



The Bruckner Journal

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In this issue

The Fourth Symphony in Oxford - TBJ readers pre-concert meeting	page 2
BrucknerTage 2007	page 3
Concert reviews	page 4
CD reviews	page 14
<i>Bruckner and the Myth of Otherness</i> - Julian Horton	page 18
<i>Bruckner's Last Words</i> - William Carragan	page 29
An interview with Sir Brian McMaster by Alan Munro	page 39
<i>How I discovered Bruckner</i> by John Georgiadis	page 42
Letter to the Editor	page 44
Press Archive: 'Night of Torture for Music Lovers'	page 44
Concerts Listing	page 45

'TOO TECHNICAL'

The Bruckner Journal aims to appeal to enthusiasts at all levels, whatever their musical skills. Thereby it has the rare advantage of being an interface between the worlds of performers and academics on the one hand, and those who love and respond to music but haven't the faintest idea of its notation or construction on the other. Not merely are the ordinary music-lovers given a chance to glimpse inside the extraordinary world of music-practitioners and music scholars, but also musicians and musicologists are kept in touch with the enthusiasms of the untutored audience upon which foundation their careers are built.

But this ambition is not without its risks and challenges. A subscription was cancelled because *The Bruckner Journal* was deemed 'too technical', and this issue contains two articles based on papers delivered at TBJ readers conference which some readers are likely to find 'challenging.' When submitting the musical examples to go with his paper, Julian Horton commented, "I'm aware that some of them are a little dense (example 5 especially is rather complex and technical). I think, however, that it's best to give as much analytical substance as possible, especially since I'm complaining that this has often been sidelined by mystical rumination. I hope that readers can get involved in them if they feel so inclined, or leave them if they seem obscure."

There is much in both papers that I believe is accessible to all Brucknerians - often controversial, but always rewarding to think about and discuss, so I would encourage the lay reader to have a go, and not to dismiss the whole article on account of those sentences, paragraphs or examples that seem irredeemably obscure.

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The Fourth Symphony in Oxford - November 17th 2007

The Oxford Philomusica, Oxford's professional symphony orchestra, resident at the University of Oxford, will be performing the 4th Symphony in the Sheldonian Theatre on November 17th 2007 at 8 pm. Tickets, at £37 £26 £17.50 £10, are available from ☎ 01865 305305, or on-line at www.oxfordphil.com

The performance will be conducted by John Georgiadis, who writes:

"This concert is part of the Oxford Philomusica season, an orchestra I have been leader of for the last eight and a half years. As well as leading I also conduct the OP from time to time and this concert will be a sort of 'swansong' as I have told the orchestra that I shall retire from leading at the end of this year. Hopefully they will still invite me to conduct on occasions and my wish would be to do more Bruckner symphonies. As I have taken a certain risk in asking the OP to do a Bruckner symphony at a time when this great composer seems not to have general favour in the world, or is not 'flavour of the month' in this fashion-ridden time, I would ask you fellow Bruckner fans to spread the word about this concert so that the OP and I have a goodly show of faces before whom to perform this magical music. The world has to be re-awoken to Bruckner's wonderful music."

See page 42, John Georgiadis writes about 'How I discovered Bruckner'

Bruckner Journal pre-concert readers meeting

Bruckner Journal readers are all cordially invited to meet on the afternoon of the concert on Nov.17th. There will be two or three short talks on subjects related to the 4th symphony, and there will be light refreshments provided and an opportunity for readers to meet one another and socialise.

The meeting will take place at Hertford College, Catte Street, Oxford (opposite Bodleian Library) from 2 pm till 5.30 pm

Admission and refreshments are free of charge, but if you are going to attend it would be helpful if you could let Raymond Cox know
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We are very grateful to Paul Coones and Hertford College for their hospitality for this event.

The Third Symphony ... as it was in 1874

On 21st November in Tokyo, the Tokyo New City Orchestra will give a performance of Bruckner's 3rd Symphony in a previously unperformed edition from Prof. William Carragan. He explains, "It is of the symphony as it was in 1874. Most of the differences are in the first movement - over 60 changes, some of them involving as many as 10 parts for over 20 measures. The formal structures are the same as 1873, but there is quite a bit more detail, particularly in the brass, in the altered passages. This version depends entirely on one manuscript, known to be early in the revision history, and is not a reconstruction. Though it has never been performed, I think it might be the best version of the symphony."

The performance takes place at 19:00hrs, at the Tokyo Metropolitan Artspace. In the first half of the concert Rika Miyatani plays Beethoven's 5th Piano Concerto (using Henle new edition). For concert information and tickets - ☎ +81 03-5933-3222

Bruckner at St Florian: BrucknerTage 2007

The BrucknerTage (BrucknerDays) at St Florian have taken place each year now for ten years, and this year's festival, under the title "Die Quelle der Inspiration" (The Wellspring of Inspiration), focused on the 5th Symphony.

I was not able to attend the first two concerts, which was a pity because I missed a performance by Klaus Laczika of Mozart Piano Concerto in C, K 415, and a performance by Elisabeth Maier of songs by Anton Bruckner, accompanied by Matthias Giesen. (Klaus Laczika and Matthias Giesen are the joint directors of the BrucknerTage). I particularly would have liked to have heard the Bruckner songs, which are so rarely performed, and were described by Klaus Laczika as 'spooky'!

The third concert was an organ recital on The Bruckner Organ in the St. Florian Collegiate Church given by Prof. Johannes Geffert. He gave a mighty performance of César Franck's 'Grand Pièce Symphonique' and finished with his own effective transcription of Liszt's 'Bénédiction de Dieu dans la Solitude' that wasn't quite evocative enough to dispel the piano original from one's mind. In between was a free improvisation entitled 'Anton Bruckner probiert die Orgel der Royal Albert Hall' (Anton Bruckner Tries Out the Organ of the Royal Albert Hall). This was an intriguing piece which, in accord with the theme of this year's BrucknerTage (but not with what Bruckner was doing at the time of his visit to London in 1871), used themes from the 5th Symphony. Particularly impressive were the organ 'grunts' using the pizzicato opening of the Symphony, and the large Brucknerian span that Prof. Geffert was able to construct.

The following evening a four-hand piano transcription of the 5th Symphony was to have been performed, but due to sickness it had not been possible to prepare the performance. In its place there was a piano recital of Mozart, Liszt and Prokofiev given by a young Bulgarian pianist of considerable virtuosity, Dora Deliyska.

The fifth concert was an extraordinary Jazz Evening in which Thomas Mandel, jazz saxophonist and arranger, led a performance of Bruckner's 5th Symphony arranged for eleven-piece jazz band, 'Temporary Art Orchestra', that took place in a cellar beneath the St Florian monastery library. The concert was sold out, and the room was packed with an enthusiastic audience of all ages. Centre stage and at the heart of the ensemble was the Spring String Quartet. The performance began with a melancholy solo improvisation on Double Bass that gently drifted into the pizzicato opening of the symphony. Thereafter the exposition was presented as though for chamber orchestra with rhythm section, but come the development there were three solo improvisations of the sort that jazz players go in for - high speed virtuosic ejaculations. Particularly effective throughout was Gerd Rahstorfer on trumpet. By the end of this nearly 90 minute jazz marathon the piece had worked up a good head of steam - though without the fugal and contrapuntal rigour of the original - and was met with loud acclamation. Klaus Laczika considers this is one way to encourage a new, younger audience for Bruckner, and it may be that if they feel at home with such an extended jazz piece on Bruckner's themes, then the Symphony itself may not be so daunting. So it may do some good - and given the fact that this is a one-off, there's little point in complaining that a Bruckner symphony is once again being mutilated: the original version persists unharmed and will be performed again and again...



Otto Böhler silhouette of Bruckner welcomes visitors to the BrucknerTage at St Florian

The following evening came the concert which included the orchestral performance of the 5th Symphony, reviews of which are printed among the *Concert Reviews* below. For reasons apparently to do with funding, this was the last performance by the European Philharmonic Orchestra which is now being disbanded. Their recordings and performances with Peter Jan Marth , while often controversial, have never been less than magnificently played, and the experience for all the young people who have been involved over the years must have been of inestimable value. Klaus Laczika states that Maestro Marth  has conducted more Bruckner concerts at St Florian than any other conductor - a total of eleven concerts. After lunch the following day, John Proffitt, a *Bruckner Journal* reader from Houston, Texas, and I had a chance to talk with Maestro Peter Jan Marth  and Holger Grinz, host of the www.brucknerfreunde.at website. When asked about future plans, Marth  spoke of a revision to his finale to the 9th Symphony, a possible performance of it in Vienna, and a book he is writing about Bruckner.

The concert on the final night, which I was unable to attend, included music by composers who had been a great influence on Bruckner during his time at St Florian - Joseph Haydn: Symphony No. 5, Michael Haydn: Te Deum in D, and Beethoven: Mass in C, conducted by Matthias Giesen.

Overall the 2007 BrucknerTage was an exciting, enlivening and friendly occasion, and it was a privilege to be there and stay in St Florian. Next year's BrucknerTage, 17th August - 23 August 2008, will have the theme 'Brahms and Bruckner' and will include performances of Bruckner's quintet and Brahms' sextet, Bruckner's Mass No. 3 in F minor, and Brahms' *Ein deutsches Requiem*. Further details can be found at www.brucknertage.at. In 2009 BrucknerTage will focus on the 7th symphony.



Maestro Peter Jan Marth  and John Proffitt, General Manager & C.E.O., KUHF Houston Public Radio, at St Florian, Aug 2007

[Travel notes: I flew direct from London, Stansted to Linz. These flights are at a civilised hour and can be very cheap. Buses from Linz to St Florian, less than 30 mins. journey, are fairly frequent. The accommodation I have used in St Florian is Hotel Florianerhof and their guesthouse, run by the family Linniger, which I found to be good, clean, friendly though not without eccentricities; and the guesthouse Landgasthof Zur Kanne, which was in every respect excellent, providing food of extremely high quality - though would-be visitors should be warned that neither place seemed prepared to take credit cards, so it became necessary to get cash from local cash dispensers. KW]

Bruckner Tour to St Florian, Ansfelden, Linz and Vienna

Terry Barfoot of Arts in Residence is working on plans for a Bruckner Tour, a trip to coincide with the Bruckner Tage in August 2009, which will provide transport, accommodation, concert tickets and introductory talks. Further information will be published in The Bruckner Journal as it becomes available, and readers might wish to keep that time free for what will be a wonderful opportunity to visit Ansfelden, Linz and Vienna and other places of significance in Bruckner's life, and hear the 7th Symphony performed in St Florian.



Concert Reviews

POOLE, SUSSEX, UK
The Lighthouse, Poole Arts Centre

25 April 2007

Mozart - Overture - Idomeneo
Strauss - Oboe Concerto
Bruckner - Symphony No. 6

Bournemouth Symphony Orchestra / Petri Sakari

The Symphony No. 6 is one of Bruckner's most wonderful creations, and one of 'the great symphonies': at least that will be the view of anyone who knows the music. But in truth it is a connoisseur's piece, since its appearances in the concert hall are comparatively rare, much less frequent than, for example, the Fourth, Seventh or Ninth.

The Finnish conductor Petri Sakari was appearing with the Bournemouth Orchestra in the second consecutive season, having previously secured a notable success in Prokofiev's *Romeo and Juliet*. To the wider public he is probably best known for his successful Sibelius recordings for Naxos with the Iceland Symphony Orchestra.

Bruckner performances in the south and west come only every few years, so Maestro Sakari's choice of the Sixth was particularly welcome. His understanding of the music was deeply committed and keenly judged. For example, the initial rhythm setting the pulse from the violins immediately proved that here was a conductor who knew how this music worked. When it came the cellos' counter-subject was warmly and richly played, and just the right foil to the rhythmic context.

The first climax brought into focus one of the chief characteristics of the whole performance: that the brass players were in resplendent form and would be the driving force of the performance. In subsequent conversations this worried some southern enthusiasts more than others. At any rate three points emerge: first, the full string sound founded upon eight double basses will not be experienced when there are only six; however, if we are forced to wait for occasions when a larger string body can be afforded, Bruckner will have fewer performances still; third, it is surely wrong to hear live performances expecting them to sound the same as the recorded performances from which one has learned the music, (in other words, there is more than one way to interpret a masterpiece, by which token the best performance must always be 'the next one.') And make no mistake, this was a fine performance, well played by the orchestra.

We all know that getting 'the right sound' in Bruckner is an important consideration, particularly in a naturally dry acoustic like Poole Arts Centre. Recent acoustic amendments there, such as reflective seats, have made a great difference, and in the centre of the stalls at least there was a nice bloom to the sound. The string playing in the sublime Adagio proved a particular strength, not least because Sakari was anxious to give priority to some really restrained dynamics. The intonation was confident and secure, as the three subjects of the movement unfolded eloquently and at a suitably slow pulse. The third theme, the great funeral march, was beautifully judged, the restrained dynamic making the impression the more moving.

The scherzo secured some splendid horn playing in the trio section, recalling the influence of Beethoven's *Eroica*. The finale, a movement that is not without controversy, built up a terrific momentum. Another of the successes of Sakari's interpretation was that the effect of the momentum was cumulative, leading to an apotheosis that was deeply satisfying.

Terry Barfoot

LONDON
St George's RC Cathedral, Southwark

5 July 2007

Berg - Violin Concerto
Bruckner - Symphony No. 5

Whitehall Orchestra / Michael Nebe

The Whitehall Orchestra is a voluntary group and is the orchestra of the Civil Service, based in Westminster. German-born Michael Nebe, also a cellist and teacher, has been its musical director since 1999. He also founded the Fine Arts Sinfonia of London in 1984. The orchestra has a varied repertoire and previously Bruckner's Fourth and Seventh symphonies have been performed.

This occasion provided a rare opportunity to hear a Bruckner symphony, especially the Fifth, in a sacred building. Within the confines of its formal, masterly and 'objective' contrapuntal nature, the Fifth delivers a symphonic adoration, untrammelled and unclouded by the more psychological and sometimes formal doubts of the later symphonies. The architecture emphasises - paradoxically perhaps - the devotional and spiritual elements it contains, the sacred and sublime mystery and numinous revelation, and this is evoked more easily in the meditative and reverberant atmosphere of a large sanctified building. For conductor Phillippe Herreweghe the Fifth is "one of the world's great mysteries".

It is as well, in commenting upon this performance and in this venue, to come down to earth as it were, and mention certain problems which a conductor has to ponder with the Fifth. The pacing poses a difficult question for both the first and last movements. The main *allegro* in the first movement brings the general question of how to cope successfully with different thematic elements to give the feeling of a unified structure. As it proceeds a quasi-chorale in violins produces a demand for a slower pace, but there is no such indication in the score. In other places, such as the third thematic group, the problem arises again, and also when the slow introductory material returns and with no tempo change marked. Also, the time signature is *alla breve* but a sensation of four beats to the bar can be established at the beginning. The conductor could maintain a single tempo all the time for the *allegro*, which sounds awkward if a rather fast pace is chosen, or he could reduce the pulse where the style of the music seems to demand it - and perhaps risk losing structural coherence. But any solution is going to be determined, one would think, by the speed of the initial *allegro*. There are similar problems with the *Finale*, such as the first entry of the chorale where the score again does not indicate a change of pace. While a more forward thrust can be exciting with little slowing, this can sometimes serve to place the chorale into the background, or at least diminish its importance. It can also compromise and under-nourish the tremendous impact of the great coda. Ideally the conductor should have a knack of finding tempos that let the music speak for itself with an idiomatic natural balance throughout. A calm and orderly discipline seems best.

What, then, occurred here? Well, Nebe chose a slow beginning and a correspondingly slow *allegro* in the first movement and continued likewise. But what became revelatory was the feeling of tempo problems being eliminated by the very acoustics of the cathedral, emphasising the true significance of the spaces between the notes! - an important part of the whole. With a performance which lasted for a lengthy 87 minutes, he often allowed more time for these spaces. The problems mentioned above relating to the pacing of the groups gave the impression of being of little or no consequence. In the concert hall the structure might well have sounded compromised; in the cathedral the spaces blended in and filled the gaps, the sections flowing in a natural course of events. The extra seconds the conductor often gave for the spaces seemed no more unnatural or unwise than the changes of pulse many conductors make between the thematic groups. Unlike the cold silences of many CD studio recordings, the spaces were filled with glorious sonority and echo, filling the arches and alcoves of the whole building. Before fading the chords were enveloped by the next, and then the next.... How much a part of the whole work did these spaces become! And the first and last movements were of such mutual correspondence.

The *Adagio* was normally paced, very well played and satisfactorily unified. The *Scherzo* was the

contentious movement, hardly a scherzo at all here, with none of the lilting contrasts of many performances, more a heavy pulse - but complementing the general expansiveness of the whole. Perhaps again Nebe wanted to make all the voices more easily heard within the resonance. In general the brass throughout were fine and the woodwind clear and unemphatic; the strings would probably have benefited from a little more rehearsal time in the relatively faster sections of the *Scherzo* and *Finale* where there were occasional problems of intonation and co-ordination.

Overall Michael Nebe preferred a humble style over the exhibitionist, the slow and detached over the vigorous, and thereby nobly produced a thoroughly Brucknerian understanding. It suited the environment well. Surely the composer himself would have loved the symphonies to be performed in such a place, which is where I certainly feel they ought to be.

Raymond Cox

ST FLORIAN, AUSTRIA

Stiftsbasilika St Florian

17 August 2007

Hermann Nitsch - Aus dem Orgelwerk für Anton Bruckner
Bruckner - Symphony No. 5

European Philharmonic Orchestra / Peter Jan Marthé

The concluding concert of the BrucknerTage 2007 featured the European Philharmonic Orchestra performing *Sinfonie Nr. 5 B-dur* by Anton Bruckner, with the Orchestra's music director, Peter Jan Marthé conducting, in the *sui generis* acoustics of the Basilika Sankt Florian.

My excitement and anticipation of this performance were amply justified. Hearing this contrapuntal masterpiece of Anton Bruckner performed in his own church cannot be adequately described, but I will attempt to say a few words about my impressions as one who has listened to, studied and loved this music for over 40 years.

First of all, the acoustic of Sankt Florian: Immediately one understands exactly what Bruckner was hearing in his mind's ear with the grand tutti, brass chorales, etc. followed by pauses in the music. In Sankt Florian, the music reverberates, blossoms, blooms and resounds throughout the cathedral-like space. Most concert halls do not have the resonance of a great church, so the Brucknerpausen in some concert-hall interpretations may sound dry, mechanical or rushed. Not in Sankt Florian. One understands that the music fits, precisely and uniquely, in this sacred space, and Marthé's timing of the pauses fitted the acoustic like a glove.

