9.45 on the morning of 28 October. Another entry indicates that Herbeck directed the performance of Schubert's Mass in E flat at the Hofkapelle the previous Sunday (21st) and rehearsed the *Singverein* for the last time the previous Monday (22nd), as well as giving the time of Herbeck's funeral cortège to the Zentralfriedhof, viz. 1.45 pm on 30 October. Although the performance of his Third Symphony in December was now in jeopardy, it went ahead with Bruckner as conductor. As is well known the performance was disastrous but Theodor Rättig's undertaking to print the work in both full score and piano four-hands (arr. Mahler and Krzyzanowski) format was belated but ample justification for Herbeck's faith in the man and his music.

### Reciprocal influence?

It is not surprising that Herbeck, as a renowned choral conductor, composed a significant amount of secular vocal music for male voices and mixed voices. He also wrote more than 50 songs, sacred music (Masses and smaller sacred works), incidental music for Goethe's *Faust*, Schiller's *Wallensteins Lager* (first performed in the *Hofoper* in March 1871) and Grillparzer's *Libussa*, chamber music (three quartets, two marches for piano four-hands), and orchestral music. In the latter category are four symphonies, the fourth of which – in D minor and with organ obbligato – was composed during the summer of 1877 and first performed posthumously at a Gesellschaft concert in November 1877, *Symphonic Variations* (1875), and a five-movement orchestral suite, *Künstlerfahrt* (1876).<sup>2</sup>

Herbeck was a skilful composer, drawing inspiration from the past (he was well-versed in contrapuntal techniques, as illustrated by the first and fourth movements of the Fourth Symphony) and open to contemporary influences, Schumann and Brahms in particular. Described by Othmar Wessely as one of the 'conservative Romantic' composers of his generation, he 'mastered all contemporary compositional techniques, revealing himself to be a follower of Schumann melodically and harmonically.'<sup>3</sup> His *Symphonic Variations* were written a year after the publication of Brahms's 'St. Anthony Chorale' Variations, and it is possible, although not certain, that Herbeck knew this work. The ninth of the 11 variations, in the form of a Scherzo and Trio, is arguably the most Viennese of the set and could possibly be described as a meeting of Schubert and Bruckner, Bruckner in the Scherzo and Schubert in the Trio.

It is difficult to make a case for any influence of Herbeck on Bruckner, but the following music example may be of interest. At the words 'Et incarnatus est' in the *Credo* of his E minor Mass, written in 1866 but not performed in Linz until 1869, Bruckner subdivides his voices into eight parts. Herbeck uses a similar texture at the same point in his Mass in E minor, composed in the same year as Bruckner's but given its first performance in the Court Chapel in Vienna a week after completion – on 2 February, 1866. Bruckner certainly knew that Herbeck had written the Mass (he mentions reading about it in a letter to Weinwurm a few months later) and probably heard it in Vienna after he moved there, but there is no indication that there was any direct influence on his own Mass setting. It is more likely that Schubert's Mass in A flat was the common source of inspiration. Nevertheless it is striking that both the Herbeck and the Bruckner extracts are in F major and include a move to A major as an

<sup>2</sup> There is a fairly recent recording of the Fourth Symphony and the *Symphonic Variations* (Hamburger Symphoniker conducted by Martin Haselböck) on the NCA label (60150-215)

<sup>3</sup> Othmar Wessely, 'Johann von Herbeck', in *MGG Personenteil 8* (Cassel, 2002), cols. 1357-59.







## **The Ninth Symphony Finale news**

There is a 2006 revision of the New Critical Edition by Nicola Samale and Benjamin-Gunnar Cohrs of the Completed Performing Version of the Finale of the Ninth by Samale-Phillips-Cohrs-Mazzuca (1983-92). Details of this revision can be found on page 19 of the Introduction to the edition published on John Berky's discography site, [www.abruckner.com](http://www.abruckner.com). Benjamin-Gunnar Cohrs states in the introduction: "Further studies of the FE [Facsimile Edition] brought a new understanding of some hitherto uncertain passages. A first amateur performance of the NE (3 December 2005, London; Fulham Symphony Orchestra, Marc Dooley) revealed some printing errors. The first aural impression also suggested slight reorchestrations to strengthen the argument. ... The most serious structural change occurs at the beginning of the coda. In March 2006 Nicola Samale reexamined the important sketch (FE, p. 6) and came to the conclusion that the entire passage had to be transposed a fourth lower. The reason why Bruckner sketched this transposition again (note his own indication "2te Domin.") was obviously that the first idea led too early too high at the end. His second pencil sketch brings four bars more at the very end, directly leading into the tonic. Hence, also the initial 16 bars of the sketch had to be transposed, the instrumentation slightly adapted. In doing so, we regained four further bars from Bruckner himself."

