



The Bruckner Journal

Issued three times a year and sold by subscription
www.brucknerjournal.co.uk

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VOLUME ELEVEN, NUMBER TWO, JULY 2007

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NO BRUCKNER AT THE SOUTH BANK

This issue of The Bruckner Journal has more than the usual complement of concert reviews, and readers might be tempted to assume from this that all is well in the world of concert performances. But it needs to be pointed out that we are fortunate with this issue to have received many reviews of concerts outside the UK, and these are welcome indeed - especially as some of them report on significant concerts such as a performance of the first version of the 8th in Lisbon, and a première of a Performing Version of the Finale to the 9th in Aachen.

But in assembling the concert listings at the back of the journal I always keep my eye open for performances of the Masses, psalm settings, Helgoland and lesser known sacred or secular choral works. Half a dozen or so of the motets and Mass No. 2 turn up fairly frequently because of the small forces required; Mass No. 3 and the Te Deum you can hear once in a while if you're prepared to travel in Europe - but as for the rest, these works are very rarely, if ever, performed. And indeed, many of Bruckner's choral works still remain to be recorded, so it's gratifying to see that Elisabeth Maier will be performing lieder by Bruckner at St. Florian in August as part of the BrucknerTage festival - (see back cover).

In recent times there has always been some Bruckner performed at and broadcast from The BBC Proms, and this year will be no exception, but if you survey the orchestral season beyond The Proms, readers in the UK enter lean times. There's a 5th and a 9th in Birmingham, Sir Colin Davis and the LSO promise us the 4th and the 6th at the Barbican - and that's it. It is sad indeed there will be no opportunity at all in the foreseeable future to hear, and perhaps celebrate, how Bruckner will sound in the newly refurbished Royal Festival Hall on the South Bank with its reputedly much improved acoustic. It would have been ideal music with which to put it to the test. kw

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Ansfelden Bruckner bust on page 29 by Michael Felmingham.
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TEN YEARS OF THE BRUCKNER JOURNAL

We hope at some time during the coming year to produce a simple index of the contents of all past issues of The Bruckner Journal. But until then, for the benefit of readers looking for specific items and for those interested in back copies, here is a list compiled by Raymond Cox of the main articles in each issue.

1997

Vol.1/1 Constantín Floros: Bruckner Propositions (1)
 Vol.1/2 " " " " " (2)
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 Alan George: Bruckner's String Quintet

1998

Vol.2/1 Derek Scott: Lux in Tenebris (1)
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 Vol.2/3 " " " " " (3)
 Nigel Simeone: Lovro von Matacic

1999

Vol.3/1 Derek Scott: Lux in Tenebris (end)
 Joseph Braunstein interview
 Otto Biba: Bruckner's Dedications
 Vol.3/2 Crawford Howie: Bruckner Letters
 Joseph Braunstein interview (end)
 Mark Audus: Jascha Horenstien
 Vol.3/3 Crawford Howie: Bruckner Letters (2)
 Angela Pachovsky: Bruckner's Songs

2000

Vol.4/1 (various): Franz Schalk & Bruckner's Fifth
 Elisabeth Maier: Ignaz Dorn
 Vol.4/2 Andrea Harrandt: The Late Letters
 Mark Kluge: The Royale Third
 Vol.4/3 Benjamin-Gunnar Cohrs: Bruckner's Ninth

2001

Vol.5/1 Keith Warsop: Spohr and Bruckner
 Vol.5/2 Leon Botstein: Music and Ideology -
 Thoughts on Bruckner
 Crawford Howie: Bruckner's Third
 chronology/Mahler's role
 Vol.5/3 " " " " " (conclusion)
 Stanislav Skrowaczewski interview
 David Aldborh: Austerity and Charm:
 Revisions in the 4th and 1st symphonies

2002

Vol.6/1 Dermot Gault: The Third Version of
 Bruckner's Third Symphony
 Vol.6/2 William Carragan: The "Wagner
 Symphony" on stage
 Vol.6/3 Mark Kluge: Bruckner in New York:
 A 1964-65 Cycle
 Raymond Cox: Bruckner's Cosmic
 Musical Background in Relation to the Zodiac

2003

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 Henry Raynor: An Approach to Anton
 Bruckner
 Vol.7/2 Jacques Roelands: The Finale of
 Bruckner's Ninth
 Vol.7/3 Wilhelm Furtwängler: Speech (1939) to
 the German Bruckner Society

2004

Vol.8/1 Ken Ward: Bruckner and Death
 Crawford Howie: Bruckner String Quintet
 Vol.8/2 Paul Coones: Bruckner in amateur
 performance
 Vol.8/3 Dermot Gault: Bruckner's Eighth: The
 1890 Version

2005

Vol.9/1 William Carragan: Bruckner's Golden
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 Vol.9/2 Nicola Samale & Benjamin-Gunnar Cohrs:
 Bruckner's Ninth Finale
 Vol.9/3 Ian Beresford Gleaves: Bruckner, God
 and Light
 Paul Hawkshaw: A report on the sources
 for Bruckner's Eighth Symphony

2006

Vol.10/1 Benjamin Korstvedt: The 1888 Version of
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 Dermot Gault: A version of the Adagio for
 the Eighth Symphony
 Vol.10/2 Constantín Floros: Anton Bruckner in a
 New Perspective
 Peter Jan Marthé on a his completion of
 the Ninth Symphony
 Jacques Roelands: Doing Justice to
 Bruckner
 Derek Cooke compares 1887 and 1890
 versions of the Eighth
 Vol.10/3 Paul Dawson-Bowling: Thematic and
 Tonal Unity in Bruckner's Eighth
 Raymond Rice: Bruckner in the Academy.

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 £10 UK, Europe 15 Euros or £10; Rest of the world \$US25 or £12.

Subscriptions, cash or cheque, to The Bruckner Journal,
 4 Lulworth Close, Halesowen, B63 2UJ, UK.

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THE BRUCKNER JOURNAL READERS' CONFERENCE BIRMINGHAM, 20/21 APRIL 2007

About 35 people attended the Bruckner Journal Readers' Conference, some travelling from USA, Norway, Denmark and other far-away places, and it was certainly a great success. Although the venue at Birmingham could not boast the surrounding parkland and lakes of our previous venue at Nottingham University, the meeting room itself was more than adequate and many of those attending found it easier to get to Birmingham than Beeston. Musical examples were played on a Bose CD player.

An innovation was the Friday evening session in which, after an introductory talk by Ken Ward surveying a range of mysteries evoked by or associated with the music of Anton Bruckner, Erling E. Guldbrandsen gave a paper, informed by his personal experience as much as by his academic studies, about Bruckner and mystical experience. He focused his investigation on the opening and the coda of the first movement of the Ninth Symphony. After the evening session many of us met up in a local hotel and discussed matters Brucknerian until the need for sleep overcame us.

On Saturday Crawford Howie chaired the conference. Benjamin Korstvedt spoke about Bruckner's early work on the 4th Symphony, demonstrating how at one stage he loaded the score with considerable imitative contrapuntal orchestration, but later removed it and clarified the texture. William Carragan gave an intriguing presentation, related to the recent première of his revised completion of the Finale of the 9th symphony, illustrated with viewgraphs showing the comparative proportions of elements in Bruckner's finales, that of the Ninth in particular. Paul Hawkshaw gave an insight into what Bruckner was up to during his years in St. Florian, the music he would have heard and the works and passages from works he painstakingly copied out at that time. Nicholas Attfield introduced us to the ideas and writings of Erich Schwebsch, and to his strange somewhat mystifying 'analyses' of Bruckner symphonies. The Conference closed with an open session led by Crawford Howie who discussed the element of mystery in Bruckner's music with special reference to Bruckner's sacred choral music.

All the papers presented will be published in this and future issues of The Bruckner Journal.

The Alternative Bruckner Event The Bruckner Weekend at Chantmarle Manor

To have been "Absent Without Leave" from the Journal's Conference on the 21 April 2007 is a serious matter. Readers will take a dim view of such conduct. What excuse could be offered for such a heinous offence? I accept that it is no defence to the charge but the fact that I was attending elsewhere another Bruckner event, a Bruckner Weekend, may afford a degree of mitigation.

The weekend took place in Dorset at Chantmarle Manor. The delightful name itself evokes the music of song birds. The building, its gardens and the countryside in which the ancient Manor is situated were no less delightful. The event was presented by Terry Barfoot under the "Arts in Residence" banner and ran from Friday evening until tea on Sunday.

Time was devoted to three of the symphonies, namely numbers 4, 6 and 8, the Te Deum and a selection of motets. The format is that each movement is presented by an introductory talk illustrated by reference to recorded excerpts to draw attention to significant points. A CD recording of that movement is then played in full. Usually a different recording is chosen for each movement with the result that a wide range of conductors and their interpretations can be sampled, e.g. from Boulez (a live recording from St Florian) to Wand, via Karajan and Klemperer.

Terry Barfoot, whose enthusiasm for Bruckner is obvious, wears his knowledge lightly and delivers his presentations in an engaging and fluent manner. They are pitched at an audience which is not expected to have technical musical knowledge. He rarely uses technical terms of art and on the odd occasion when he does, he immediately explains them. For those, like me, who fall within the parameters of the target audience, this is most definitely a strength. Talking about music is an elusive art: Terry Barfoot has the knack of illuminating the subject but knowing when to stop and to let the music speak for itself.

Beautiful surroundings, fine food and good wine are all essential elements of the enjoyment of these civilised weekends. The social dimension of friendly conversation with fellow guests at meals and refreshment breaks is an important aspect of the experience.

Another Bruckner Weekend at some point in the future would be a pleasing prospect – always assuming of course that the date does not clash with the Journal's Conference. *Jerome Curran*

Concert Reviews

LONDON

Barbican Hall 10 February 2007

Schubert - Symphony No. 3

Bruckner - Symphony No. 3

Royal Concertgebouw Orchestra / Mariss Jansons

This was the Concertgebouw and the playing was magnificent. I suppose it all depends on what you think determines a successful Bruckner performance, and it certainly did not sound like my old LPs that I was brought up on, and still enjoy (I have VSO/Andrae, VPO/Kna, VPO/Schuricht - my favourite, now scandalously forgotten - and BPO/Karajan). In his radio interview during the broadcast, Mariss said that he was very familiar with a "Bruckner tradition" - he was brought up on Mravinsky's performances, and also studied under Karajan in Berlin and Vienna.

The performance was very clear, with every strand heard, and he brought the usual Jansons warmth to the beautiful melodies of the slow movement. He played it "his" way, which is what you expect, and this means attention to detail, and a feeling for the overall sweep and architecture of the piece as a whole. As Bruckner 3 is one of my favourite symphonies, it is going to have to be a pretty lousy performance to upset me, and I enjoyed this one very much, while admitting that much of the time, the effect - if you wanted to be critical - was "glossy" and relied on beautiful orchestral sounds and textures, but not admitting that it was superficial in any way.

My only criticism about Jansons these days is that he seems to prepare all his scores in much the same way, so that the clarity and sheen on a rendition of "La Mer" which was very beautiful, and built up well, was transferred to music of a different nature, and his meticulous preparation of each work and his famous attention to detail made all the works in this concert have much the same orchestral palette. Once accepted, this did not worry me in the Bruckner as much as it did other people. But it is no good expecting every performance you hear to sound the same way as the last one, or what you have at home on a CD - and as an exciting performance, beautifully prepared by the orchestra, this was as good as I hope to hear these days, in a world devoid of Andrae, Kna, Schuricht, Karajan, Böhm etc., etc. I wonder if Brucknerians' disappointment is in some way connected to the version played? I would not expect the RCO to play any other version than the 1889 - and this, anyway, is my preferred version.

Andrew Youdell

BIRMINGHAM

Symphony Hall 20/21 February 2007

Tchaikovsky - Piano Concerto No 2

Bruckner - Symphony No 4 in E flat (Romantic)

City of Birmingham Symphony Orchestra / Radoslaw Szulc

This was a fine example of how to rescue an ambitious programme when both the soloist and the conductor pull out at short notice. Thus the indisposition of Jaap van Zweden brought Radoslaw Szulc to the podium for a concert in which he had initially been designated as the orchestra's leader, while the absence of Boris Berezovsky "due to scheduling difficulties" provided a welcome opportunity to hear Elisabeth Leonskaja in a composer with whom she has often been at her best.

Although his conducting career is still in its early stages, Radoslaw Szulc comes with the imprimatur of such figures as Riccardo Muti and Sir Colin Davis. He amply confirmed his credentials in Bruckner's Fourth Symphony.

Its exposition paced securely, the first movement then caught fire with a development that combined motivic purposefulness and expressive grandeur in a cumulative sweep of intensity. Nor did Szulc go awry in a powerfully-wrought but never overbearing coda. Even finer was the intermezzo-like

second movement – its ethereal processional rendered with finesse, and its wide dynamic range scrupulously adhered to so that the climax made the necessary impact.

Other conductors have brought out the hunting associations of the scherzo more palpably, but Szulc's keen incisiveness was never in doubt, and he captured the trio's wistful poise to perfection. Mindful of its tendency to sprawl, at least in its later stages, he adopted a relatively brisk tempo for the finale – driving onward to the initial peroration and keeping the gauche charm of the second theme on a tight rein. The development surged forward, and Szulc negotiated the transition into the reprise with consummate skill, even if he could not quite keep the latter from fragmenting. Finely prepared, the coda fulfilled its role as a breathtaking apotheosis to an imperfect but still engrossing design.

The orchestra gave of something approaching its best throughout – not least principal horn Elspeth Dutch, whose passing flaws were outweighed by her sensitivity to the sound Bruckner draws from the instrument and which underlies this symphony's persona. Ultimately, however, it was Szulc's night. Hopefully this unexpected debut will lead to further such engagements: many conducting reputations have, after all, been made at short notice – though not necessarily by those meant to be at the leader's desk on the same night!

Richard Whitehouse

This is an edited version of a review published on www.classicalsource.com, published with their kind permission. Raymond Cox was at the concert the following night and comments as follows:

Some time ago one reviewer wrote, on conducting Bruckner, "The only way with Bruckner is to give him his head." (Jochum for one could do that, but with great artistry.) But Beecham said "Never encourage the brass!" It was head over heart here and the brass were certainly encouraged with their overwrought playing - as were the woodwind, compromising the mystery of the opening section and others, such as the conductor's lively enthusiasm. The second movement was at times too loud also, and the nocturnal element was missing. The Scherzo was earth-bound and rather unexciting, as if it might have been risky to take chances. Yet, after this came the wonder of the performance and one which was nothing short of amazing - a superb Finale, the very place where the problems of structure and other matters might easily have shown through. They didn't: the playing was more refined and the great coda very well done indeed. It can only be surmised that Szulc had taken some pains over the Finale, maybe even worried about it (apparently he was nervous the previous night) and maybe the rest of the work ought to have had more rehearsal time. However, given the circumstances it would be churlish to complain about an interesting event and, amongst other young conductors around, Szulc's Brucknerian credentials could hopefully increase in the future.

NEW YORK, USA

Carnegie Hall - 2 March 2007

Schubert - Symphony No 5

Bruckner - Symphony No 7

Vienna Philharmonic Orchestra / Daniel Barenboim

They do things differently in Vienna: there are extra instruments suspended from the music-stands of the first and second violins and the violas; the Philharmonic's particular models of oboes and horns are unique to this orchestra; the Concertmaster, not the principal oboe, gives the A for tuning; and there are still only a handful of women in the orchestra, mostly not even tenured members. While the last issue remains an outrage, a respect for tradition served the Vienna Philharmonic well in the first of its three-concert series in Carnegie Hall.

The Schubert was played with only a slightly reduced string section, using vibrato, antiphonally seated violins – and the orchestra displayed all the sensitivity of a chamber ensemble. Barenboim proved himself a traditionalist as well, eschewing the lean textures and fairly rigid pulse that the 'historically informed' musicians have made their trademark in favor of an ardent and nuanced performance. In a manner reminiscent of Carlos Kleiber, at times, Barenboim led by shaping phrases rather than giving every beat; he emphasized long lines, which was especially effective in the *Andante con moto* second movement.

This approach carried over into the Bruckner, where structural coherence is crucial to the understanding of this colossal work. Although the string section was not huge, using only 14 first violins, for instance (while the Berlin Philharmonic, say, would most likely opt for 18), the orchestra produced a very full, warm-bodied sound when called for, but also a delicacy one does not often hear in Bruckner. The shimmering violin tremolos in the opening section seemed to come out of nowhere, setting the perfect mood. Many conductors take a hands-off approach to this composer, letting the music ‘speak for itself’ and building ‘cathedrals’ of sound.

On this occasion, however, it was apparent from the very beginning that Barenboim’s interpretation was to be a very personal one. He imbued it with passion, choosing to bring out the emotional elements of Bruckner’s music instead of cloaking them with a sacred veil. Maybe it was this search for the drama in the piece that also led Barenboim to add a second timpanist for the extended roll on the low E at the end of the first movement. Similarly, he adopted the most prominent feature of Leopold Nowak’s edition, the cymbal crash and triangle roll at the climax of the Adagio.

The scherzo was appropriately fast and bouncy, with an almost sensual trio; and, in the finale, Barenboim found just the right tempo to fit Bruckner’s instructions ‘Bewegt, doch nicht schnell’ (moving along, but not fast). This allowed for the contrapuntal elements to be clearly heard and for the chorale-like passages to have their proper weight. After the inexorable leading up to the huge climax of the movement came the only questionable moment of the evening – a huge pause, stretching Bruckner’s *fermata* well beyond anything one might expect. On the other hand, Barenboim managed to find just the right pacing for the structurally difficult ending, bringing this huge symphony to a very satisfying close.

Elizabeth Barnette

[This review was published at www.classicalsource.com; this slightly edited version is printed here with their kind permission]

BOSTON, MASSACHUSETTS, USA
Symphony Hall - 3rd March 2007

Bartok - Violin Concerto No. 2
Bruckner - Symphony No. 6
Boston Symphony Orchestra / Ingo Metzmacher

The Boston Symphony Orchestra, under James Levine, continued its welcome reincorporation of the symphonies of Anton Bruckner into its standard repertoire this past March with the performance of his seldom-played Symphony No. 6. Ingo Metzmacher, still better known in Europe than the States (he assumes the directorship of the Deutsches Symphonie-Orchester Berlin this September), was joined by the outstanding Leonidas Kavakos in the first half of the program for a performance of Bartok’s Violin Concerto No. 2. I had heard Kavakos for the first time several years ago on his award-winning BIS-label performance of the “original” version of Sibelius’ Violin Concerto; his playing of the Bartok was equally impressive. Furthermore, Metzmacher’s vigorous (and often playful) conducting of the concerto seemed a promise of great things to follow. Indeed, the Sixth was an entirely new piece for the orchestra members—the last time the BSO performed it was under the redoubtable William Steinberg back in January 1970. So although the BSO had recently reacquainted itself with the more “accessible” works of Bruckner—his 4th and 7th under the baton of Kurt Masur in 2005 and the 7th again, last summer, conducted by Levine himself—the Bartok/Bruckner pairing was a rather daring programme.

Metzmacher is a highly physical conductor; even though he worked carefully from the score, he moved fluidly (and sometimes flamboyantly) about the podium, taking obvious pleasure in this particularly muscular and rhythmic symphony. The first movement was a joy to behold—Metzmacher perfectly elicited the famed “Bruckner rhythm” main theme in the cellos and basses against the pulsing violins of the opening. Indeed, he maintained this near-reckless energy throughout the movement, slowing only as much as absolutely necessary to highlight the Schubertian beauty of the second subject, before making an effortless transition into the recapitulation, carried forth by the horns and trumpets into one of Bruckner’s most spectacular passages.