Now to the interpretation. Had I never heard a note of his other performances, I would have realized within moments of the start of the Fifth that Herr Marthé understands the spirituality, the grandeur and the architecture of Bruckner's music. Having heard his compact discs of both the Third and the Ninth, also from live performances in Sankt Florian, I already appreciated his deep empathy with the music of this composer and the utter musicality of the young musicians of the European Philharmonic. The "live" reality of the Fifth was likewise impressive.

One is drawn immediately to the beautiful legato playing of the strings, always conscious of the long line but, at the same time, alive with dramatic forward movement and resonating with a fulsome richness of timbre. Indeed, the orchestra is a fine ensemble, but its true glory, in my opinion, is the string sound cultivated by Herr Marthé. The brass executed the extreme difficulties of the Fifth with remarkable precision, few mistakes and wonderful chording "from the bottom up" - never strident or overpowering, but rather glowingly burnished, refined and well integrated into the overall ensemble. The woodwinds were also of high quality and most colourful. Throughout the concert, my mind was drawn to a visual parallel that I found remarkable: Bruckner as a master of orchestral colour, with Marthé evoking a kaleidoscope of colour from this most complex of the Master's scores.

Marth 's interpretation was both intense and concentrated. Although his tempi were in general on the slow side, he never allowed the forward momentum to falter or the intensity to flag. Pianissimi and fortissimi, especially in the first movement, were intense and highly dramatic, but never overplayed. The Adagio was the finest opportunity for the string section to shine, and shine it did - truly breathtaking sonorities of remarkable richness, which even some unnecessary tinkering with the Haas/Nowak score - the addition of cymbal and triangle *  la Nikisch* in the Adagio of the Seventh - could not spoil. The L ndler rhythms in the Scherzo and Trio were somewhat slow but lovingly inflected in a very dance-like fashion. And the Finale was, as Bruckner intended, the capstone of this "Fantastic Symphony." Uniform tempi, precise execution of the brass, and an almost X-ray like exposition of the complex fugal counterpoint were just a few of the highlights of Marth 's mastery of this movement. Once again, he chose to deploy the cymbal and triangle for the onset of the final Chorale - unnecessary, but not disruptive of the momentum to the end. The performance received a well-deserved standing ovation from the capacity audience which filled the nave of Sankt Florian.

The orchestra deployed by Marth  appeared to be of standard, mid-19th century size, with normal string complement and no doubling of brass. It is sad to note that this was the final concert of the European Philharmonic Orchestra, which disbanded after this *Spitzenklasse* performance of the Bruckner Sinfonie Nr. 5.

John Proffitt, Houston, Texas

...and a second review:

The evening began with an organ improvisation that lasted maybe half an hour, in which the 69 year old Hermann Nitsch - an artist notorious as Vienna Aktionist from the 60s on - gave his homage to Bruckner. Assisted by a colleague who occasionally whispered in his ear how much time had elapsed (to ensure that we stopped short of eternity) and who, at two great dissonant climaxes, handed him planks of wood that enabled him to press whole keyboard's worth of notes at once, Nitsch began with a long, very low rumble, and slowly constructed two overwhelming crescendos of notes and chords held for minutes at a time, the undertones burbling beneath like a suppressed volcano. It was a work of many decibels, massive effect and shattering impact. When it became apparent that it had finished it was met by raucous boos and whistles from a clique of anti-Nitschists who regularly appear at his events. What chance for Bruckner after this?

Nevertheless, with no interval beyond tuning-up time, Marth  launched a monumental 5th on its way, conducting with simple, calm, mesmeric gestures, and bringing forth from the young people of the European Philharmonic Orchestra playing of consummate beauty, and intensity such as you are unlikely to hear from the great professional orchestras. Everything, every moment, was intense, no respite, not even in the *Gesangsperioden*. The entry of the first *Gesangsperiode*, the second theme of the first movement, was magical, the slow tempo momentarily disturbing but then revealed as exactly right. The great fortissimos of the third theme were layered well so that their melodic underpinning was made apparent and brash vulgarity thereby avoided. (At this point, TV crews who had been crowding round Hermann Nitsch, no doubt eager for scandal, but now bored with Bruckner, made their noisy and disruptive exit, and consequently much of the 'development' was lost.)

The Adagio began perfectly: the 4 against 3 thoroughly secure - a strangely rare achievement in performances of this movement. The noble second theme, not overstated or bloated but very intense, proceeded gloriously towards its first ecstatic climax - and goodness me! there was a cymbal clash! (and a triangle tremolo). It was as though we were suddenly swept into the Adagio of the Seventh... Musically it was not a disruptive gesture, but it was unsettling, for if Marth  inserted cymbals and triangles here, where else might they next occur? It was hard to take one's eyes off the perpetrators for fear that they might stand up again at any moment and repeat the intrusion. But it seemed to signify a highpoint in the symphonic argument, and thereafter, with all those "winding down" phrases, falling sevenths, and then on to the thumping earthbound dance of the Scherzo, it was down, down, down - though this dance displayed one of the Marth 's great strengths as a Bruckner conductor - slow and heavy it might have been, but he really managed to make it dance. So this was tremendous music-making.

But it was round about here, although the tempo was slow, I felt I was being left behind, and the performance appeared to enter territory into which I had difficulty following. Perhaps it was merely a

case of post-Nitschean exhaustion combined with the unrelieved intensity of the performance, but the finale seemed in the end a numbing experience. The counterpoint was presented with great clarity, and there were many outstanding moments - Marthé's treatment of the clarinet's interjections after the introduction and during the recall of the first and second movement themes was distinctive. In conversation the following day he explained that whereas in the first movement the slow opening delivers a vision of heaven's gates opening, in the Finale the clarinet bursts in after the slow opening, 'like a naughty, cheeky schoolboy', and ultimately the three clarinets insist on the thoroughly earthy first fugue theme. But the great chorale theme that follows this first fugue does speak of things heavenly. Hence the symphony achieves in this Finale, by virtue of the double fugue, a synthesis of vulgar earthiness with the glory of heaven. (My German is poor, but that's what I understood him to say.) If this were so in performance, what a blessed gift Bruckner via Marthé would bring to us. Indeed, many there said this was the best or one of the best 5ths they'd ever heard, so no doubt this was their experience. But for me, even though there were a couple more cymbal clashes - not multiple like Schalk, but enough to bring him to mind - the final moments seemed to lack the visionary quality the interpretation demanded: I felt I had become a casualty of the battlefield, left for dead. Mind you, the decision of Nitsch to leave his position in the organ loft just before the coda - bringing to mind New Yorkers who reportedly leave Der Rosenkavalier just before the final trio so as to be sure of their transport home - was almost as unsettling as the TV crews' departure in the first movement. If it was all too much for the great Nitsch, then what chance was there for mere mortals? (The reason for his premature departure only became apparent when he joined Marthé on the podium to take the applause.)

I await the issue of the CD of the performance to allow uninterrupted listening, and a re-evaluation of the interpretation, for it was certainly a powerful and extraordinary performance that demands to be heard - though it should perhaps be issued with a health warning for those of a sensitive disposition: 'this CD contains cymbal clashes and triangles in unexpected places.'

Ken Ward

DUNEDIN, NEW ZEALAND

Dunedin Town Hall

25 August 2007

Beethoven - Piano Concerto No. 5 "Emperor"

Bruckner - Symphony No. 4

Southern Sinfonia / Werner Andrea Albert

First performance of Bruckner 4th Symphony in Dunedin, New Zealand.

Under an initiative of the University of Otago Department of Music and the Southern Sinfonia, (the city orchestra of Dunedin), a short course of two two-hour lecture presentations was given by Professor Terence Dennis MNZM, discussing the featured works in the Sinfonia International Series concert, the Beethoven 5th Piano Concerto "Emperor" (with Nikolai Demidenko) and the Bruckner 4th Symphony under the baton of German conductor Werner Andreas Albert.

The two lectures were enthusiastically received and very well attended, and as most were 'new to Bruckner' the first lecture discussed briefly the outline of Bruckner's life, the problems about Bruckner's editions, the influences on Bruckner's compositional style, and also showed DVD shots within and outside St Florian near Linz. The second lecture went further into Bruckner's revisions, his characteristic compositional features in structuring his first movements, and, briefly, the status of Bruckner in Germany during the Third Reich. Excerpts from the 7th and 8th Symphonies were incorporated into this, including film excerpts....

The spacious auditorium of the Dunedin Town Hall, built in the 1920s, and when full seating around 3000 people, was a fine venue for the Bruckner 4th Symphony. The acoustic of the hall is particularly prized, coming into its own for large-scale symphonic music, so this was ideal for such a work. Also the Southern Sinfonia's ranks had been well expanded with guest musicians from other New Zealand orchestras to provide requisite weight and authority, and special mention must be given to the

presence of the First Horn from the NZ Symphony Orchestra. This was the orchestra's first performance of a Bruckner Symphony, and because of the added resources, fine preparation from the conductor and his judiciously moving tempi, may be considered a real success. The sonority and weight of the brass section was particularly fine.

Terence Dennis

Terence Dennis is a graduate of the University of Otago and of the Staatliche Hochschule für Musik, Cologne, Germany, and is currently Professor (Personal Chair) and Head of Performance Studies at the University of Otago. During sabbatical leave in 2006 he attended the 250th Mozart Commemorative Year celebrations at the Salzburg Festival, that included the 22 stage works of Mozart, visited Bayreuth for the 2006 Wagner Festival, and recorded a 2-CD set for Ode Records of piano works of Liszt and Wagner. Early in 2006 he presented sixteen hours of lectures on the early Wagner operas to the University of the Third Age. The 2007 season has included performances with the celebrated international soprano Dame Kiri te Kanawa, being official pianist once more for the final concert and recitals of the Lexus Song Quest, the premier vocal contest of New Zealand, and he has recently returned from the 2007 World Rotary Congress in the United States, where he was special guest artist with soprano Dame Malvina Major.

Bruckner at the Proms

LONDON

Royal Albert Hall - 18 July 2007

Tchaikovsky - Serenade for Strings
Bruckner - Symphony No. 7

Orchestre National de France & London Philharmonic Orchestra / Kurt Masur

This was a tremendous concert. The two orchestras were both full strength, so 6 trombones, 2 bass tubas, 2 tympanists, 12 double basses etc., - but only 4 Wagner Tubas. The sound was rich and wonderful, and the performance one of the best - better than I have previously heard from Masur. The Finale was especially good: the dancing articulation of the main theme very special, and the weight of the third theme very heavy, so that the whole movement was for once strong enough to balance all that went before. There seemed to be a wonderful golden glow about the playing, and the sense of occasion - it being Masur's 80th - added to the exhilaration of the event. I was standing in the Arena just a few yards from Masur, and was in Seventh Heaven.

Ken Ward

And the critics in the national press were also impressed:

Geoffry Norris in *The Daily Telegraph*:

The Bruckner performance was one of magisterial stature, its soaring lines ardent, its potentially discursive themes organic, or at least nurtured from the same soil. There was radiance to the playing here, a structural inevitability, strength and suppleness from Masur, and a burnished quality to the symphony's blazing climaxes.

Richard Fairman in *The Financial Times*:

Masur has never seen Bruckner's symphonies as an exercise in hyperbole. The early movements here moved forwards with his usual sense of purpose. Only in the finale did he let the rows of brass players have their head. In Masur's many performances of this symphony, the climax always comes, as Bruckner surely intended, with the triumphant chorale at the end.

Stephen Pritchard in *The Observer*

From the moment the famous 'dream theme' opened Bruckner's seventh we knew the next hour was going to be a revelation. Such large forces gave Masur the opportunity to exploit every subtle nuance in the first movement and draw real pathos from the adagio. He obviously adores these players, blowing a kiss to the brass section after they romped through the blistering third movement and gathering each principal in his arms at the triumphant close to the finale. As the promenaders stamped and cheered their birthday good wishes, this astonishing octogenarian chose the prelude from *Die Meistersingers* as a trifling encore. In years to come, those in the hall will count themselves blessed to have been among that fortunate 6,000.

LONDON
Royal Albert Hall

24 August 2007

Bruckner - Symphony No. 8

Royal Concertgebouw Orchestra / Bernard Haitink

This BBC Proms performance of Bruckner 8 coupled the tried and tested partnership of Bernard Haitink and the Concertgebouw Orchestra. Haitink has recorded the work four times (thrice with the Dutch orchestra, the latest a recent entry into the discography of the RCO's own label). On each occasion – and in numerous concert performances over the years – Haitink has chosen Robert Haas's editing of the 1890 score. This Proms performance was advertised as Nowak. It was too, although I wasn't prepared to believe it until the moment of 'cut' in the Adagio was reached! Quite when and why Haitink has switched to Nowak I know not – maybe BBC Radio 3 listeners were given an insight – but it's a 'late' decision given that Haitink's most recent RCO taping is Haas. [See note below re: Haitink and the Nowak edition of Bruckner's 8th after Lucerne Festival review] As one who 'grew up' – quite serendipitously – with recordings of Bruckner 8 in Haas's edition, what always sounds like a 'cut' in Nowak remains quite a shock (and was truly unexpected the first time – a concert-performance conducted by Giulini). I remain loyal to Haas, as those extra bars seem apt in the lead-up to the climax. Nevertheless, Haitink rather deftly covered the gap at this performance, not enough to persuade me to change but he seemed to have thought about how to make the edit as seamless as possible.

In other respects this was a rendition that was very familiar – and, gratifyingly, was played to a sell-out Royal Albert Hall. Haitink's directness of approach and his structural integrity paid dividends in the first movement and the Scherzo had both power and momentum, the Trio offering peaceful but not indulgent contrast. The slow movement was especially eloquent while retaining a pulse and the finale, trenchant and purposeful, led inevitably to a suitably awe-struck and life-affirming coda. Apart from the use of Nowak's edition, Haitink and the RCO (playing as seasoned campaigners but retaining freshness of discovery) traversed the symphony as knowing every inch of the work, and each other's response. Maybe Haitink will record Bruckner 8 once more – perhaps in Chicago (his new conducting post) – using Nowak so that posterity will have a true record of his life-time relationship with this mighty work.

Colin Anderson

Bayan Northcott in *The Independent* was a little less impressed:

"The tragic first movement, in particular, lacked real tension. And though the Adagio did at length rise to the radiant heights, the blazing culmination of the finale somehow failed to clinch the 85-minute work as it should."

‘The alternative concert review.’
Jerome Curran sent this description of his experience.

"Mystical, transcendental experiences in cathedrals of sound," this is the kind of language often used to convey our impressions of a Bruckner concert. True enough. Yet is there not another side to the experience of live music? The failing is of course mine, but I wonder whether other concert-goers ever share my difficulty. Sometimes I find my frail senses are not being transcended but are all too keenly "subject to the limitations of the material universe" (Concise Oxford Dictionary). This was so at the Prom performance of No 8 by the Concertgebouw under Haitink. The following light-hearted glimpses of my "internal dialogue" are unveiled to see whether they strike a chord with anyone else.

Allegro

What a wonderful sound. How many double basses are there? Eight I think but it is difficult to tell from here at the back of the arena. Wish the bloke in front was not so big. Let me count them again. No, on second thoughts, don't do that! Counting becomes obsessive – remember what happened to Anton.

Here comes the quiet ending: life itself will fade and dieThud. What was that? - the door to the Arena banging shut. Noisy footsteps on the stairs. Commotion. Whispered conversations. I don't believe it! Latecomers being allowed in now! Grotesque. Why not wait a minute until the movement

ends? Infuriating, dying bars of the movement utterly ruined. Shall I complain after the concert? ... No, my wife is right. I waste too much time on complaints already - to the taxman, the bank, the insurance company. Always the same. Authentic grumpy old man, that's me. No, just let it go, but it is a shame.

Scherzo

Seems like a cracking pace. Must ask *The Bruckner Journal* experts afterwards what they think about the tempo. Hang on, what's up? Prommers looking up to the right. Oh dear, someone in the circle has been taken ill. The first-aiders are helping him to leave. Hope he is going to be alright. How much better the attendants cope with this than the late arrivals.

Adagio

This opening is superb. Never heard it played better. Wonderful rocking motion, - like a boat riding on the swell of the waves. Lulling, soothing. Hang on though, what's that other sound? Slow rhythmical inhalations and exhalations, it's not quite a full blown snore but someone has definitely nodded off. Wonder if Haitink has noticed? Top flight conductor, keen ear attuned to every nuance of the orchestral balance - he's bound to have. Wonder how he feels? Must be a bit miffed. All that rehearsing, just for this to happen. Not much he can do about it though, short of tossing in a rogue Schalkian cymbal clash to wake the offender up.

Finale

Tremendous timpani. I fancy being a timpanist! ... Troubled by my nose. Malodour in the air. Not to put too fine a point on it, someone round here does not smell too good. It's a warm evening, this could get unpleasant.

Ouch! Pain. It's in the left calf. It's been there for a while but it is getting worse. Had to stand for ages in the queue before the concert. Never have been much good at standing on the spot. Sedentary job does not help. Must add "practise standing" to the annual appraisal list of things to improve. Or else find another job. Hmm,....timpanist would be good.

Here's the coda. Can I pick out the 4 themes, one from each of the movements? I bet other B.J. readers can. Probably I will not be able to. Does it matter? Maybe, but what the heck, just enjoy this magnificent sound..... Wow!

LONDON
Royal Albert Hall

3 September 2007

Schubert - Symphony No. 5
Bruckner - Symphony No. 4

Vienna Philharmonic Orchestra / Daniel Barenboim

The Wiener Philharmoniker with Daniel Barenboim gave a dream of a concert. Schubert's 5th Symphony never sounded so exquisite, so beguiling and took you away into a world whose possibility in modern times we sometimes seem to be in danger of losing. And because of the programme there was much to hear in it that sounded like the seeds of a Brucknerian future.

Bruckner's 4th was a sheer joy to listen to - and having cycled 8 miles through the noisy, filthy and troubled metropolis to get to this concert (the Tube maintenance workers were on strike) it was extraordinary to be transported into this 'Romantic' world. It was a thoroughly lyrical, pastoral interpretation, full of pleasure and joy, and avoiding the more monumental, heavy, portentous possibilities that other conductors have exploited this work. Part and parcel of this was the restrained and beautiful brass playing, never in any danger of being overwhelming, but nevertheless forthright, individual, expressive with all the voices clearly audible. The Vienna strings were, of course, redolent with idiomatic lilt and perfectly judged rhythmic emphasis. Some critics have noted less than perfect playing and intonation - but in the context of such a performance what, one might ask, has this to do with the price of fish?