This new revision was performed by the Thessaloniki State Symphony Orchestra on 27th October 2006, conducted by Karolos Trikolidis. In the newspaper, *Makedonia*, 1/11/06, Kostas Marinou reviewed the concert: *If an avid researcher should ever wish to record the duration of the applause of enthusiastic audiences at the end of concerts or performances, then he should include the record duration at the Thessaloniki State Symphony Orchestra's concert last Friday. The programme included Anton Bruckner's 9<sup>th</sup> symphony, a work that even critics describe as "difficult", if only for its long duration. It was certainly a bold decision to present this work. However the T.S.S.O., under the direction of conductor Karolos Trikolidis, did not buckle under this colossal work. Instead it revealed to those who were fortunate enough to be there all those fascinating sound meanders that compose it. The physical and mental fatigue that the orchestra conductor and musicians must have experienced in their efforts to perform a work of this kind was probably made up for by the joy they must have felt and by the audience's reaction; they deserve a big bravo!* (Trans. courtesy of T.S.S.O, Communication and Publicity)

The most recent revision of the version by William Carragan, which was performed on 28 September 2006 by the Tokyo New City Orchestra, has been issued on a recording by Delta, due for release February 2007. I thought it would be interesting to know how the decisions are made by conductors and orchestras as to which version to perform, and wrote to Maestro Akiro Naito with that question. He replied as follows:

*I have chosen the version of Carragan's September 2006 completion of the Bruckner Symphony, not so intentionally:*

*1. Already some orchestras have performed the version of Mr. Cohrs, and the several CDs came out. The version of Mr. Carragan, however, has been performed not so many times as Mr. Cohrs', and we heard he would have improved his version newly this summer, so we thought it would be our pleasure as a conductor and an orchestra, and also Bruckner would like it, to perform the Carragan version as early as possible to make any contribution to a further improvement of both sides (Mr. Carragan and Mr. Cohrs), if possible.*

*2. We got information from Mr. Cohrs also. If he had found a new Bogen or made a new improvement, there would have been great possibility for us to perform his version to let the world notice soon. This time we decided to perform the Carragan on our trust and expectation upon his achievement up to now, without confirming the improvement. We could not help doing so because of the deadline for the public information for our concert and because he was still working on the improvement at the time. So, we were not able to know which was better. We still have intention to perform both of the two versions, when they are improved and well grounded from now on.*

*. . . I made a different approach in performance compared with other conductors on the CDs, especially on the 2nd theme of the 4th movement . . .*

Anyway we deeply appreciate Mr. Carragan's effort for giving us such a great opportunity.

By now, Tokyo New City Orchestra and I have tried to inform the world of improvements in music editions by performing correctly the places that have been performed wrongly. And we have tried to perform the correct editions as early as possible, for example, in our world premiere of the new Breitkopf edition of Beethoven's Ninth Symphony, published with important corrections to former versions, under cooperation with Breitkopf & Hartel at the end of last year, and the Fifth, Sixth and so on (CDs came out for some). These endeavours mean that we would like to present the right editions and the right performances which the composers themselves must have expected, pioneering the world from Japan, far from Europe, the traditional area of the Western music, to show our gratitude to their inheritance.

Maestro Naito went on to write about their performance of *Madame Butterfly* using for the first time the correct 'Japanese Bells', which enable them 'to succeed in expressing the discord and concord between Christianity and Buddhism which Puccini must have intended'

The various strategies and attempts to provide a Finale for the Ninth continue to excite controversy and lively discussion in various forums. There have been lengthy and sometimes heated exchanges on Internet message boards, which have included contributions from Benjamin-Gunnar Cohrs and Peter Jan Marthé. Most recently, Bruckner Journal reader Holger Grinz set up a web-site discussion group at [www.brucknerfreunde.at](http://www.brucknerfreunde.at) on which there is continuing promotion and discussion of Marthé's newly-composed finale, and an invitation to English language readers to contribute. KW

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## How I discovered Bruckner...

*Readers are invited to write about how they first discovered and came to love the music of Anton Bruckner. This piece is a slightly edited version of a posting on the Yahoo Anton Bruckner Club message board published here with the kind permission of the author.*

### *Bruckner Fever*

I'm always curious about how music in general or some specific music got into someone's life. Here is how Bruckner got to me: I grew up with music, being the youngest of four reasonably musical children; my father was quite a good amateur pianist and had a knack for improvising. My older sisters played the piano, too, and we all sang, first at home, then in a children's choir, later in the local church choir in Bordesholm, a small town in Northern Germany. When I was eleven I knew Bach's St. John Passion by heart from listening to my sisters practising at home, so I was taken to the rehearsals, and at the concert performance I was allowed to sing in the soprano group along with the adults. Thrilling experience! My musical taste was very much influenced by my sisters: lots of Bach and all sorts of sacred music, but also Schubert songs. Not so much orchestral music.

We grew up with no TV, but an old radio (valves, and mono, of course) was there, and it was on during most of the day. Radio programs in the 1950s in Germany were very different from today's; very much classical music, other serious, partly high-brow programs, a lot of educational stuff (I wish it would still be like that!). Eventually my parents bought a record player (again, mono, although stereo had just been introduced), but we had hardly any records. There was a pre-war bakelite recording of Schubert's "Erlkönig" on one side and Schumann's "Romanze" ("Flutenreicher Ebro") on the other, sung by Heinrich Schlusnus. It was played a million times. I loved it. My first (and for years only) own record was a 23cm DG-record with the Fifth (Beethoven's, of course), conducted by Eugen Jochum. I still possess and cherish it. My father often commented on the music that was played on the radio. He was neither a fan of Wagner nor of Bruckner, but he knew their style well enough to immediately recognize the music. His unflinching comment was: 'Ah, Bruckner... the symphonies are so long,' (and, *mutatis mutandis*, the same about Wagner). That was all I knew about Bruckner at the age of 15/16: his symphonies were long, and the bits and pieces I had heard of them don't seem to have caught my attention; I have no recollection of any listening experience like I have in the case of "The Fifth", or Brahms' first and second symphonies, or the "Eroica", the "Pastoral" and so on. At that age I

didn't listen to very much "serious" music; my free time was taken up by practising for my piano lessons, and I had begun to listen to pop music; the Beatles craze had reached Germany, and my sisters and I were constantly searching for pop music programs on the medium wave scale of our old-fashioned radio (I loved the Beach Boys, too, the Stones not so much).