Unfortunately, Metzmacher’s irrepressible energy in the first movement led to a somewhat breathless Adagio—regrettable in that, as with so many of Bruckner’s mature slow movements, its serene pathos, particularly notable in the harmonizing of the strings and oboe of the first thematic group, truly

calls for a patient and expansive tempo. Even the hauntingly melodic second theme seemed hasty, pushing too quickly to the funereal melody that leads, in turn, to the movement's serenely transcendent conclusion.

Bruckner explicitly marked his scherzo "Nicht schnell"—a suggestion that Metzmacher also ignored to mixed effect. Indeed, the BSO's technical virtuosity was wholly on display in this third movement, but the impetuosity of Metzmacher's conducting left too little distinction from the pizzicato wonders of the trio. The clarity of the horns and winds was a wonder—but the lightness that Bruckner seems to have intended for this movement, unfortunately, had little place in this interpretation. Indeed, I couldn't help but think of Tchaikovsky's adumbrative lament of the playful scherzo to his Fourth symphony, convinced that conductors would too often play it far too fast in their decision to highlight virtuosity over artistry.

However, Metzmacher's determination to bring forth the rhythmic potency of the symphony (emphasizing its frequent comparisons, among musicologists, to Beethoven) served him well in the finale—all too often a problematic movement in recorded versions. Indeed, until the rather muddled coda (in which the return of the first movement's opening theme *must* be clearly distinguishable from the finale's own fanfare in order that Bruckner's synthesis of the classical and romantic traditions may move the experience of the symphony beyond both), the BSO's playing was superb—exceeded only, in my memory, by the Chicago Symphony under Sir Georg Solti on a (sadly) out of print Decca LP.

Overall, Metzmacher and the BSO offered a vibrant and memorable, if somewhat ambiguous, interpretation of this under-played and under-appreciated work. However, the failure to schedule any subsequent symphonies in the upcoming summer season leaves Bruckner fans in New England to anxiously await this coming Fall's schedule in the hope of finding future concerts. Indeed, in one sense, the past year's performances have served only to pique the interest for even more profound works—the Fifth, Eighth, Ninth, or, rarest of all, the 1873 version of the Third. *Ray Rice*

POOLE/SOUTHAMPTON

St Peter's Church, Parkstone 10 March & St Mary's Church, Southampton 11 March 2007

Sibelius - Symphony No. 7

Bruckner - Symphony No. 8

Southampton University Symphony Orchestra / Robin Browning

What an inspired piece of concert programming this was that gave the all too few people who were privileged to be at this concert on Saturday the chance to hear two rarely performed symphonies. Anton Bruckner, who was a church organist as well as a composer, must have written his music inspired by architecture and the expansive acoustic that these spaces have. Hearing the Seventh symphony of Sibelius also made one yearn for those far off days of Paavo Berglund's rein at the BSO, when a whole programme of his music led to a full house.

And what an ambitious programme this was, undertaken with near professional standards. Just to prove that the size of the audience does not matter, the young players of the Southampton University Symphony Orchestra, conducted by Robin Browning, gave an inspired and exhilarating performance of the Eighth symphony of Bruckner. Splitting the violins made for an interesting and revealing juxtaposition of the firsts and seconds and the fugue-like subject near the end on the fourth movement allowed the benefits from this layout to show to the full. With nearly twenty brass players arrayed at the back of the orchestra, all string sections were heard of this vast score. The climaxes of this mighty work were truly awe inspiring and in this building one felt that the acoustic added yet another dimension to the score. This performance, though not as slow as some we have become accustomed to on records, did explore those spine-tingling moments that only Bruckner could write to the full when, after yet another massive climax, wonderful horn themes drift over string tremolos and one's eyes are naturally drawn upwards.

Is it moments like this that led Bernard Levin to write after a London performance of Bruckner's music, that hearing it is like looking through the gates, into Heaven itself?

Keith Fleming

LONDON

St James's Church, Piccadilly – 22 March 2007

Mozart – Ave verum corpus K. 618

Mozart – Vesperae solennes de Confessore, K 339

Bruckner – Requiem in D minor

Lloyd's Choir, The Isis Ensemble

Nicki Kennedy sop. Kathryn Turpin mezzo, Sean Clayton ten., Jonathan Gunthorpe bass

Cond. Jacques Cohen

Those who attended the Bruckner Journal Readers' Conference in 2005 will remember the glorious performance of the Ninth Symphony conducted by Jacques Cohen in Southwell Minster. Having given us a masterly interpretation on that occasion of Bruckner's last work, this evening he directed a performance of Bruckner's first major work – the Requiem. (It was a suggestion of Hans Hubert Schönzeler that these two works could be effectively programmed in the same concert comprising the first and last major work, though I am not aware of that ever having been done.) It was, for me, a revelatory performance because, although I have heard the Requiem once before and was superficially familiar with the well-known Matthew Best recordings of the larger sacred choral works with the Corydon Singers, I had never imagined that it could be as powerful and moving a work as it became at this Lloyd's Choir Spring Concert.

Bruckner composed the work in 1849, before he had received any of the lengthy and sophisticated musical training he subjected himself to in later years before embarking on his career as a symphonist. So what is most remarkable, and revealed to stunning effect by this performance, was that he had already at 25 years old a sure-footed command of large-scale form, and within that the ability to present music of dramatic contrast and profound beauty.

The opening of the *Requiem aeternam* was played and sung very beautifully by the Isis Ensemble and Lloyd's Choir, with the syncopation of the upper strings over the solemn tread of the cellos and basses evoking the uneasy grief that underlies this plea for eternal rest, the three trombones adding a lugubrious tone to the instrumental palette. The *Dies irae* might possibly have been even more fiercely articulated, though in a church acoustic this is difficult, but thereafter the progress of the piece had a compelling logic whose destination was revealed as the quiet *a capella* intonation of *Requiem aeternam* in the penultimate section. This was a heart-stopping moment, and it put into context the variety of choral and instrumental treatments that preceded it. The *Hostia* for male voices only with occasional interjections from the trio of trombones was stirring stuff, introducing the sheer vigour and exhilaration of the fugal *Quam olim* which showed that Bruckner already had an effective command of fugal writing. Thereafter the evocative horn solo in the *Benedictus* was beautifully played, interjecting its repetitive motive in the instrumental interludes. The soloists, all very good, were particularly fine in the threefold repetition of *Agnus Dei*, to the plangent accompaniment of a very expressive rising and falling motive on the upper strings. The bass, Jonathan Gunthorpe, was especially strong here. The section moves to a climax in the plea for eternal light, then all instruments fall silent and only quiet voices remain for the last *Requiem aeternam*. It is as though through the work there has been an exploration of responses to the words and the occasion of the Requiem, only to discover its essence in this moment of quiet simplicity. The *Cum sanctis tuis* rounds the work off in modest humility.

Jacques Cohen and his choir, soloists and musicians, revealed how wide a spectrum of profound feeling there is in this rarely-sung work, and how assured is its construction: you are led to wonder how much Bruckner might have achieved without his obsessive search for instruction and certificates that took up so many years of his life. On the evidence of this work and this performance he seems already to have had sufficient foundation upon which to build his career as a composer.

Ken Ward

WELLINGTON, NEW ZEALAND
Michael Fowler Centre - 31 March 2007

Bruckner - Symphony No. 8

New Zealand Symphony Orchestra / Lawrence Renes

The Bruckner *Eighth Symphony* is a huge work which shows the composer's pious humility and insecurity, while representing his deeply religious spirituality and feeling for humanity. It is work of immense power which, in the right performance, is deeply moving. Such was this performance. The architecture of the composition and the huge blazing arcs of the brass chorus can seem blowsy and overblown in the wrong hands, but here Renes directed the orchestra to achieve the most complete and satisfying performance I have heard live.

The last performance here by Matthias Bamert was great but this one topped it. This concert ranks for me as one of the concerts of a lifetime. Renes had an unerring ability to pace every movement in an ideal fashion and he allowed detail to show through and the sound to build, bloom and blossom to awesome strength and power when required. At other times the subtlety and delicacy were amazing.

I was surprised by how often shivers went down my spine and the emotional impact of the music frequently brought tears to the eye. And the intensity and sweep in the strings constantly appealed to the ear. The brass, particularly the horns, have much to do and they all acquitted themselves brilliantly and the winds, always a treasure in the NZSO, played at their excellent best. The whole was moulded and sculpted with amazing skill by Renes who, conducting without a score, was always aware to every nuance in the score, producing a blazing and always inspiring interpretation.

What is so impressive is that he is so totally at the service of the music and all his gestures have reason and meaning behind them, and the orchestra responds to his every requirement to reveal the truth in the music. A truly memorable performance which still rings in my ears. In truth the effect was really beyond words. It was a pity there weren't more in the audience to enjoy it.

Garth Wilshere

This review is from the Capital Times, Wellington

Ross Somerville was at this concert and reports:

[Lawrence Renes] spent a bit of time psyching up for the Adagio, and then someone coughed in the 3rd bar, so he stopped them and started it again. Impressive. Indeed he had obviously paid great care to this movement - it was glorious and moving.

LONDON

Barbican Hall - 30 April 2007

Wagner - Ride of the Valkyries

Mozart - Concerto for Two Pianos K 365

Bruckner - Symphony No. 4

London Schools Symphony Orchestra / Tamás Vásáry

The most wonderful, heart-warming thing about this concert was to be sat before a large orchestra of school children, amongst an audience made up primarily of their parents, friends, teachers, listening in total silence and rapt concentration throughout its length to a Bruckner symphony. And then, to cap it all, to listen to more Bruckner repeated as an encore! The future for classical music may not be as dire as we sometimes think when we survey the greying maturity of many an audience for such a programme, most of whom would normally have shuffled off immediately the last note sounded, as though desperate to avoid the possibility of an encore.

And these children were not primarily music students, but school kids who also play an instrument, and amongst them were some outstanding performers. That heart-stopping moment in the

recapitulation of the first movement when the opening horn call returns decorated by a counter melody on the solo flute - this was beautifully played. The flautist was exceptional throughout, as were the solo horns, trumpet and timpanist. As for the orchestra as a whole, of course it is pointless to comment on the ways in which they fall short of professional performance; far better to meditate upon the magnificence of their achievement this evening.

After the interval Vászary made a little speech introducing the Bruckner symphony, warning us that it would last 70 minutes, and telling one of those Bruckner anecdotes (when asked by the leader of the orchestra if he was ready to start conducting, Bruckner reportedly replied politely, 'After you.'). and then embarked on what was an altogether easy-going, lyrical performance of the *Romantic* symphony. Even though the brass was doubled - eight horns, six trumpets - the orchestral balance was very effective, indeed a lot more comfortable to listen to than many a blaring brass-heavy professional orchestra performance. The *da capo* Scherzo improved with each playing - so that by the third repeat, the encore, it was truly splendid! Vászary took the finale first subject quickly, and the great unisons were presented with a light touch, none of the massive portentousness that some interpreters favour. The coda was nicely judged and brought a glorious close.

Donald Sturrock's programme notes were entertaining and evocative, but the statement that Bruckner was odd, 'as terrified of fire as he was fascinated by steam engines and cadavers' is really over-egging the pudding. The steam engine story is, I believe, a total fiction founded upon a radio spoof, and it's a pity to see it presented before school children as fact when on the evidence of this concert the music alone was quite gripping enough without embellishment by trivia. As Maestro Vászary said in another little speech to the audience, "This is an evening they will remember for the rest of their lives."

Ken Ward

LISBON

Gulbenkian Foundation, 11 May 2007

Verdi - Te Deum from Four Sacred Pieces

Bruckner - Symphony No. 8 (1887)

Orquestra Gulbenkian / Simone Young

The long awaited Bruckner Eighth took place last Friday. I had bought my tickets in September, as soon as they became available, and was tired of waiting. The programme included Verdi's Te Deum in the first part. The Orquestra Gulbenkian and choir were conducted by Simone Young.

Due perhaps to Verdi's Te Deum being played before the Eighth, the stage layout was quite different than usual with several instrumental groups divided into two on each side, as I had seen before during a live Beethoven Ninth by the same performers (conducted by Lawrence Foster). This division caused an artificial kind of stereo image I haven't heard on other occasions, even though I am a regular visitor to the hall. It took a lot of time to become familiar with the sound. At first I thought the bassoon was too high, its sound coming from somewhere in the middle, it took some time to find out from where, and the violins were higher than expected. The worst was the brass, divided in two by the cellos and double basses. On the other hand, the only harp on the far left was clearly audible. Anyway, the overall balance, mainly between strings and winds was OK.

During the long break between Verdi's Te Deum and the Eighth, in the garden next to the bar where everybody was taking advantage of the beautiful sunset, I was able to speak to a viola player I know, and I heard his usual complaints about playing Bruckner. I got the confirmation they were going to play the 1887 version. I am not very familiar with this version. Actually, I only have two recordings of it on CD, Linz Bruckner Orchestra / Dennis Russell Davies and Irish National Symphony Orchestra / Georg Tintner. I also think the 1887 version is harsher than the 1890, and the unfamiliar stage layout increased that impression, but I was really looking forward to hearing it, having already listened to the 1890 in a previous concert.

The first really marked impression was of something I had been warned against: the noise of Simone Young's shoes on the podium floor. Although warned, it was rather unpleasant, because I was even closer to the stage than those who warned me from the previous day's performance. In case you

doubt it, let me tell you Simone Young is far from calm on stage: she even jumps, and I do mean jumping. Another friend who also attended the Thursday performance had sent me an email comparing her body-language with aerobics!

Anyway, she imposed a fast rhythm, which could have been fine, if it weren't for some modern conductors' habit of actually interrupting playing, which I happen to hate. As I see it happening rather often in all kinds of music, I wonder if the aim is to allow musicians to rest. Well, for what it's worth, I hate it. Every time the listener follows a structure, trying to remember what comes next (I suppose that is common among Bruckner lovers), the sound suddenly stops, without any sense, beginning again seconds later. But other than that and another small detail, the concert was fine, really fine. I think one can never attend enough live concerts.

I was rather anxious about the Adagio, and found myself expecting it before the Scherzo, also because the music was being really exciting. The other small detail I really dislike that affects the Eighth is the need to re-tune the instruments between the Scherzo and the Adagio. Fortunately, this time it was rather shorter than on a previous occasion, but the magic is indeed lost for a while. When the Adagio finally began, what seemed to have mostly surprised the listeners around me was the harp, given it was probably only noticeable after a while due the other instruments, but it was so nicely and beautifully played that I found myself regretting that it is not used in the Ninth and also wishing that the three harps Bruckner asked for 'where possible' had been used in this performance.

And then came the first three cymbal clashes, right when I was expecting them. It was just delicious. I could not help hoping the other three showed up, and regretted there weren't more! Coming from high, they were quite loud, and the player did his job very well. Which brings me to another player I was fascinated by, the timpanist on the opposite side. The Eighth has so much for tympani I just cannot imagine it another way, and the playing suited me well.

And there was the Finale which, given the resemblance between the Adagios of the Eighth and the Ninth, and the fact that most Ninths end with the Adagio, I usually feel is some kind of bonus - and in this case it is a great Finale indeed, one of the best. Although I like Celibidache (and Marthé), I liked the fast playing Simone Young imposed. I loved the very ending, approaching the Coda, and the Coda itself. I noticed Young turning to the violists, and appeal to them to put more effort in their playing, and I noticed two different behaviours, by the one I know and the one in the next seat who looked her in the eyes and played faster and louder, whereas the one I know was about to fade out, totally out of strength.

I could have stood up by then, so enthusiastic was the playing, and the rest of the audience duly reacted in an explosion, too soon for my taste, with the usual 'bravo' maniacs... I cannot remember how many times Young came back for applause. She looked really happy immediately after the ending, and every time she came back. She was obviously exhausted, very red in fact, and was obviously having difficulties breathing. No wonder, you should have seen her jumping!

Jorge Fernandes

LONDON

Barbican Hall - 24 May 2007

Mozart - Piano Concerto No 23 K 488

Bruckner - Symphony No. 7

London Symphony Orchestra / Myung-Whun Chung

When Myung-Whun Chung returned to the podium after the interval he had with him a baton which he had eschewed for the Mozart and his manner was serious. After acknowledging the audience he turned to the orchestra, head bowed, and waited for the silence which is the beginning of every Bruckner symphony. I point this out because it does not always happen. For a Bruckner symphony to have its full effect, it is for the conductor to communicate the fact that something of considerable moment is taking place, and that it will emerge out of rapt silence.

It was almost as if in slow motion that Chung turned to the violins and signalled the opening pianissimo tremolo. It was perfectly judged, quiet but not virtually inaudible as some conductors like to make it. He then turned to the cellos and they began the glorious long opening melody - slowly. very slowly. And as it turned out, there were three slow movements in this performance: this opening movement, the second movement Adagio (which seemed if anything a little quicker than the Allegro

Moderato first movement!) and then the Trio of the Scherzo which received an extraordinary adagio performance, lovingly caressed, Chung's face raised and radiant, such that it almost asserted itself as the goal of the whole symphony. For this was no ordinary performance of Bruckner's most lyrical and popular symphony, but had obviously been thought out anew.

The first movement suffered badly from the slow tempi. The second theme was at the same tempo as the first, the third theme a bit quicker at last. As Bruckner wrote it, if anything the first theme should be the quicker one (listen to Horenstein's 1928 Berlin Phil recording), but most conductors are seduced by the glory of that opening theme. The difficulty Chung had was that the development fell apart because of the slowness of it all. Events that rely on architecture for their effect lost power: the opening of the coda, the first entry of the timpani, an absolutely gripping moment in Haitink's recent performances, passed by with little special significance here.

But at the final section of the first movement coda some magic took hold. With Wagner tubas joining the tutti so as to warm up for the Adagio, the sheer sound of the LSO was magnificent, and from here on the performance became better, and more and more interesting as it went on. The Adagio can hardly fail, but there was an element of restraint here which suggested a degree of foresight and integrity in Chung's presentation of the work - epitomised in the use of the cymbal at the climax that was fully integrated into the orchestral sound, rather than sounding like some vulgar addition; the dirge on Wagner tubas played with steady tread, kept moving, and was capped magnificently by the entry of the horns that closes it. The Scherzo was very fast indeed, as fast as the strings could cope with, and the Trio was shockingly but wonderfully slow.

However, the miracle of this performance was the Finale. I still don't know what and how it happened, but Chung delivered an interpretation not merely full of glorious moments, many of which one had scarcely noticed before, but even more he showed the finale to be a strongly wrought piece, well worthy and weighty enough to balance all that came before, and a fitting end to this heavenly symphony (and was the perfect answer, if one is needed, to Sir Colin Davis's appalling strategy to attempt to balance the work by reversing the order of the second and third movements).

Having heard an excellent performance of Bruckner's Fourth broadcast on Radio 3 recently in which he conducted the Dresden Staatskapelle, this performance of the Seventh has convinced me that Maestro Chung is an extraordinary and very welcome Bruckner conductor. *Ken Ward*

AACHEN

St Nikolaus Church, 11am, 28 May 2007

Bruckner - Symphony No. 9, with completed performing version of the Finale by Samale
Mazzucca Phillips Cohrs, revised edition Samale/Cohrs (2006)

Aachen Symphony Orchestra / Marcus Bosch

Marcus Bosch's conception of this symphony as presented in this performance is that of an urgent, troubled, purposeful work. The performance was remarkably fast, lasting only ten minutes over the hour, and this concision presented a first movement that was very persuasive that the approach might yield dividends. Having chosen his quick tempo, Bosch was consistent throughout the movement and held it tautly together. There was little room to breathe between themes, and indeed the only moment of peace seemed to be the introduction to the third theme - woodwind and horn solos - where for a moment the anxious passion of it all was briefly in abeyance. The lyrical second theme on its first appearance had all the angst of late Mahler, and on its recapitulation became manically rhapsodic.