The finale, often regarded as 'problematic', went by so quickly, so cogently, that I couldn't believe it was all almost over as Barenboim began carefully to layer the crescendo of the coda. But how strangely evocative were the final chords - they didn't seem to signify the end, but rather suggest this

music was still somewhere carrying on for ever - and, indeed, I took it with me on my bicycle through the hooting and howling night of the chaotic city.

Ken Ward

On www.classicalsource.com, Douglas Cooksey was also impressed:

Under Barenboim even before the opening horn call (gloriously played here by Wolfgang Tömböck) one immediately sensed the instinctive rightness of the Vienna Philharmonic's string sound, warm, balanced and *gemütlich* as the symphony was breathed effortlessly into life. Like Furtwängler, Barenboim's Bruckner style encompasses a certain fluidity – there is nothing marmoreal about it – and like Furtwängler he never loses the music's thread. Whatever the tempo, one has the illusion of moving constantly forward, of the sound continuing *through* the silences, the joins treated as an integral part of the structure rather than as a problem to be overcome.

With an orchestra such as the Vienna Philharmonic there has to be a basic musical empathy between orchestra and conductor. Of course, this is true of any orchestra/conductor relationship but in the case of the Philharmonic it has its own very distinctive sound and style which any conductor tampers with at his peril. The Philharmonic on auto-pilot under a conductor with whom it is out of sympathy can be gruesome. The upside of this though is that where there is that basic musical concord – one thinks of Jochum or Böhm – the musicians give their all and the results can be entralling.

They were on this occasion. Memorable moments abounded – the extraordinary hush at the beginning of the first movement's coda, the supremely eloquent viola threnody in the slow movement, the absolute physicality unleashed by the wide-bore horns in the ‘hunting’ scherzo, here treated very flexibly, and above all the completely seamless ascent to the finale's culmination.

Undoubtedly there were a few slips along the way – some occasional slightly imperfect wind-tuning and the odd slip from the trumpets – but how much there was that was right, especially Barenboim's intuitive ability to find the right pulse in all four movements, in the wealth of inner detail revealed and in the precisely observed dynamics ... one doubts that anyone who was fortunate enough to be there will forget it in a very long time. Well worth the walk home, if only to come down off cloud nine.

However, although there is only one concert, often we all seem to hear different ones:

“An entirely personal perspective”:

Somewhere in my collection I have a vinyl disc of Barenboim conducting the “Romantic” Symphony and it is one of my more cherished recordings. This, together with memories of Barenboim's Reith Lectures last year, meant I was particularly keen to hear what he and the VPO could produce at the Proms on September 3rd.

But I was disappointed. I was surprised to find the first movement delivered in a shallow and lightweight manner. Barenboim's conducting style is more to shape phrases rather than to beat time but the impression I gained was one of detachment rather than of involved application. Although the playing was excellent the music did not grow organically. It seemed like a straightforward matter-of-fact play-through with no sense of awe or of vision of a journey opening up before us. From the cosmic string tremolo at the opening of the piece right through to the proud brass chorale leading to the coda I found little to exhilarate or inspire.

The second movement with the funeral melody announced on the cellos was more static than positive and the “hunting” theme in the third, though lively, was eclipsed by the “rest for lunch” trio middle section. It was only in the finale that the conductor seemed fully in control of the music and this is the movement that contains for me the most magic and where my old vinyl recording so excelled. The restatement of the main theme some 12 minutes into the movement can be electrifying if given its head. For me it is a make or break time for the whole work but even this failed to hit the spot. Neither was there much sense of exploratory excitement as the music felt its way forward towards the final climax.

Having said all this, my wife enjoyed the whole performance enormously!

Michael Piper

Haitink and Barenboim also took their performances of the 8th and 4th to the

LUCERNE FESTIVAL

3 Sept. 2007

Bruckner - Symphony No. 8 (1890 - Nowak)
Royal Concertgebouw Orchestra / Bernard Haitink

11 Sept 2007

Schubert - Symphony No. 5
Bruckner - Symphony No. 4
Wiener Philharmoniker / Daniel Barenboim

Once again the Lucerne Summer Festival offered an almost unbeatable series of top-class performances and musical diversity with around 120 events between 10 August and 16 September. Under the motto of "Herkunft" (Origins), one of the festival themes was Hungary, including Bartók, Veress, Ligeti, Kurtág, and Peter Eötvös as composer-in-residence. The acceptance that modern and the very latest music has now gained here – thanks not least to the presence over a number of years of Pierre Boulez as composer, conductor and orchestral trainer – was evident in the field of chamber music as much as the major symphony concerts. Opera productions are still lacking, but a new 1,000-seater hall – a "salle modulable" that can be divided into two areas – is to be built for chamber music and music-theatre performances by 2011. With concert performances of Berlioz's dramatic legend *La Damnation de Faust* and Wagner's *Rheingold*, however, a step has been already taken in the direction of opera.

At this year's festival Bruckner was represented by his Eighth and Fourth Symphonies. The performance of the Eighth with the Royal Concertgebouw Orchestra of Amsterdam under the direction of the 78-year-old Bernard Haitink was a truly great highlight. Haitink (who in his second concert juxtaposed music from *Tristan* and *Parsifal* with Debussy pieces in a refreshingly unconventional programme) chose the Nowak edition of Bruckner's Eighth (1890). He had already given the work in this form last February in four widely noted concerts with the Zurich Tonhalle Orchestra, (27/28 Feb. 1/3 March 2007) explaining his reasons for this change of heart in an interview with the *Neue Zürcher Zeitung*. [See note below re: Haitink and the Nowak edition of the 8th symphony] Up to his Zurich performance, Haitink had followed Karajan, Wand and Boulez in conducting the Haas "hybrid" version. In his own words: "I had to learn all over again." Although the difference was not that enormous, the Nowak edition probably did come closer to Bruckner's intentions, the whole work becoming more primitive or archaic-seeming because some transitional passages were excised. A particular concern of Haitink's was the balance between the strings and brass; he wanted to create "a well-balanced sound". How Haitink achieved this could be observed from a repertoire of gestures that abjured all external effect and related solely to the music. No wonder the sold-out hall at Lucerne treated the conductor, the fabulous orchestra, and especially the wind sections and percussionist, to standing ovations!

A week later Daniel Barenboim conducted the Vienna Philharmonic in Bruckner's Fourth Symphony, preceded before the interval by a not very transparent performance of Schubert's Fifth. One of Haitink's comments earlier was that he thought playing had become much louder since Bruckner's day. Unfortunately this was only too true of Barenboim's interpretation of the composer's Fourth. Haitink's wonderful balance between the strings and brass was missing. There were times when the artificially whipped-up climaxes with noisily exultant brass playing verged on the bombastic. During the applause at the end, it must be said, the Vienna Philharmonic (who were surely not at fault) stood fully behind their conductor.

Albert Bolliger, translated by Peter Palmer

Next year's Lucerne Summer Festival has "Music for the Dance" as its theme, and George Benjamin will be composer-in-residence

Bernard Haitink and the Nowak edition of Bruckner's 8th Symphony.

From an interview with Peter Hagmann published in the *Neue Zürcher Zeitung* 26 Feb 2007

Q: Is this now in Zurich the first time that you have used the Nowak edition?

BH: Yes, the first time, I had to relearn it. The difference is not so big; it is not such that one hears a totally different work. In the first movement there are only very small things, there are bigger changes in the finale. I am curious whether it helps the structure. If I read it in such a way, I think: yes, maybe. It is however likely to be closer to Bruckner's intentions; it is more primitive, there is almost no transition any more. However, with Bruckner we can have no certainty; he was insecure, he could be influenced. We can only try to do what's best.

(translated by Ken Ward) [see <http://www.nzz.ch/2007/02/26/fe/articleEY6AZ.html> - interview in German]

CD Reviews

Bruckner Mass in E minor; Paul Spicer 'The Deciduous Cross'
Whitehall Choir with the Brandenburg Sinfonia / Paul Spicer

WHC1 (available from www.whitehallchoir.org.uk)

The re-issue of the Hyperion 1985 recording of the work (Matthew Best and the Corydon Singers with the English Chamber Orchestra) was briefly reviewed by Andrew McGregor in the Radio 3 CD Review programme on 30 June 2007 and the Agnus Dei movement was played. There are those who would consider Best's fine performance to be the 'benchmark' recording of the work, although I would argue that stronger contenders for this accolade can be found in some of the excellent recordings of the Mass that have emerged in recent years, notably Helmuth Rilling and the Gächinger Kantorei Stuttgart with the Bach-Collegium Stuttgart (Hänssler, 1997) Philippe Herreweghe with the Ghent Collegium Vocale and La Chapelle Royale (Harmonia Mundi, 1999) and Valeri Polyansky with the Russian State Symphonic Cappella and the Russian State Symphony Orchestra (Chandos, 2000). There is also significant competition from some of the older recordings, for instance Hans Gillesberger and the Wiener Kammerchor with the Vienna State Opera Orchestra (1964, re-issued Tuxedo Music 1990) Eugen Jochum with the Bavarian Radio Chorus and Radio Symphony Orchestra (DGG 1971, re-issued 1996), and Daniel Barenboim with the John Alldis Choir and the English Chamber Orchestra (EMI, 1975).

To all these and others not mentioned must now be added Paul Spicer's performance of the Mass, recorded in the spacious acoustic of the church of St Mary-le-Bow, London earlier this year, and coupled with Spicer's own composition, *The Deciduous Cross*. One of the difficulties in performing this Mass is to evoke the quasi-Palestrinian atmosphere of the slower-moving and more polyphonic parts of the work without imposing too much strain on the voices. In his liner notes, Spicer mentions the relevant comments made by Adalbert Schreyer, the director of the Linz *Musikverein*, after he conducted a performance of the Mass in October 1885, namely that Bruckner would have preferred the *Sanctus* to be even slower but understood that the need to avoid wavering pitch was an excellent reason for not reducing the tempo further. Well aware of this, Spicer keeps the tempo moving in both the opening *Kyrie* and the majestic *Sanctus*, and without detriment to the character of the music. Intonation is also admirably secure. It is also noticeable that his *Gloria*, which includes a slower middle section – 'Qui tollis peccata mundi' - is much quicker (at 5:26) than some of the other recordings (e.g. Gillesberger, 6:28; Rilling, 8:36). In the *Credo* (at 8.55), on the other hand, he chooses a tempo that is much closer to the majority of the other recordings, and he achieves a superbly integrated choral sound in the lyrical 'Et incarnatus est – Crucifixus' section. The balance between voices and instruments is excellent in the following 'Et resurrexit' section and in the *Benedictus* where the decorative woodwind semiquavers never obtrude on the expressive vocal lines. The return of the *Kyrie* material in the closing 'Dona nobis' section of the final *Agnus Dei* is effected seamlessly.

Paul Spicer's own composition, settings of poems by the Welsh religious poet R.S. Thomas for chorus and a similar (but not identical) wind and brass ensemble to that employed by Bruckner, makes an unusually effective complement to the E minor Mass. The title is taken from words in the second movement, 'The Prayer': 'Let leaves from the deciduous cross fall on us, washing us clean, turning our autumn to gold by the affluence of their fountain'. While there is no direct Brucknerian influence, one senses the older composer hovering in the background, particularly in Spicer's building of climaxes in 'Pietà' and 'The Word' and in the elegiac conclusion of the latter that brings the work to a peaceful end.

Definitely recommended!

Crawford Howie

Bruckner - Symphony No.7 in E
Chicago Symphony Orchestra / Bernard Haitink
CSO Resound CSOR 901 704

Recorded over four concerts (10-12 & 15 May 2007 in Orchestra Hall, Symphony Center), another account of this particular Bruckner symphony from Bernard Haitink may seem like too much of a good thing. Composer and conductor have of course been inseparable for many decades and this particular

symphony has been an especially close companion to Haitink in recent years – London alone has heard several Bruckner 7s from him. But such repetition cannot diminish the merits of his latest recorded version of it: expressive, detailed and intense, and magnificently played.

I found this compiled performance (although I detect no edits – which is as it should be) to be utterly sympathetic to the music (there is a very close rapport between the Chicago musicians and Haitink) and wholly convincing in terms of architecture, pacing and transitions. One caveat though is that the brass can be too loud and stentorian. While this section's playing is, of course, superb, it has a domination that is out of keeping with the brass's sound and dynamics that Bruckner would have known. Here the brass towers over the lucid and refined textures achieved by the rest of the orchestra under Haitink's flexible direction (his fluctuations of pace are both beautifully judged and integrated). Such textural elucidation is a rewarding hallmark of this version, so much so that the powerhouse element rather detracts from the gratifying subtlety and interplay. Nevertheless there is an inevitability to this recorded account that is deeply satisfying and even the cymbal clash and triangle contribution to the Adagio's climax seem appropriate given the splendour of the Chicago Symphony's response. In the CD's presentation booklet it is noted that some conductors are suspicious of the percussion at this point. Haitink isn't one of them.

Overall, the performance has a rightness that is compelling. The first two movements seem like two sides of the same coin and are, here, both around the 22-minute mark. After introspection, Heaven-seeking climaxes and (restrained) grief (I wish the Wagner tubas could have been more baleful towards the end of the Adagio), the unleashing of the Scherzo is a wide-awake moment, the brass coming into its own with some exultant contributions; and with Haitink conducting it is perhaps unnecessary to say that the Trio both 'belongs' and is also 'itself'. The finale is straight to the point – although there is a shortage of wit – but the brass is at its most haranguing, so that what can seem too lightweight a conclusion is here of the utmost seriousness. Maybe too much: I did miss a lighter touch here and there.

As a conception though, and for much wonderful playing, this is a very recommendable issue, superbly recorded in terms of clarity, weight and tangibility. Excellent artwork. Colin Anderson

Bruckner - Symphony No. 2 (first concept version 1872, ed. Carragan 2005)
 Philharmoniker Hamburg / Simone Young
 Oehms Classics OC 614

Bruckner - Symphony No. 3 (1877 ed. Oeser)
 BBC Northern SO / Jascha Horenstein [+ Busoni - Tanzwalzer, RPO / Horenstein]
 BBC Legends BBCL 4219-2

Bruckner - Symphony No. 3 (1889)
 Dresden Philharmonic / Rafael Frühbeck de Burgos
 Genuin GEN 87086

Bruckner - Symphony No. 3 (1890 Version edited Theodor Rättig)
 Vienna Philharmonic Orchestra / Carl Schuricht
 Medici Masters MM016-2

It's a real pleasure to be writing on these particular Bruckner symphonies. Partly because, for a change, it isn't the ubiquitous Fourth or last three symphonies and – this might be perverse – because it focuses on what is still (and perhaps always will be) the 'nightmare' of editions; and these symphonies are amongst the most problematical.

In the case of both these works, there are, of course, revisions and different editors to take into account – usually our old friends Haas and Nowak. But what if Bruckner had stuck to his guns and had left well alone? William Carragan has said, I believe, that Bruckner's first thoughts are always his finest. (I wonder if that opinion applies to the Eighth?) A recording of Symphony No. 2 has appeared on the Oehms Classics label that is branded as "First Concept Version 1872", ed. Carragan, 2005.

Simone Young conducts the Hamburg Philharmonic Orchestra in a compilation from two concerts (12 & 13 March 2006 in the Laeiszhalle, Hamburg). It's a magnificent performance – I detected no audience – superbly recorded (as a CD/SACD issue) that captures the music's breadth, power and

clarity – and originality. What is especially impressive is the way the music is allowed to unfold so naturally, despite its scale – this is a 71-minute performance with the first, slow and final movements each lasting 20 minutes and the second-movement Scherzo (all repeats observed) being a driven counterpart to the mighty undertaking that the rest of the symphony offers. Of course, Young is not the first to record this work in its glorious originality - although she is the first to bring us Carragan's latest edition - but she does bring a very particular relish to Bruckner's music: to give a sense of direction and allow lyrical contrasts their full value without denuding the work's proportioned scope. The other important factor is the clarity of both the bass line and detail and, also, a genuine sense of identification and commitment, tempos judged to a nicety to preserve scale, momentum and to convince that Bruckner's first thoughts are indeed the ones to prize the most.

Symphony No.3 has appeared in two recordings. Jascha Horenstein uses the 1877 revision as edited by Fritz Oeser (therefore there is no coda to the Scherzo as sanctioned by Nowak) in a performance recorded at the 1963 Cheltenham Festival with the BBC Northern Symphony Orchestra (today the BBC Philharmonic). It's a rough-hewn account, not infallible in execution, that gets to the symphony's heart; a performance without compromise yet yielding wonderfully the inner recesses. The first movement unfolds majestically and the second flows. The Scherzo is both trenchant and gently swung, the *ländler* Trio a delightful and seamless continuation, and the finale a granitic counterpart (in gravitas and scale) to the opening movement, the polka episode a buoyant and perfectly placed haven and rather tongue-in-cheek. This superb performance – coupled with Busoni's *Tanzwalzer* (Horenstein, 1966) – has been excellently transferred and the mono sound should be no barrier to appreciating a rather special performance.

The second CD of Bruckner 3 is newly recorded (3-7 October 2006 in the Lukaskirche, under studio conditions it seems) – by the Dresden Philharmonic Orchestra under the versatile and hugely experienced Rafael Frühbeck de Burgos. He chooses the 1889 version; the annotation does not credit Nowak but the work is referred to as 'Wagner Symphony'. This may be the least satisfying version, but a really fine performance – and this one is – brings its own rewards. Frühbeck's moderation for the opening movement opens out its magnificence and there is plenty of largesse in the phrasing as well as immaculate attention to details and dynamics. This is, above all, a musical performance. What else would you expect? I mean, perhaps, that there are more 'echt' accounts available, yet Frühbeck's musicianship is unimpeachable and he has his Dresden orchestra (he is Principal Conductor and Artistic Director) wholly on his side, and the recording has enough focus and depth to truly create – forgive the cliché – a cathedral of sound with the slight caveat that the upper strings can lack some body of tone. The Adagio progresses at a more-normal slowness (compared to Horenstein's revealing current) yet Frühbeck's deliberation with the Scherzo (slightly quicker than Horenstein) lacks fire, the *ländler* just a little 'heavy', but the finale restores energy-levels. Frühbeck misses some of the cheekiness that Horenstein finds in the polka and the coda is pushed-through a little but still resounds. If Frühbeck's approach is generalised rather than 'specialist' – and at its most convincing in the first movement – the musical and production values are high.