Then, when I had just turned 16, I became an American Field Service exchange student to Dearborn, Michigan. After a number of months I caught some virus and often had to stay in bed because of fever. That was on some days so high that I was in a hallucinatory state. At that time I had taken up listening to lots of classical music, again, especially since I was able to buy records and there was a decent record player in the home of my host parents. (Records were then much, much less expensive than in Germany, where only reasonably well-to-do people could afford to buy a lot of them.) The minimum price of an Electrola or Decca record was 21 Deutschmark, I believe; the DG-records were even 25 DM. My monthly pocket money then was 5 Deutschmark; a pint of beer in a pub was 1.20 DM! - And now, Bruckner: I lay in bed in Dearborn, feverish, half awake, half asleep. At the bedside was a pretty crummy little transistor radio. And there was this symphonic music that went on and on, with lots of reverberation, as if the recording was done in Notre-Dame de Paris or Cologne Cathedral. And stunning general rests! As I've already said, I was only half-conscious and felt like floating up in the air above my bed. This kind of listening was extremely intense, I was swimming in the music in that trance-like state, heard nothing of the notorious atmospheric crackling of the radio, and it was as if some giant hi-fi equipment was going at full blast... or as though I was hovering right above the live orchestra. Fortunately I was enough in my right mind to be able to catch what the speaker said after the program: it was Bruckner's 2nd, conducted by Georg Ludwig Jochum (Eugen Jochum's organist-brother).

As soon as I had reasonably recovered from the renewed bout of fever I made my American "mother" take me to a large discount store where they had a good selection of records, mostly moderately priced ones. And, believe it or not, I was able to pick up a very cheap "Urania" set of two records, \$ 4.95, if I'm not mistaken, and it was that same G. L. Jochum recording I had listened to. Later, I realized that it would have been much better to buy another recording, because this one was really very bad in most respects, especially the technical quality of the recording. So it was inevitable that I was a bit disappointed when I listened to it in a sober and critical state of mind. I couldn't recapture the exhilarating, intoxicating effect the initial listening had had. But I had become interested enough in Bruckner that I wanted to get to know more of his symphonies. So at the next occasion I availed myself of a cheap VOX set, containing the 4th and the 7th (with Hans Rosbaud and Heinrich Hollreiser), and although these recordings were again not of the most desirable quality, these symphonies became my daily musical fare. I believe I sometimes listened to them three to four times in a row and knew them by heart within a couple of weeks. As a Christmas present of my American host-parents I then got the 8th (Cleveland Orchestra under Szell), later the Angel recording of the 6th with Klemperer. All were revelations for me, and I had become a Bruckner-addict (although I was also presented with a nice set of all Brahms' symphonies, again Cleveland/Szell, which I listened to quite a lot, too, and still cherish). My poor girlfriend was treated to hour-long sessions of Bruckner symphonies; I carried a portable record-player (at least it was stereo) to her place after dinner and tried to proselytize her until midnight or even later, her mother eventually complaining about the constant Bruckner-blasting drifting from downstairs to her bedroom. My girlfriend at least pretended to be all taken in by Bruckner, too; all my later female companions received more or less the same treatment, although not quite that in- and extensively. A must, however, was the 4th (with Concertgebouw/Haitink), one of the first good low-priced Philips records you could get in Germany (10 Deutschmark). It was my standard present for my girlfriends and also for my sisters. I must have bought at least 9-10 of these records. Alas, last year I got one of them back, because my best friend and colleague died of cancer, and I sort of inherited most of her sizeable record collection, among which I found that 4th-recording I once gave her (I failed to turn her into a Brucknerian).

Although I had developed a fairly encompassing musical taste by the time I was about 20, Bruckner's music has never stopped being a special source of inspiration for me, and whenever I listen to it (which out of lack of time doesn't happen too often, because I just can't play Bruckner as background music while working), I inevitably have to think of that first feverish listening, and I sometimes wonder whether my intellectual, musical life would have taken the same course if I hadn't caught that virus back in '68.

*Hartwig Molzow*

## Bruckner scores: Magnificat and Psalm settings

This is the final part of an endeavour to extend Arthur D. Walker's list of published scores of Bruckner's works and cover the composer's entire output.

Abbreviations: *ABSW* = *Anton Bruckner Sämtliche Werke*: 'new' Complete Edition,  
ed. Leopold Nowak et al. Vienna, 1951 - .

*G-A* = August Göllerich and Max Auer. *Anton Bruckner. Ein Lebens- und Schaffensbild*.  
4 volumes in 9 parts. Regensburg, 1922-37; reprinted 1974, including supplementary  
volume containing corrections and additions.

The original list by Arthur Walker was published in Vol 9, No. 1, March 2005.

Instrumental Music, Cantatas and Large Scale Choral works list - Vol 9, No. 2, July 2005

Smaller Sacred Works - alphabetically A-M by title - Vol 9, No. 3, November 2005

Smaller Sacred Works - alphabetically O-Z by title - Vol 10, No. 1 - March 2006

Instrumental Music (inadvertently repeated) Vol 10, No. 2 - July 2006

Secular Vocal Music - Vol 10, No. 3 - November 2006

**Magnificat WAB 24:** for soloists, four-part mixed voice choir, orchestra and organ. Composed St. Florian, August 1852.