But after such a hurried vision, what Scherzo becomes possible? Well, in this performance, taken fairly fast but with neither lilt nor dance to it, it had little to say; and the Trio, at a slower rather arbitrary pace was well-played by the strings but failed to rise to the scary potential of this ghostly interlude.

A break for tuning, and then the orchestra launched with what seemed like brutality into the Adagio - storming into the *ff* bars with the trumpet exclamations, and back into the urgent, passionate, tortured world of the opening movement: the virtue of consistency began to be undermined by the unwelcome suspicion of homogeneity, that here was a rather one-dimensional musical sensibility. The great dissonance was given no time to register its enormity, the music strode on, the falling crochet-quaver chords on Wagner tubas and horns that unwind the tension towards the close had quavers played

so short they were like grunts of ill-temper rather than world-weary sighs. The brass was exceptionally well-played throughout, the long-held chord at the end of the Adagio a glorious sound.

In nearly every performance one hears this as the end of the symphony, and to destroy a hundred years of tradition it really is essential to continue straight on into the Finale, the *pp* timpani on A must be heard to follow the three beat rest after the E major chord that ends the Adagio. Unfortunately a long pause was indulged in, a bit of tuning up, before the 4th movement commenced. This was a shame because it allowed the thought that we were embarking now on something new and separate, not necessarily of a piece with the previous movements.

Bosch's fairly brisk approach paid some dividends in the Finale, the insistent dotted rhythm registering very effectively as the characteristic element of the first and second subjects. The great chorale third theme sounded glorious - how could it not with such fine brass and a church acoustic? But needless to say, Bosch was disinclined to linger over it: it shone briefly, the descending Te Deum motive sung out, and then back to business. The fugue that forms a significant element of the second part of the movement, even though the acoustic and orchestral balance didn't help all the voices to register, was magnificent and gripping throughout. The goal of the movement in this reconstruction is a moment of crisis, a crisis that is revealed as underlying the whole symphony and is now focused in the overlaying of the main themes of all the movements. This is an attempt to recreate what was reported by Bruckner's doctor, Dr. Heller, to whom Bruckner played the Finale through on the piano. But this is not like the synthesis in C major that concludes the 8th Symphony: it is brief, cathartic and in this performance noticeably reminiscent of the crisis in the Adagio - a point in which the consistency and rigour of Bosch's approach paid off.

With this summation the symphonic process is effectively finished, but the second half of the coda steals in with a thoroughly Brucknerian inversion of the Te Deum motif, mysterious and pregnant with what is to be the final gift - the song of praise to the Dedicatee of the symphony, 'Dem lieben Gott', the Alleluia. It is, of course, not known what Bruckner would actually have made of this, but those involved in this completion have built their solution on the basis of what's known of Bruckner's plans for the harmonic foundation of the coda, Dr. Heller's report, deductions from other examples of Bruckner Alleluias and other works of his from this period. It is not unreasonable, of course, to feel that Bruckner himself would have done it much better (though there is a school of thought that the work is unfinished because it is *unfinishable*, and we mere mortals must confront the issues raised in the symphony without any closing solace), so at the close of this performance I suffered from a degree of disappointment that the 20 or so years of musical, scholarly, devoted work by true lovers of Bruckner's music, that has succeeded so well in making performable and convincing the major part of the movement that has survived, may have not - at least on the strength of this performance - delivered quite such an exalted gift as Bruckner's faith, generosity and inimitable compositional skill would have promised us.

The church was full, the concert sold out, and the audience rose to a standing ovation at the finish, but I did not feel that on this Pentecost morning there was much sense that the Holy Spirit had been brought by this hard-driven performance to those gathered in the church. A recording is promised from Corviello Classics: it should fit on one CD.

Ken Ward

[The Bruckner Journal is very grateful to Holger Grinz whose generosity enabled me to travel to this concert in unexpected comfort - Ed.]

Nicolas Couton, conductor and teacher from Creil in France, and Bruckner Journal reader, was at the concert, and here are some of his comments:

The conducting of Marcus Bosch was ABSOLUTELY lacking in atmosphere and nuances ... The differences between *p* and *mf* and between *f* and *ff* were nonexistent. Everything was played above *mezzoforte*. Another problem, many details were "lost" during the performance: very often rhythmic details (throughout the piece), sometimes melodic details (the lyrical period of the first movement sounded very strange, with the "Nebenstimme" being played with more intensity and louder than the "Hauptstimme", at some other places often brass section rising wildly like a "pop-up").

A positive point: the tempi were, almost, very good, but sometimes with problems due to the orchestra's mistakes. The 2nd movement was the principal location of these problems: although the tempi of the Scherzo and of the Trio were at the beginning were very good, they gradually became more prudent and sunk as the music went on. Concerning the "fast" tempi of the 1st and 3rd movements, I have three points:

- 1/ they were too fast for this acoustic, and this deals in some part with the lost details. I think the sound engineers will fix it for the commercial recording.

2/ these tempi were very close to the first “traditional” tempi, the ones we can hear on historic recordings (Hausegger, Kabasta, Furtwängler, the Jochum brothers etc). This was the best surprise of this “interpretation”.

3/ but the big problem was that these tempi lacked very much in ‘breathing’, in rubato, and above all in phrasing.

Big positive point: the realisation of the Finale: Concerning it, we can congratulate Mr. Cohrs: the completion of the gaps till the coda is very impressive indeed. He succeeded in making a remarkable continuity to this sketched movement. Just a few little details (some indications of tempi, orchestration of some parts, some lyrical counterpoints) could be, I believe, changed, suppressed or added, but this is not very important: the whole conception is coherent.



CD Reviews

Bruckner Symphony No.9 - with Finale - William Carragan 1983/rev.2006
Tokyo New City Orchestra / Akira Naito

Delta Classics DCCA-0032

This complete Bruckner 9 fits one CD easily enough; the disc’s playing time is just short of 78 minutes, the performance is around 77. The first ‘sound’ heard is someone coughing – this is a live performance, the “World première performance & recording” to quote the annotation, given on 28 September 2006 in the Metropolitan Art Space, Tokyo. It’s a fine acoustic and has been well recorded; furthermore the Tokyo New City Orchestra plays with commendable preparation and commitment and Akira Naito appears to be a dedicated Brucknerian, one who trusts the music rather than imposing upon it. His tempos are flowing as part of an integrated interpretation; movement timings are 23, 10, 22 and 22 minutes (applause is retained and included in the 22’51” timing of the finale) – rather shorter than Marthé, who takes 100 minutes!

The symphony is heard here thus: the first three movements are in Benjamin-Gunnar Cohrs’s edition of 2000 (for the Kritische Gesamtausgabe), the Trio of the Scherzo is the “No.2 Trio revised by William Carragan”, and the finale is also Carragan’s work, a 2006 revision of his 1983 edition. Carragan has written the booklet note, a finely detailed one that references his analysis to timings within the finale. I like the first movement as conducted by Naito; the flow, urgency even, really sustain the whole and one doesn’t feel that the conductor is rushing fences or short-changing the music’s solemnity. Indeed it is very well judged; what can seem episodic is here welded. It isn’t the most searing or far-reaching of accounts, but an inexorable ‘first movement proper’ is presented with no lack of expression and is securely played. The Scherzo is fast and incisive, if a little too well-mannered; the Trio is, to quote Carragan, “the second of two alternative trios ... it is slower than the main scherzo. It also has a viola solo which runs through the whole piece...”. This is a must-hear for all Brucknerians, quite different to the Trio we all know; this second alternative is rather whimsical and does, in fact, contain material that survived into the Trio that Bruckner settled on.

Naito, maybe because it is no longer the final movement, conducts the Adagio with due import but with its place firmly in a bigger scheme. Yet, there does seem something ‘final’ about this Adagio even when given an ‘intermediary’ performance such as Naito produces; a sense of going somewhere strange and in trepidation. If the first movement seems part of a symphony, then the Adagio is altogether more subjective. Does the finale extend the journey or return us to a symphonic footing? The closing bars of the Adagio gently sway to a conclusion. Should we stop there? We often do, of course. The 10-second gap between slow movement and finale, filled here with audience rustle, could be argued as too long; indeed an attacca is surely the best solution, and here the quiet timpani opening the last movement is

peppered with 'loose' pizzicatos as some of the players are still preparing for the finale; there is also a suspicious edit at 0'27".

As for the finale itself, as realised and self-revised by Carragan, I still find a falling away of invention on Bruckner's behalf; there are some stirring things, of course, and I recognise that much more of the material is from the master's hand than we might have suspected in earlier years of 'completions'. Even allowing for Naito's tightly-ordered conducting, the opening five minutes or so (until the chorale enters) seem too preparatory; and although the chorale itself is a magnificent moment, what occurs post this remains sketchy, despite, again, some striking material. The final three or so minutes are thrilling, though. Jubilant! One can only thank William Carragan for his skill and dedication; of course, one will return to this release with pleasure and for the light it sheds on Brucknerian possibilities.

Colin Anderson

FIRST IMPRESSIONS AFTER HEARING AKIRA NAITO'S RECORDING OF WILLIAM CARRAGAN'S 2006 SCORE OF THE NINTH FINALE

After hearing William Carragan's new version of the Finale of Bruckner's Ninth, conducted by Maestro Akira Naito, it seems to me that we have advanced to a very mature stage in one of the most important editorial projects of any big music score of the end of the 19th Century. In addition to the excellent Samale-Mazzucca-Phillips-Cohrs effort, we can hear now another of the best definitive(?) guesses about how Bruckner wanted to complete his last Symphony.

There are some characteristics of this version that are remarkable, because a performing version of any unfinished work should look good and authentic when one studies the finished score (comparing it with the sketches), and also when one hears it performed with a good orchestra, which are two very different situations that in some cases they don't combine easily.

First, it **sounds** like genuine Bruckner, and that is not an easy task. Mr. Carragan shows a deep understanding of the characteristics of Bruckner's mature symphonic style that are an essential source of its sound: harmony, orchestration, structural architecture, etc. In that sense, it is the opposite to Mr. Marthé's edition of the same movement where we know that, independent of whether we like it or not, if Bruckner had lived for five or more years, his complete Finale would have never sounded as Marthé's. Second, Mr. Carragan shows a tremendous and very honest archeological work. It is not an easy task to reconstruct the score from all the bifolios and sketches we have. You need years of work, comparing them with the situation of other Bruckner Symphonies. I am sure that the many early years that Mr. Carragan spent with the manuscripts of the Second Symphony (and of those of the original 1866 version of the First), were of a great help to him.

Going to his new (and definitive for him?) version, I see great improvements to the previous one. Firstly, some details in the orchestration are improved, like the orchestration of the Fugue and the Coda, which sound more thick and majestic.

Secondly, the structure of the movement from the Reprise up to the beginning of the Coda is updated to the latest research of the manuscripts. Let me show some examples: the reconstruction of the lost bifolio "Bogen 27" (which I like to call "The Black Hole"), is now 16 bars long, instead of 24 of the first version, but without omitting one of the most beautiful of Mr. Carragan's creations in this score. Also, "Bogen 32" ("Sketch 44" in Orel's nomenclature), which was discarded in the first version, is now included, and a new Bogen ("Bogen 31") was designed in order to replace a missing one, where the transition from the "Te Deum" motive to the "Bogen 32" motive can proceed in a very creative and seamless way.

Thirdly, it seems to me very interesting how Mr. Carragan has used the place of the stolen bifolios, to create a reprise of beautiful themes that, in my opinion, Bruckner would never have allowed to appear only in the Exposition section. This is the case in his reconstruction of the "Black Hole" ("Bogen 27"), where he creates an imposing reprise of earlier themes, instead of using only the very old sketches of the stolen bifolios which have survived. That improves greatly the formal aspect of the completed movement.

Fourthly, the transition from the last Bifolio received from Bruckner's hand ("Bogen 32" in this case) to the Coda, has acquired a status of real importance by itself. Instead of only eight bars as we had

in the first version, we have now an additional full Bogen (“Bogen 33”), totalling 24 bars. This transition to the Coda solves many of the tensions of the movement, starting with a “catastrophic chord”, similar as the same of the Adagio, with an imposing resolution. Of course these bars and the Coda are composed by Mr. Carragan, in a perfect Brucknerian style: I agree with Nikolaus Harnoncourt, Jacques Roelands, and other scholars, that the very few sketches we have of the Coda (mostly consisting of an harmonic plan without any melody, the only Bruckner sketch that Mr. Carragan doesn’t use in his score) don’t allow us to reconstruct an authentic complete Bruckner Coda for the Symphony. For that reason, I consider that **any** reconstruction of the missing Coda, is a “free composition in Bruckner’s style”.

Finally, I wrote the word “definitive” twice in this comment with question marks. For me, this version should be the “definitive version by Carragan”, of course allowing other scholars to create their “definitive versions” too. But this assertion needs some explanation, because always we should have the hope that in some day more original sketches by Bruckner will be found. In the meantime, I don’t miss anything in the score that Mr. Carragan has presented to us now. Like Talmi, Inbal, Eichhorn, Wildner, and others in the past, Maestro Akira Naito, his Orchestra and his recording company, must be congratulated for having allowed us to know this extraordinary score. Now we have good and modern recordings of two of the “best guesses about how Bruckner wanted to complete his last Symphony.” Let us hope that the Samale-Cohrs version of 2004/2006 will also receive a good recording in the near future.

Juan I Cahis

Bruckner Symphony No.7 (ed. Nowak)

Netherlands Radio Philharmonic Orchestra / Jaap van Zweden

Extón OVCL-00255

Orchestre Métropolitain du Grand Montréal / Yannick Nézet-Séguin

ATMA Classique SACD2 2512

Two recordings of Bruckner’s Symphony No.7 have been issued that both feature orchestras and conductors that may not be considered as having the highest of profiles. Jaap van Zweden conducts an expansive and glowing account (from June 2006) that introduces a tempo lurch at 3’29” that rather sectionalises the earlier measures as a ‘slow introduction’, beautifully shaped it must be said, to an ‘allegro’ that has purpose and diversions and further tempo fluctuations. This is a weighty version, finely honed (although a couple of insecure brass entries might have been ironed out) and not afraid to make something of each episode; whether it adds up is another matter. Van Zweden takes 72 minutes overall (23, 26, 10, 13). It is in many ways a ‘full value’ account that is tonally rich and spaciouly expressive, and leaves no doubt that van Zweden loves the music. While he may not have too much to say that is ‘new’ about the music – and follows a ‘broadly traditional’ view of the score – he is clearly a sensitive and dedicated Bruckner conductor. The Adagio is eloquent, sombre and tenderly radiant, and cymbal-capped at the climax; the Scherzo is thrillingly driven, the trio lovingly shaped but not made a meal of. The finale mixes sprightliness, mystery and majesty to powerful effect. Expect few if any revelations but, rather, be content that here is a conductor very much in the Brucknerian mould.

Yannick Nézet-Séguin is nearly as spacious, 70 minutes (22, 26, 10, 12). He is more individual, as the very particular ‘sound’ of the opening violins’ tremolo indicates. He also brings a leaner balance, when compared to Van Zweden, but, then, the string personnel is slightly reduced in numbers and is presumably less than the Dutch orchestra. That said, the church acoustic of the Montreal account (live from September 2006) will have added a certain bloom. Nézet-Séguin conjures more of a personal world than does Van Zweden, more translucent, more suggestive of secrets, and better ‘timed’ in terms of tempo relationships. It is also less forceful – the brass is pleasingly restrained without the suggestion of being too reined-in (although I do wonder if the recording’s dynamic range is a tad limited). There’s gentleness to Nézet-Séguin’s conducting that invites the listener in and which is very rewarding. Yet, there’s strength and intensity, too. The Adagio is imbued with ‘purple’ hues (it’s not often I describe music in terms of colour!); the conductor finds the interior of the music. Both conductors take more or less identical times over the Adagio, just short of 26 minutes; whereas van Zweden seems monumental, Nézet-Séguin has a gentle tread that keeps the movement on course to its climax (the cymbals here more colour than clash). The Scherzo is deliberately paced, the Trio not dissimilar in moulding and inflection to van Zweden, but

the latter avoids Nézet-Séguin's tendency to indulge; this is the one spot where Nézet-Séguin could be said to become treachery. From Montreal the finale begins impishly, becomes more cloistered and, then, the brass in concert brings a burst of sunlight without blistering the ears. The closing bars are uplifting without undue recourse to bombast. There is no applause. There's a lot to like and admire here.

Colin Anderson

Raymond Cox also submitted a review of this CD:

Yannick Nézet-Séguin has been appointed Musical Director of the Rotterdam Philharmonic, having it seems made a tremendous impact with numerous orchestras. Furthermore he has won reviews for his masterful interpretations of Bruckner! A Canadian, he is 32 and, from this recording at least, well on the way to becoming what one might term 'a young Brucknerian' - and very welcome that will be. The orchestra is quite young too, being founded in 1981 by graduates from Quebec conservatories and musical facilities. So it was especially interesting to listen to this CD.

The reading not only reveals an understanding of the score but finds an artistic balance between detachment and the pursuit of beauty, which seems never for its own sake. Certainly beauty is there in abundance on both strings and brass but there is the feeling that the structure of each movement is firm. It is as though the conductor could relax and, amidst the beauties around him and confident in the momentum, naturally linger at appropriate moments - and be attentive to detail. The music speaks for itself here and unfolds naturally without great drama.

The first movement is broad. The changes of gear sound natural and unforced. There is no really 'big' sound anywhere. If the great arch from bar 391 has been heard with a greater body of sound in other performances, here it is completely in compliance with the generally easy, but welcome, style of this reading. The flowing string phrases in the final bars can be heard clearly alongside the brass, and are indeed clear overall. Dynamics in general are fine. The beauties in the playing continue in the *Adagio*. There is no exaggeration, no exaggerated climax. The cymbal clash is perhaps uncharacteristic here (if not uncharacteristic anyway for this work?) - a minor point but one worth mentioning. The natural flow of the coda to the end is eloquent.

The *Scherzo* is gently rhythmic and the *Finale* begins briskly. The varied contrapuntal and contrasted sections are finely judged. From the *a tempo* at bar 310 for the coda there is no slowing down, right to the end. If this was a little surprising it is perhaps because many conductors do find a broader pace for effect to conclude the work. (Is this perhaps because it is shorter than the corresponding coda in the first movement?). In earlier movements there is an element of sadness felt at places where it is not often found. Perhaps one might sense that an older man might be in charge of this performance - except for the counterpoise of the sprightly *Finale*.

Overall this is an interesting release of this symphony. And one is grateful for it. (There are plans for releases of the 8th and 9th Symphonies later).

Bruckner - Symphony No.4 in E flat (Romantic) [1886 version, ed. Nowak]
Berliner Philharmoniker / Sir Simon Rattle

EMI 3 84723 2

Of course I could be reacting to some less than engrossing Simon Rattle Berlin recordings that have come from EMI over the last few years (of Richard Strauss, Debussy, Shostakovich, Holst and other composers). I would acknowledge the excellence of Rattle's Messiaen and the interesting (if difficult to live with) Schubert 'Great C major'. Closer to home is the micro-managed Bruckner 7 at last year's Proms, which, however beautifully played, left this listener very much on the outside. But, this 'Romantic' seems absolutely magnificent to me!

It's a large scale, 71-minute account that uses the full scope of the Berlin Philharmonic; furthermore the now-more-resonant Philharmonie gives a rich lustre to the sound. What distinguishes the performance, a compilation of three concerts given in October 2006, is that it has magnificent sweep and a real suggestion of grand vistas and eloquent intimacy. The opening is potent and if the horn solo lacks smoothness of entry there is a real feeling of journeying and spontaneity. Not that Rattle takes too many chances; it's more that he has identified where the real climaxes are and charts to them with conviction while saving that all-important last degree of emotionalism, tone and dynamic to signal an arrival point.