The return of Schuricht's December 1965 EMI recording of the 3rd is welcome indeed. A lean-sounding, no-nonsense reading that places the architecture of the work at the forefront. Any lack of atmosphere or sectional shaping is compensated for by structural lucidity even if Schuricht can hurry the first movement along a little too much. As re-mastered, the sound is somewhat dry and the bass line a little lightweight but the space and clarity of the Musikvereinssaal is well captured and this dedicated account – the Vienna Philharmonic's Brucknerian instincts to the fore – is especially fine in the slow movement (mysterious and eloquent). The dance music of the Scherzo (given with a light but expectant touch) and Finale (measured) is made to belong naturally but maybe needs a little more spontaneity, but when the final bars are reached a real sense of culmination has been attained. The CD is generously completed with Schuricht conducting Haydn's Symphony No. 86 with the Stuttgart Radio Symphony Orchestra in 1954 and sounding very well here.

Colin Anderson

CD ISSUES JULY - OCTOBER 2007 compiled by Howard Jones and John Wright

Little to report this time round, hence our shortest listing for some years. The Svetlanov #8 listed in the July Journal was a different recording to previous releases and should have been shown as a 'first issue'. As noted in the October Gramophone the Mravinsky #9 is shown by Brilliant Classics as recorded Jan 1, 1978 but is the same as previous releases and comes from Jan 30, 1980. Although outside of our normal remit of reporting releases readily available from dealers we feel that the Abbado/Lucerne Festival Orch. #4 from a concert in Tokyo in October 2006 is well worth purchasing. It received a five-star review in the Sunday Times of the 2nd Sept. and is available from the Lucerne Festival Orch. (See below)

SYMPHONIES

* = new issue

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|-----------|--|
| No. 3 | *de Burgos/Dresden PO (Dresden 10-06) GENUIN GEN87086 (57:54) |
| | *Horenstein/BBC NSO (Cheltenham 7-63) BBC LEGENDS BBCL4219-2 (57:45)
plus Busoni Tanzwalzer (RPO) |
| Nos 4 & 8 | Klemperer/Cologne RSO (Cologne 4-54,6-57) GREAT OPERA PERFORMANCES
GPO77 401 (55:33,71:42) |
| No. 7 | *Blomstedt/Leipzig GO (Leipzig 11-06) QUERSTAND SACD VKJK0708 (69:45) |
| | *Loughran/Aarhus SO (Aarhus 4-05) DANACORD DACOCD655 (67:28) |
| No. 9 | Mravinsky/Leningrad PO (Leningrad 1-80) BRILLIANT CLASSICS 8593 (59:28)
10 CD set of Mravinsky from HISTORIC RUSSIAN ARCHIVES 1940-83 |



CHORAL

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Bruckner and the Myth of Otherness

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Julian Horton

Bruckner and the Construction of Otherness

Whilst surfing the internet recently, I came across a debate on the astrological character of Bruckner's Symphony no. 9, hosted by Juan Antonio Revilla.¹ Mr Revilla's preliminary argument (as I understand it) is that the Symphony is either 'the best example of what Pluto is astrologically' or else possibly 'one of the giant centaurs'.² In support of these perceptions, Revilla quotes several of Robert Simpson's observations, to which he appends a variety of astrological remarks. Thus Simpson's description of 'the wide, slow sweep of Bruckner's thought' provokes the following arcane musings: 'Asbolus and Pylenor are also in Leo in the 12th, halfway between Jupiter in the Ascendant near Regulus ... Maybe this Pylenor is a major clue. I can feel it in [Bruckner's] physical appearance from his portraits, and it is also a good sign of his poverty or peasant simplicity'. When Simpson likens Bruckner's formal schemes to 'the plain divisions of churches', Revilla is ready with another astrological analogy: 'This may be related to his Virgo sun rising, although the comparison with churches leads more into the 12th house Jupiter'. The essay then scrutinises numerous connections between the work and the composer's birth charts, which are constructed with bewildering attention to detail. For example: 'Bruckner died when TL66 and the Black Moon were transiting his natal Node/Neptune conjunction. This refers to the vastness, the mysticism and the "colossal" nature of his compositional style'. Later on, these findings are compared with charts of notable Bruckner interpreters, particularly Celibidache; thus 'Bruckner's spiritual legacy ... is clearly triggering in a specially critical, conflicting, eccentric way Celibidache's Sun/TL66 axis of destiny'.

I quote Mr Revilla's musings not out of any regard for their perspicacity, but because they exemplify, albeit *in extremis*, a penchant for mysticism that has pervaded commentary on Bruckner's music, from the metaphysical connotations that the symphonies and other works accrued in their immediate Viennese context and afterwards, to the religious and mystical appellations that remain in widespread currency. This, in turn, forms part of a general trope of otherness that has gathered around Bruckner. The construction of the composer as an outsider of course originates in the cultural politics of *fin-de-siècle* Vienna, of which the composer famously fell foul. It has undergone various transformations, from the polemical distortions of National Socialism, which turned Bruckner's outsider status into a form of orthodoxy, to the apologetics of post-war British reception, which in many respects drove a wedge between Bruckner and the Beethovenian inheritance. Today, perceptions of the symphonies as mystical experiences form the normal substance of concert programmes, CD liner notes and internet commentaries, and have generated a lexicon of quasi-religious, spiritual and mystical phraseology, which has crystallised into a system of clichés that (often thoughtlessly) attend the composer's work; the 'cathedrals-in-sound' metaphor is especially common. In one sense, Revilla's astrological ramblings are facilitated by the plentiful connotations of cultural otherness that Bruckner has accrued. The ease with which he can absorb Simpson's ideas is ample testament to this.

Although many aspects of this reception history are manifestly extreme, they persist in part because they are reinforced by the historical and critical orientations of the scholarly mainstream. The conviction that Bruckner's practices diverge from a perceived compositional mainstream has been a key enabling idea in this regard. The post-Beethovenian symphonic tradition embodied a dynamic concept of form that, at least if Adorno is to be believed, dialectically reflected the post-Enlightenment circumstances of Western society. Bruckner, on the other hand, is deemed to have maintained a kind of

¹ See Juan Antonio Revilla, 'Anton Bruckner: Astrological Analysis of Bruckner's Ninth Symphony' in *Astrology of the New Centaurs* at www.expreso.co.cr/centaurs, accessed 10/10/2005.

² I imagine by this he means the planet rather than the cartoon dog.

pre-Enlightenment spiritual certainty that marked him as socially dysfunctional – as an ‘anti-citizen’ in Johannes-Leopold Mayer’s memorable phrase – and this allegedly drew him in a different direction, away from Beethoven’s dynamic strategies and towards a kind of passive or static conception.³ Simpson’s *The Essence of Bruckner* apostrophised this view in the English-language literature; it has persisted in modified forms in the work of numerous more recent commentators.⁴

As is well known, in Bruckner’s Viennese context the antithesis of his apparent cultural non-conformism was Brahms. The various dichotomies comprising the Brahms-Bruckner dialectic reflected compositional, aesthetic and political agendas. Bruckner’s agrarian social otherness was pitted against Brahms’ urban middle-class liberalism, and this fed into Viennese politics, particularly the struggle for political ascendancy between the liberal Jewish faction and the anti-Semitic, Catholic right, which the liberals eventually lost with Karl Lueger’s accession as Mayor of Vienna in 1897.⁵ Critics lined up behind the musical correlates of these political positions. Bruckner’s ‘monumental’, public symphonies acquired Wagnerian connotations, whilst Brahms’ advocacy of chamber music meshed with the domestic conservatism of the liberal bourgeoisie. The aesthetic dimension of this duality was an argument about the balance between reason and inspiration. The liberal allegiance to reason as an arbiter of political action found parallels in Brahmsian ‘musical logic’ and the rational discourse of chamber music. In contrast, Bruckner’s monumental symphonic gestures resonated with a post-Wagnerian aesthetic of inspiration, which privileged the immediacy of melodic ideas over their systematic working out. In Brahmsian terms, this looked like poor technique, or at least a failure to reflect on the structural efficacy of first thoughts. For Heinrich Schenker, Bruckner’s apparent faith in immediacy was simply a matter of lax compositional work ethic: Bruckner was ‘a truly inspired composer who lacks adequate routine ... In his works, the place ... is often clearly recognisable in which his ecstatic inspiration sinks to impotency’.⁶ At the same time, Brahms’ detractors, and some of his supporters, denigrated his symphonies in particular for bringing an inappropriate form of private rational discourse to bear on a public genre. Paul Bekker offered perhaps the most well-known formulation of this view, but even Max Kalbeck reportedly opined that, in the symphonies ‘execution prevails over power of invention’, as a result of which they could never ‘really be understandable to the common people’.⁷

In practice, the equation of reason and compositional technique turned on an estimation of thematic coherence. In one perception, this guaranteed what Margaret Notley has called ‘artistic discrimination’; in another, it reduced music to the impoverished spinning out of short musical cells, which Richard Wagner likened to ‘chopped straw’.⁸ The passage of time has in fact done little to diminish the centrality of this issue in shaping and sustaining critical trajectories. As is well known, Schoenberg’s construal of Brahms’ modernism relied in no small measure on a reading of his treatment of themes: on the ‘musical logic’ of developing variation and the increased metrical flexibility that it enabled.⁹ Thematicism of a rather different kind also informed Schenker’s approval of Brahms: the composing out of middleground or deep-structural patterns replaces Schoenberg’s bar-by-bar motivic working, but the observation of an underlying material integrity and continuity remains paramount. The importance of these estimations for the parallel development of compositional practice and music-analytical scholarship

³ See Johannes-Leopold Mayer, ‘Musik als gesellschaftliches Ärgernis – oder: Anton Bruckner, der Anti-Bürger. Das Phänomen Bruckner als historisches Problem’ in *Anton Bruckner Dokumente und Studien* vol.2 (Graz 1980), pp.75-160.

⁴ Simpson, *The Essence of Bruckner* (London 1967); Benjamin M. Korstvedt, *Bruckner: Symphony no.8* (Cambridge 2000) and ‘Between Formlessness and Formality: Aspects of Bruckner’s Approach to Symphonic Form’ in John Williamson, ed., *The Cambridge Companion to Bruckner* (Cambridge 2004), pp.170-189.

⁵ On this matter, see Margaret Notley, ‘Bruckner and Viennese Wagnerism’ in Paul Hawkshaw and Timothy L. Jackson, eds, *Bruckner Studies* (Cambridge 1997), pp.54-71 and Andrea Harandt, ‘Bruckner in Vienna’ in John Williamson, ed., *The Cambridge Companion to Bruckner* (Cambridge 2004), pp.26-37.

⁶ See ‘Kritik. Anton Bruckner. Psalm 150 für Chor, Soli und Orchester’ in *Musikalisches Wochenblatt* vol.24 (1893), trans. in Kevin Karnes, ‘Schenker’s Brahms: Composer, Critic and the Problem of Creativity in Late Nineteenth-century Vienna in *Journal of Musicological Research* vol.24 (2005), pp.145-76, this quotation pp.149-50.

⁷ See Richard Heuberger, *Erinnerungen an Johannes Brahms: Tagebuchnotizen aus den Jahren 1875 bis 1897* (rev. ed. Tutzing 1976), p.156, trans. in Margaret Notley, ‘Brahms as Liberal: Genre, Style and Politics in Late Nineteenth-century Vienna’ in *19th-century Music* vol.17 (1993), pp.107-123, this quotation p.118

⁸ [K]leinliches Melodien-Häcksel’; see Wagner, ‘Über die Anwendung der Musik auf das Drama’ [1879] in *Gesammelte Schriften und Dichtungen* (3rd ed., Leipzig 1897), p.183.

⁹ See ‘Brahms the Progressive’ in *Style and Idea: Selected Writings* ed. Leonard Stein (London 1975), pp.398-441.

in the twentieth century can scarcely be over-estimated, producing a line of musical thought from Erwin Ratz and Josef Rufer through Rudolph Réti, Hans Keller and Carl Dahlhaus to Walter Frisch, Reinhold Brinkmann and William Caplin, to say nothing of Schoenberg's impact on Adorno's thought, the entire edifice of Schenkerian theory, the practices of the Second Viennese School and the development of dodecaphony.¹⁰

Bruckner's music hardly enjoyed such an illustrious afterlife. In the Austro-German literature of the early twentieth century, perceptions of formal integrity in the symphonies were marred by associations with far-right cultural politics, the implications of which remain under scrutiny.¹¹ After the War, German-language commentators distanced themselves from this polemic, but in so-doing shifted Bruckner even further from the conditions of Brahmsian structural logic. Werner Korte, for instance, pointed to the 'chaining structure' (*Kettenstruktur*) underpinning Bruckner's thematic processes, which stands in conflict with the classical architecture it occupies,¹² whilst Constantin Floros continues to urge a programmatic-biographical approach, for which material coherence is necessarily not a central concern.¹³ Carl Dahlhaus has similarly located Bruckner's distinctiveness in his apparent disregard for the pitch-based foundations of thematic technique, preferring instead to treat rhythm as the invariant substance of symphonic themes. As a result, for Dahlhaus Bruckner 'seems to stand the usual hierarchy of tonal properties on its head'.¹⁴

In the English-language literature, the defence of Bruckner has consistently taken on a spiritual tone that conflicts fundamentally with Brahmsian rationalism. This view found an early formulation in Geoffrey Sharp's 'Anton Bruckner: Simpleton or Mystic?', published in 1942, the grounding argument of which was inherently exclusionary: Bruckner's 'elephantine genius', as he called it, should be regarded as an expression of religious mysticism, and this redeems him from accusations of compositional incompetence, which equate rustic simplicity of personality with musical naivety (Tovey's assertion that Bruckner 'conceived magnificent openings and *Götterdämmerung* climaxes, but dragged along with him throughout his life an apparatus of classical forms as understood by a village organist', for example).¹⁵ Sharp recovers Bruckner, whilst maintaining his constitutive otherness: the alternative to bucolic ineptitude is not membership of the 'classic-romantic' tradition, but a kind of metaphysical special pleading. Both Deryck Cooke and Robert Simpson in their own ways propagated this way of thinking. For Cooke, Bruckner's compositional mentality was medieval rather than modern, being grounded in *Vormärz* Catholic authoritarianism, and for this reason differed fundamentally from Beethoven and Wagner. Simpson distanced himself from specific religious connotation, but still advanced an idea of the music as essentially anti-dynamic: it expresses a 'patient search for pacification', and is thus not motivated by Beethovenian processes of overcoming.

Recent commentary lacking this metaphysical aspect still preserves Bruckner's historical detachment. Walter Frisch, for example, has explicitly distanced Bruckner from what he calls 'the Beethoven-Mendelssohn-Schumann tradition that Brahms inherited', pointing to the 'idiosyncratic use' of what Ernst Kurth termed 'wave forms' as Bruckner's constructive principle, rather than the 'Classic-

¹⁰ Erwin Ratz, *Einführung in die musikalischen Formenlehre: Über Formprinzipien in den Inventionen und Fugen J.S. Bachs und ihre Bedeutung für die Kompositionstechnik Beethovens* (Vienna 1951); Josef Rufer *Composition with Twelve Tones Related Only to One Another* trans. Humphrey Searle (London 1954); Rudolph Réti, *The Thematic Process in Music* (New York 1951); Hans Keller, 'K.503: The Unity of Contrasting Themes' in *Music Review* vol.17 (1956), pp.48-58 and 120-29; Carl Dahlhaus, 'Brahms und die Idee der Kammermusik' in *Brahms Studien* vol.1 (1979), 'Issues in Composition' in *Between Romanticism and Modernism: Four Studies in the Music of the Late Nineteenth Century* trans. Mary Whittall (Berkeley 1980), pp.40-78, *Johannes Brahms: Klavierkonzert no.1 d-moll* (Munich 1965); Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley 1984); William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven* (Oxford 1998).

¹¹ On this matter, see for example Bryan Gilliam, 'The Annexation of Anton Bruckner: Nazi Revisionism and the Politics of Appropriation' in Hawkshaw and Jackson, eds, *Bruckner Studies*, pp.72-90 and Benjamin Korstvedt, 'Anton Bruckner in the Third Reich and After: An Essay on Ideology and Bruckner Reception' in *Musical Quarterly* vol.80 (1996), pp.132-60.

¹² See Korte, *Bruckner und Brahms: Die spätromantische Lösung der autonomen Konzeption* (Tutzing 1963)

¹³ See Floros, *Brahms und Bruckner. Studien zur musikalischen Exegetik* (Wiesbaden 1980) and *Anton Bruckner: Persönlichkeit und Werk* (Hamburg 2004).

¹⁴ See Carl Dahlhaus, *Nineteenth-century Music* trans. J. Bradford Robinson (Berkeley 1989), p.272.

¹⁵ See Donald Francis Tovey, *Essays in Musical Analysis, Vol.II: Symphonies, (II), Variations and Orchestral Polyphony* (6th edition, Oxford 1964), p.121.

Romantic' structures that Brahms sought to extend.¹⁶ When efforts have been made to bring Bruckner into the orbit of mainstream transatlantic theory, they have moreover provoked marked hostility. Thus Derrick Puffett dismissed Edward Laufer's Schenkerian analysis of the Ninth Symphony as 'fundamentally misguided'.¹⁷ For Puffett, the Adagio of the Ninth projects no kind of linear continuity; rather, Bruckner's procedures are at best idiosyncratic, at worst irrational and the products of 'a disturbed mind'.¹⁸ And yet again the normative benchmark against which Bruckner is measured here is Brahms. Whereas Puffett sees Brahms' music as a model of analytical consistency, Bruckner in contrast appears 'motivically chaotic', and can only be rescued from this indictment by the creation of special analytical categories: 'Bruckner's way', as Puffett describes it.¹⁹ The polemics of late nineteenth-century Vienna are, it seems, alive and well, despite more than half a century of ostensible de-politicisation.

In this essay, I want to argue that the otherness of Bruckner's music, and especially the concept of a passive, mystical mentality at odds with the Beethovenian tradition, is itself a species of mythology, which has served to distort our perception of Bruckner's historical significance and his relationship to the 'classic-romantic' mainstream. Central to this argument will be an estimation of the role played by teleology, or goal-directed material organisation, in Bruckner's forms, as exemplified through an analysis of the String Quintet. This property, which is a common feature of Bruckner's mature works at least from the Symphony no. 2 onwards, links them directly to the dynamic Beethovenian model of structure, and so to a critical element in the development of post-Enlightenment historical consciousness and a central component of aesthetic modernism.