*G-A* II/2, 1928, pp. 99-110 (short score)

*ABSW* XX/3, Vienna, 1996. Full score and study score, ed. Paul Hawkshaw

*ABSW* zu XX/3, Vienna, 1996. Piano score, arr. Karlhans Urbanek.

**Psalm 22 WAB 34:** for four-part mixed voice choir and piano. Composed St. Florian, c.1852.

*G-A* II/2, 1928, pp. 119-30 (facsimile of autograph score).

*ABSW* XX/2, 1997. Full score and study score, ed. Paul Hawkshaw.

**Psalm 114 WAB 36:** for five-part mixed voice choir and three trombones. Composed St. Florian, Spring or early Summer 1852.

*G/A* II/2, 1928, pp. 151-77 (facsimile of autograph score).

*ABSW* XX/1, 1997. Full score and study score, ed. Paul Hawkshaw.

*ABSW* zu XX/1, 1997. Piano score, arr. Paul Hawkshaw.

**Psalm 146 WAB 37:** for soloists, four-part mixed double choir and orchestra. Composed St. Florian or Linz, 1856-58 (?)

*ABSW* XX/4, 1996. Full score and study score, ed. Paul Hawkshaw.

*ABSW* zu XX/4, 1996. Piano score, arr. Karlhans Urbanek.

**Psalm 112 WAB 35:** for eight-part mixed double choir and orchestra. Composed Linz, June - 5 July 1863.

Universal Edition (U.E. 6685), Vienna, 1926. Edited Josef V. Wöss.

*ABSW* XX/5, 1996. Full score and study score, ed. Paul Hawkshaw.

*ABSW* zu XX/5, 1996. Piano score, arr. Josef V. Wöss (U.E. 6688, 1926).

**Psalm 150 WAB 38:** see original list.

## **Letters to the Editor**

from Benjamin-Gunnar Cohrs

1.) As much as I do like the gorgeous caricature from Matthias Richter (the first one I've ever been in), it should not create the impression that I was involved in whatever way in the Finale business of Peter Jan Marthé. For whatever reason, the press releases of Mr. Marthé had suggested that musicologists and critics, as 'Guardians of the Holy Grail', had published their objections against his undertaking already preceding the performance. But in fact I found not the slightest evidence that any of my esteemed colleagues somewhere spoke out such objections. Just the opposite: it was largely ignored by scholars, and, I personally think, rightly so because this was no scholarly undertaking. It is indeed my conviction that the original sources for the Finale must be respected, and that, as Aart van der Wal in his letter to the editor put it, every attempt at a completion must be "accompanied by detailed annotations." But I never voiced such an opinion in connection with Mr. Marthé's undertaking. His adaptation should best be treated as a 'free composition', since he actually used less than one third of Bruckner's own material, altering the used music drastically, and he even replaced Bruckner's Principal Theme with one of his own invention. This brings Mr. Marthé's composition in line with Berio's *Rendering* or von Einem's *Bruckner Dialog*. No objections, as long as he avoids the impression that this composition should be seen as THE Finale for Bruckner's Ninth, as already pointed out by Ken Ward in his review.

2.) I am more than happy to learn from the performance note regarding Japan that also Prof. Carragan, more than 20 years after the first performance of his arrangement of the Finale, finally realised what others had seen much earlier (for instance Ernst Märzendorfer already in 1969): that the bifolio which Prof. Carragan originally used in his self-composed Coda, given by Dr. Phillips as 31E/"32", in fact was an integral part of the Chorale Recapitulation. I am now curious to hear this new 'version' of his, in particular to find out if he also realised that the missing bifolio in between, [30E/"31"], must have had 16 bars, was most likely a strict inversion of the Chorale in the exposition, and that hence Prof. Carragan had to recompose his entire layout of this section. On the other hand, the fact that he merely "altered the instrumentation of the Fugue" seems to indicate that he did NOT realise all the music of the lost bifolio [19D/"20"] to be contained in the surviving drafts for the Fugue – not to mention all his other severe philological errors and mistakes which I have summarized in a short essay to be found as a pdf in the article by Aart van der Wal:

[http://www.audio-muziek.nl/componisten/bruckner\\_symphony\\_9\\_finale\\_wc\\_spcm.pdf](http://www.audio-muziek.nl/componisten/bruckner_symphony_9_finale_wc_spcm.pdf)

I wonder for how long we will still have to wait for Prof. Carragan's Critical Commentary on his score. Alas, he could make life for himself and us much easier if he would not proclaim any longer his work to be 'scholarly', or, as he continues to name it, his 'completion' (in German = 'Vollendung'!!) but simply to rename his score 'A composition by Prof. William Carragan, arranged from the fragments of the Finale of Bruckner's Ninth Symphony'. To put it even more drastically: regarding the attitude of their authors, I don't see much of a difference between Prof. Carragan's and Mr. Marthé's scores – personal, re-arranged and re-composed visions of the Finale, neglecting the original material and Bruckner's own intentions (as still scholarly reconstruable), even if to a higher (Mr. Marthé) or lesser degree (Prof. Carragan).