The playing is, as one would expect, superbly honed and refulgent, but there is detail too, and light and shade, and while there are many beautifully turned and sounded phrases these do not appear as isolated or self-conscious. The first movement has real temperament and seems to be over, despite the 20-minute playing time, in a flash. The Andante quasi allegretto, while spaciouly conceived, retains the feel of a march and also the quietly powerful suggestion of nocturnal, moonlit contemplation; again such colours are not exaggerated or drawn attention to and the feeling is that the musicians are working from the inside of the music. When that extra ardent stress is needed it seems to arrive with a natural rise in intensity. Some may feel that the BPO brass is altogether too fulsome and weighty at the slow movement's final fortissimo, and it probably is, but it convinces. The Scherzo is quite playful, lightly touched and quick-moving, although Rattle does make a big slowing as we enter the more wooded parts of the movement (Rattle does have a penchant for being picturesque or conjuring images in the listener's mind) and there's a big quickening back to the faster music (the Trio is still far from view!). But I'm inclined to suggest that Rattle has a real loving feel for this music, a glint in the eye, which comes through without the need to swamp it in a bar-by-bar analysis. The Trio is decidedly languorous. Is it too seductive or does the suggestion of a lazy summer afternoon square perfectly with Rattle's view of the music?

The big finale begins with mysterious tread; the double basses make a crescendo that adds to the many 'incidents' that this performance contains. It could be argued that Rattle doesn't have a particularly original view of the music and that his Berlin account isn't dissimilar to those of Karajan and Barenboim (certainly in exploiting the music's grandness), but as the finale progresses one is aware, just in the previous movements, of buoyant rhythms and much variegation of colour and volume (there is a particularly breathtaking drop to ppp around the 12'30" mark). Also in the finale Rattle relishes the brass-led outbursts as much as he does the 'isolation' of being alone with nature; he makes much of each episode but keeps the symphony on the rails. Some may find it all too contrived – I anticipated doing so – but, well, I was bowled over. Perhaps the most important thing to say is that Rattle really 'feels' the music and, unlike that Proms Bruckner 7, I was really involved in and compelled by the interpretation. The ultimate coda grows from rustle to awe: the mountaintop has been climbed.

The recording is superb in its power, space and clarity; and the dynamic range is impressive, too.

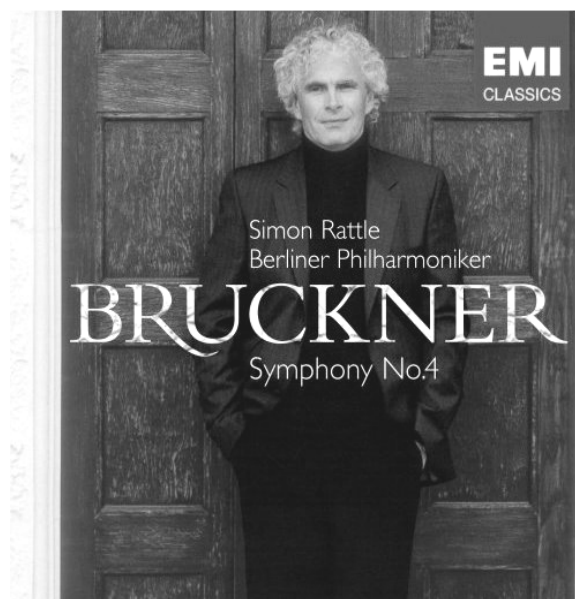
Colin Anderson

Sir Simon Rattle on Bruckner - an interview

Zen Edwards: We're here to talk about your new recording for EMI Classics of Bruckner's Fourth Symphony with the Berlin Philharmonic. In many ways Bruckner is a paradoxical composer isn't he? On the one hand he's arguably the true Austrian successor to Schubert; on the other, a fervent disciple of Wagnerian principles, two opposing camps in 19th century Viennese musical society. Which is the stronger pull for a symphony do you think?

Sir Simon Rattle: Well in fact I would say it goes earlier. He's a very, very classical composer and it's very interesting because it is very romantic harmonies with very classical rhythms, and of course there is the feeling of Schubert there because he is as Austrian as anything could be. And of course there's the feeling of Wagner in the enormous weight of the music. But in fact we're really talking late Beethoven where it's the grandson of Beethoven's Ninth Symphony,

particularly the beginning of the Ninth Symphony, these enormous vistas, this idea of something painted outside a frame that anyone had considered before. He's a composer who very much struggled with what he had to do, but you would never know that from what you hear.



Q: Indeed within Bruckner's output the Fourth Symphony is recognised as one of his finest, but he spent many, many years revising the work, didn't he? Does he get the formula right?

SR: I believe that all his symphonies are a journey towards something and all of them set both himself and his interpreters enormous problems. One of the things that you have to take for granted is the enormous breadth of all of the phrases. That the melodies go on for ever, that the phrases when they've finished they often stop and breathe. And the finales of these symphonies are very often enormous great sprawling forms and for me it was very important in the Fourth Symphony to find really one tempo with which we could take everything, one type of pulse in which we could walk. It's interesting, when I went to Africa for the first time and was on safari, flying in little planes over enormous valleys full of zebra and wildebeest, the only music that ever came to mind was Bruckner: the only music that expresses the grandeur, that expresses that type of nature, also the only kind of music that expresses that type of moving rather slowly over an enormous space. It's as though one's caught up in a gigantic wave, to mix metaphors, which simply will not stop until the last note and in fact when the last note is sounded, very often, in these performances also, the audience simply doesn't applaud because there's a feeling of it still going out into space. You're not sure either when these works begin or end.

Q: So the idea really is to take the listener on a huge epic journey in this one piece?

SR: I think so, and it's very interesting because although it's a piece where there's a lot of feeling of folk music of Austria, there's not always that feeling that there's that many people on the planet while it's going on. A lot of it seems to be about the clashes of natural forces. It's enormously majestic and grand.

Q: Would you go as far as to say that it's transcendental, in the way that people describe Wagner's music?

SR: Well Wagner's music is very erotic and I think there's nothing erotic in Bruckner. I mean he's the most classical romantic composer that there was, but immensely spiritual. I think his only real personal relationship was with his God and with spirituality and I think you feel this very strongly.

Q: The Berlin Philharmonic is the perfect ensemble for this work, isn't it? The wonderful sound which is often referred to - it must have actually evolved around works like these.

SR: Well interestingly they were formed in the year of the Seventh Symphony of Bruckner and the year after Brahms wrote his Third Symphony. ...

Q: And do they bring as many interpretive ideas to the table as you do in a piece like this?

SR: They have a very strong feeling about the piece and of course they've had a wonderful series of conductors, I mean going back to recordings with Furtwängler, recordings with Karajan, extraordinary recordings with Günther Wand, also - so very much in their blood. But it's interesting how many new ideas they're willing to take. Like any great musicians they're very flexible about these things and so when we first started working on the Finale, and all the tempos were the same tempo, this was a shock to them, because there has been also very much a tradition of many, many tempo changes in the Finale, which is another way of binding it together. In fact I feel it is a kind of gigantic slow movement. An apotheosis of a slow movement, much more than the second movement is. But no problem for them to take this.

Q: What you're saying really is that a symphony of such huge proportions really boils down to the question of pacing, and tell me, for something like this symphony for Bruckner, how much has to be pre-planned? Do you see conducting of this piece predominately as art or craft?

SR: You have to build a foundation, so unless the form is there very, very strongly you've lost everything. It's like building a great cathedral single-handedly. But you can do almost anything at the top of the building. It's just underneath that you have to have it. So if the foundation is clear enough there is rather a lot of freedom within. What is interesting is that the rhythmic grid in this piece has to be very, very solid and because we hear it in a Wagnerian way, sometimes we all have to remind ourselves just to keep that under control. And strangely the more under control it is then the more the spirit of it can soar. So, as you say, it's paradoxical in many ways.

Further information at www.emiclassics.com and www.rattlebruckner.com

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DVD Review

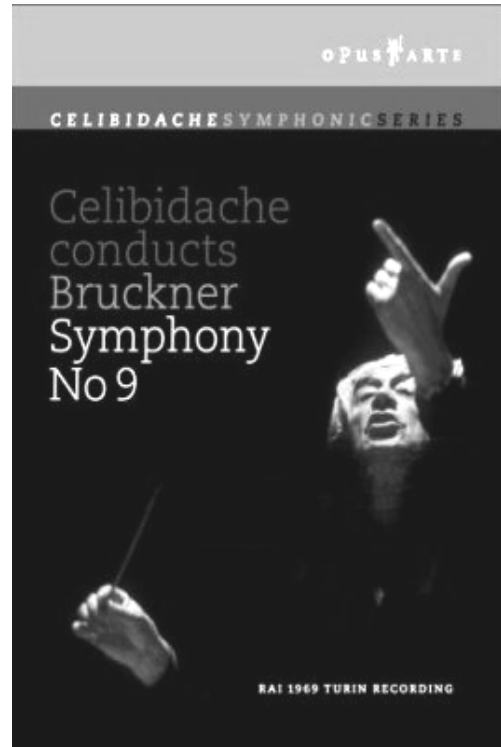
Bruckner - Symphony No.9 in D minor
Orchestra Sinfonica di Torino della RAI / Sergiu Celibidache

Filmed in 1969

OPUS ARTE OA 0976 D - 62 minutes

When Sergiu Celibidache conducted Bruckner 9 in Munich with the Philharmonic in 1995 he took around 77 minutes over it, considerable more than the 'average' timing. That remarkable and convincing account is preserved on an EMI CD release. But timings are mere statistics; similarly-lasting performances of any piece of music can be totally different. In 1969, in the same symphony, Celibidache took just under one hour for the journey. Neither performance is better than the other.

Captured in decent picture and sound (black-and-white and mono), Celibidache motivates one of the Italian Radio orchestras to some inspirational playing. It isn't always perfect, but it is assured, characterful and committed. Preparation is of a very high order. Some listeners may find this too homogeneous an account of Bruckner's unfinished symphony, his farewell to life. Maybe the scherzo is too deliberately paced and not spiteful enough and maybe the climaxes of the first movement lack granite; yet there's no denying the beauty of much of it and the honed response to Bruckner's harmony and scoring. The intimate passages of the first movement are devotional, the trio scampers by, and the slow (and final) movement is deeply eloquent and rapt.



What also stands out, leaving aside Celibidache's concern for beauty of sound, is that this is an emotionally turbulent symphony; fluctuations of pulse, especially in the first movement, make this evident. Above all, though, are two towering qualities: one is that however concerned Celibidache is with the sound and intensity of any one bar (and he is) the mission is that it should fit into one long chain (the scope of the symphony, in fact), and for all that the overall timing is conventional (60 minutes), the sense of space that is established still makes this seem a time-less account, one that is anything but 'normal'. Such compelling music-making does indeed exist outside of time-beating and clock-watching. 'Serene' is the word I have been searching for.

This fascinating document helps with the Celibidache jigsaw, a controversial and divisive musician, and this is a Bruckner 9 that on its own terms is absorbing. *Colin Anderson*

Bruckner Symphonies Study Weekends

Ian Beresford Gleaves

will be presenting a series of three study weekends at Madingley Hall,
nr. Cambridge ☎ 01954 280399 (www.cont-ed.cam.ac.uk).

Symphonies 1-3, Sept. 7-9 2007

Symphonies 4-6 Nov 30-Dec 2 2007

Symphonies 7-9 March 7-9 2008

Those who have attended previous such weekends at a different venue warmly recommend them

CD ISSUES MARCH - JULY 2007

Compiled by Howard Jones and John Wright

It is not far short of 10 years ago that the idea for this listing was first discussed and a proposal for it put to the Editor. It is reassuring that, in spite of all the gloomy forecasts for the future of the classical record industry, we are still able to produce a fair listing of Bruckner releases. Although there are quite a few historical re-issues here we can at least report a healthy number of new releases. Among those are two performances of particular interest. These are the Simone Young recording of symphony #2 in the 1872 1st concept version Ed. Carragan 2005 and the Akira Naito #9 in the Cohrs 1-3 mvt edition 2000 and revised finale completion Ed. Carragan 2006 plus Trio of the 2nd mvt: No 2 Trio revised Carragan.

SYMPHONIES

* = new issue

- No. 2** *Young/Hamburg PO (Hamburg 3-06) OEHS SACD OC614 (71:22)
- Nos 3,4,5,7,8,9** Knappertsbusch/Bavarian State/BPO/VPO(Munich,Baden-Baden, Vienna, Salzburg,Berlin 10-54,9-44,6-56,8-49,1-51,1-50) ANDROMEDA ANDRCD9010 (51:04,60:33,60:43,62:50,78:30,55:10) 6 CD set plus fillers of Wagner & Liszt
- No. 4** *Rattle/BPO (Berlin 10-06) EMI 384723-2 (71:19)
 Jochum/BPO (Berlin 6-65) BERLIN PHILHARMONIC DG442 8668 (64:46)
 Böhm/VPO (Vienna 11-73) DECCA 475 840-3 (67:41)
 Klemperer/Cologne RSO (Cologne 4-54) MEDICI MASTERS MM001-2 (55:48)
 plus Strauss Don Juan
- Nos 4,8** Tennstedt/BPO/LPO (Berlin,London 12-81,9-82) EMI GEMINI 3817612 (70:28,75:33)
- Nos 4,5,7,8,9** Schuricht/Stuttgart RSO (Stuttgart 4-55,10-62,3-53,3-54,11-51) HANSSLER CD93.140 (69:03,72:54,60:04,79:45,56:00) 20 CD set plus DVD "Portrait of a Life"
- Nos 4-9** Furtwängler/VPO/BPO (Munich,Berlin,Rome,Vienna 10-51,10-42,11-43,5-51,10-44, 10-44) ANDROMEDA ANDRCD 9008 (63:59,68:34,36:11,63:52,77:08,59:00)
 6 CD set - #6 three mvts only - other composers incl in disc 3
- No. 5** *Celibidache/Munich PO (Tokyo 10-86) ALTUS ALT138/9 (89:04)
 Furtwängler/BPO (Berlin 10-42) MELODIYA MELCD 1001103 (67:42)
 Maticic/Czech PO (Prague 11-70) SUPRAPHON ARCHIV SU39032 (70:03)
- No 6** Furtwängler/BPO (Berlin 11-43) MELODIYA MELCD1001110 (36:12) three mvts only plus Beethoven #5
- No 7** *Nézet-Séguin/Montreal Met. Orch (Montreal 9-06) ATMA SACD22512 (70:03)
 Abendroth/Berlin RSO (Berlin 10-56) TAHRA TAH604/5 (61:09) plus Tchaikovsky
- No. 8** *Blomstedt/LeipzigGewandhaus (Leipzig 7-05) QUERSTAND VKJK0604 (84:05)
 Svetlanov/Russian State Fed Orch (Moscow 3-81) Warner 25646438-2 (80:36)
- No. 9** *Naito/Tokyo New City Orch (Tokyo 9-06) DELTA DCCA-0032 (77:36)
 *van Zweden/Netherlands RPO (Hilversum 6-06) EXTON OVCL-00276 (62:08)

CHORAL WORK

- Mass No. 2** *Whitehall Choir/Brandenburg Sinfonia/Spicer (London 1-07) WHITEHALL CHOIR WHC1 (33:31) plus Paul Spicer "The Deciduous Cross" (www.whitehallchoir.org.uk)

DVDs

- No. 5** *Welser-Möst/Cleveland Orch (St Florian 9-06) EUROARTS 2055918 (74:47)
 includes 13-minute bonus track of Welser-Möst in conversation
 *Asahina/CSO (Chicago 5-96) NHK NSDS-10477 (88:00)
 includes 18-minute documentary of Asahina's visit to conduct in Chicago
- No. 9** *Celibidache/RAI Turin Orch (Turin 5-69) OPUS ARTE OA 0976D (62:00)

BRUCKNER ORCHESTER LINZ

Franz Zamazal

The 40th anniversary of the **Bruckner Orchester Linz** means that in 1967, the then orchestra of the Linz district theatre (Landestheater) donned a new costume with a view to improving its artistic status and marketability on a wider stage. To include the *genius loci* in its new name seemed perfectly natural. Behind this, however, there lies a long history, always connected to the destiny of the district theatre.

The performing area built on the Promenade in 1803 served all types of theatrical and musical events, for which the municipal orchestra of the Linz Stadthurnermeister (music director) Franz Glöggl was available. After a quarrel, the theatre director Franz Graf Föger established a band of his own in 1806, and this experienced the same ups and downs as the theatre. For whole decades around the mid-19th century, some 30 orchestral players were on hand for a season that could last twelve months, but sometimes for only eight or nine. During the rest of the time, the musicians had to find employment elsewhere. Church music, teaching and playing in spa orchestras during the summer were essential stand-bys. Some players also worked as music copyists, as the horn player Franz Schimatschek did for Anton Bruckner.

The early 20th century saw a turn for the worse. From 1914 there was no opera in Linz for over five years. In the period between the two World Wars, cultural life was overshadowed by political and economic problems. The opera ceased in 1925, operetta continuing to thrive the longest. Although the theatre was threatened with closure in 1932 because of serious economic difficulties, this was averted and a core ensemble of orchestral players was retained. Opera with an in-house ensemble was resumed in autumn 1937, beginning with Kienzl's *Der Evangelimann*.

The National Socialist period was a somewhat confusing time for the orchestra because of a division of interests between city and district. For a while there were three orchestras in Linz, including one in the theatre devoted to "light entertainment".

After 1945 the professional orchestra witnessed a steady growth in personnel so as to take on more and more concert engagements under the joint auspices of city and district. It has borne the name Bruckner Orchester since 1 January 1967, has been an autonomous institution of the district of Upper Austria since 1986, and achieved the status of a limited company together with the Linz theatre in 2005. The development of its artistic profile has been governed by successive principal conductors: Prof Kurt Wöss (1961-75), Theodor Guschlbauer (1975-83), Dr Roman Zeilinger (1983-85), Manfred Mayrhofer (1985-92), Martin Sieghart (1992-2000), Ingo Ingensand (2000-02) and Dennis Russell Davies (from 2002).

With its 110 musicians the orchestra is now one of Central Europe's leading ensembles, while remaining at the Linz theatre's disposal in all musical matters. Its artistic home is the Linz Brucknerhaus, where major concerts are given. In addition there are regular concert engagements both at home and abroad, such as tours of Japan/China and the USA. The orchestra's CDs include the already legendary "Bruckner Box" with the entire symphonic oeuvre, new Bruckner recordings under the present chief conductor, a series of rarities, and works by the American composer Philip Glass. The latter's Eighth Symphony was commissioned by the district of Upper Austria and premiered by the orchestra in New York and at its jubilee concert in Linz.

To coincide with the 40th anniversary concert in the Brucknerhaus, the Bruckner Orchester Linz released a jubilee box-set of CDs containing all the Master's symphonies. The recordings date from 1981 onwards and feature performances under the direction of four principal conductors who have helped to shape the orchestra. Theodor Guschlbauer conducts No. 0 ("die Nullte"). Kurt Eichhorn is commemorated in recordings of the Sixth, Seventh and Ninth Symphonies, the last of these with the completed finale. Martin Sieghart is responsible for the Fifth: a recording made in the Abbey Church of St Florian in 1995 and since deleted from the catalogue. Dennis Russell Davies conducts the First (first version of 1866), Second, Third (1889), Fourth (first version of 1874) and Eighth Symphony (first version of 1884/87).

The CD set is only obtainable from the Bruckner Orchester Linz and the box office of the Landestheater, and the price is €75. Telephone 0800 218 000 or 0732/ 7611 DW 194.

translated by Peter Palmer

Music and Mystical Experience

The “Endereignis” of Bruckner’s Symphony IX, the 1st Movement

Erling E. Guldbrandsen

In reference to personal experiences with Bruckner’s symphonies during several years, I want to discuss some striking similarities between musical listening and what is generally referred to as mystical experience. In this short presentation, I’ll take Bruckner’s Ninth Symphony as an example, and I will focus especially on the beginning and the ending of the first movement, particularly the tremendous Coda and the musical preparation for this Coda.