Teleology and the String Quintet in F

The String Quintet is a provocative example, because it confronts Brahms on his home territory of chamber music, and so foregrounds teleology by virtue of its less familiar generic circumstances. The critical reception of the work's premiere revealed keen awareness of this provocation. Max Kalbeck's review nicely summarised the antithesis of reason and spirituality, describing the Quintet as 'pure music of revelation ... composed without any profane addition of worldly logic, art or good sense'.²⁰ Margaret Notley has cited the dynamic intensifications, pauses and unison textures in the first movement as the main evidence of musical 'illogic' that Kalbeck detected, contending that their disposition 'has little to do with formal considerations'.²¹ These features however serve to articulate a goal-directed strategy spanning the entire piece, the mechanisms of which neither Notley nor the work's Brahmsian critics observed.

Considerations of teleology often begin by scrutinising a work's finale character, and so I will focus particularly on the Finale, highlighting its end-weightedness both as a movement and in relation to the Quintet as a whole. The design of the Finale is in many respects problematic. At first glance, it resembles a sonata form with reversed recapitulation, in the literal sense that the first and second groups are reprised in reverse order.²² Add to this the presence of a distinct, developmental central section and a symmetrical reading is compelled, yielding the interpretation shown in table 1. This reading however conceals numerous ambiguities. For instance, it takes no account of the fact that the return of the first group is really also the coda. Similarly, although the central section initially resembles a third group or closing section, this impression diminishes as the section proceeds; there is no structural cadence, the first point of tonal stability being the dominant pedal initiated at bar 115, which behaves unequivocally as a retransition. In short, we need to deal not only with structural reversal, but also with dual functionality, two of the movement's sections projecting two structural functions at once.

¹⁶ See Walter Frisch, *Brahms: The Four Symphonies* (New Haven 2003), pp.26-7.

¹⁷ See Derrick Puffett, 'Bruckner's Way: The Adagio of the Ninth Symphony' in *Music Analysis* vol.18 (1999), pp.5-100.

¹⁸ Ibid., p.14.

¹⁹ Ibid., pp.14-15.

²⁰ *Die Presse*, 28 January 1885, trans. in Crawford Howie, *Anton Bruckner: A Documentary Biography* vol.2 (Lampeter 2002), p.433

²¹ See Notley, *Lateness and Brahms* (Oxford 2007), pp.25-7.

²² On this matter, see Timothy L. Jackson, 'The Finale of Bruckner's Seventh Symphony and the Tragic Reversed Sonata Form' in Timothy L. Jackson and Crawford Howie, eds, *Bruckner Studies* (Cambridge 1997), pp.140-208.

Table 1

Bruckner, String Quintet, Finale
Possible Reversed Sonata Design

A	B	C	B	A
First-theme group bars 1-32	Second-theme group bars 33-70	Development bars 71-130 (retransition bars 115-130)	Second-theme group bars 131-158	First-theme group bars 159-195

The picture is complicated further by the movement's tonal organisation, the main elements of which are summarised in example 1. [for examples see pp 26-28] The first group fails to establish an unequivocal tonic, instead comprising two dominant pedals a semitone apart, V of G flat and V of F minor respectively. As Simpson recognised, the group's harmony could be understood as linking the third and fourth movements (mindful of the fact that Bruckner only finalised the order of the inner movements as the work was going to print): the D-flat pedal refers back to the G-flat tonality of the Adagio; the C pedal prepares the minor mode of F.²³ But this only exacerbates the underlying ambiguity: the first theme fails utterly to establish a stable tonic, being caught between the key of the Adagio and an unresolved V of I. Despite chromatic digressions to D-flat and A-flat, the tonality of the second group is more stable than that of the first: E major at least frames the group. Yet even here it is projected chiefly via its dominant, and concludes on a dominant pedal. In fact, dominant prolongation is the normal state of affairs for practically the entire movement. The central section begins and ends over V of F minor, and the second group is reprised over V of D flat and V of A, so that the recapitulation as a whole becomes tonally directed, arpeggiating the successive equal thirds V of D flat, V of A, V of F. The coda initially recapitulates the first theme over V of F major; and when it finally arrives at bar 173, the descent of the bass onto F is initially harmonised as the root of a dominant minor ninth, an inflection that is only properly dispelled when the closing F major sonority commences in bar 181 (all of this is shown in example 1). Altogether, the movement projects dominant harmony to an extent that could be characterised as dissonant prolongation, to apply Robert Morgan's term, resulting in a persistent irresolution that is only alleviated in the closing bars.²⁴ As a result, the Finale is profoundly goal-orientated, the entire structure turning on a dominant resolution that is literally the very last progression of the piece.

The goal-directedness of the Quintet is, however, not only evinced in the delayed dominant resolutions of its Finale, but also in the relationship of the Finale to the other movements. Generally, inter-movement correspondences involve harmony and voice leading, rather than overt material recurrence. The Finale's persistent major-minor ambiguities, for instance, originate in the first movement's opening theme. There are two notable minor-mode inflections, boxed in example 2: the D-flat 6-3 chord on the third beat of bar 1, and the D flat in the viola on the first and second beats of bar 4, which colours the F-major harmony with a neighbouring augmented chord. These chromatic elements have two long-term implications: first, they set a precedent for the interchange of F major and F minor; second, they facilitate chromatic neighbour-note formations around scale-degrees 1 and 5, and so generate semitonal relationships.

In the first movement, all of these possibilities inflect the basic tonic-dominant progression in the exposition and prolongation of F major in the recapitulation. For example, the closing section of the exposition, which is summarised in example 3, starts at bar 57 with a C-minor octave statement of the second theme, which is then immediately restated a semitone higher on D flat. The neighbour-note figure G-F sharp-G is basic to the closing section's subsequent course, before C major is established at its conclusion. F sharp and B remain prominent in the core of the development, and the C-D flat-C figure underpins the bass progression in the retransition. New contexts are found for these elements in the

²³ See *The Essence of Bruckner*, p.147.

²⁴ See Robert P. Morgan, 'Dissonant Prolongation: Theoretical and Compositional Precedents' in *Journal of Music Theory* vol. 20 (1976), pp.49-92.

recapitulation, appraised in example 4: the F-major return of the second theme at bar 201 is prefaced by D flat, G flat is interpolated within the second group in bars 209-12, and the F-sharp material of the exposition closing section is transposed into B major. Finally, G flat interjects with rhetorical force as a Neapolitan in the coda at bar 247.

Semitonal relations play a more fundamental role in the second movement: the Scherzo is in D minor, the Trio in E flat. Repetition of the Scherzo produces a i-flat II-i structure overall. Flat II however finds its most expansive expression in the Adagio, the tonic of which is G flat. As the first three movements proceed, we therefore observe a progressively deeper involvement of the neighbour-note figure contained within the opening theme: in the second movement it guides the relationship of the internal sections; in the Adagio, it conditions the movement's relationship to the outer movements.

This allows us to posit a narrative, linking the Finale to the previous movements. The Finale's ostensibly idiosyncratic tonal plan in fact summarises the gamut of chromatic relations around scale-degrees 1, 3 and 5. Example 5 illustrates this through a bass diagram that slots the Finale into an appraisal of the entire piece. We see that, fundamentally, the Finale prolongs V of F; the other structural bass notes are neighbours of either C, A or F. The exposition is built upon two neighbour notes either side of C: D flat (V of G flat) and B (V of E). B, reinterpreted as C flat, is regained in the central section, and the retransition is preceded by a failed attempt to restart the second theme over B in bars 109-10. The statement of the second theme over E as V of A from bar 151 supplies the lower neighbour to F, and both G flat and D flat are represented via their dominants (D flat and A flat): the former at the start; the latter in the reprise of the second theme. This also allows us to make sense of the presence of I (flat 9) and V (flat 9) in the coda's final cadence. Bruckner builds G flat and D flat into the concluding progression as a melodic embellishment, and resolves them onto the unadorned tonic triad. The final progression shuns a clear perfect cadence, because its purpose is not simply to consolidate F, but to resolve the crucial structural neighbour notes in the conclusive voice leading.

Altogether, the Finale responds to the gradual encroachment of chromatic elements in the previous movements, which arise from the increasingly extensive influence of features having their origins in the chromatic inflections of the first movement's first theme; their summary and resolution however defers tonic stability until the very last moment. The structure is thus motivated by a central conflict between the exponentially greater involvement of chromatic elements, and the ultimate need for tonic closure. The work's goal-directedness is a product of this dichotomy.

Bruckner and Progressive Time-Consciousness

Michael Spitzer has recently characterised the heroic dimension of Beethoven's music as a compositional embodiment of the historical consciousness emerging in the wake of the French Revolution. The 'sublimity' of these events, the sense that their magnitude had outstripped the capacity of human comprehension, produced a fundamental change in the perception of history, from an 'annalistic' notion of the accumulation of actions through time, to an encompassing, progressive force. Spitzer notes Beethoven to be 'fundamentally influenced by the sound world of the French revolutionary composers'. His music thus embodies 'a new kind of time consciousness, encapsulated in a paraphernalia of military topics ... imbued with revolutionary hope for the future, a sort of utopian semiosis'.²⁵ Yet progressive time-consciousness is not just evident in the military aspects of Beethoven's style; it is embedded above all in the goal-directed processes of his middle-period works, and especially in the Third and Fifth symphonies, which establish end-directedness as a formal strategy. The so-called 'struggle-victory' plot archetype of the Fifth Symphony marks this particularly: the triumphant, martial Finale is not only a resolution of tensions accrued throughout the piece; it also reflects a mode of historical perception, which understands history as a directed, progressive force.

Bruckner's instrumental forms are vitally engaged with this mentality. Indeed, their teleological impulse is more extreme than its Beethovenian precedent, since Bruckner consistently delays resolution of structural problems until the last possible moment, often the coda of the Finale, and in several instances the conclusive structural cadence. In this respect, Bruckner's music is far more acutely representative of the Beethovenian inheritance than that of Brahms, which is hardly ever as single-mindedly goal-orientated. In this way, Bruckner for the most part affirms a progressive, modernist historical time-consciousness, projecting precisely the 'utopian semiosis' described by Spitzer. This is the crux of my dispute with the kinds of special pleading advanced by Simpson *et al*: they fundamentally misrepresent

²⁵ Spitzer, *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington 2006), p.209.

the analytical evidence, insomuch as they underplay the deferrals of structural resolution that constitute the motivating strategy in Bruckner's instrumental works, and so marginalise the most basic component of their response to the Beethovenian lineage. Such a strategy is very clearly at work in the Quintet: the continual postponement of tonic resolution, which responds to elements present in the work's opening bars, pushes the stability required in order for the piece to close to its very end.

Composers and their music will always fall prey to the vicissitudes of cultural politics, and this inevitably perpetuates dichotomies of margin and centre, mainstream and fringe, norm and exception. But in Bruckner's case, this process has, to an unusual degree, been sustained by the marginalising tendencies of mainstream criticism, which perpetuate the use of deliberately exclusive categories, and foster constructions of spiritual otherness, which can only encourage the kind of fringe eccentricity displayed in Juan Revilla's pseudo-musicological star-gazing, with which I began. It is high time that we do away with this unhelpful and misleading critical apparatus. Bruckner did not compose 'cathedrals in sound'; he composed post-Beethovenian symphonies. His forms do not resemble 'the ground-plans of churches'; they are expanded classical structures, which depart from their eighteenth-century precedents no more than the sonata forms of Schubert, Mendelssohn, Schumann, Liszt and Brahms. And his music is no more or less ineffable in its affect or expressive content than any other work in this (or any other) repertoire. The mystical turn of mind that underpins such numinous clichés privileges the endless invention of (entirely unverifiable) metaphysical fiction over the clear-headed analysis of structure, and so ignores the plentiful evidence of Bruckner's engagement with structural and stylistic precedents. Bruckner, like his contemporaries, responded to the dual imperatives of tradition and innovation stemming from the legacy of Beethoven. The fact that we have had such trouble accommodating him in this context is an object lesson in the dangers of allowing cultural-political trends to eclipse our critical and analytical perceptions.

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Bruckner arrives in musical heaven
Otto Böhler's silhouette shows Bruckner being welcomed into the ranks of his musical predecessors

Example 1
Bruckner, String Quintet, Finale
Summary of Tonal Structure

This section of the musical score illustrates the tonal structure of the finale, specifically the first-theme group exposition. The score is for five voices (Violin I, Violin II, Viola, Cello, Double Bass) and includes dynamic markings such as *p*, *pp*, and *mf*. Measure 53 begins with a forte dynamic (*f*) and transitions to a piano dynamic (*p*). Measure 54 shows a continuation of the piano dynamic with some eighth-note patterns. Measure 55 features a dynamic marking of *pp*. Measure 56 continues with piano dynamics and includes a dynamic marking of *mf*. Measure 57 shows another dynamic marking of *pp*. Measure 58 concludes the section with a dynamic marking of *p*.

This section of the musical score illustrates the second-theme group exposition. The score is for five voices (Violin I, Violin II, Viola, Cello, Double Bass) and includes dynamic markings such as *p*, *pp*, and *mf*. Measure 58 begins with a dynamic marking of *p*. Measure 59 shows a continuation of the piano dynamic with some eighth-note patterns. Measure 60 features a dynamic marking of *pp*. Measure 61 continues with piano dynamics and includes a dynamic marking of *mf*. Measure 62 shows another dynamic marking of *pp*. Measure 63 concludes the section with a dynamic marking of *p*.

Example 2
Bruckner, String Quintet, First Movement
First Theme

Example 4
Bruckner, String Quintet, first movement,
Second theme and closing section, recapitulation

The image shows two staves of musical notation from Bruckner's String Quintet, first movement. The left staff begins at measure 217 and ends at measure 231. It features a bassoon and a cello. The bassoon has a dynamic marking of *pp* (pianissimo) and a crescendo arrow pointing upwards. The cello has a dynamic marking of *pp* and a decrescendo arrow pointing downwards. The right staff begins at measure 199 and ends at measure 209. It features a double bass and a cello. The double bass has a dynamic marking of *p* and a crescendo arrow pointing upwards. The cello has a dynamic marking of *p* and a decrescendo arrow pointing downwards. The score includes various other instruments like violins and violas, and markings such as *bass*, *2/2*, *3/2*, and *2/3*.

A detailed musical score page from a classical piece. The page features six staves across three systems. The top system includes a treble clef piano staff, a bass clef piano staff, a treble clef string section staff, and a bass clef woodwind section staff. The middle system includes a treble clef piano staff, a bass clef piano staff, and two bass clef woodwind section staves. The bottom system includes a treble clef piano staff and a bass clef woodwind section staff. The music consists of complex rhythmic patterns with many eighth and sixteenth notes. Measure numbers 72, 73, and 74 are visible on the right side of the page.

233

resolution to
tonic follows

234

dim.

Example 5
Bruckner, String Quintet
Synopsis of Four-movement Cycle

Example 5
Bruckner, String Quintet:
Synopsis of Four-movement Cycle

Bruckner's Last Words

delivered at the
Fifth Bruckner Journal Conference
 Birmingham, England
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William Carragan

Contributing Editor, Anton Bruckner Collected Edition, Vienna

Prologue. ... we come not to offend,
 But with good will. To fliew our fimple skill,
 That is the true beginning of our end.

...
Thef. This fellow doth not stand vpon points.

A Midsummer Night's Dream, act V, scene I.

Introduction

The sketches for the Finale of the Ninth Symphony, as Bruckner left them, comprise several hundred pages of music, mostly written on 24-staff orchestra paper in numbered four-page bifolios of sixteen measures each; there is also a substantial amount of material in short score. Parts of the movement are fully worked out—in some cases, going as far as a fifth revision—while others consist of the string parts alone, with some indications of the winds, or even one single line. In this way, the Finale is composed from the beginning nearly through to the coda, with six sixteen-measure gaps along the way, which give every indication of being due to missing pages rather than to an incomplete conception. (In the performance recorded by the New Tokyo City Orchestra with Akira Naito each of these gaps amounts to from 27 to 35 seconds of music.) It was to be in Bruckner's customary two-part sonata structure, with the first part being an exposition of three themes, and the second part consisting of development, recapitulation, and coda. Indeed, the end of the sketched material is abrupt, and it is conceivable that the movement was in a sense actually finished, needing only supplementary orchestration and editing, the final folios being simply lost. Most of the writing is quite legible and firm, although some of the pages show shaky measure lines and faltering script. Everywhere the composer's mental strength and will to complete the symphony are apparent in the vigorous melodies and insistent rhythms.

When Jack Diether, an executive officer of the Bruckner Society of America and a well-known writer and commentator on Bruckner matters, showed me the sketches in 1979, I was struck by the richness, beauty, and originality of the ideas, and immediately shared his desire for some appropriate way of making the sketches better known. He suggested that the pianist Paul Nudelman and I perform the sketches as a piano duet at a meeting of a musicological group in New York. But it soon became clear to us not only that a completion would be possible, but that the most effective vehicle for displaying the eloquence and power of Bruckner's valedictory utterances, for those seeking an understanding of his intentions, was a faithful, scholarly, and imaginative completion.

The Nature of the Finale: Part I

The Finale is an active, boldly dramatic composition, where four jagged, dotted-rhythm exposition themes, unified to an extent hitherto unprecedented in Bruckner's writing, are thrown into contrast with a grand and noble chorale. The movement has an overall impulse or momentum, perhaps deriving from the high degree of unification, which makes the work seem less sectional than his other finales; the energy of

the opening, already great, simply builds consistently through all the existing music. Although over the time since Bruckner's death listeners have come to terms with the Ninth as a three-movement work, and some profess to see some sort of completeness in the end of the Adagio, such a conclusion was certainly no part of Bruckner's plan. Instead, every page of the sketches testifies to his burning desire to present a finale in which the mystery, the conflict, and the anguish of the preceding movements find a resolution in triumph, *per ardua ad astra*.