3.) In his review of the performance under Mr. Marthé, Keith Gifford observed that the New Edition of the Finale prepared by Nicola Samale and myself (but actually already the earlier SPCM-Edition as revised by Dr. Phillips in 1996 and recorded by Johannes Wildner) changed Bruckner's G timpani roll to A. I would like to explain that the original first drafts gave A; later Bruckner made experiments with other notes. The last surviving 1dC has G initially, but this bifolio was discarded later, as the numerous sketches for revisions on it, various cancellations, and in particular the different scoring in the continuing first two bars of the surviving "2"E reveal. However, precisely these sketches on the second page of 1dC explain that Bruckner himself obviously planned to return to his initial idea of the A pedalpoint – note on its second page (Facsimile Edition, p. 68) the repeated letter "a" in its first four

bars, underneath the timpani system, confirmed above the upper flute system with the metrical numbers “1–2–3–4”, and the following sketches in ‘Tonbuchstaben’, continuing within the trombone system with (each twice) “f ces es d”, “e b d #” and “c ges b a”, up to the end of the third page (FE, p. 69), where we find the last “c ges b a”, now at the right margin, behind the stave of bass trombone, because for those two bars there was no space any more. Obviously due to this reason, Bruckner wrote “NB 2 Tacte” on top of the second page where the sketch began, establishing 16 bars, plus those four certainly maintained on the last page, suggesting a bifolio of 20 bars length in all, now four bars shorter than 1dC. Even if we have argued in our Critical Commentary why we think evidence is strong enough that Bruckner finally wrote an even shorter, lost [“1”E] of 16 bars only (it would go too far to explain this again here), it seems to be clear from the sketches on 1dC that Bruckner wished to return to the original A himself.

from Ian Beresford Gleaves

The staggering philistinism of certain remarks by Aart van der Wal in his letter to the Bruckner Journal, Vol. 10, No. 3, November 2006, serves to underline my firmly-held belief that most musicologists must be deaf and that their activities have little or nothing to do with living musical awareness or experience. That I am by no means alone in my view will be seen by the following:

“A musicologist is a man who can read music but who can’t hear it.”

(Sir Thomas Beecham, Bart.)

“Musicology is a phoney profession - an attempt to create a science when there isn’t one.”

(Hans Keller - a writer I normally detest);

and Donald Francis Tovey, “the greatest writer on music in English” (Robert Simpson) constantly pointed out how anything in the works of the great composers that did not reach the ear was of little or no importance. To say, as Aart van der Wal does, “it really is of no use to pretend that something can be evaluated only by ear” is to promote the dangerous, musicologically obfuscating notion of “eye music” which exists merely on paper and which doesn’t need to be performed. That idea is about as idiotic as devising a complex municipal omnibus time-table without having any vehicles to actually provide a service. Of course, we don’t need Mr. van der Wal to remind us that the world is mad; and immediately another couple of Tovey quotations spring to mind:

1) “There is nothing that the British connoisseur [and, it would seem, the Dutch] hates so much as mastery. He scents it from afar as if it was something wrong with the drains”.

Substitute “sanity” for “mastery” and we have the present-day situation in ‘musicology’, in stage-production (especially Wagnerian), in all the humbug surrounding the notion of “authentic” performance, and a good deal more, in art and life generally.

2) (*à propos* the wonderfully imaginative, visionary, and impressionistic beginning of Act 1 sc.3 of *Siegfried* - written 30+ years before Debussy): “Such passages as Mime’s fit of terror after the exit of the Wanderer must be known before they can be read: at all events a reader who has not heard them would have a long labour before his assembling of the facts could lead him to a coherent guess at their effect.”

(from “The training of the musical imagination”, in *Essays and Lectures on Music* OUP 1949)

Of course, the conjectural completion of the Bruckner Ninth Finale is a special and unique case, and all praise is due to the various musical scholars (not musicologists) who have provided completed versions (which, contrary to what Mr van der Wal thinks, do NOT require “detailed annotations”). However, what Robert Simpson (who, like Bruckner, was a composer, not a musicologist) said in *The Essence of Bruckner* about attempts to complete the Ninth should be borne in mind:

“I must confess to more than scepticism about attempts to complete the Ninth Symphony ... from the sketches one can divine broad outlines; it is possible to identify developmental and



recapitulatory elements, but there is no real inner continuity perceptible as an organic process, no genuine coherence, and often a total absence of those inner parts that normally mean so much to the growth of a Bruckner movement. Details of this nature cannot be satisfactorily invented on the required scale by anyone but the composer himself; if the ideas in the sketches themselves were organically continuous, the problem of filling out the details would be formidable enough, but the fact that they are not makes the task impossible.”

*Op. cit.* p. 180.

Perhaps this explains why none of the versions based on Bruckner’s sketches, done so far, is, in my view, convincing. What is needed is an entirely new composition, done by someone wholly conversant with Bruckner’s musical language and orchestration, incorporating elements from the sketches when and if appropriate; such a version would have its own consistency, continuity, and organic coherence, which no amount of tinkering with Bruckner’s sketches (themselves fragmentary, as Simpson pointed out) could ever have.

[Ian Beresford Gleaves quotes the 1967 edition of Robert Simpson’s *The Essence of Bruckner*. In the later edition his view of the 9th Finale was expressed somewhat differently. Ed.]

From time to time the Editor of The Bruckner Journal is the delighted recipient of letters from Florence and Peter Bishop of Ulverston, Cumbria. Always these letters contain the wisdom of experience gained by open minds over many years of concert-going informed by a thorough-going love and knowledge of Austria, with comments on all aspects of musical life, occasional ‘tirades’, and much that is thought-provoking and entertaining. Peter has assembled a list of conductors of Bruckner rated through 12 categories from *Really Hopeless* to *The Best*, ‘for a bit of a laugh, but the more we think about our ratings the more we realise we really mean it...’ I hope to publish this list in a future issue of TBJ. Meanwhile, here’s a short extract from Florence’s most recent letter.