To me, the question of music and mystical experience is closely tied to the romantic idea of the musical work and to the transgressive character of the artwork. Right since its origins in Early German Romantic aesthetics around 1800, the concept of the “work” implies a new and promising openness regarding its aesthetic and existential signification. This conception of the musical artwork flows through the grand classic-romantic tradition from Beethoven and Schubert to Bruckner, Brahms, Mahler and many other symphonic composers. During the years after 1800, particularly the high art of instrumental music suddenly seemed to open the doors to heightened aesthetic experience and to ecstatic metaphysical insights nearly defying expression in words. In order to understand the signification of Bruckner’s symphonies, it is fruitful and maybe necessary to regard him in the light of this Austro-German, musical and philosophical tradition.

However, to me a historical perspective like that is not enough. First and foremost, I am speaking here from the point of view of personal experience with his work (a step that is not usually taken by academic scholars). Regarding the topic of this conference, [‘Mystery in the Music of Anton Bruckner’, The Bruckner Journal Readers’ Conference, Birmingham 2007] I might not be the only one who has been struck by the possible similarities between musical and mystical experience.

I. Mystical experience and the musical work

What exactly is meant by the general concept of mystical experience? There are many sides to this phenomenon. In 1902, in his book *Varieties of Religious Experience*, William James singles out what he calls four marks of the mystical states of consciousness.¹ First, the mystical experience largely defies expression in words. No adequate report of its contents can be given in language. Therefore, says James, it is *ineffable*. Second, it is more than a mere feeling. It has a *noetic quality* to it which means it is also a state of insight. It has the character of illumination, revelation, and as a rule it carries with it a curious sense of authority for after-time. Third, the mystical experience is *transient*. It normally cannot be sustained for long, usually for maybe half an hour, sometimes just for seconds. Fourth, it is marked by a certain *passivity* on the side of the subject. Although the oncoming of mystical states may be facilitated by preparation, once the experience has set in, the subject may feel as if he or she were grasped and held by a superior power. Some memory of these moments always remains, and a profound sense of their importance. They may modify the inner life of the subject between the times of their eventual recurrence.

All of these marks may also characterize the heightened states of consciousness that we may enter in extraordinary cases of musical listening. Still, the musical phenomenon possesses its own aesthetic and musical logic. Talking about the “mystical”, one should be very careful not to simplify questions of aesthetic interpretation. Basically, if I am encountering mystery in Bruckner’s case, it is not outside the musical work, in biography, metaphysics, history, or theory, but mainly in and through the musical experience of the symphonies themselves.

Not all Bruckner researchers have been too careful regarding the question of interpretative method at this point. There’s a long tradition of analyses and monographs, reaching back to Bruckner’s own lifetime, which directly depicts his instrumental symphonies as spiritual music, as Catholic music, or even as “Catholic masses without text”.² However, there are several methodological problems connected to direct hermeneutic readings like that. Like many other composers, Anton Bruckner was no doubt a deeply religious person. Still, there is the danger of making shortcuts from Bruckner’s biography to the

¹ James, William (1902): *The Varieties of Religious Experience. A Study in Human Nature*. New York 1982

² Wiora (1978:235) refers to several descriptions of this kind. I might also mention here the metaphysical interpretative tradition of figures like Erich Schwebsch, Fritz Grüninger, and Oskar Lang.

aesthetic meaning of the works, gravely simplifying the complex interplay between life and work. Second, there are methodological pitfalls concerning referential theories of musical meaning, threatening to reduce specific musical meaning to a question of identifying non-musical referents.³ Briefly stated, it may be misleading to look for the meaning of a musical work in sources outside the work itself. Regrettably, the coining of Bruckner as “God’s musician” – and similar characterisations – rather tend to close the interpretative field, instead of opening the listening ear towards the radicality of the musical experience itself.

Even so, despite these warnings, I personally remain convinced that there is a striking connection between mystical experience and Bruckner’s music, simply because that is how this music is perceived by so many listeners, including myself. So how can we find a viable way to account for this experience? I think we mainly have to address the musical phenomenon itself, and then always keep in mind that the work must also be understood in its specific historic and aesthetic context.

In his symphonies, Bruckner was not writing programme music in any normal sense of the word. I’d rather follow the German musicologist Carl Dahlhaus’s claim that Bruckner’s symphonies belong to the tradition of *absolute music*.⁴ This is music that does not claim to have semantic references outside the musical formal processes. In any case, the idea of “absolute music” should not be construed as musical formalism – which is a common misunderstanding, not least in some contemporary American musicology.⁵ The sounding textures of “absolute music” are not empty – they are filled with meaning, which the music takes on during the temporal processes of performance and listening. This perspective might be called a kind of metaphysics of form. As Dahlhaus rightly points out, in the musical culture of Central Europe in the late nineteenth century, it was nearly taken for granted that the high art of instrumental music could enhance real metaphysical insight. This tacit understanding largely stemmed from the early German romantic philosophy of *Dichterphilosophen* like Wackenroder, Tieck, Schlegel, Novalis, and Hoffmann, and especially Schopenhauer, as he was later mediated through Wagner and the early Nietzsche. Bruckner himself was not a well-read intellectual, and he certainly did not study either Schopenhauer’s *Welt als Wille und Vorstellung* or Nietzsche’s *Geburt der Tragödie aus dem Geiste der Musik*.⁶ But he was nonetheless firmly rooted in that musical culture, and the underlying belief in the transgressive power of music, not least of instrumental music, undoubtedly influenced the whole conception of his symphonies.⁷

In this light, Bruckner’s music is neither “formalistic” nor programme music. I would like to suggest a third position, where the instrumental music can be said to *produce* its own meaning through dynamic musical processes that are enhanced in the temporal unfolding of playing and listening. Paradoxically, this purely aesthetic experience may open up a transcending move into the ineffable and the unknown. Composition, playing and listening are performative acts which under certain circumstances can move the subject into radically new realms of experience and transcendence. These realms seem to share their central characteristics with religious, mystical experiences that have been known to humanity through thousands of years and in probably all historical cultures.

Now, if the meaning of the musical work emerges in an interplay between compositional construction, musical performance, and listening experience, it follows that the work of art – as developed in the classic-romantic music and philosophy of music after the late 18th century – is not a closed entity and has never been. In fact, to a certain extent the meaning of the work is open. This is bound to the fact that the work always demands an *interpretation*. Whether you play it, read it or listen to it, there is actually no access to the work outside of an interpretation of it. Furthermore, the chain of interpretations is in principle infinite. In this way, the concept of the work of art implies an irreducible openness. References can be made to Martin Heidegger’s philosophy of art with its idea that the artwork “opens up a world”, and to Theodor Adorno’s concepts of the “non-identical” and of the constitutively enigmatic character (*Rätselscharacter*) of the work of art.⁸ Musical meaning is more a question of *becoming* than of being. It is a matter of transient insight which may grasp you and influence your inner life profoundly, although the experience turns out to be almost totally inexpressible in words. Also in this regard, musical experience may be compared to mystical states of consciousness.

³ As an example of this, see for instance the notorious work of Constantin Floros (cf. Floros (2001)).

⁴ Cf. Dahlhaus (1988:8).

⁵ See for instance McClary (1993:327f), where she depicts Eduard Hanslick as a “formalist”.

⁶ See Schopenhauer (1819), and Nietzsche (1872).

⁷ Cf. Grebe (1972); Wiora (1978), Dahlhaus (1988:17–18), and Howie (2002).

⁸ See Heidegger (1935) and Adorno (1970).

II. Bruckner's Ninth and the "Endereignis"

Now, instead of continuing to preach in the abstract, let me take a somewhat closer look at my example. The first movement of the 9th Symphony is a long piece of about 24 minutes, the duration of course depending on the performance. The shortest version I have is the one by Jascha Horenstein in 1953 (Pro Musica Wien), lasting only 20:48. The longest I have is the live recording with Sergiù Celibidache and the Munich Philharmonic from September '95, lasting 32:26! A difference of 12 minutes is remarkable, and since both performances are splendid (at least in my opinion), this tells a lot about the relative freedom of the interpreter when faced with a musical score from the classic-romantic tradition.

The formal outline of the first movement of the Ninth gives a unique transformation of sonata form. The beginning and the ending actually seem to be of exceptional importance to the formal process. Some of what I say here concurs with the analysis of Ernst Kurth in his outstanding Bruckner study from 1925.⁹ Here he develops his perspective of music as a dynamic, energetic process, as opposed to models of static, architectural form in the analytic tradition from A.B. Marx and others. Kurth describes this in a partly new terminology including the important concept of "symphonic wave" (*symphonische Welle*).

The form of this first movement is unique, although the ending, with a symphonic coda heavily loaded with expression, is similar to the ending of many other sonata movements in Bruckner. As Bo Marschner has pointed out, the sonata form movements (especially the first movement type) in Bruckner all explore virtually the same schematic pattern, with only slight deviations.¹⁰ However, this does not mean that the "scheme" necessarily comes first (regarded here in a logical sense, not in the chronological sense of the compositional process). In each work, the overall form seems to grow out of the movement's singular material, depending on the way this material is thematically, rhythmically, texturally and orchestrally conceived. In the formal outline of Bruckner's opening symphonic movements there is always, in this sense, a precarious balance between schematicism and individuality, Marschner implies.

Now, a large bulk of analyses in the Bruckner reception has, somewhat one-sidedly, emphasised the tendency towards schematicism (this perspective culminating in Korte 1963 and Notter 1983), while other, more rare voices (but influential ones too, like Kurth 1925) have focused more clearly on the individual particularities of different movements and works. The latter type of analyses (supplemented in later years by e.g. Simpson 1968/2002) often try to demonstrate how the inherited formal schemes of the Brucknerian symphonic sonata form are, so to speak, discovered *anew* and worked out from the inside in every single case, in a kind of constant play between renewal and tradition.

Let us hear the opening section. I am choosing the Celibidache version here because of its great clarity and depth. Please note the horizontal profile of the opening texture. For a harmonic content of sheer D minor, it is filled with an unusual feeling of tension, the distant horn-calls opening up a virtual dimension of vast spaces. Then comes the sudden outburst of the A2 theme (mm. 19–26),¹¹ in an unprecedented tonal event where the foundation of D is violently torn apart into E-flat and D-flat, whereas the treble voices mount steeply into a "gothic" tower of sound.¹²

Ex 1: *Bruckner IX, 1* (Nowak 2000), mm. 1–26

You may notice that Celibidache (compared to many other conductors) is holding back the dynamic outburst of this A2 figure. He is always looking forward toward later climaxes in his typical long-distance conception of form. After this outburst there is a gradual build-up (with the A3, A4, and A5 themes) toward the dynamically shattering presentation of A6 (the movement's main theme) in full orchestral *unisono*. Immediately after comes the strange and important, dark theme which I call the A7 (mm. 71–

⁹ Kurth, Ernst (1925): *Bruckner I–II*. New edition, Hildesheim 1971

¹⁰ Cf. Marschner, Bo (2002): *Zwischen Einföhlung und Abstraktion. Studien zum Problem des Symphonischen Typus Anton Bruckners*. Aarhus. See also Kurth (1925), Korte (1963), Simpson (1968), and Darcy (1997) on this point.

¹¹ Bruckner, Anton [1887–96]: *IX. SYMPHONIE D-MOLL. Anton Bruckner Gesamtausgabe* (ed. Leopold Nowak). Wien 2000

¹² Regrettably, I do not have sufficient time to present my analysis of this remarkable symphonic movement here. The movement's scale and complexity is such that already the first thematic group alone consists of eight distinctive thematic figures or, rather, textures (A1–A8), usually with fields of gradual change between them. They are introduced as follows (cf. Bruckner/Nowak 2000): A1: mm. 1ff; A2: mm. 19–26; A3: mm. 27ff; A4: mm. 39ff; A5: mm. 51ff; A6: mm. 63–70; A7: mm. 71–74; and A8: mm. 77ff.

74). This is abruptly cut off with a premature D-major cadence which can only demand a further development of the material afterwards.

Ex 2. Build-up, mm. 51–74

The A7 figure will later take on an immense significance in the Coda of the movement (the Coda is here defined from m. 517ff). The low second step (in relation to E) gives the A7 a striking, Phrygian strain with an age-old, archaic flavour.

On the first page of the score, Bruckner uses both of his two favourite markings “feierlich” and “misterioso”. The opening section (the A group) sets the scene in a solemn atmosphere loaded with an extraordinary feeling of tension and perhaps of existential *Angst*, unmistakably transferred into musical figures. Now there follows a long and highly fascinating formal development with the three main thematic blocs of A, B, and C (comprising the Exposition, Development, and Reprise), which I don’t have the time to go into here.

A good 20 minutes after the above-mentioned initial outburst, at the end of the Reprise and just before the Coda, the music mounts into an incredible crisis, in a grand and dissonant orchestral *tutti* made up of several layers of ostinato figures roaring at a dynamic level of *fff*. In the silence that follows, only the 3rd and 4th horns remain, perpetuating their ostinato figure one last time (mm. 503–4), as if reaching into the void. There’s a full stop, and now comes the typical Brucknerian preparation of the Coda, or of the “Endereignis”, the Final Grand Event, as Ernst Kurth calls it.¹³ Although I can here only give some glimpses from my analysis of the musical-rhetorical figures he uses, I shall focus upon the way in which Bruckner, with different symphonic and musical-rhetorical means, prepares for this “Endereignis”, as it is heard here from the listener’s perspective.

Ex 3. Orchestral climax, mm. 479–503

A central formal dynamic element of this climax is Bruckner’s use of ostinatos to create the effect of a gigantic plateau. The resulting wall of sound, consisting of different ostinatos in stale and stubborn repetitions, seems to be consciously going on just a little bit too long (like it often does in similar places in Bruckner’s works), pressing the borders of ordinary aesthetic listening and working out the relation between compositional parts and the whole in a new and transgressive way – as if conveying to the listener that he or she is now in an aesthetic realm where normal proportions and expectations do not apply any more. The texture seems to constitute a sheer mechanics of orchestral machinery, leaving any feeling of subjective expression way behind. This typical trait generally contributes to the strange mixture of modernity and pre-romantic archaism in Bruckner’s late music. The abrupt interruption of this sound-wall without any resolution of the dynamic dissonance, together with the silence afterwards, is a form-building move of a nearly paradigmatic stature in Bruckner, as I see it.

After the painful crisis, the Coda preparation starts with a silent, homophonic choral in the woodwinds (m. 505). The brass then takes over, slowly expanding down into the deeper register, from lighter to darker regions. There is a strange melancholic tone and a dark archaic character to the harmonic texture. In comes the inevitable kettledrum tremolo, and we’re entering the Coda.

Ex 4. Chorale, mm. 505–516

The Coda starts quietly. Fragile string figurations on a background of *pp* woodwind D minor chords and clarinet rudiments of A2 and A6 material finally make an eerie detour into the distant Eb minor region (m. 530). Then the orchestral texture starts to build up slowly through three remarkable waves of increasing intensity. This marks another return of thematic material from the opening of the symphony – with the unforgettable A7 theme which has not been used since the Exposition. Through the Development section and the Recapitulation – which in this movement are strangely fused into one – this particular theme has been kept aside. Bruckner has saved it for the Coda.

The A7 figure of the horns and trumpets starts its first orchestral wave in D minor (m. 531). At the same time a new triplet pattern, initially imperceptible, gradually makes its way into the deep strings. The A7 returns in the very distant tonality of A flat minor (m. 535). In a growing complexity of texture it constitutes a stronger, second wave. At this point one begins to notice the rhythmical destabilization that has entered in the underground. The slow triplets of the bass section are gradually taking over the rhythmical pulse, heavily interfering in three beats against four. In the third wave (from m. 539), the A7

¹³ Kurth (1925:661ff).

figure speaks in the strange voice of E minor, and this time with the *low second step* from the opening (cf. mm. 71–74), reinforcing the Phrygian character of the sound.

Texture is growing thicker, heavily loaded with imitations. Trumpet fanfares signal the conquering of new and unknown mental regions. Inevitably, the build-up of the triplets blasts into the main theme of the movement, the A6, in a dark triumph of orchestral unisono (mm. 548–551). With only its opening gesture intact, the profile of A2 returns, mounting into an E flat major triad harshly superimposed on the full D minor chord, uncompromisingly dissonant. The procession, as it were, falls back into D minor, only to break into a new and expanded Eb major statement on top of its conflicting fundament. The grand climax proceeds in marching dotted rhythms and reaches the end in terrible hollow fifths, ruthlessly slow and majestic.

Ex 5. Coda, mm. 517–567

To sum up: Central form-dynamic elements of the Coda preparation (in the end of the Reprise) are the unprecedented sound wall of the dissonant, almost modernist climax that is broken off without resolution; the horn call reaching alone into the void; and its remarkable contrast with the oncoming choral, archaically flavoured and quiet, stoutly descending into dark regions and registers. In the Coda itself, the quiet kettledrum tremolo gives way to the three orchestral waves of A7, expansively modulating and building out the texture over gestural rudiments from the preceding parts of the piece. The Coda's musical build-up upholds a strong forward movement, inevitably growing into the deep conflict between the three beats against four, and into the final stride between E flat major and D minor foundations, strangely ending in pre-modern, hollow fifths.

III. Musical experience and the numinous

What language can one use to describe the experience of this music? Just like so many other analysts and listeners at this instance, I just employed the term “majestic”. Now, the word *maiestas* is one of the characterizations invoked by Rudolf Otto in his famous study of religious experience, published in 1917.¹⁴ Otto also introduces the concept of the *numinous* (*das Numinose*) in the phenomenology of religion (see below), and he focuses on the age-old expression of the *mysterium tremendum et fascinans*. The latter refers to an experience of indescribable fascination combined with awe and terror: it is marked by a strange mixture of attraction and fright, aroused by the confrontation with something grand and nameless. Not unlike Immanuel Kant's idea of the aesthetically sublime, although with a clearer religious bearing, mystical experience is marked by a mixture of attraction, terror, and awe.¹⁵

This kind of mixed emotion is what the “Endereignis” of Bruckner's movement under optimal circumstances might invoke in certain listeners, and in musicians and conductors as well. The concept of the numinous may be highly relevant to certain varieties of the Bruckner experience. Without using the word proper, the main stock of Bruckner readings from the last century go in exactly this direction. Certainly, there may be some listeners who cannot identify with this description at all. And indeed, it is difficult to determine the ontological and phenomenological location of this musical quality.

The mystical dimension is not objectively present “in” the score, just waiting to be pinned down by some strict and objective analysis of the musical structures. Conversely, it is probably not merely “subjective” either. It seems convincing to me to claim that there is a substantial trait of intersubjectivity in this reaction. The phenomenon is not solely a result of the listener's projection *onto* the music. The quality of the experience is undoubtedly tied to the compositional construction, its dynamic form and its orchestral performance. But the character of the experience also depends on the psychological expectations and the spiritual condition of the listener, as well as on the listening situation. The mystical phenomenon is not simply *there*. It is transient. It is partly unpredictable. It might be absent. Or it might turn up, with tremendous force, given that the performance and the act of listening are attuned in an optimal way.

What is it, then, that the musical work evokes? The musical event is scarcely a simple representation or “mimesis” of a pre-figured meaning that is fixed and given once and for all. Rather (and according to early German romantic aesthetics), the mimetic process of art is *productive*, creating what it signifies, and thereby opening up realms that were hitherto unknown. To what extent, then, is this process similar to

¹⁴ Otto, Rudolf (1917): *Das Heilige*. Breslau

¹⁵ Kant, Immanuel (1790): *Kritik der Urteilskraft*. Stuttgart 1986

mystical experience? To what extent does the transgressive experience depend on the particular musical articulation or event? In what sense can it be said that the “same” experience may be obtained by different aesthetic and religious, mental and musical means? Is music something more than a copy, a mere “representation” of some given, metaphysical dimension or truth? And if so, how can this kind of experience possibly be described or interpreted in words?