The first theme group starts in G major with an eerie drum-roll and a nervous descending dotted figure like distant lightning-bolts (A₁, 0:07 in the Naito recording). A sudden build-up with rapid dotted chords leads to a fortissimo unison theme in D minor (A₂, 1:30), also dotted, in which the descending sixth is the predominant interval, just as it is in the second theme of the first movement. After the climax subsides, the second theme group begins (B₁, 2:31) in E minor with a gently mournful version of the same melody, but the tonal center soon shifts back to G major for an opulently-scored restatement. The short gap of six measures (2:52–3:05), which is not due to a missing sheet but instead to a planned revision for which space was made but which was never carried out, has been filled with music harmonically related to a passage in the finale of the Sixth. The concluding section of the second theme group (B₂, 4:48) is another buildup, similar in character to the corresponding structure in the first movement of the Seventh, using as its theme an inversion of the opening A₁. Thus, through B₂ = A₁ and B₁ = A₂, a thematic arch is created as a stable foundation, but the continuous development of the themes throws the listener ever forward. The top of the B₂ crescendo leads to a majestic, 36-measure chorale in E major for full brass (15 instruments) with a leaping triplet accompaniment in the strings (C, 5:31). This chorale, perhaps the most impressive that Bruckner wrote, is quite similar in its first phrase to the heavenly chorale in the same position in the finale of the Eighth, but it is also connected to the "Farewell to Life" theme near the beginning of the Adagio of the Ninth itself, and to the pervasive descending scales in many other locations in Bruckner's music. Indeed, it is probably directly descended from the sleep motive of Wagner's *Die Walküre*, which Bruckner had quoted twenty years earlier in the Third Symphony and the early version of the Fourth, and there are similar scalewise patterns in the Mass in D Minor of yet ten years before. But the chorale of the Ninth has none of the mysterious evanescence of the Wagner; it is marked by bold, almost brutal energy, and serves as the true counterpoise to the earlier unified dotted textures. The chorale concludes with a grinding dissonance and faster descending scales. In the decrescendo which brings the exposition to its close, the accompaniment motive of Bruckner's own *Te Deum* forms a codetta (K, 6:52). This quotation, and subsequent use of the motive here and there in the rest of the movement, has given rise to some rather odd and occasionally detailed speculation about the possible use of that anthem as a finale, although it is unlikely that such a solution was seriously contemplated by the composer.

Up to this point the orchestration is rather full and occasionally complete, although the thinly-scored second theme group in many places relies on short-score material. But the very end of the exposition seems to have given Bruckner considerable trouble. Early sketches suggest an ending in F major, in his customary harmonic resolution to the relative major, but in my completion I have followed a later sketch of eight whole notes for the flute and oboe, the *Te Deum* motive doubly augmented (7:06), and created a quite, hymn-like resolution to the dominant, A major, before the plunge into the development (A flat, 7:20).

The Nature of the Finale: Part II

Bruckner seems to be beginning the development with the oscillation between two themes, a common device going back to Schubert and earlier. Two of the six sixteen-measure gaps occur in the development proper. The first, near the beginning of the development (7:31–7:57), I have filled by continuing the chorale accompaniment, which occurs on both sides of the gap, through a series of elaborate, slowly-shifting chords. The wind parts quote the *Te Deum*, the choral itself inverted, and a theme from the first movement, also inverted; inversion was a common technique of Bruckner's in nearly all his compositions. There are also brief allusions to other works, in the composer's typical manner of self-reference—not so much direct quotation as the repeated use of a fertile, continuously evolving melos which had characterized the composer's work throughout his life. A dotted passage based on B₂ and A₁ follows, and then there is another gap (8:22–8:48) in which I have developed the chorale differently.

Beginning pianissimo in A major, the music breaks out triumphantly in G flat as Bruckner's material is re-entered. The material based on the A and B themes recurs, and presently an angular string figure with pizzicato accompaniment (9:07) recalls the B theme more fully. But a discordant entrance of the trumpets introduces the unison theme, A₂, now developed into the striding subject of an athletic three-voiced fugue (9:53). This fugue is not as extensive as the one in the finale of the Fifth, nor does it have the same function. Here the fugue constitutes the recapitulation of the first theme group, but with the complete transformation of intent characteristic of the composer's work at this point in the form. This area was considerably re-orchestrated in 2003 to thicken the texture and provide rhythmic interest. As the fugue grows in intensity, another gap occurs, which I filled in 1979 as a simultaneous counter-exposition of the theme and its inversion (10:44–11:11). At the third entrance, as completed, this process leads to dense six-part counterpoint, with two accompanying voices making a total of eight. Bruckner's music resumes partway through a majestic concluding episode, and a long ostinato passage in Bruckner's hand, which clearly refers to the finale of the Sixth and to the *Æterna fac* section of the *Te Deum*, leads to another explosion in G flat (12:13) and a Brucknerian orchestral silence. This is the first of three great crises in this movement, which recall a similar three crises in the first movement which ends so bleakly.

During the following recapitulation of the second theme group, more mysterious and questioning than before, the fourth gap occurs in the full score sketches (13:04–13:32), but a short score sketch and a written memorandum indicate how it is to be filled. Later, after a brief reference to the chorale in quiet descending chords, the B theme is inverted, and I have supplied countermelodies, partly drawn from the exposition, and partly from the Mass in D Minor which Bruckner himself quotes in the Adagio of the Ninth and, earlier than that, in the Third.

The fifth gap, of two bifolios or thirty-two measures, is the place in which a transition must be made to the third theme group. In its short space (14:56–15:56) I have concluded the current phrase, and used developed material from early in the first theme group to lead directly to a loud reference to the opening theme of the Adagio. This was prompted by certain formal procedures in the finales of the Sixth and Seventh. As the music dies down, it leads to Bruckner's quiet chorale (16:20), in which the melody is played quietly and incandescently against a celestial *Te Deum* accompaniment in the entire string body. I have added countermelodies in the winds in the manner of certain passages in the Fourth and Sixth.

The sixth gap (16:53–17:22) lies between the break-off of the quiet chorale, where in its third phrase the melody is taken up for two measures by the oboe, and a loud passage which seems to be the last sketch in the surviving material from Bruckner's hand. As it begins, the added material finishes the third phrase with the oboe, and provides a loud fourth phrase with leaping contrapuntal triplet accompaniment in the strings drawn from the final sketch of the fifth phrase, into which it must lead. Unlike the other phrases, which have eight measures, Bruckner's metrical numbers require that the fourth phrase has twelve, and the difference in harmonic rhythm provides further forward impetus.

Insistent triplet figures follow to the end of the sketch. These may be continued in a number of ways, but I have chosen to break them off immediately with a highly-dissonant or "catastrophe" chord (17:54) which takes the place of the dissonance with which the chorale ends in the exposition. Although the music continues beyond that with descending scales, and quotations of the first-movement theme also heard near the beginning of the development, this is still a great crisis, the second of the movement. The music sinks into near-oblivion, approaching the coda. The hugeness of the resulting third theme group, with its extreme variety of material, is reminiscent of a similarly immense structure in the Second, which at the time of his work on the finale of the Ninth, Bruckner had just seen through the press. The revision of the completion which produced this effect was carried out in 2006 for the Naito/Tokyo New City Orchestra performance and recording.

The coda of a Bruckner finale is the accumulation-point of the entire symphony; in it, the whole intellectual and emotional experience of the composition is summed up and, metaphorically, the last battle is fought. In all the symphonies from the Third on, the first-movement theme forms the triumphal crown at the end, and in the Eighth, themes from all four movements are combined in an impressive apotheosis. Speculation about the Finale of the Ninth has always included the idea that its coda as completed by Bruckner would have been the grandest of all, the almost necessary inclusion of a final

statement of the chorale, at least four phrases comprising 32 measures, would virtually guarantee that. Thus the coda presented here is fully 117 measures long, while that of the Eighth has only 71 measures. In this completion the first half of the coda (beginning at 18:38) is derived from the dark, gloomy descending scales continuing those which had already grown out of the chorale in the third theme group. At the same time, the opening theme of the symphony, which has not been heard since the middle of the first movement, appears in canon, with allusions to the Scherzo and the “lightning bolts” from the beginning of the Finale, together with material from a further Bruckner sketch, quoting the “death clock” from the Eighth (19:25), which fits in very well at this point. At the climax, the stark, menacing unison of the first movement, with its crashing leap, embodies the third and final crisis. But the mood is suddenly transformed into light with the sounding of the triumphant fanfare, recalling the trio of the scherzo, with which the second half of the coda begins (20:19). After ten measures of brilliant writing in which the whole orchestra plays above middle C, there ensues the grand final statement of the chorale (20:37), which serves as the harmonic framework for a soaring triadic transmutation of the anguished opening melody of the Adagio as a descant for the three trumpets. At the same time, the dotted theme of the Finale itself appears in the bass. In the third phrase, the yearning theme of the coda of the Adagio, which looks back to the similar music in the slow movement of the Second, rises above the appearance of the main Adagio theme and the lightning-bolts in the brass (21:07). As the canonic dotted figures coalesce into chords, the fourth phrase of the chorale, now inverted, climbs through a ninth and leads to the culminating peroration (21:37) where the opening theme of the symphony, in the bass, is combined with the vocal melody of the *Te Deum* and the descending scales in organ and bell-like sonorities: *Te Deum laudamus, te Dominum confitemur*. Thus a joyous resolution, which for most of the symphony has seemed impossibly remote, is attained at last.

As can be seen from the foregoing analysis, the completed sections of the Finale are closely based on the existing material left by the composer. In addition, I have studied Bruckner's other compositions from many standpoints in order to assess his methods of handling a myriad of other problems. In that way, a number of unusual features of this movement have become apparent. For example, Bruckner never before had created four opening themes that were so similar, although he was headed that way with the arch-structure of the finale of the Seventh. Here a different purpose is evident: there is a quadripartite division of the movement which cuts across the sonata structure, in which alternate parts are dominated by the dotted themes and by the chorale with its triplet accompaniment. Also interesting are the many points of contact of the Finale with the rest of the symphony: the descending sixth, prominent in the dotted themes, is also essential to the first movement and the Scherzo; the chorale is related to the “Farewell to Life” as was stated above, and the keys of the Trio (F sharp, or G flat) and the Adagio (E major) are significant in the Finale. From a narrative standpoint, there is also the occurrence of three major crises in both the first and last movements; this feature became apparent during the process of revision in 2006. As much as possible, these and other unifying features have been strengthened in the completion, at the same time maintaining a principle of complete fidelity to the sketches, no notes or rests of which have been changed.

The Third Theme Group

The revisions of 2006 concerned the third theme group, which in this composition seems to be of an extended concept which Bruckner did not always employ. My goal in making the revision was to introduce Orel's sketch 44 into my work as bifolio (Bogen) 32, thus in the sequence of Nowak's numbering, expressing an order which probably dates back to Schalk or before. Bruckner's own numbering in the upper right corner is heavily overwritten, even more so than on bifolios 29 and 30, and cannot be read with security as representing any clear witness. Orel, in proposing Sketch 44 as an alternative conclusion to the recapitulated third theme group where it would have had a bifolio number in the early 20s, might have felt that the movement could not contain two section endings with triplets. Accordingly, in my orchestral completion of 1982-1983, I used Sketch 44 as an inspiration for part of the coda, principally in the string writing. However, over the years it became clear to me that I needed to see if Sketch 44 in its original state could appear in my completion as a continuation of the chorale of the recapitulated third theme group without disturbing other elements which I have felt to be already successful. The result would be a great expansion of that structural element, so that it would be

comparable with the giant structures in the finales of the early Second and Third Symphonies, and definitely unlike the compact, two-section third theme group in the finale of the Eighth.

By comparative analysis of the structures of the first movements of Symphonies 2 through 9 one can see that the recapitulation of the third theme group is substantial in the first movement of the Ninth, and before that probably the most extensive one is in the Second, in all versions, which Bruckner was seeing through the press while composing the Ninth. One also sees the disappearance of the codetta in the recapitulation after the Third, except in the anomalous Eighth where this element is a pre-coda climax devoted to the A theme.

If a similar analysis is applied to the finales of the same symphonies, it can be seen that with the finales there is a much greater difference between early and late versions of a given symphony than with the first movements. The drastic shortening of the Second, and especially of the Third, is apparent, and with the Fourth, the short *Volksfest*, the significantly longer 1880 version with the new second and third themes, and the renewed shortening for 1888, show clearly. In the 1880 and 1888 finales of the Fourth, the third theme group is all but missing from the recapitulation, and in 1888 the first theme is also omitted. In the 1889 finale of the Third, the developed second theme, consisting of the chorale alone, directly abuts the recapitulation with the polka, with no first theme intervening; this revision receives a less-than-favorable review from Mr. Simpson. As far as the finales are concerned, the great recapitulated third theme groups are those of the early Second and the two earlier Thirds, with counter-witnesses in the 1889 Third and the Eighth. Let us look at these structures in more detail.

The first diagram, **Third Theme Groups (A)** gives the details. In the Second Symphony, version of 1872 the occurrence of the *Kyrie* of the F Minor Mass is plotted both as a codetta and as a citation. Functionally, it is a codetta because the same material was the sole codetta in the exposition. But it is also a citation (measures 124-129, *Kyrie*, Mass no. 3 in F Minor), placed before the end of the third theme group as in the Third and Eighth. The material following the *Kyrie* is a strange pizzicato passage which recalls the B theme in the first symphony of Mendelssohn, and is only loosely related to the rest of the theme group. But analytically it can hardly be relegated to the coda, which is already one of Bruckner's longest. Thus the *Kyrie* citation assumes the unique position of a codetta embedded in the body of the third theme group. In 1877 the quotation is gone, and the pizzicato passage follows the loudest outburst and sudden silence immediately and would certainly count as part of the third theme group. Barenboim with the BPO was the only recording ever made that has presented this passage as Bruckner wrote it. (There is now available a recording from 1937 in which Ernst Praetorius conducts this version from the first publication.)

In the Third, the first two versions are quite similar, with the second statement of the C theme having the A theme as a counter-melody in both. The codetta consists of loud brass chords, somewhat related to the quiet brass chords with which the exposition ends, but with a transitional rather than a valedictory role. In 1889 the first occurrence of C already has the reference to A, and the repetition, such as it is, lacks the C contour and consists merely of descending scales. In each of these versions, there is a catastrophe, or disorienting climax, shown in the diagrams by ♦, which in the early versions is met with a placid response like that of the harmonium in Liszt's *Hunnenschlacht*. When the citation is absent, the music simply picks up and continues. We will see later that both are in Bruckner's world valid responses to the challenge posed by a catastrophic collapse.

The two-element third theme group (C₁/A, A + K) in the 1889 Third has a counterpart in a two-element theme group in all versions of the Eighth (C, I + K). In the Eighth there is a build-up using the regular C theme from the exposition, but at the top, there is a quotation of the A theme of the first movement which recalls the use of this same theme in this same position near the end of the first movement. But instead of a long presentation of the theme, there is a decrescendo which stands in for the codetta, leading directly to the coda. It is functionally dissimilar to the same structure in the Third, but it is of similar length and complexity, and quite significantly, was conceived at the same time.

However, the character of the Ninth Symphony sketches seems to indicate that quite a different solution has to be adopted there. We have a 32-measure gap beginning in what must be a late part of the second

theme group, leading into a passage serving as a prelude to a recapitulation of the great chorale of the exposition. We know that it must serve that function because of its rhythm, which is that associated with the accompaniment to the exposition chorale. It is plotted as C_0 on the diagram, suggesting its analysis as an introductory part of the C theme group which did not occur in the exposition. Before that, there is still a gap to be filled, and I decided to place a reference to the third movement in that location, knowing that if I put it later, it would disturb the momentum which must lead from this point on to the end. The material leading into it refers to the A theme, an idea stemming from the 1889 Third as described above, and immediately goes to the Adagio theme against the backdrop of A-theme rhythms. At this point I was also able to regularize the lengths of the inserts to 16 measures; in my earlier completion I had assumed that the missing bifolios, either 27 or 28 or both, were jammed with extra measures like bifolios 1 and 2.

The bifolio number of 32 is the earliest number that can be assigned to the sketch numbered 44 by Orel, because the music does not join with bifolio 30 and thus cannot be bifolio 31. This is indicated by both voice-leading and by a special set of measure numbers above the staff on Sketch 44 which when extended proleptically begin at the first phrase of the chorale; these numbers virtually require that the music constitute bifolio 32. At the same time, the regular metrical numbers below the staff require that the fourth phrase of the chorale, which begins on missing bifolio 31 and includes the first two measures of bifolio 32, be of 12 measures instead of the typical eight measures per phrase. Something like this had already happened in the exposition; there the fourth phrase of the chorale is the same as the first, but has four concluding measures added to it, making a total of twelve, before the chorale is disrupted in dissonance. But in the recapitulation, the chorale has one more grand eight-measure phrase before the texture dissolves into triplets and the surviving material breaks off. I did not feel that continuing the triplets for even one measure would be effective. Instead, I created the same kind of catastrophe that concludes the chorale in the exposition, but as an even bigger effect, with a dissonant chord reminiscent of the famous chord just before the coda of the Adagio. This chord leads into an expanded reference to the descending, *decrescendo* scales which introduced the *Te Deum* in the exposition. Here they lead to the coda which I wrote in 1982, that has hardly been revised at all since then, and through a very large structure to an eventual return to the *Te Deum*. In a sense, the catastrophe chord which immediately follows bifolio 32 is also a reference to the Adagio, and it is charted in the same texture on the diagram. This is, in fact, the place one would expect to find a reference, not at the beginning of the third theme group.

How then can I justify alluding to the Adagio as early as I do? At this point, one needs to realize that the job of an analyst is not to force the music into a kind of Procrustean paradigm and judge it by how well it fits, but instead to seek to know in what way earlier examples have a reflection in the new music, or the music which must be written to carry out the completion. Some secrets can be dug out by studying the parallels between first and last movements, as shown in the second diagram, **Third Theme Groups (B)**. In the Third, two references to earlier themes are made in the recapitulation, where they are introduced into the previous material (A combined with C_1) and horizontally (the first three movements between C_1 and C_3). In 1877, as we have seen, the references to the second and third movements were eliminated, but hardly any other change was made. But in 1889 the treatment was far more drastic; the four-part structure of the exposition, present since 1873, is eliminated and a new two-part structure is substituted, with only a vague relationship to the group in the exposition. It is possible that the short C theme group of the Eighth was his model. If so, this is a rare example of late-period structural techniques being used in the coeval revision of early symphonies.