You must by now realise that I make up my own mind about these things, after all, I’ve been listening to music for.....h’mmm! .....well, at least since 1947. I was well trained to listen to different interpretations at Hallé concerts, from conductors such as Kletzki, Kubelik, Krips, Horenstein, Monteux *et al.*, and quickly learned how much more there is on offer if one listens with an open mind. Schmidt-Isserstedt showed how much more there is to Beethoven beyond the notes; he was able to stand in the composer’s shoes. To see conductors ‘in the flesh’ has continued to be important to me and keeps music alive for me, even that of the standard composers. [...] I feel so strongly that it is not a great idea to go to a concert with a preconceived idea about ‘how I like it played’, or to cling to past performances; this is the 21st Century and we should be listening more openly than ever for fresh approaches, but ones which carry on the essentials which made the Kubeliks, the Maazels, the Giulinis, the Kleibers (both) so SPECIAL in their time, i.e., as Peter says, “one who is inside the music and can take the listener with him” It is time to move on from Klemperer, he has dominated for too long.

[There follows an interesting digression based on Florence’s experience as a teacher about the need for children to be taught HOW to listen.]

This might seem far removed from hearing a Bruckner symphony or Mass, but is it? I was barely 14 when I heard his 4th. Did it matter which version it was? Did it matter that I knew little about Form, about the technicalities of modulation, counterpoint, chromatic harmony? Josef Krips carried us with him throughout; likewise Barbirolli who thrilled me so much with the 7th that I missed my bus and had a lengthy walk back to my ‘digs’. There are times when applause is not enough; there are others when applause seems unnecessary... I finish with Abbado’s words that he judges his success in a performance by the length of time elapsing before applause breaks out.



## International Concert Selection

listed alphabetically by conductor

### **Daniel Barenboim**

**Bruckner** - Symphony No. 7, three performances with the Wiener Philharmoniker

15 Feb 19.30 Großer Saal, Musikverein, Vienna

☎ +43 1505 8190

27 Feb 22.30 Auditorio Nacional de Musica Madrid

☎ +34 913370307

2 Mar. 20.00 Isaac Stern Auditorium Carnegie Hall

☎ +1 212-247-7800

### **Dennis Russell Davies**

24 May 19:30 Brucknerhaus, Linz

**Dallinger** - Symphony No. 4

**Bruckner** - Symphony No. 7

Bruckner Orchester Linz ☎ +43 732 775230

28 May 19:30 Toscana Congress, Gmunden

**Bruckner** - Symphony No. 7

Bruckner Orchester Linz

24 June, 15:00 Basilika, Ottobeuren

**Bruckner** - Symphony No. 2 (1877)

Bruckner Orchester Linz

1 July 20:00 Stiftskirche, Sankt Florian

**Bruckner** - Psalm 150

**Bruckner** - Symphony No. 2 (1877)

Bruckner Orchester Linz ☎ +43 732 776127

### **Michael Gielen**

1 March 20:00 Konzerthaus, Berlin

☎ +49 3020 3092101

2 March 20:00 Philharmonie, Berlin

☎ +49 3020 354555

**Riemann** - *Finite Infinity* - from poems of Emily Dickinson

**Bruckner** - Symphony No. 5

Staatskapelle Berlin

2 June 19:00 Festspielhaus, Baden-Baden

☎ +43 07221 3013-101

**Bruckner** - Symphony No. 8

SWR Sinfonieorchester Baden-Baden und Freiburg

### **Enoch zu Guttenberg**

13 March 19:00 Festspielhaus, Baden-Baden

☎ +43 07221 3013101

**Bruckner** - Symphony No. 6

**Bruckner** - Te Deum

Orchester der Klangverwaltung

25/26 April 19:30 Großer Saal, Musikverein, Vienna

**Bruckner** - Symphony No 4

**Bruckner** - Ave Maria

**Bruckner** - Te Deum

Orchester der Klangverwaltung ☎ +43 1505 8190

### **Bernard Haitink**

**Bruckner** - Symphony No.8, four performances

27/28 Feb, 1 March, Grosser Saal, Tonhalle, Zürich

3 March Luzern Kultur- und Kongresszentrum

Tonhalle-Orchester, Zürich ☎ +41 44 206 3434

### **Philippe Herreweghe**

**Bruckner** - Mass No. 3 in F minor, nine performances:

five with Brahms *Alto Rhapsody* and *Schicksalslied* and the Orchestre des Champs Élysées

4 March 17:00 Concertgebouw, Brugge

6 March 20:15 Grote Zaal, Vredenburg, Utrecht

7 March 20:00 Paleis voor Schone Kunsten, Brussels

8 March 20:15 Grote Zaal, Concertgebouw,

Amsterdam

10 March 20:00 Philharmonie, Berlin

and four with Kuhlau *Shakespeare Overture* and Berlioz *Tristia*

Amsterdam Concertgebouw Orchestra

13/14/15 June 20:15, 17 June 14:15

Grote Zaal, Concertgebouw, Amsterdam

☎ +31 20 6718345

### **Manfred Honeck**

**Bruckner** - 7th Symphony - eight performances:

25 March 11:00, 26 March 20:00, Liederhalle,

Stuttgart ☎ +49711 20 27710

with Lutoslawski *Concerto for Orchestra*

Württembergisches Staatsorchester

19 April 20:30, 21 April 18:00, Auditorium, Lyon

with Beethoven Piano Concerto No. 2

Orchestre National de Lyon ☎ +33 4 78 959595

10/11/12 May 20:00 15 May 19:30

Symphony Center, Chicago ☎ +1 312 294 3000

with Lutoslawski *Chain 2* Chicago SO

### **Marek Janowski**

Over the next 4 months Janowski will be conducting 11 performances of Bruckner symphonies.