The way of reasoning that I suggest here would not represent a “mimetic” model where music merely represents a religious domain that might already be known to the listener. Rather, I would suggest that the music actively constitutes an aesthetic dimension to which there is no access outside of the musical work itself. Music definitely creates something new. Yet, at the same time, there *is* imitation involved. It is pretty clear that the experience of this music couldn’t go in any direction whatsoever. The meaning of Bruckner’s music does not simply depend on the (more or less whimsical) impression of this or that listener. However, what is “expressed” by the artwork is scarcely closed and fixed once and for all. Art as such is not a simple representation of a given meaning. What is imitated, then, is rather the mimetic scheme of imitation itself. This sounds like a paradox. With the performative, mimetic act, the artistic apperception paradoxically *constitutes* the idea of transcendence that it is itself imitating, and thereby actually makes it come true.¹⁶

To try and clear up the paradoxical character of this phenomenon, reference can be made to the concept of numinosity in the analytic psychology of Carl Gustav Jung, who is taking Otto’s conception a step further.¹⁷ In the strange field of numinous experience, argues Jung, the opposition between “inner” and “outer” realities may have to be qualified. Just like certain phenomena known from parapsychological research (and from the serious part of this research), the experience of the numinous is neither of an inner, nor an outer existence: It is somewhere in between, it is both, and it is none of them.¹⁸

All this seems to qualify the current Western dichotomy between distinctly “inner” and “outer” realities, and to modify the idea of a rigid choice between the two. Maybe we cannot take for granted that there is a simple opposition between a world of mere psychological projections and a supposedly “outer”, external, metaphysical dimension. The brusque inside/outside opposition may even turn out to be untenable, verging on the question of the psyche’s active constitution of its objects. Paradoxically, the psyche is projective and still maintains its object as something *given* from the outside. This discussion is relevant to the question of the artwork’s mode of existence.¹⁹ It helps to shed light on the epistemological, existential and even mystical “opening up of the world” that can be encountered in aesthetic experience.

The character of this experience of the numinous, or of transcendence, is not objectively present “in” the score. It is not empirically “there” in every listener or musician either. It is not even present in every act of listening by one and the same person. In many cases, the fire is not burning and the music leaves you more or less cold. But then, suddenly, it strikes down and shakes you, not only as a feeling, but – like William James noticed – as an illumination, like a bodily recognition and a revelation, or like a *mysterium tremendum et fascinans*. These rare moments are of great importance to the whole motivation of dealing with music in the first place, including musical analysis, aesthetics, and interpretation.

The mystical experience, then, perhaps does not reside on either side of the subject/object cleavage, it rather emerges precisely in the *meeting* between the object and the subject, between the outside and the inside, or between the phantasmagoric and the real. This contingency of existence makes it a particularly difficult figure for musicology (or science) to wrestle with. Finally, in order to cope with this kind of experience, it could be argued necessary to transcend both the virtual “objectivity” of structural analysis (not coping sufficiently well with the level of personal experience) and the mere “subjectivity” of reader’s response criticism (not managing to reach beyond the level of personal reading).

The interpretation of emphatic artworks of the Western tradition needs to find a third path, lifting personal experience beyond the merely subjective domain, to the level of general aesthetic discussion. To this end, the character of the numinous experience is a major challenge to musicological method and interpretation, as well as to the fundamental understanding of ourselves as human beings, and, in the task of solving these riddles we have only just begun.

¹⁶ The paradoxical play of mimesis and representation is lucidly worked out in the philosophy of Derrida. See “La double séance”, pp. 201 ff. in: Jacques Derrida (1972): *La dissémination*. Paris (the book is later published in English).

¹⁷ See Carl Gustav Jung (1939): *Psychologie und Religion*. Zürich; and: C. G. Jung (1935): “Psykologisk innledning til *Bardo Thödol*” (“Introduction to the Tibetan Book of Death”, Norw. transl. Sverre Dahl), in: *Symbolene og det ubevisste*. Oslo 2000.

¹⁸ Myers (1903)

¹⁹ Ingarden (1962)

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Mystery in the music of Anton Bruckner

Mystery is a blanket term for something clandestine, cryptic or enigmatic. In religious terms it is used to define an article of belief that is considered to be beyond human understanding and can only be made known through divine revelation:

This term signifies in general that which is unknowable, or valuable knowledge that is kept secret. In antiquity the word mystery was used to designate certain esoteric doctrines, such as Pythagoreanism, or certain ceremonies that were performed in private or whose meaning was known only to the initiated, e.g. the Eleusinian rites, Phallic worship. In the language of the early Christians the mysteries were those religious teachings that were carefully guarded from the knowledge of the profane.²⁰

Related to mystery is the cognate term 'mysticism' which denotes a spiritual search for truth or wisdom that is hidden, a desire for extreme intimacy with the divine or sacred:

As a philosophical system, Mysticism considers as the end of philosophy the direct union of the human soul with the Divinity through contemplation and love, and attempts to determine the processes and the means of realizing this end.²¹

The early church fathers distinguished between rational and mystical knowledge, between, on the one hand, knowing God through the created universe with our reason enlightened by faith and, on the other hand, knowing God in a more perfect way. This more perfect way, in which 'the soul contemplates directly the mysteries of Divine light' is accessible only to a 'few privileged souls, through a very special grace of God...the *theosis, mystike enosis*.'²²

In many respects Bruckner's music is anything but mysterious. Consider the metrical numbers in many of the autographs of the symphonies that reveal the 'nuts and bolts' of the rhythmical process, or the overall shape of one of his symphonic movements which appears to conform to a formulaic pattern, although Bruckner never adheres slavishly to an unchanging design, or the stylistic fingerprints of his secular and semi-sacred choral works which conform largely to tradition.

On the other hand there are times in a Bruckner symphony or in one of his Mass settings where we seem to be moving on a higher plane, where we have climbed through the mists and are afforded a much clearer view. 'From darkness into light' is a description which has been used several times in connection with certain aspects of Bruckner's music, not least in the pages of the *Bruckner Journal*. Of course, this is a metaphorical attribute that can be applied to passages in the music of other composers, and it doesn't necessarily involve a blaze of glory; it can be a quietly radiant conclusion marking the end of an harmonically active or melodically troubled journey, for instance the 'Dona nobis pacem' at the end of Schubert's Mass in E flat, the piano postlude in Schumann's 'Dichterliebe' song cycle or the coda in the first movement of Brahms's Violin Concerto (and we could add many other examples). But for me there are some uniquely 'transcendental' ('relating to mystical or spiritual experience') or 'transfiguring' moments in Bruckner's music. To take three examples, in all of which the performance direction 'Misterioso' was added by the composer: first, the 'Et incarnatus' section in the *Credo* of the F minor Mass; second, the beginning of the first movement of the Third Symphony ('Gemäßigt, misterioso' in the first version; 'Gemäßigt, mehr bewegt, misterioso' in the second version; and 'Mehr langsam, misterioso' in the third version); and third, the subsidiary theme of the second subject group in the 'Adagio' movement of the Third Symphony, the recapitulation of which is considerably shortened in the first and second versions and deleted entirely in the third version. Why did Bruckner use the word 'mysterious' in these three places? Was it nothing more than a useful term to suggest something enigmatic or inexplicable, or was there a deeper implication?

For a Catholic Christian like Bruckner, of course, the words in the Mass which describe the 'mystery of the Incarnation' have a particular resonance and there is no doubt that he wished to draw attention to them by setting them in a distinctive way. In the *Credo* of the F minor Mass, after the music of the preceding passage - 'Qui propter nos homines' - dies down to repeated Gs on the strings, there is a pause, change of key-signature from C to E, and then the tenor soloist sings the words against a backcloth of repeated woodwind chords and decorative counterpoint for alternating solo violin and solo viola. The

²⁰ J.A. McHugh, 'Mystery', in *The Catholic Encyclopedia* X (1911), p.662.

²¹ George M. Sauvage, 'Mysticism', in *The Catholic Encyclopedia* X (1911), p.663.

²² Ibid.

sudden change of mood is what I would call breath-taking or breath-catching and is, I think, Bruckner's attempt to evoke and/or penetrate as far as is humanly possible the wonder of the event in musical terms. It is surely significant that the initial E major is the same key as the climactic moment in the recapitulation of the 'Kyrie eleison' (bars 90-2). The harmonic movement takes us from E to G# (A^b) and then back to E, followed by a chromatically shifting pattern that eventually reaches F# major and moves up by minor thirds to A, C and finally E^b major for the 'Crucifixus'.

The beginning of the Third Symphony has long been regarded as the *locus classicus* for that kind of hushed atmospheric textural background associated with Bruckner, its origins being more Beethovenian than Wagnerian (as Robert Simpson has pointed out), albeit invested with a distinctive quality unique to the composer. In the Adagio of the Third Symphony, there is also an intake of breath in the form of a pause at the end of the first part of the second subject material (which has moved from B^b major to arrive on the dominant of G^b major). The first ten bars of the new subsidiary theme (Langsamer. Misterioso) are for strings only. Bars 1-4 are repeated sequentially to end with a half close in C^b major, and the process is shortened to two bars, the 'liturgical' cadence appearing again a step higher to end with a half-close in D^b major. Then, after another pause, we have a change of registration, strings being replaced by a four-bar phrase for woodwind that leads to a cadence in F major, at which point the strings return (joined occasionally by two horns) to confirm F major (pedal F in basses but with a piercing minor ninth G^b in first violins and cellos). Further alternation between woodwind and strings culminates in a fugato passage which leads seamlessly into a decorated repeat of the first part of the second subject material. The next time we hear this subsidiary material ('Langsamer', but no 'Misterioso') is in the form of a brief reminiscence - two bars of woodwind followed by eight bars of strings and then two bars' rest - before the third and final appearance of the first subject material at the end of the movement.. So why 'Misterioso'? Do the 'liturgical cadences' I have mentioned provide some clue? Or does the disposition of the orchestra in organ registration-like groups of instruments evoke a religious or spiritual atmosphere? Or is it perhaps the extremely quiet (ppp) beginning of the whole passage?

In the *Credo* of the Mass, the words celebrating the Incarnation are closely followed by those associated with the Crucifixion, and composers other than Bruckner have invested them with music of great beauty and solemnity (think of Bach's use of a throbbing bass line in the 'Et incarnatus' and chromatically descending Passacaglia in the 'Crucifixus' of the B minor Mass, or Beethoven's stabbing syncopated rhythms in the 'Crucifixus' of the *Missa solemnis*, for instance). One of Bruckner's smaller sacred pieces intimately associated with the cross is *Vexilla Regis prodeunt*, the words of which were written by Venantius Fortunatus in the sixth century. It is used in the Divine Office mainly during Holy Week. Bruckner wrote his setting in February 1892, possibly in response to a request from the choirmaster at St. Florian for a hymn for the Good Friday liturgy. The words of the first verse remind us that the hymn was originally sung processionaly: 'The royal banners fly and the mystery of the Cross gleams on high - the Cross upon which Life suffered death and gave us life with dying breath'. As Bruckner's setting is strophic, it could be argued that the music associated with the 'mystery' of the first verse - life coming from death - is not unique to this verse as it is repeated in the following six verses. On the other hand, the words and, indeed, the imagery of the following verses essentially underline the mystery at the core of the first verse. After the Parsifal-like cadence in G major (bars 7-8), Bruckner moves without preparation to a 'gleaming' ('refulgent') B major and then via the flattened supertonic C major to a cadence in E major. From E we move to its own flattened supertonic F major for the next phrase and thence to a wonderful final 12-bar phrase in which Bruckner progresses seamlessly and 'mysteriously' (?) to the flat side of F, namely E^b, C minor, A^b, back to E Phrygian (see example below).

In discussing the E minor and F minor Masses in his book *Celestial Music*, Wilfrid Mellers describes Bruckner's musical obsession with two of the greatest works in the Western musical canon - Beethoven's Ninth Symphony and Wagner's *Tristan und Isolde* - and concludes: 'Perhaps the most remarkable evidence of the original force of Bruckner's genius lies in the fact that he transforms Wagnerian harmony and orchestration into a radiant spirituality that is at once liturgical and baroque, devotional and operatic.' Mellers also touches on religious mystery and Bruckner's rapt response, making the point that the coda of the *Kyrie* movement in the E minor Mass, with its *tierce de Picardie* cadence and the second basses providing a low pedal E, 'creates a holy hush, possibly because it evokes the *wonder* Bruckner feels at the miracle of faith.'²³

²³ Wilfrid Mellers, *Celestial Music* (Woodbridge, 2002), pp. 135 and 136.

Surrounded as we are by the multifarious noises of modern living, we can perhaps no longer appreciate the inexpressible qualities of silence. Vladimir Jankélévich describes silence as both mysterious – ‘Silence is a good conductor: it transmits implications hidden within what we can and do hear and allows a universal mystery and its voices to approach human beings’ – and positive – ‘it is a form of plenitude, in its own way, a vehicle that conveys other things: underneath the banal, busy plenitude of daily life, silence reveals a more dense, more inspiring plenitude, otherwise populated, inhabited by other voices’ and claims that music ‘which is in itself composed of so many noises’ is both ‘the silence of all other noises’ and ‘the voice that silence allows us to hear’, a flower that blossoms in the desert of silence. Jankélévich has a vision of ‘ineffable music’ dwelling in the ‘arid desert of silence’²⁴

Earlier, Jankélévich reminds us that ‘silence is not nothingness’ and that ‘music can only breathe when it has the oxygen of silence.’²⁵ Although he concentrates mainly on the understanding of silence evinced by French composers like Debussy, and Fauré, the question we are prompted to ask is: Did Bruckner not have a more profound understanding of the mystery of silence than he has been credited with hitherto – in the rests that are a distinctive feature of the first version of the Second Symphony, for instance, or the musical ‘breaths’ that are prevalent in Mass movements or motets such as the one above? Was he not capable, to borrow another phrase from Jankélévich, of searching for the ‘inaudible mystery that lurks beyond acoustic appearances’²⁶ and expressing it in both silence and sound?

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Example: Bruckner, *Vexilla Regis*, bars 9-36

Vexilla regis Bruckner

Sehr langsam

9 *f* ful - get cru - cis, ful - get cru - cis my - ste - ri - um, *dim. sempre*

16 *p* qua vi ta mor - tem per tu - lit, *p*

24 *cresc. sempre* et mor - te vi - tam, vi - tam, *f*

30 *p* vi - tam pro - tu - lit.

[This is an expanded version of a short paper delivered at 2007 TBJ Readers' Conference, Birmingham]

²⁴ Vladimir Jankélévich, *Music and the Ineffable* (Princeton, 2003), pp. 139 and 153-5

²⁵ Jankélévich, p.136.

²⁶ Jankélévich, p.146.

HANS KELLER on reactions to Bruckner

Genius of Naïvety

Bruckner - the name arouses emotive rather than openly emotional reactions. So long as we don't understand, we tend to be compulsively reasonable, to the point of finding some good in the art we hate. When we begin to understand, we look for the bad things in the art we guiltily love. As soon as we really understand, the bad things don't seem to matter any more so long as there *is* art - a communication, intrinsic to its medium, of something new. Complete understanding is the worst possible qualification for what is known as balanced criticism.

Am I being too abstract? Don't tell me you don't know what I'm talking about. Considering how little we still know about Bruckner, it is disheartening to find how much we know about his defects. Since he wrote too many sequences, what point is there in listening to all of them? They're bad enough in Elgar who, at least, is our own provincial - touching, therefore, where he is naïve. Since Bruckner got stuck in his transitions and never really unstuck in his developments, what point is there in listening continuously to those interminable symphonies, with their codas which are imprisoned in the tonic like a rush-hour traveller in a bus queue? Try them here and there, these monstrosities, mildly enjoying the tunes, such as they are: the current radio series gives you an opportunity to take it and leave it and become educated, i.e. talkative, into the bargain. As for the current Bruckner Festival, why explore the by-roads where the high-roads are by-roads?

At one stage, Bruckner and Mahler were thrown into one pot and left there to stew. Now Mahler, an influence on such disparate geniuses as Schoenberg and Britten, has emerged - admired even, at times, by Stravinsky. Once Bruckner's co-victim, once the other tedious Viennese, Mahler has turned into the stab in Bruckner's back.

How did it happen? Mahler is a master; Bruckner, maybe, isn't. Mahler, especially where he is naïve, is the apotheosis of sophistication; Bruckner, especially where he is sophisticated, is the incarnation of naïvety. But we, insecure as composers, listeners, and as critics, want mastery and sophistication to hold on to; we certainly do not want to be shamed by a naïvety we lost before we were born.

All would be well if Bruckner were not

a genius, perhaps a deeper - certainly a more immediate - genius than Mahler. And where genius explodes, failures of communication, such as a master would not permit himself, become so incidental that once one understands, one is not altogether sure whether they are there or not. I knew the weak spots in Bruckner's Fifth as well as I know the weak spots in my pupil's compositions - until I heard it under Furtwängler. It was a mystifying experience to have things clarified until I could no longer remember where - let alone what - the weak spots were. I suppose that is what is known as a mystical experience, yet all it meant was that Furtwängler, as an inspired editor, had helped Bruckner across the occasional grammatical complication or idiosyncratic punctuation.

Afterwards I went back to the score in an effort to discover what went wrongly right; but I wasn't music critic enough to sustain the effort: what, after all, did it matter? Was not the successful communication the one important thing? Had not Furtwängler supplied that little lacking bit of mastery that made everything come across? Was it not one's own artistic duty, in Furtwängler's absence, to contribute, receptively, that bit of mastery oneself? What was more important - to mark up the composition, or to get it, so long as it was worth getting?

What is it, then, that is worth getting? - A characteristic thematic inventiveness that springs straight from the source of all inspiration, without intellectual distortions, without second thoughts of critical listeners or third thoughts about the need for seductive persuasion (a violent contrast, here, to Bruckner's hero - Wagner); an incorruptible urge towards a breadth of conception that is prepared to risk the failure of detail, prepared to leave things undeveloped which should be developed, so that there are movements which seem too long because they are too short; an originality of "scherzo" ideas only attained, in the whole history of music, by three others - Beethoven, Schubert and Mendelssohn; and last but not first, a calm, stable and humble belief in the artist's metaphysical mission.

Bruckner: my own reaction is calmly emotional, and I stand by it. When I was a teenager, he bored me to death; when I die as a nonagenarian, he'll bring me back to life if he is played at my funeral.

How well do Bruckner's interpreters understand him...

Florence and Peter Bishop sent in the following list 'for a bit of a laugh'. 'But,' Florence writes, 'the more we think about our 'ratings', the more we realised we really mean it...especially the deprecating headings!!' This is Peter's list, Florence's additions appended at the end. **Of course, this is not to be regarded as expressing the views of the Editors of The Bruckner Journal** - indeed, some of us disagree totally from rating one onwards, and there are some obvious omissions... but readers might be entertained to rearrange the conductors or the categories to suit themselves.