The second theme group in the exposition of the first movement of the Seventh concludes with a wonderful crescendo in B major (B_X), starting on the second inversion and thus possessing immense transformative power, both harmonic and rhythmic. In the recapitulation, its position is occupied by a final statement of B theme material, also in a large crescendo (B_Y). The material is different, but both passages provide rich, lyrical climaxes as an introduction to the energetic and pattering third theme. In the exposition of the finale of the Ninth, much the same thing happens. A crescendo (B_X), based on the inversion of the first idea of the first theme group (A_1), leads to a complete change of rhythm and the mighty chorale. Thus it would be reasonable in the recapitulation to place a large event before the new introduction to the chorale (C_0). The jagged accompanimental rhythms of the A theme have been under-represented in the movement up to now, and this seems to be the place to use them. But here they lead to

the reference to the Adagio instead of simply carrying out a self-development. Bringing in the Adagio theme is very dramatic, and its earliness may come as a shock, though dynamically it is the right kind of music at the right time. After its new and unprecedented introduction, the chorale is furnished with a countermelody, which will turn out to supply a considerable amount of motive power, especially in the loud 12-measure fourth phrase. The chorale continues with an interpolation of a fifth phrase, attested by bifolio 32, followed by the triplet figures, labeled x (for transition), and the four-measure catastrophe chord, completing the reference to the Adagio in the traditional location.

Before leaving this section, I would like to refer back to a paper I gave 4 years ago, published [without associated diagrams] in *The Bruckner Journal*, Vol 9 No. 1 March 2005, on arch structures in Bruckner. The third diagram, **Arch Structures**, has since then been somewhat revised, to take into account the new work of 2006. In the new dispensation, the arch references in the exposition are balanced by an arch relationship in the recapitulation, where the Adagio theme (III) also involves the A₁ theme, and A₂ and B₁ have the same relationship they have in the exposition. There are other internal references, and balances in theme-group duration, that Bruckner used as far back as the metrical revision of the first movement of the Fourth as discovered by Laurence Wallach; these are shown by continuous and dotted semicircles. The golden section is shown, for what it is worth. All of these diagrams are based on measure count, not on tempos and real times, and perhaps Bruckner was satisfied with a rough approximation. At any rate, if the golden section is to be applied to the movement as presently completed, the coda is left out of the accounting. It is hard to imagine a completion that would fit into the golden section and still do the rest of the symphony justice.

Catastrophe

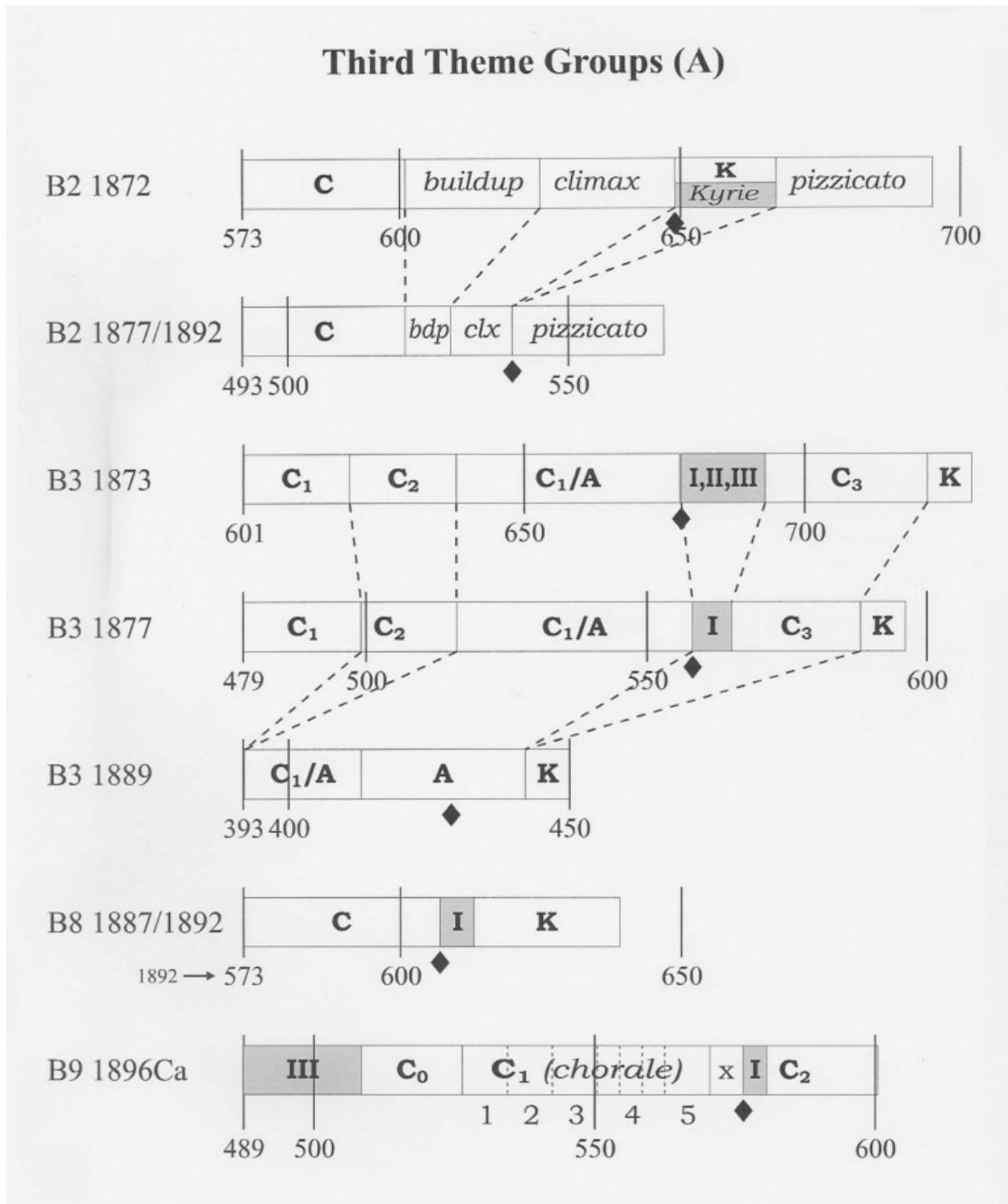
Καταστροφή, turning downward, destruction, ruin: a strong word, used only when necessary. Here I apply it to cases where the expectation of a certain musical passage is either totally upset, or of its own leads to a situation where the previous order is brought to nothing. Almost every symphony, or version of a symphony, has a place in the recapitulated third theme group which can be called a catastrophe, a place where the ordinary expectations of the music go awry, a place where help seems to be utterly inaccessible. Certainly Sketch 44 is headed for a catastrophe, and perhaps Orel thought that this movement needed only one catastrophe, indeed the one which ends the long passage following the fugue.

It is useful to remember that the first movement contains three places which could be called catastrophes. The first of these is near the end of the recapitulated first theme group, where the music collapses into a muttering F minor. There is a silence, and then a long passage of quiet, fearful triplets, in which the music gathers itself before resuming the second theme. The second is after the highly-detailed climax in the third theme group, and recovery lies in slow, majestic brass chords which directly quote a passage in the coda of the finale of the Second Symphony, which he was at that time seeing through the press. The third is the connection in the coda between the crescendo and the final, terrifying peroration, where the music hardly stops at all though there are triplets. After each catastrophe, it seems *more inevitable* that the music will continue and tell its story.

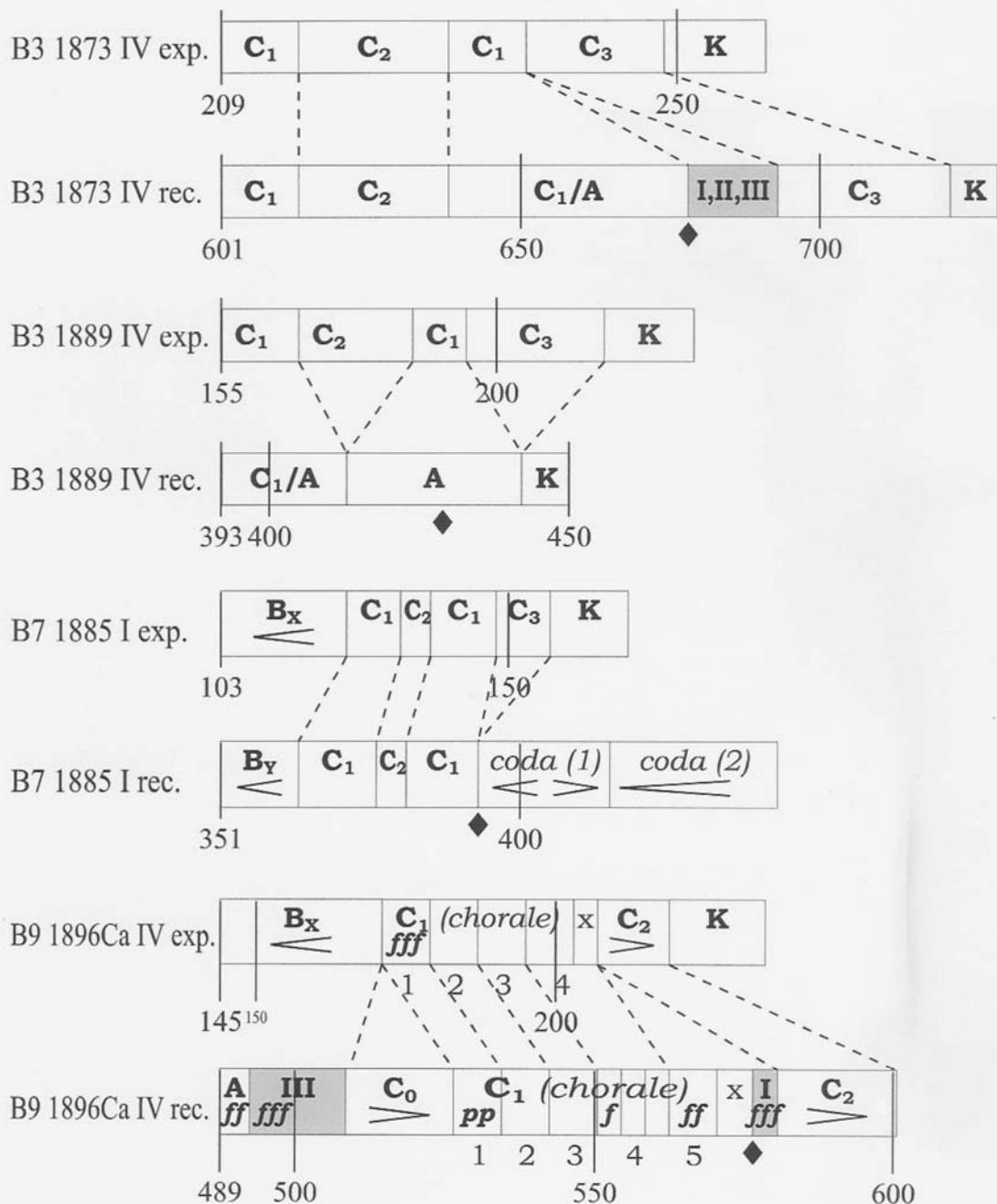
Once one realizes this, one can imagine that the finale should also contain three catastrophes, and with my revisions of 2006, indeed it does. The first is the one alluded to above, after the fugue and before the second theme group. A long silence is followed by the tentative arpeggio of the second theme. The second is the one immediately following bifolio 32, toward the end of the third theme group; recovery here comes through the descending scales parallel to those which ended the chorale in the exposition, and the music is continuous. At the bottom of the scale passage, the coda begins and music turns upward again, just as it does in the 1889 Third where tessitura is the only indication of the presence of the catastrophe. The last catastrophe is in the middle of the coda, when the two-section *Steigerung*, in which every ghostly, menacing, and agonized theme in this tortured symphony rises up in fearsome attack, gives way without pause to the brilliance of the fanfare and the transformation and triadicization of all of the same themes in exultant glory.

Conclusion

Not one of the arguments presented in this paper is truly binding. In the eventuation, Bruckner is free to do what he wants; the finale of the Seventh Symphony certainly proves that. And we do not really know what he wants. But if we love him, we will try to hear these, his last words, in some kind of surrounding which will be congenial to them. This is the ambition of every completer of this daunting work, one of the very greatest in all the literature, and one of the most intimidating. I believe that all of the various efforts made toward completion, with accompanying research, have yielded valuable contributions to the understanding of this music. In particular, every Bruckner scholar is grateful for John Phillips's excellent publication of the most important sketches, which incidentally contain the basis of the text I used for bifolio 32.

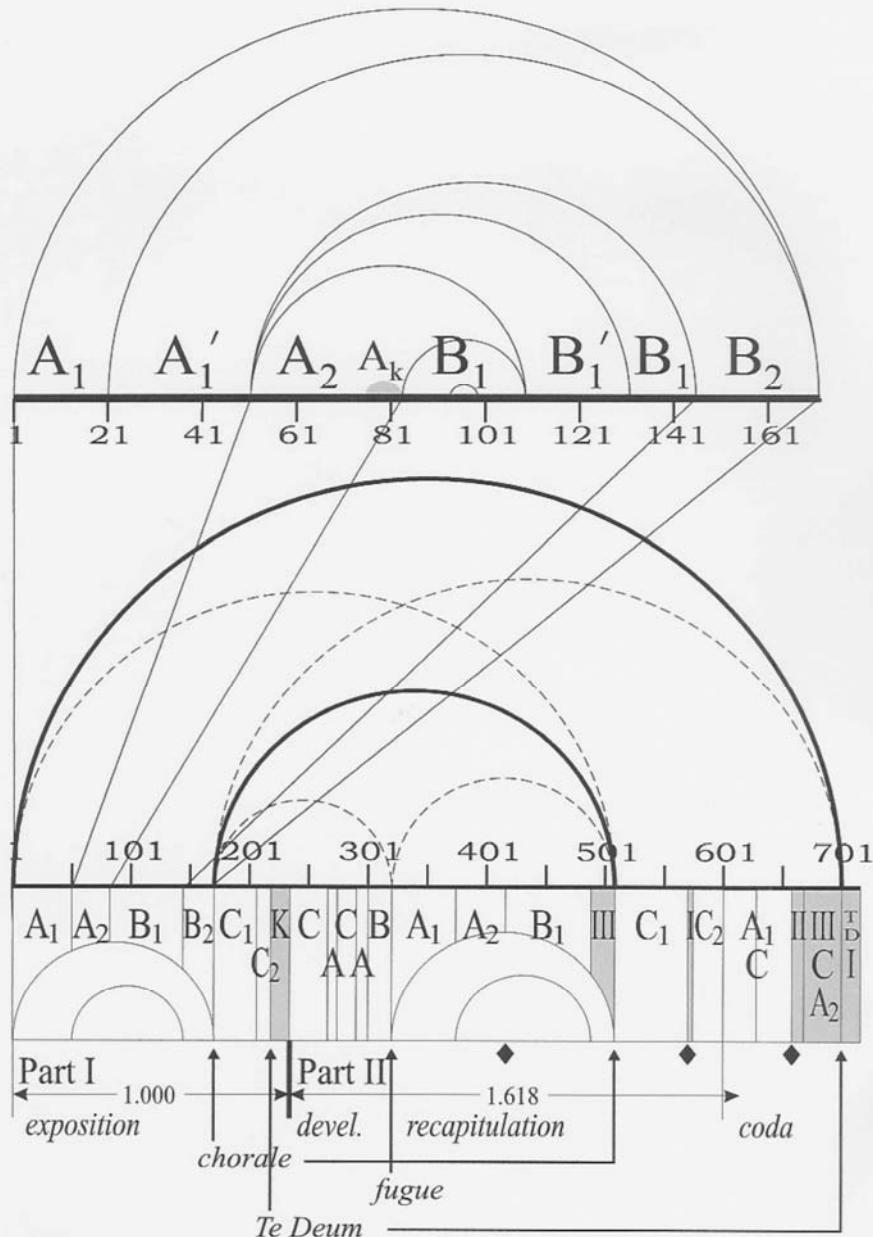


Third Theme Groups (B)



Arch Structures

B9, Finale 1894-96 (C. 18) (revision of 2006)



I would like to recognize with deep appreciation the assistance and encouragement of Paul Nudelman, David Aldeborgh, Aaron Snyder, and Julia Carragan, these above all, in the work of almost three decades that this completion has taken. I also would like to thank all the conductors who have taken interest in this score, especially Maestro Akira Naito for his close scrutiny of the material, and his many probing questions and discussions, the results of which have greatly enhanced the effect of this music. And I would also like to thank Crawford Howie for his suggestion of the superscription to this paper, with its awkward earnestness, and its haunting, mysterious suggestion of hidden significance. A scholar is only as strong as what he can contribute to others, and I have been very lucky to have such able and dedicated reinforcement. Thank you.

Bruckner at Edinburgh - Alan Munro interviews Sir Brian McMaster, Director *The Edinburgh Festival, 1991-2006*

Sir Brian McMaster was born in Hitchin in Hertfordshire. He read Law at Bristol University, Comparative Law at Strasbourg University and qualified as a solicitor, before studying on the first Arts Council of Great Britain's course in Arts Administration.

He was appointed Director of the Edinburgh International Festival in 1991 and is the longest serving Director since the Festival started in 1947. Prior to this he was Managing Director at the Welsh National Opera (1976-91), Controller of Opera Planning, English National Opera (1973-76) and a member of the International Classical Division of EMI Records. He served as Artistic Director of the Vancouver Opera from 1984 to 1989.

He is currently Chairman of the National Opera Studio, a member of the Arts Council of England, and has served as a judge for the Cardiff Singer of the World Competition since its inception. Brian McMaster was awarded the CBE in 1987 and a Knighthood in 2003. He retired in 2006 and as part of his final Festival he programmed Bruckner's Symphonies 1 to 9. Almost a year later I met with Sir Brian and asked him to reflect on the cycle and to give his views on Bruckner performance today.

Alan Munro: When did the idea of programming all the Bruckner symphonies first occur to you?

Sir Brian McMaster: It had been in the back of my mind for some time, and last year was my last chance to actually do it. The idea evolved of doing it in a particular way. I'd long believed that certain pieces of music - Bruckner symphonies, the symphonies of Beethoven, and some other composers - are best appreciated on their own. Bruckner is often done that way, the Eighth for instance: only really bad promoters do another piece with it. So we did that last year, with three works per night, but in three concerts, each concert featuring only one piece of music. This was a way of doing all the Bruckner symphonies. The only other way, to do nine concerts out of twenty one - I think some people would have thought too great a proportion of concerts devoted to one composer

A.M: How difficult was it to bring the cycle together? Did you experience any specific problems?