17 Feb 22:30, Auditorio Nacional de Musica, Madrid

**Wagner** - Good Friday Music

**Bruckner** - Symphony No. 5

Rundfunk Sinfonieorchester Berlin

☎ +34 913370307

22/23 Feb, Radiohusets Koncertsal, Copenhagen

**Bruckner** - Symphony No. 8

Danish National SO/DR ☎ + 45 3520 6262

9/10/11 March 20:00 Heinz Hall, Pittsburgh USA

**Beethoven** - Violin Concerto

**Bruckner** - Symphony No. 4

Pittsburgh SO ☎ +1 412 392 4900

24 April 20:00 Victoria Hall, Geneva  
**Shostakovich** - Cello Concerto No. 2  
**Bruckner** - Symphony No. 9  
 Orchestre de la Suisse Romande ☎ +41 22 807 0017

19/21/22 May, 18:00/21:00/19:30  
 Sala Santa Cecilia, Rome  
**Mozart** - Horn Concerto No. 3  
**Bruckner** - Symphony No. 9  
 Orchestra dell'Accademia Nazionale di Santa Cecilia  
 ☎ +39 06199109783

5 July 20:00 Kloster Niederalteich, Benediktinerabtei  
 Sankt Mauritius  
**Berg** - Violin Concerto  
**Bruckner** - Symphony No. 9  
 Rundfunk Sinfonieorchester Berlin

### **Maris Jansons**

**Bruckner** - Symphony No. 3, two performances  
 16 Feb 20:00 hrs, Auditorio Giovanni Agnelli, Turin  
 18 Feb 19:00 hrs, Großer Saal, Musikverein, Vienna  
 Amsterdam Concertgebouw

### **Kurt Masur**

**Bruckner** - Symphony No. 4, eight performances,  
 three with Bruch Violin Concerto No. 1, played by the  
 Cleveland Orchestra  
 8/9/10 March Severance Hall, Cleveland  
 ☎ +1 216 231-1111

five with Mozart Symphony No. 36 'Linz', played by  
 the Israel Philharmonic  
 13 April 14:00, 15 April 20:30 Fredric Mann  
 Auditorium, Tel Aviv ☎ +972 3 6211777  
 16 April 20:30 Int. Convention Center, Jerusalem  
 ☎ +972 2 6237000  
 18/19 April 20:30 Auditorium, Haifa  
 ☎ +972 4 8101558

### **Roger Norrington**

Over the next four months Norrington will be  
 conducting  
 fourteen Bruckner performances

24 March 20:00 Paleis voor Schone Kunsten, Brussels  
 ☎ +32 2507 8200  
 26/27 March 20:00 Liederhalle, Stuttgart  
 ☎ +49 711 1635324  
 29 March 18:00 Neckarforum, Esslingen  
**Jost** - Concerto for Orchestra  
**Bruckner** - Symphony No. 4  
 SWR Radiosinfonieorchester Stuttgart

22 May 20:00 Liederhalle, Stuttgart  
 ☎ +49 711 1635324  
**Stravinsky** - Violin Concerto  
**Bruckner** - Symphony No. 3  
 SWR Radiosinfonieorchester Stuttgart

23 May 19:30 Großer Saal, Musikverein, Vienna  
 ☎ +43 1505 8190  
 24 May 19:30 Koncertna dvorana Lisinski, Zagreb  
 ☎ +385 1 4501-200  
 25 May 20:00 Gallusova dvorana, Cankarjev dom,  
 Ljubljana ☎ +386 1 2417300  
 26 May 19:30 Festspielhaus, Bregenz  
**Wagner** - Wesendonck Lieder  
**Bruckner** - Symphony No. 3  
 SWR Radiosinfonieorchester Stuttgart

8 July 19:00 Forum am Schlosspark, Ludwigsburg  
 'Gesprächskonzert - Wege zu Bruckner'  
**Bruckner** - Symphony No. 3  
 SWR Radiosinfonieorchester Stuttgart

11/12/13 July, Liederhalle, Stuttgart  
 ☎ +49 711 1635324  
**Schumann** - Piano Concerto  
**Bruckner** - Symphony No. 6  
 SWR Radiosinfonieorchester Stuttgart

14 July Heilig-Kreuz-Münster, Swäbisch, Gmünd  
**Bruckner** - Motets for unaccompanied choir  
**Bruckner** - Symphony No. 6  
 SWR Radiosinfonieorchester Stuttgart

### **Simone Young**

10 May 21:00, 11 May 19:00, Gulbenkian Foundation,  
 Lisbon  
**Verdi** - Te Deum from Four Sacred Pieces  
**Bruckner** - Symphony No. 8  
 Orquestra Gulbenkian ☎ +351 21 7823030

### **...and eight performances of the rarely heard Bruckner String Quartet in C: Zehetmair String Quartet**

Six performances with Hindemith Quartet No. 4 and  
 Beethoven Op 135  
 15 March 20:00 Concertzaal, de Bijloke, Gent  
 16 March 20:00 Blauwe Zaal, deSingel, Antwerp  
 20 March 20:15 Grote Zaal, de Doelen, Rotterdam  
 25 March 15:00 City Halls, Glasgow  
 30 March 20:00 Robert-Schumann-Saal, Düsseldorf  
 1 April 11:00 Théâtre du Châtelet, Paris (without the  
 Hindemith Quartet)  
 - two performances with Schubert Quintet in C, D 956  
 26 April 20:00 Liederhalle, Stuttgart  
 27 April 20:00 BASF Feierabendhaus, Ludwigshafen  
 am Rhein