- | | | |
|-----|---|--|
| 1) | REALLY HOPELESS!!! | Kent Nagano |
| 2) | HOPELESS | Barenboim; Eschenbach; Prêtre; Colin Davis; Rattle;
Mravinsky; Ozawa; Jonathan Nott. |
| 3) | UNINVOLVED (and uninvolving) | Mehta; Ormandy |
| 4) | DETERMINED TO BE DIFFERENT | Sinopoli; Bernstein; Harnoncourt. |
| 5) | STIFF and UNBENDING | Thielemann; Jansons; Boulez. |
| 6) | SOLID and IMPERIOUS | Szell; Böhm; Muti; Kempe; Klemperer. |
| 7) | CONCERNED WITH PERFECT
SOUND, sound, sound... | Karajan. |
| 8a) | SLOW DEATH | Goodall. |
| 8b) | 'WITH IT' ...
...UNTIL OLD AGE TOOK OVER | Wand; Celibidache; Haitink; Masur; Barbirolli. |
| 9) | WELL-MEANING, MUSICAL -
BUT NOT DEEPLY SINCERE | Welser-Möst |
| 10) | PRETTY RELIABLE | Inbal; Matačić; Konwitschny; Giulini; Tintner;
Kubelik; E. zu Guttenberg; Abendroth; Pollak. |
| 11) | 'ON THE BUTTON' | Horenstein; Kappertsbusch; Tennstedt; Blomstedt;
Abbado; Suitner; Schuricht; van Beinum; C P Flor;
Manfred Honeck. |
| 12) | THE BEST | Jochum. |

Florence adds, 'I agree with most of it, but for me THE BEST list would read:

Flor; Jochum; Honeck; van Beinum; Inbal;
Wand (with the same reservation)'

'Personally, I don't think you can isolate conductors entirely from the orchestra, and on this subject I have very strong opinions. Basing my initial thoughts on live performances, I have come to the conclusion there are orchestras who are 'natural' Brucknerians, i.e. their natural timbre is 'right' for Bruckner's music. I have already commented on this in relation to the Vienna Symphony Orchestra. For me there is no greater sound than a Bruckner symphony played by an Austrian orchestra. ... I have to say that most British orchestras do not seem to have the ability to play Bruckner's *ff* passages without sounding as though they are shouting each other down, the result being a blurred noise in which phrases get lost.'

Readers are invited to write to The Bruckner Journal about how they first learnt to know and to love the music of Anton Bruckner. We are very grateful to Gert van Gelder for this latest contribution to this continuing series.

How I discovered Bruckner...

My name is Gert Van Gelder, I live in Antwerp, Belgium and I am 47. For a long time I have been interested in all kinds of music. From a young age the music of Claude Debussy, Maurice Ravel and, albeit quite different, Richard Strauss was pretty much on my mind. In general my interest in classical music was like my interest in all kinds of music: a bit of this, a bit of that. That is probably the reason why I only learned about Anton Bruckner very late, at the age of 40. Around that time I gradually began to listen to more and more classical music.

How did I discover Anton Bruckner? Pretty much like conductor Stanislaw Skrowaczewski: one day I felt captured by 'this beautiful recording' I heard on the radio. It was the adagio of Bruckner's 7th. Skrowaczewski was only three years old (!) when he heard the music on the street while he was accompanied by his 'nannie'. The music found its way through an open window from a house they passed. That was in his native Poland ... and even at the age of three he was completely occupied with what he heard. I was working in a small office when I heard these beautiful sounds. I dealt with clients, but concentrated meanwhile on the music. It gave me a sense of infinite beauty; I felt it had a touch of melancholy and mourning in it. When the music was finished I misunderstood the Flemish presenter: I thought she said 'de negende van Bruckner' (the Ninth), and I went to the shop immediately the day after to buy myself the Ninth.

I chose Gunter Wand conducting the Berliner Philharmoniker, recorded live and released on RCA Red Seal. At home I was captivated by this beautiful music: I remember I felt it sounded strange, odd, otherworldly. And of course, in vain I waited for the piece of music to come which I'd heard on the radio.

A couple of days later, back at the office, I heard these lovely tunes again, and this time I heard the same presenter correctly: 'de zevende van Bruckner' (the Seventh). I bought myself the Seventh, I found Herbert von Karajan conducting the Wiener Philharmoniker, a release of Deutsche Grammophon, indeed, the very last of Karajan's recordings. I played it several times, and I am pretty sure this was also the performance I'd heard on the radio. Strange, I thought: my eldest brother Wilfried likes classical music, opera, conductors like Karajan, and now I found myself listening to these masters, surely because he triggered my interest in this culture years ago...

Now I had Bruckner's 7th and 9th. I felt both symphonies were quite different. Anton Bruckner now became a composer I wanted to learn more about. Back in the shop I found for myself Karajan and the Wiener Philharmoniker performing Bruckner's 8th, another release from Deutsche Grammophon. No need to tell you how impressed I was.

Back to Symphony 9: even though I understood from the booklet with the Wand CD that this symphony was actually unfinished, I only discovered in 2004 that the actual Finale was available, albeit some parts were reconstructed. I learned this from Amazon.com. I was so amazed to hear the opening tunes of this Finale music that from then on the subject wouldn't let go of me anymore. I searched for information on the Internet, came to William Carragan's work on a completion, and learned about John Alan Phillips, Benjamin-Gunnar Cohrs, Nicola Samale and Giuseppe Mazzuca who had formed a team to create their completion. Ben Cohrs' name popped up several times in my research, as he was always very open about his work.

Now I am a trained photographer, I make portraits of artists, and so I decided to post Ben a mail with the question if it was possible to take a portrait of him. He felt very flattered by this, and we agreed to meet one day in June 2005, in Bremen, where he lives and works.

I went there by train, and when I arrived at Bremen Hauptbahnhof, Ben was waiting for me in the hall. I said: "Mr Cohrs, I feel very sorry my train was delayed for about 40 minutes, I wanted to call you but..." Ben interrupted my sentence and replied calmly and somehow jokingly like a teacher: "But you don't have a mobile phone with you..." He was right of course. Ben is calm and composed when he talks, and very polite. He does most of the talking too. He is a highly intellectual, very friendly person, and right away I felt he is pretty capable of leading that grand operation: the Completion of the Finale of Anton Bruckner's Ninth Symphony.

At Ben's home we listened to his performance of Bruckner 9 with the Janacek Philharmonie Ostrava in Gmunden, a recording of which he is very proud, but he apologised for the fact that this is a

private archive recording of limited sound quality. We also listened to his completion with Flanders Philharmonic, and Ben already told me then that he was about to change several things. It is indeed a work in progress. Meanwhile he and Nicola Samale have released a revision of their work. Let's hope we will be able to hear a recording of it pretty soon. [see review of Aachen concert, 28 May 2007] Of course we discussed the fact that so much of the genuine music has survived from Anton Bruckner's Finale, which actually should open our minds to accept the Ninth Symphony in four movements. With Benjamin-Gunnar Cohrs, who is a contributor to the 'Kritische Gesamtausgabe', we also can rely on good first hand information should ever new material come to light of the lost manuscript bifolios written by Bruckner, bifolios which have got lost due to the light-fingered people who trespassed into Anton Bruckner's study after he had passed away.

I invited Ben to have dinner with me. It was a very hot summer's day, and we enjoyed a meal on the terrace of a nice restaurant, where we continued to talk about classical music. We discussed Bruckner and Mozart. Another topic very much on Ben's mind is the quality of a recording. Recordings have changed through the years, and not always for the better. It depends on so many facts like:

- is the music correctly interpreted?
- how does the recording studio perform?
- can we actually hear of all the instruments on the recording? There are recordings where this is not the case.
- don't we miss the warmth of gut strings? Ben is also a specialist in music on period instruments.

From Ben I have learnt quite a lot about classical music. I continue to do so.

A couple of years on I find myself having quite some quantity of music of Anton Bruckner at home. I remain very selective though. All symphonies in different versions are here, his masses and motets, his Requiem, Helgoland, Psalm 150, Te Deum, his piano and organ music. I have books about his life in Vienna, also his letters are published, which give us a glimpse of his personal life. For me Anton Bruckner has become a sort of a mystery. Who was this person? Why do I feel so absorbed by his music right away? ... Surely quite a number of people feel this way.

And naturally I concentrate on all kinds of classical music. In the music of Bruckner we find the music of other great composers like Beethoven, Mozart, Mendelssohn, Schubert... What strikes me of course is the sound of his creations. His music remains somehow daring and revolutionary. Whirling sounds of orchestral music, great brass, heartbreaking themes, colossal constructions, the production of an orchestral sound which we call 'Brucknerian'. This great religiously devoted composer, he put his own stamp on the music, wanted to tell us things his way,...

For ever I will continue to study Bruckner's work, as I will continue advocating the Finale music of his Ninth Symphony with its completion.

Letters to the Editor

from Wolfgang Winkler
Artistic director/Director of the Board
Manager - Anton Bruckner Institute Linz

In volume 11/no.1/March 2007 you mentioned a letter that was written by Dr. Erich Partsch to Crawford Howie. Its content was the current status of the Anton Bruckner Institute. Dr. Partsch has taken up a position at the Academy of Sciences (Akademie der Wissenschaften) and is no longer able to pursue the management of the Anton Bruckner Institute. Based on a resolution by the board I have been trusted with the management of the Institute myself.

The purposes of the ABIL are undisputed and clear:

1. The substance of the scientific work remains in the research of the life and work of Anton Bruckner.
2. The field of research will be expanded by the exploration and investigation of "Upper Austria - land of music"
3. Integration into the Anton Bruckner University has been ruled out. However as I write, there is a cooperation contract in preparation which comprises the fields of musicology, Bruckner, Upper Austria - land of music, and the new studies with emphasis on music intermediation.

4. There are plans to hold a large-scale symposium in 2008, embedded in the Bruckner festival. The occasion and topic is "30 years of Bruckner research at the ABIL". This topic is being discussed at present and when those discussions are concluded will be proposed by Prof. Antonicek.
5. In an extracurricular general assembly on March 27th this work programme will be determined.
6. In the presence of the rector of the Anton Bruckner University, Mr Anton Voigt, the cooperation between the Austrian Academy of Sciences (Akademie der Wissenschaften) and the Anton Bruckner Institute was agreed on with Prof. Dr. Gernot Gruber.

from Juan I. Cahis

A PERSONAL OPINION OF WHAT A "PERFORMING VERSION" OF AN UNFINISHED SKETCH IS.

In my opinion, a Performing Version of an unfinished sketch is the best guess that an expert on the composer could imagine of what the composer would have done if he were to have finished the sketch. In this sense, any Performing Version has some degree of uncertainty that the expert should fill with his/her creativity. He/she should base his/her guessing and creativeness only on the sketches themselves and in the composing habits of the composer at that time. Please note that "guessing what the composer would have done" is different than "finishing the sketch accordingly to what he/she would have liked the composer to have done at that time". Sometimes unfinished sketches point to works that are of a lesser scale than previously finished similar works from the same composer. The eternal discussion about Schubert's Tenth Symphony (D.936a) is a good example of this point.

Also in my opinion, a Critical Edition of a complete work by a composer is a publication that tries to open for the general public exactly all the needed material that a composer intended for a performance of one of his works, including extra material that is essential to understand it. In this sense, the editor should remain deaf to his/her feelings about that work, and his/her creativity should be exercised not in the musical aspects (that means "the original content") but only in the "archeological" aspects of that duty. (Haas's work in Bruckner's Second and Eighth Symphonies is a good example of a non-compliance with this principle). The same applies to a Critical Edition of a Performing Version of an unfinished sketch, where the editor (as "the expert" referred to in the previous paragraph) should observe the same principles.

And regarding the ethics of a Performing Version of a sketch, I think that some questions should be answered before deciding if this is an appropriate strategy for a specific work: are the sketches complete enough in order to be able to make a correct guess as to what the composer wanted to do? Did the composer stop voluntarily composing that work, or was he simply prevented from completing it by an outside event? And even if he stopped voluntarily, what were his reasons? If he stopped completing one of his works voluntarily because he disliked it, should we perform the parts of the fragments that he had already finished? The first two movements of Schubert's Eighth Symphony are a good example of this last question.

I think also that "A free composition over an unfinished sketch" should also be defined. This is the case when a second composer finishes an unfinished sketch from the first composer but adds extra compositional creativity from himself, greatly exceeding what the original sketch pointed to. Examples of this case are von Einem's "Bruckner Dialog" (based on Bruckner's Ninth Symphony Finale sketches), Berio's "Rendering" (based on Schubert's Tenth Symphony sketches), Denisov's "Lazarus" (based on Schubert's Oratorio fragments), etc.

Also, I think that some "Performing Versions" that explicitly fail the requirements needed to be qualified as such, should be included here. Examples are Clinton Carpenter's completion of Mahler's Tenth Symphony, which follows Carpenter's debatable paradigm of what would have been Mahler's symphonic style after composing his Ninth Symphony, independently of whether the sketch points to exactly the opposite direction in many cases, Peter Jan Marthe's Finale of Bruckner's Ninth Symphony,

and Barry Cooper's completion of the First Movement of Beethoven's Tenth Symphony, where the sketch is too short to allow him to make a reliable Performing Version of it.

A note regarding the Finale of Bruckner's Ninth Symphony. In my opinion there are Editions of the completed Finale of this Symphony that qualify as "Performing Versions", but up to the beginning of the Coda only. Among the ones I know are those by Carragan, Samale-Mazzucca-Phillips-Cohrs, both with their own history of improvements, Roelands and Josephson. But I add the qualification that all the reconstructions of the Coda of this Finale are "Free Compositions", because I think that the surviving original material for the Coda is insufficient to do a "Performing Version" of it.

from Benjamin-Gunnar Cohrs

'Musical Scholars' vs. 'Musicologists'?

A response to Ian Beresford Gleaves' letter in the TBJ, March 2007, p. 41

Mr. Gleaves' letter, expressing his view on musicology, scholarship and the Finale of Bruckner's Ninth, is in my eyes nothing less than a further sad example of a wide-spread unwillingness to deal professionally with such issues raised, or to study the processes in detail which led to the *Completed Performing Version* of the Finale presented by Samale, Mazzuca, Phillips and myself – not to mention the nature and quality of Bruckner's work itself. In my large collection of reviews of performances of the Finale of the Ninth I have often found the same attitude that defames our work as well as that of Bruckner: a) condemn musicology; b) then imply our completion work to be a fruit of that self-same musicology; c) hence condemn it as well; d) also condemn Bruckner's own work on the Finale; and e) finally ask for somebody else to write "an entirely new composition" – thus ultimately incapacitating the poor, dead composer himself. However, I'm afraid the matter is not so simple as people would like to have it, and black-and-white-thinking is of no help to anybody.

I would be happy if Mr. Gleaves could provide an appropriate explanation of the difference between a 'Musicologist' (used by him and others almost like an invective) and a 'Musical Scholar'. I don't see such a distinction, at best a nuance, as Harry Halbreich put it, between 'MusicOLOGY' and 'MUSICology', expressing that some in this field may be more heart-driven, others more brain-directed. But most musicologists I know work precisely towards closing such a gap. ('Think with your heart, and feel with your brain.') So let us best first of all consider what 'musicology' really is – simply the general term for scholarly research on topics of music, with only a few threads:

- History of Music/Historiography (related to Musicians, their life and work, reception etc.)
- History of Music Theory
- Music Theory itself
- Analysis (form, harmony, counterpoint, style, performing practice etc.)
- Manuscript research, Transcription and Editing of Music
- Acoustics and the physical background of Sound Creation
- Research into Response to Music.

Musicology has basically two main purposes: to research and provide information, and to analyse musical processes. Considering this, we may already realise how stupid it would be to make 'Musicianship' and 'Scholarship' an opposition. In fact, those personalities quoted by Mr. Gleaves are perfect examples for those many who work at both practical and theoretical fields, for instance, Sir Donald Tovey and Robert Simpson, both being composers AND writers on music. Unfortunately the field of music is large, and people have to concentrate on some parts of it, due to their own interests and talents. But still I don't know personally any single musicologist who has no musical practice, or no love for music. On the other hand, I have noted that many of today's performers seem to have no interest any more in deepening their knowledge of music. The music market demands merely perfectly trained 'virtuoso machines'. But how can somebody who only practises all day gain that extra brain-and-heart-food which would make him a cultivated musician? Precisely for this reason it is said that Brahms, being

asked by a student what he should practise if he has three hours available, replied: “Better practise one hour and take the other two for reading a worthy book.”

I have never heard a musicologist blaming a performer for being devoted mostly to music-making. On the other hand, I’ve heard very often from ‘nothing-else-than-musicians’ what was also expressed by Sir Thomas Beecham as quoted by Mr. Gleaves: that musicologists would be only interested in music they read, but unable to hear, or ‘feel’ it. I can’t help but consider all such negative reactions of musicians towards musical scholarship and also towards ‘Historically Informed Practice’ as only being a sad excuse for their own shortcomings. A player who thinks he doesn’t need knowledge, and concentrates on his technique and his ‘musical intuition’ ONLY, can’t be anything else than an impostor (at least as far as the playing of printed music composed by others is involved; improvisation is a different matter). Musicologists can only continue to study and provide information; it is up to the others to deal with it, or not.

Mr. Gleaves may perhaps love music, but he seems to be unwilling to inform himself – in this case about Bruckner’s Finale, its nature, and in particular about how to reconstruct and complete it. He instead wishes to receive a Finale “convincing” to him, and this could only be “an entirely new composition, done by somebody wholly conversant with Bruckner’s language and orchestration, incorporating elements from the sketches when and if appropriate ...” Dear Mr. Gleaves, and others: do you seriously think one should throw away Bruckner’s own conception in favour of an entirely new composition by some other hand to serve as THE Finale of his Ninth? And what on earth do you think have Samale, Mazzuca, Phillips and I done for the last 20 years if not to undertake the effort to become “wholly conversant with Bruckner's language and orchestration”?

Robert Simpson is actually a good example of a person who at least was willing to learn more about Bruckner’s own intentions: we both attended the Rome Conference (May 1987), where so much new information on the Finale was provided that Simpson in a lunch break suddenly said to me: “Only a pity that I now have to write the chapter on the Ninth in my Bruckner book entirely anew.” And so he did. (This revision draft, in copy by courtesy of Simpson, survives in the archive of John Phillips.) From this we may learn how important it is to be ready to deepen our knowledge and come to new insights.

And this is also the aim of our publications (including the Commentary on our reconstruction and completion work): to provide all information required to understand the composition of the Finale. If such information is NOT provided then all those who are willing to learn more deeply what has been done, and why, are locked out: they must merely take the result at face value, only by listening. I’m afraid this happens even intentionally – in order that all those finale-composers can avoid being called to account for their decisions ...

But this approach does not do justice to Bruckner’s own work, who considered himself a scholar: we know, for instance, his famous introductory speech as a lecturer on music theory at the Vienna University (1876), in which he defined musical composition, i.e. “to bring one’s own musical ideas to life” (as he put it himself) as a “musical science”, and that in order to be able to compose, first of all these “scientific” premises must be understood. Bruckner’s career is that of a composer, musician, and scholar, even if he did not publish books or essays, but limited his ideas to teaching and his own practice. To acknowledge this, he was even granted the honorary doctorate by the Vienna University. Hence, Bruckner may serve as a good example for a person who tried to bring ‘Science’ and ‘Art’ together in his own production, as merely polarities, generating a field in-between, in which the creative mind could freely move.

However, the Finale continues to be an inconvenient stumbling-block, provoking opposition: ‘musicological reconstruction vs. compositional completion’; ‘musicology vs. musicianship’; ‘traditional Bruckner views vs. historically informed practice’; ‘interpretation of music vs. Celibidache’s phenomenology of music’; ‘absolute vs. programmatic music’; etc. But to me, such debates do not make any sense; they merely confirm the aggravating and indecent nature of such ‘too-late-romantic’ aesthetic concepts. And is it not precisely the radical, uncompromising nature of this polarizing Finale that underlines its quality, worthy to be considered as Bruckner’s ultimate achievement?

All the research of now more than 20 years revealed that Bruckner wished to complete the Ninth with this instrumental Finale. He almost completed its conception, generating for it more material than for any other movement in his output. The composition process of the Finale was not much different from that of the other three movements of the Ninth. Likewise the quality of its material: the ENTIRE symphony was written under the pressure of near death, and despite all the inconvenience caused by Bruckner's bad health from ca. 1888 onwards, the musical quality remained high until he had finished the primary conception of the Finale in June 1896.