With gratitude to Mr. Tatsuro Ouchi whose web-site  
[http://www.bekkoame.ne.jp/~hippo/  
 musik/konzertvorschau/bruckner.html](http://www.bekkoame.ne.jp/~hippo/musik/konzertvorschau/bruckner.html)  
 was the source for much of this information.  
 And thanks also to Jorge Fernandes for bringing  
 to our attention the Lisbon performance of the 8th

## UK Concerts

(plus one in Ireland)

20/21 Feb. 7.30 Symphony Hall, Birmingham  
**Tchaikovsky** - Piano Concerto No. 2  
**Bruckner** - 4th Symphony  
 CBSO / Jaap van Zweden, Berezovsky pno  
 ☎ 0121 780 333

22 Feb. 7.30 Bridgewater Hall, Manchester  
**Wagner** - Wesendonck Lieder  
**Bruckner** - Symphony No. 9  
 Hallé Orchestra / Cristian Mandeal,  
 Susan Bickley, mezzo  
 ☎ 0161 907 9000

24 Feb. 7.30 Greyfriars Kirk, Edinburgh  
**Webern** - Passacaglia Op 1  
**Berg** - Violin Concerto  
**Bruckner** - Symphony No. 9  
 Edinburgh SO / Gerard Doherty  
 ☎ 0131 226 5429

22 March 7.30 St James Piccadilly, London  
**Mozart** - Ave Verum Corpus  
**Mozart** - Vesperae solennes de confessore  
**Bruckner** - Requiem  
 Lloyd's Choir, Isis Ensemble / Jacques Cohen  
 ☎ 020 7381 0441

25 March 3.00 City Halls, Glasgow  
**Bruckner** - String Quartet  
**Hindemith** - String Quartet No. 4  
**Beethoven** - String Quartet op. 135  
 Zehetmair String Quartet  
 ☎ 0141 353 8000

25 April 7.30 Lighthouse Poole ☎ 08700 668701  
 26 April 7.30 University Exeter ☎ 01392 493493  
**Mozart** - Overture Idomeneo  
**Strauss** - Oboe Concerto  
**Bruckner** - Symphony No.6  
 Bournemouth SO / Sakari, P

13 May 7.30 Queen Elizabeth Hall, London  
**Bach** - Motet, BWV 230, "Lobet den Herrn"  
**Bruckner** - Locus iste, Os justi, Christus factus est,  
 Virga Jesse, Ave Maria  
**Mozart** - Requiem  
 LPO and London Phil. Choir / Creed, Jurowski  
 ☎ 08703 800 400

24 May 7.30 Barbican Hall, London ☎ 020 76384141  
 22 May 8 pm National Concert Hall, Dublin  
 ☎ +353 (0)1 417 0000  
**Mozart** - Piano Concerto No. 23  
**Bruckner** - Symphony No. 7  
 LSO / Chung - Anderszewski, pno.

23 June 7.30 Church of St James the Greater, Leicester  
**Dvorak** - Mass in D, Op 86  
**Bruckner** - Ave Maria; Tota Pulchra es Maria  
**Parry** - 'Blest Pair of Sirens'  
 The Leicester Bach Choir  
 ☎ 0116 254441

23 June 7.30, St Peter's & St Paul's, Wolverhampton  
**Scarlatti** - Stabat Mater  
**Mazzocchi** - Magnificat  
**Bruckner** - Motets  
 Wolverhampton Chamber Choir / Geoffrey Weaver

30 June 7.30 Clifton Cathedral, Bristol  
**Wagner** - Good Friday Music, Parsifal  
**Vaughan Williams** - Fantasia, Theme by Tallis  
**Bruckner** - Symphony No. 7  
 Ealing SO / John Gibbons  
 ☎ 0117 973 8411

14 July, 7.00 Wells Cathedral  
**Bocanegra** - Hanaq pachap kusikuynin  
**Bruckner** - Libera me Domine, Inveni David  
 Ecce Sacerdos Magnus, Afferentur regi,  
**Gabrieli** - In Ecclesiis  
**Franck** - Pièce héroïque from '3 Pièces'  
**Pärt** - The Beatitudes  
**Stanley** - Sonata for Trumpet and Organ  
**Handel** - Dixit Dominus  
 Wells Cathedral Voluntary Choir / Cockerham  
 Lorien Chamber Orchestra  
 ☎ 07894-474007

### Bruckner in Heaven...

Found on the internet is a list of asteroids named after people -

<http://www.answers.com/topic/list-of-asteroids-named-after-people>

It lists asteroid *3955 Bruckner* named after Anton Bruckner

### ...and in Cornwall

"Bruckner's day-trip to Cornwall" - Malcolm Arnold's description of the last of his Four Cornish Dances, quoted on BBC Radio 3 *Composer of the Week*, by Donald Macleod, 18/10/06

### Dud introduces Alan Bennett to Bruckner

On page 312 of *Untold Stories*, by Alan Bennett, (Faber & Faber, 2005) readers will find a story of how in New York in 1963 Dudley Moore taught Alan Bennett to add a teaspoonful of water to eggs when scrambling them, and also, in an attempt to wean Alan off Elgar, played him the 'long, sinuous romantic theme that begins Bruckner's Seventh Symphony.' Bennett reports that he still adds water to scrambled eggs, but "I have never got much further with Bruckner. . ."