What survived from the Finale is a) a series of important compositional sketches, b) many discarded score bifolios from various work-phases and re-conceptions of some passages, and c) the remnants of the emerging autograph score itself – originally an unbroken continuity of ca. 40 score bifolios, consecutively numbered by Bruckner himself up to the very end of the movement, once including the exposition already in finished instrumentation, and the other sections at least laid out for full strings with many 'shorthand writing' indications for the brass and woodwind. Unfortunately, from the final work phase of the score almost half the bifolios disappeared and must today be considered lost.

Since it was Bruckner's own wish to complete the symphony with this finale, we have the duty to finish it somehow as best we can, even if we know that such an attempt could never compensate for the loss of a completion by Bruckner himself. (Alas, also no composition by another hand could ever do so!) What is required to complete the movement is a) to reconstruct as much as possible from the continuity of the movement, by strictly observing results of philological research (this represents the 'musicological' part of the task); b) to hypothetically close the few remaining gaps of the musical continuity by intelligently considered 'forensic composition' (this is the 'compositional' part); and c) to supplement the missing instrumentation and playing indications, based on insights into Bruckner's own practice, or, as Mr. Gleaves put it, "Bruckner's language and orchestration".

Precisely this is what we did, and what, for instance, Anthony Payne also did, when he wrote out his fully-fledged composition from the sketches for Elgar's Third Symphony – only with the difference that Elgar did not complete, nor sketch, the overall conception up to the final double bar line at the end. Due to this, Mr. Payne had to put much more conceptual (= compositional) work into his realization of the entire symphony than we had to do for the Finale, because Bruckner had already arrived at an almost complete stage of composition at the end of his life, before the mental deterioration of his last three months prevented him from actually completing the instrumentation. Bruckner's already settled decisions limited our own additional, sheer 'compositional' decisions very much.

As careful as Mr. Payne was to choose an adequate term for his own work (which is indeed called "Edward Elgar/Anthony Payne: Symphony No. 3; the sketches by Edward Elgar elaborated by Anthony Payne"), we found it appropriate (and honest!), to underline that the conception of the composition was largely given by Bruckner himself. We have merely attempted to reconstruct the continuity of the Finale as best we could from all surviving information, and filled the gaps with 'forensic' composition techniques, all described in the Commentary. The partial reconstruction of the emerging autograph score from the surviving manuscripts as well as all these sources in facsimile have been edited by John Phillips and published in the Bruckner Complete Edition (the 'scholarly' part of the undertaking); and additionally we have published our 'Completed Performing Version' of the score.

Despite the fact that we had of course first to do our 'philological homework', given that so much material from Bruckner himself survived, we found it simply not appropriate to treat our own input as equally valid – similarly Cooke et al. in the case of Mahler's Tenth, but not as in the case of Elgar, where Mr. Payne deserves full credit as Elgar's posthumous 'co-composer'. Due to the huge amount of Bruckner's own material, our task should better be regarded as an 'arrangement'. If others remain sceptical about the quality of the music itself (usually because they are unwilling to study it, or to accept the radical nature of its conception), then they may continue to wait for 'Mr. Right', and end up being disappointed. This is up to them, and one should certainly not debate about personal taste. Others, however, (as numerous reviews, letters to us and newsgroup-postings reveal) continue to be enthusiastic about the Finale of which they once thought they would never hear a single note.

The four members of the Samale ‘Editorial Team’ have put all their passion and knowledge into this work, combining their individual talents as active musicians, composers, conductors, and musicologists to the benefit of Bruckner’s work, and to give all those who love Bruckner’s music as much as they do the opportunity to experience the Ninth as a completed whole, and finally to provide all information on their work, explaining and justifying our additional input. Hence we all would much appreciate if critics like Mr. Gleaves would stop maligning our work as being a dry, ‘musicological exercise’.

Please note that we did NOT approach this with the attitude of composing an entirely new finale of our own, because we wished to treat Bruckner’s own intentions with the highest possible respect. However, we must confess that we availed ourselves only of mediums open to Bruckner himself – namely that line, drawn by himself on those papers, which bridge the abyss between his own time and ours. We found this more appropriate than asking him directly for his advice and calling him up there, being simply too afraid to get only a certain Schalk on the other side of such a telepathic line into the beyond, pretending to be Bruckner and thus fooling us ...

from Dermot Gault

May I first offer a belated correction to a review of a performance of the 3rd version of the Fourth Symphony (November 2006 issue, page 5) in which it is stated that Karl Böhm’s 1930s recording with the Dresden Staatskapelle uses the ‘Schalk-Löwe’ version. In fact, Böhm recorded the recently-published Haas edition.

In the most recent issue Keith Gifford comments on a performance of the Seventh in which “Haitink [conducted] from the “purified” Haas edition (despite using the percussion in the adagio), as he has always done.” As it happens, all the Haitink performances of the Seventh I have heard incorporate at least one other feature from the Nowak edition, the wind chord at bars 148-149 in the first movement. For anyone interested in the textual issues surrounding Bruckner’s Seventh Rüdiger Bornhöft’s Revisionsbericht cannot be recommended too highly. It has not been published in English, but it is essential reading. According to Bornhöft, many of the added tempo directions rejected by Haas are in Bruckner’s handwriting after all. These include the *molto animato* at bar 233 in the first movement, and the *ritardando* in the 7th bar of the Finale with the *a tempo* two bars later, directions which are repeated in all the later appearances of the main theme.

In recent years, a lot of research has been carried out in the field of handwriting identification, and Bornhöft’s identification of the handwriting as Bruckner’s needs to be taken seriously. Other tempo directions which he says are definitely in Bruckner’s hand only make sense with respect to directions which may not be. Bornhöft’s findings seem to me to show long-standing controversies concerning ‘inauthentic’ tempo directions in a new light.

Bornhöft does not however come to a definite conclusion on the vexed question of the added percussion in the slow movement. Haas believed that the words ‘gilt nicht’ [not valid] above the percussion parts are ‘in the handwriting of Bruckner’s old age’, but the authorities whose opinion I have sought have all stated that these words are not in Bruckner’s handwriting.

Donations

Donations have been gratefully received from:

Peter Palmer, Nottingham
Tony Newbould, Kings Langley, Hertfordshire.

Dr Franz Scheder, Nürnberg
Jeff Weinstein - Tucson, Arizona

Concerts in the UK

There are three Bruckner symphonies being performed at **The Proms** this year, No.7 by the joint forces of the Orchestre National de France and the London Philharmonic under **Kurt Masur**, preceded by Tchaikovsky *Serenade for Strings*, on 18 July; the Royal Concertgebouw Orchestra perform the 8th (1890 Nowak) with **Bernard Haitink** on 24 Aug.; **Daniel Barenboim** conducts the Vienna Philharmonic in the 4th Symphony preceded by Schubert's 5th on 3 Sept. Royal Albert Hall, **London** ☎020 7589 8212.

At the Barbican, **London**, **Jiří Bělohlávek** conducts the BBC SO in Bruckner's 7th, with the UK première of *ad absurdam* by Jorg Widmann on 5th Oct. ☎ 020 7638 8891

The Bach Choir and the Royal College of Music Wind and Brass Ensemble perform Bruckner Motets (a cappella) and Mass no 2 in E minor conducted by **David Hill** on 26 June at the RCM, **London** ☎ 020 7591 4314. strangely billed as 'a night of Bruckner's most rousing choral music' on RCM web-site.

On 5 July, in St George's RC Cathedral, **Southwark**, the Whitehall Orchestra are conducted by Michael Nebe in Bruckner's 5th Symphony, preceded by the Berg Violin Concerto. ☎020 8788 7156

In **Birmingham** Symphony Hall on 10 Oct., CBSO plays Bruckner Symphony No 5 under **Jaap van Zweden**, and 13 November the Orchestre National de France (this time alone) will perform the 7th with **Kurt Masur**. ☎0121 780 3333

30 June in Clifton Cathedral, **Bristol**, the Ealing SO perform Bruckner's 7th, preceded by Wagner, Good Friday Music, and Vaughan Williams Fantasia on a Theme by Thomas Tallis. ☎ 020 8567 4075. John Gibbons conducts.

7 July 19:30 Ripon Cathedral, **Ripon**, the Leeds Festival Chorus, York Guildhall Orchestra conducted by Simon Wright perform *Bells of London Town*, by Kinder, Dvorák's Wind Serenade, and Bruckner - Mass No. 2 ☎01765 603583

The Bolton SO perform Bruckner's 4th, conducted by Bob Chasey, at the Albert Hall, Victoria Square, **Bolton**, on 21 Sept ☎ 01204 334 400.

but no Bruckner here...

London's South Bank reopens to great fanfares, but there's nothing there so far for Brucknerians over the next season, so nothing from the London Philharmonic Orchestra, or the Philharmonia Orchestra. A search of the Royal Liverpool Phil forthcoming programme revealed no Bruckner concerts, but their tuba player, Robin Haggart, says that if he could only have one piece of music on a desert island it would be Bruckner's 7th. Andrew Marriner, clarinettist with the LSO, would

take the 8th as conducted by Celibidache, but we'll have to wait till May 2008 for any Bruckner from them. No forthcoming concert programmes show Bruckner scheduled for the Bournemouth SO, the Hallé or the Ulster Orchestra.



Selected concerts worldwide

Symphony No.1

This can be heard on 2 Sept in, Großer Saal, Konzerthaus, **Berlin**, 3 Sept in the Philharmonie, **Essen**, with Beethoven's Triple Concerto, the Radio Symphony Orchestra of Berlin conducted by **Marek Janowski**, this is the first concert in a season dedicated to the works of Anton Bruckner; **Osmo Vänskä's** concert hall/cathedral Bruckner project continues in **Minneapolis** on the 8th and 9th of November, with two pieces by Pärt. ☎612.371.5656

Symphony No. 2

Bruckner Orchester Linz are giving three performances of 1877 version: 24 June, **Ottobeuren** Basilika at 15:00 with Bach/Reger, Aria for string orchestra after Chorale Prelude BWV 622; 1st July at 18:00 with Psalm 150 in the Abbey at **St. Florian**; 7th July 19:30, with Pärt's *Tabula Rasa*, in the Theatre at **Ingolstadt**. **Dennis R. Davies** conducts. ☎ +43(0) 73276 11194. **Riccardo Chailly** also directs 3 performances of the 2nd, 1872 version: 13th/14th Sept. in the Großer Saal, of the **Leipzig** Gewandhaus, ☎ +49(0)34112 70280 and 16th Sept. in the Brucknerhaus, **Linz**. ☎ +43 (0)732 775230. The programme also includes a Mendelssohn concerto for violin, piano and orchestra in D minor.

Symphony No. 3

Stanislaw Skrowaczewski is in Japan with Yomiuri Nippon SO, doing two performances in **Osaka** and **Tokyo** on the 15th/18th September, with Lutoslawski's 4th symphony. Mahler Chamber Orchestra are conducted by **Daniel Harding**, 2 Nov, Frankfurt am Main, ☎ +49(0)69 1340400, with Schubert's 3rd Symphony, Berg 7 Early Songs. **Giancarlo Guerrero** with the Edmonton SO perform to concerts coupling the 3rd with Rodrigo *Concierto de Aranjuez*, 9th/10th November at the Francis Winspear Center, **Edmonton** USA ☎ +1 780428 1414

Symphony No. 4

There are many performances of the 4th coming up - this is a small selection. The Deutsches Symphonie-Orchester Berlin with **Herbert Blomstedt** tour doing 4 performances, **Berlin** and **Bad Kissingen** on the

16th/17th June, **Baden-Baden** and **Wiesbaden** on the 7th/10th July, with Mozart's Piano Concerto K595. The Schleswig Holstein festival is blessed with two concerts in which the NDR Sinfonieorchester are conducted by **Christoph von Dohnanyi**, Bartok Music for Strings, Percussion and Celeste precedes the Bruckner, 14th/15th July; later he goes to **Chicago** and conducts four more performances at Symphony Center with the Chicago SO, 1-4th November. Sibelius violin concerto begins the concerts. **Daniel Barenboim** and the Vienna Philharmonic follow their Proms concert with two performances at the Lucerne Festival, 7th/11th September. **Kent Nagano** conducts the Bayerisches Staatsorchester at **St Florian** in a performance of the 1st version of the 4th on 18th September.

Symphony No. 5

The centrepiece of the BrucknerTage at **St Florian**, Aug 12-18 is the 5th Symphony in various guises - see back page for details. **Jaap van Zweden** conducts two performances in **Bern** with the Berner SO on the 18/19th Oct. ☎ +41(0)31 329 5252. In **Tokyo** the Münchner Phil. with **Thielemann** give a performance on the 4th November in the Suntory Hall.

Symphony No. 6

Roger Norrington directs five performances with the Radio-Sinfonieorchester Stuttgart, 10/14 July, 3 in **Stuttgart** ☎ +49 (0)711 163 5321, with Schumann piano concerto; **Matthias Bamert** conducts the Malaysian PO, in 3 concerts with Glazunov violin concerto, 13-15 July, **Kuala Lumpur** ☎ +60 (0)3 2051 7007

Symphony No. 7

There are performances conducted by **Simon Rattle**, 4 July, **Aix-en-Provence**; **Kurt Masur**, 14 July, **Montpelier**; 17 Sept, **Celle**; **Herbert Blomstedt**, tours Europe with the European Youth Orchestra, **Bolzano**, **Amsterdam**, **Berlin**, a venue in **Poland**, 17-22 Aug; **Nikolaus Harnoncourt** conducts the Vienna Philharmonic in two performances at the **Salzburg Festival** 25/26 Aug with Schubert Offertory *Intende Voci*. D963; **Mariss Jansons** presents a public rehearsal and 2 performances 27/28 Sept. Bavarian Radio SO, in the Philharmonie **Munich**, and in Théâtre des Champs-Élysées **Paris** 29 Sept, Musikverein **Vienna** 4 Nov. with Haydn Symphony 104.

Symphony No. 8

Niksa Bareza conducts two farewell concerts on 20/21 June, with the Robert Schumann Philharmonie, **Chemnitz**. +49(0)371 6969 666. In Rheingau Music Festival, www.rheingaufestival.de, **Eliahu Inbal** conducts the WDR SO Köln on the 17 Aug at **Eltville im Rheingau**. Eight performances of the 8th from **Bernard Haitink**, 5 with the Amsterdam Concertgebouw, in **Amsterdam**, **London**, **Santander**, **Salzburg**, **Luzerne** from 22 Aug - 3 Sept; and 3 with the Berlin Phil. in the Philharmonie, **Berlin** on 5, 6 & 7 Oct. ☎ +49 (0)30 25488 999

Symphony No. 9

The Junge Deutsche Philharmonie tours from 16-21 Sept, **Frankfurt**, **Essen**, **Berlin**, **Leipzig**, **Gütersloh**, **Villingen-Schwenningen**, the first concert with *Aditus* by Tüür, thereafter with Widmann's violin concerto, **Manfred Honeck** conducts. **Yannick Nézet-Séguin** conducts the Orchestre Métropolitain du Grand Montreal in two concerts at Eglise Saint-Nom-de-Jesus **Montreal** on 17 & 21 Sept. ☎ 1 514842 2112. **Welser-Möst** with the Cleveland Orchestra play the 9th in the Severance Hall, **Cleveland** 5/7 October, and thereafter go to the **Luxembourg Festival** 24 Oct, and give two concerts in the Musikverein, **Vienna** 31 Oct, 1 Nov. Adams' *Guide to Strange Places* begins the programme (except in Luxembourg). The Limburgs SO, conducted by **Ed Spanjaard** do three performances, in **Venlo**, **Maastricht** and **Roermond**, 11,12, 14 Oct., with a clarinet concerto by Jeths called *Yellow Darkness*. The Radio SO Berlin perform under **Marek Janowski** with the Berg violin concerto in **Niederaltich**, 5 July. Janowski conducts 5 further performances at the Symphony Hall **Boston**, 24-30 Oct. ☎ 1 617-638-9289. Shostakovich's Cello Concerto No. 2 precedes the Bruckner. In Sweden **Daniel Harding** conducts two performances in **Stockholm**, 8/9 Nov. ☎ +46 (0)8 784 1800, Swedish Radio SO; and Malmö SO conducted by Vassily Sinaisky give two performances in Malmö 14/15 Nov. ☎ + 46(0)40 343500

String Quintet

There's a performance of the String Quintet at the Salzburg Festival 14 Aug. ☎ +43 662 8045 500 Leonida Kavako, Hanna Weinmeister *Violins*; Kim Kashkashian, Yura Lee *Violas*; Gautier Capuçon *Cello*

Sacred Choral Works

Mass No. 2 is to be conducted by Lothar Zagrosek in the Konzerthaus, Berlin, with pieces by Penderecki and Nono, 21/21 September. ☎+49 (0)30 203092101

17 June 14:15 Grote Zaal, Concertgebouw: Philippe Herreweghe conducts the Amsterdam Concertgebouw in Kuhlau's William Shakespeare Overture, Berlioz *Tristia*, and Bruckner's **Mass No. 3**. This mass is also performed by the Arnold Schoenberg Choir, 23, 25 and 26 August in the Pfarrkirche, St Gallen with the St Gallen Festival Orchestra, conducted by Erwin Ortner.

8 July there's a performance of the **Te Deum** in Dresden Kreuzkirche, with Liszt Psalm 12, Verdi Pater Noster, Franck Psalm 150. The Dresdner Philharmonie is conducted by Matthias Geissler ☎ + 49 (0)351 4 866866





At the centre of this year's BrucknerTage, 12th-18th August 2007, in the splendid ambience of the collegiate church at St Florian, stands the Symphony No. 5 in B major by Anton Bruckner.

In addition to the grand orchestral concert on 17th August, given this year by the European Philharmonic Orchestra under their chief conductor Peter Jan Marthé, are numerous further events associated with the 5th Symphony. This concert, and also organ, piano and jazz evenings, will give the visitor to the BrucknerTage the opportunity to penetrate the world of the symphony and of the music of Anton Bruckner.

Opening concert - Sunday 12th Aug

Mozart - Concert Arias K432, K523

Piano Concerto in C K 415

Divertimento No. 17 in D, K334

Vienna String Soloists, Thomas Staudinger - Baritone, Klaus Laczika - Piano

Monday 13th Aug

Lieder by Anton Bruckner, Heinrich Schenker, Gustav Mahler, Leonard Bernstein

Elisabeth Maier - Mezzosoprano Matthias Giesen - Piano

Tues 14th Aug

César Franck - Grande Piece Symphonique

Johannes Geffert - Free Improvisation

'Anton Bruckner probiert die Orgel der Royal Albert Hall'

Franz Liszt - Bénédiction de Dieu dans la solitude (Arranged for organ by J. Geffert)

Prof. Johannes Geffert, organ.

Weds. 15th Aug

Bruckner - Symphony No.5 in the version for 2 pianos, by Grunsky/Giesen/Laczika

Matthias Giesen & Klaus Laczika, piano

Thurs 16th Aug

Bruckner - Symphony No.5 in a version for jazz ensemble

Temporary Art Orchestra, Thomas Mandel, leader

Friday 17th Aug

Hermann Nitsch - Aus dem Orgelwerk für Anton Bruckner (UA)

Bruckner - Symphony No.5

Hermann Nitsch on the Brucknerorgan - European Philharmonic Orchestra / Peter Jan Marthé

Saturday 18th Aug

Joseph Haydn - Symphony No.5 A

Michael Haydn - Te Deum D

Beethoven - Mass in C op. 86

StiftsChor St. Florian, Altomonte-Orchester / Matthias Giesen

Tickets and information available from Tourismusverband St. Florian, Marktplatz 2, 4490 St. Florian

☎ +43 (0)732 772833 or at www.brucknertage.at