B. McM: Well, yes of course. There was the problem in finding the proper conductors, conductors who themselves want to do Bruckner, and those conductors who wanted to do Bruckner who we thought could. We got most of our first choices really and then there was getting the orchestras and persuading them to do a particular symphony. Of course everyone wants to do Bruckner 8 and we want them to do Bruckner 1

A.M: Was it a deliberate decision to use several orchestras and nine conductors?

B. McM: Yes, yes. Well, I mean I think that was right. It was set against Sir Charles [Mackerras] doing all nine Beethoven symphonies. And, well, there are few conductors today who could actually meaningfully conduct all nine major Bruckner symphonies because it requires a degree of experience and maturity that very few actually have and, of course, a commitment to that composer. And I don't think it's so interesting either. Charles doing Beethoven is a particular thing, but I think it was right with Bruckner, the cycle is a rarer phenomenon even than a Beethoven cycle today. It was right to have different conductors. Horses for courses! To a degree anyway.

A.M: Did you ever consider including more of the early versions of the symphonies.

B. McM: Sure, of course, of course. Well, versions are a problem and it became a real problem in one instance. Stéphane Denève wanted to do a particular version. Symphony No 4 [Third version - 1888] and we didn't totally believe in it. And I don't think we totally believed in it at the end of the concert either! But, you know. I suppose it was interesting. My feeling was, as far as versions go, once you have picked the horse for the course they pick the version. It was somehow inherent, if we felt they were the right conductor for that symphony then the version they chose to conduct was probably the right one. I mean some conductors come with a very fixed idea of the version they prefer, some don't. Stéphane Denève came with a very fixed version indeed and a rather eccentric view I think. It isn't a version one would want to hear again! But we grow up with certain prejudices.

A.M: With hindsight would you have done anything differently?

B. McM: Not that I'm prepared to talk about. [Laughs] There was one conductor I would like to have

used. And I would have changed one conductor actually. But it was one hell of a gamble. He's a man I'd heard conduct The Ring in Germany, Wolf-Dieter Hauschild. And he had conducted Bruckner in Japan. And only in Japan. He is rather old and he was semi-retired. Sadly it didn't happen.

A.M: *Can you tell us a little about your own musical upbringing and how you discovered Bruckner?*

B. McM: That was at school, where the arts, in any form, didn't feature at all. Quite the reverse. And , by chance I'd sort of discovered music just by hearing pieces on the radio and wanted to find out more. Somebody who had been at the school, a very bright and very eccentric person, a bit of a loner, had left a collection of records at the school, one of which was Otto Klemperer's recording, on Vox, of Bruckner 4 which I played over and over and over. That was one of the first pieces I discovered ... I mean, it's strange to think, but I think it's true. When I was in my late teens, the age when you are really discovering things, Bruckner symphonies and Mahler symphonies were receiving their first British performances. This was in the 1950s. And also, of course, at that time I was at University in Bristol and when I was there we would hear regularly Horenstein, Barbirolli, Silvestri - all of whom performed Bruckner. And then Klemperer - I'd go up to London to hear him. Boult was another one. I think people of my generation were very, very lucky.

A.M: *Can you think of a particularly memorable Bruckner performance?*

B. McM: Reginald Goodall - Symphonies 7 and 8. I tried to get him to do Number 8 again in Edinburgh, but he said no. He said it was too difficult - especially the scherzo. We tried to persuade him to open the Edinburgh Festival with Beethoven 9 when Frank Dunlop was in charge. Fortunately the BBC tapes of the Bruckner performances have now been made available (along with the 9th symphony).

A.M: *What does Bruckner's music mean to you?*

B. McM: Good God! [Laughs] How many people try to enunciate what music means to them? Some people can do it very well. I'm not one of them!

A.M: *One of the big clichés is that Bruckner wrote 'Cathedrals in sound' Do you agree? Or do you view him as a post Beethovenian symphonist?*

B. McM: I don't really like to talk about what his music means. It seems to me he did live his life through music. He loved Wagner, and his love of Wagner is part of the creative process. Organ music goes into it. I don't know, I don't think some of his history as an individual is relevant. He just does what great music does. Anything you says sounds pretentious doesn't it?

A.M: *Which conductors today are, or have the potential to be, great Bruckner interpreters?*

B. McM: Great Bruckner interpreters? I tell you one who is and who is completely undervalued and that is Günther Herbig. I heard him do the 5th in Barcelona with a very poor orchestra. And he did the 3rd in Edinburgh with the RSNO. If we were lucky enough to hear him do more Bruckner in the UK I would travel to hear him. I suspect Donald Runnicles will mature into a great Bruckner conductor. I was quite pleased with most of the conductors we had in Edinburgh. Jiří Bělohlávek, is for me, emerging as one of the greatest, greatest, greatest conductors. It is a bit like Charles Mackerras - he has been ubiquitous. Bělohlávek has conducted so much in Britain, regional orchestras, Glyndebourne, but I've always thought, even years ago in Prague, that he was fantastic and I think now he is becoming a great conductor. Tristan at Glyndebourne seemed to be the start of it. It was really extraordinary. I recently heard him do Mahler 3 with the BBCSO and it was marvellous and I think he will become a great Bruckner conductor. Then there is Blomstedt. I think we really got it right with him in the cycle, the 8th. As he gets older his interpretation gets deeper somehow. As a younger conductor he was incredibly proficient but cold; as he gets older he gets mellow and profound and I think that comes through in the music making. I thought Sakari Oramo was extraordinary - he made the 1st symphony really interesting, idiomatic. And Metzmacher, it is going to be really interesting to see how his career develops. He is young, idiomatic. A great Bruckner conductor needs to be perfectly focused, firmly based somehow. With Metzmacher I am always interested in what he has to say. Herbig, Belohlavek, Blomstedt, I would travel to hear conduct Bruckner. And Donald Runnicles, with his background in Wagner. Well, there are exciting times ahead.

A.M: *Günter Wand was a frequent visitor during your tenure. Any particular memories?*

B. McM: Hundreds! The end of a Bruckner 8 where, afterwards, he screamed at me. "You murderer!"

You tried to kill me!" Everyone just ran out. Apparently he was still screaming abuse about me when he boarded his plane the next morning. We think somebody applauded before the music had died away. It was two years before he came back but when he did we were the best of friends again. He was a wonderful conductor.

A.M: Audience numbers were quite low at the beginning of the cycle. Did that disappoint you?

B. McM: No, I always anticipated they wouldn't be huge. I think it is sad. I think there is a lot of prejudice surrounding Bruckner anyway. It is not easy to sell seats at the moment. Classical music at the moment is in deep, deep crisis. People who make the effort to go to a concert get an experience that is huge. We have the means of giving audiences that experience. We can enable an audience to get involved but I think promoters and others are doing a bloody bad job. I think audiences are gagging for the experience a performance of Bruckner 8 can give you but they don't know where to find it. They are not given any directions towards it at the moment. In fact they are confronted with quite a lot of prejudice which puts them off. So these are bad times. I think Michael Ball* is sort of terrific but I don't think he has any place at The Proms. The Proms has the ability to engage young people in classical music. They have a huge responsibility, why misuse that responsibility? It is shocking.

A.M: Sir Brian, many thanks.

*Michael Ball, British actor, singer - best known for roles in musical theatre in *Les Misérables*, *Chitty Chitty Bang Bang*, *Aspects of Love* and for the song *Love Changes Everything*. 'An Evening with Michael Ball' at the Proms on Aug 27. 2007.

Edinburgh International Festival Bruckner performances during Sir Brian McMaster's directorship 1991 to 2006

Symphony No 0.

21 August 2000 Budapest Festival Orchestra, Ivan Fischer conductor.

Symphony No 1.

15 August 2006 Finnish radio Symphony Orchestra, Sakari Oramo conductor.

Symphony No 2.

17 August 2006 BBC Scottish Symphony Orchestra, Ilan Volkov conductor.

Symphony No 3.

25 August 2003 Bamberg Symphony Orchestra, Jonathon Nott conductor
19 August 2006 Royal Scottish National Orchestra, Günther Herbig conductor

Symphony No 4.

2 September 1992 Leipzig Gewandhaus Orchestra, Kurt Masur conductor
26 August 1995 Royal Scottish national Orchestra, Donald Runnicles conductor
23 August 1996 Philharmonia Orchestra, Kurt Sanderling conductor
15 August 2000 The Cleveland Orchestra, Christoph von Dohnányi
27 August 2005 Leipzig Gewandhaus Orchestra, Herbert Blomstedt conductor
22 August 2006 Royal Scottish National Orchestra, Stéphane Denève conductor

Symphony No 5.

22 August 1998 NDR Symphony Orchestra Hamburg, Günter Wand conductor
24 August 2006 Rotterdam Philharmonic Orchestra, Ingo Metzmacher conductor

Symphony No 6.

26 August 2005 Gustav Mahler Jugendorchester, Ingo Metzmacher conductor
26 August 2006 BBC Scottish Symphony Orchestra, Donald Runnicles conductor

Symphony No 7.

31 August 1999 NDR Symphony Orchestra Hamburg, Günter Wand conductor
2 September 2004 Staatskapelle Dresden, Bernard Haitink conductor
27 August 2006 Royal Scottish National Orchestra, Claus Peter Flor conductor

Symphony No 8.

24 August 1992 London Philharmonic Orchestra, Franz Welser-Möst conductor
 2 September 1995 NDR Symphony Orchestra Hamburg, Günter Wand conductor
 2 September 2000 NDR Symphony Orchestra Hamburg, Günter Wand conductor
 30 August 2006 Philharmonia Orchestra, Herbert Blomstedt conductor

Symphony No 9.

13 August 1995 Gustav Mahler Jugendorchester, Claudio Abbado conductor
 3 September 2005 Bamberg Symphony Orchestra, Jonathon Nott conductor
 1 September 2006 BBC Symphony Orchestra, Jiří Bělohlávek conductor

Locus Iste; Christus factus est; Virgin Jesse floruit.

15 August 2000 The Cleveland Orchestra Chorus, Robert Porco Chorus Master, Thomas Trotter Organ

Te Deum.

13 August 1995 Gustav Mahler Jugendorchester, Edinburgh Festival Chorus, Claudio Abbado conductor,
 J. Eaglen(s) L. Wichiteanu(ms) E. Wottrich(t) R. Lloyd(b)

String Quintet

24 August 1995 Raphael Ensemble

I would like to thank Derek Watson, Chairman of The Wagner Society of Scotland and Bruckner biographer, and Susie Burnet, Media Relation Manager, Edinburgh International Festival, for their assistance with this article. Alan Munro



The Bruckner Journal invited Maestro Georgiadis to contribute to our occasional series ‘How I discovered Bruckner’, and we are delighted to have the opportunity to publish his response.

How I discovered Bruckner - by John Georgiadis

I have been a devoted Bruckner fan ever since I began to follow Maestro Sergiu Celibidache in the late ‘70s until his death in ‘96. I became mesmerised by the beauty and nobility of this wonderful music thanks to Celi’s exhaustive and painstaking rehearsals with both the Stuttgart Radio Orchestra and the Munich Philharmonic which I attended. In the ‘80s I would travel from London to Munich for a single Celibidache Bruckner concert and on one occasion I even travelled up from Rome. The most memorable concerts were held in the Lukas Kirche (Lucas Church) in Munich which offered a near perfect acoustic for these works which had been created with the Linz Cathedral resonance in mind.

I had of course played Bruckner with many conductors during my LSO Leader’s life and on occasions had quite enjoyed the experience - playing No. 4 with Jascha Horenstein for instance in the late ‘60s. But largely the symphonies appeared rather like a ‘foreign’ language in the hands of most conductors who really had no idea how to handle the repetitive sequences which so characterise Bruckner’s music. The result was often without any sense of direction and therefore somewhat futile and usually boring. As a result orchestral musicians generally held the view that Bruckner was too longwinded and for string players included far too much ‘tremolo’ which was extremely tiring to play.

It wasn’t until I started to study conducting with Celibidache in 1978 that I had the opportunity to begin to understand the depth and direction of this wonderful music. Celibidache seems to have been the only person who realised the need for a ‘big’ space to accommodate this ‘big’ music. Bruckner’s ears were obviously accustomed to the acoustic of a very large and resonant building - one can see that so clearly from the structure of his music - it simply doesn’t work in a dry acoustic. Celi would never perform Bruckner in a dry acoustic: either a church or concert hall with good resonant acoustics such as the Musikverein in Vienna where video recordings of at least two symphonies were made. To accommodate these ‘big’ acoustics tempi have to be broad - in Celi’s case extremely broad - so that the resonance does not overly ‘blur’ the sound. His words were “you cannot rush when moving a large body of sound”.

At first I had difficulty with his tempi as I had just come from the regular orchestral world where speed appears to be the cure and answer for all problems, but soon I was completely converted and now cannot hear it any other way. Even though Celi was totally opposed to any form of recording (another story!) the CD set that exists of his Bruckner symphonies illustrates only too well the need for time and space to take in the complexities and to give shape for direction in the repetitive sequences - they always lead to somewhere. It helped too that he had beneath his baton mainly German musicians who were used to working in great detail even though his approach was somewhat alien to the traditionally faster interpretations of other conductors. Also, the German musicians, especially the brass players, were capable of sustaining the slower tempi - the first horn (an American) of the Munich Phil even went to yoga classes for the breathing exercises that would help build up his lung capacity.

Of course, for the November concert I will not have the luxury of one or two weeks of rehearsals that the German orchestras enjoyed with Sergiu. This is Britain where musicians such as Handel, Mendelssohn and others wrote that there is no money for rehearsing. It seems that this problem has existed throughout our cultural history. I will have to put together this complex work, plus the Schubert 8th (Unfinished) as a starter, on one afternoon rehearsal as is the British tradition. However I am not perturbed by this as it is the 'usual' thing here and the British musicians are well adapted to this system, being amongst the quickest 'readers' in the world. Spontaneity is the keyword for British orchestras. To help matters along I have been granted a four-hour rehearsal, instead of the usual three hours, and I know the musicians well and expect them to rise to the challenge as always. (The wonderful 4th Symphony has the curious title of 'Romantic' which mystifies me somewhat. Nobility, grandeur, magnificence, Viennese, tragic, soul-searching, fulfilment, are some words I might be tempted to associate with this great masterpiece, but 'Romantic'? I think not. However, after an exhaustive search I did find four bars, in the last movement, where he permitted himself a tear or two. I wonder if you will find them too?)

I have conducted symphonies 3 and 4 on previous occasions and now have a burning desire to cover them all. My love of Bruckner led me to persuade the Gabrieli Quartet, of which I was first violin from 1987 to 1990, to perform the Quintet, which we did a couple of times. I was so struck by the symphonic nature of this work that I felt compelled to adapt it for string orchestra. Of course that meant spreading a 2nd viola part amongst the other sections in the normal structure of a string orchestra - I didn't simply want to divide the viola section in two - and handily I was now afforded an extra lower octave through the introduction of double basses. The result was most satisfactory and somehow seems more 'at home' with a full string section rather than just five players, although I do love the work as a quintet, and fortunately I have had a couple of opportunities to have this adapted work performed. Most notable was a performance in the Megaron, Athens with the international-quality Athens Camerata – following sufficient rehearsal time, I should add. I hope to have more opportunities to perform this 'String Symphony' especially in Britain.

John Georgiadis was born in Southend-on-Sea, Essex, and began playing the violin at the age of six and later studied at the Royal Academy of Music. Two years as leader of the City of Birmingham Symphony Orchestra were followed by eleven years as leader of the London Symphony Orchestra, in two periods between 1965 and 1979. As a violinist, he appeared regularly as a concerto soloist and as recitalist both in the concert hall and on record. From 1986 he spent four years as leader of the Gabrieli String Quartet, thus fulfilling a lifelong ambition to explore the wonderful string quartet repertoire.

Holding the UK's top violin job, that of LSO leader, from the age of 26 presented John with the ideal springboard for launching into a conducting career whilst still young, and in the mid 70's, starting with education work with the Liverpool Phil, he took his first steps as conductor.

However, rather than just simply shift from bow to baton, feeling the need to acquire a sound technique and good understanding of conducting requirements to stand alongside his already substantial orchestral experience, he decided on the arduous course of eight years of conducting studies with Sergiu Celibidache, the legendary Romanian conductor and teacher. This led to a career which has taken him all over the world as a guest conductor with many of the great orchestras. A long-standing relationship with his old orchestra, the LSO, has led to concerts and tours at home and abroad as well as recordings, one of which topped the CD sales charts. The annual New Years Concerts, with the LSO, London Concert Orchestra and now Royal Philharmonic Orchestra, which he conducts at the Barbican have now passed their 31st anniversary and his tours abroad have included an exotic trip to Oman where he and the LSO were guests of the Sultan.

Comfortable with most symphonic repertoire, having performed a wide range of music - he is an ardent Bruckner fan – he has also made a speciality of Viennese music and is an honorary member of the Johann Strauss Society of Great Britain for whom he is archives guardian and acting librarian. (visit www.viennese-music-library.com)

A wide-ranging and varied career has included other Music Director positions as well as the London Virtuosi, namely Bristol Sinfonia, and Bangkok Symphony, as well as the work with many youth orchestras. It was from 1994 to 1996 that he was Music Director of the Bangkok Symphony, where he used his experience as a recognised trainer to bring this orchestra from a part time group to a full size international standard ensemble. He also has a keen interest in arranging and orchestration, including music by Thai composers while in Bangkok with the BSO. At home in the UK his versions of both rare and well known Viennese music are being performed frequently.

Letter to the Editor

Sir,

Though I have heard performances of the completion of Bruckner's sketches for the fourth movement of the Ninth Symphony, I have come to the conclusion, as with Bartok's Viola Concerto, Elgar's Third Symphony and Mahler's Tenth Symphony, that they should have been left alone - in spite of letters from Ian Beresford Gleaves and Benjamin-Gunnar Cohrs. In fact, Elgar requested that the sketches to his Third Symphony be destroyed but they were not.

It is mere conjecture or even surmising as we shall never know how the composers would have completed the work as death took them from us.

Yours faithfully,
Anthony M Cutbush



Thanks to Dr. Paul Dawson-Bowling for sending in the following press cutting, apparently from an Australian newspaper in 1965. The event in Paris it refers to follows a similar concert in the Royal Festival Hall, London, on April 3rd 1965. After Mozart's 29th symphony, just as the audience were arising for the interval there was an announcement over the public address to the effect that Mr. von Karajan had cancelled the interval and the orchestra would proceed straight into Bruckner's 8th symphony.

Night Of Torture For Music Lovers

From ROLAND PULLEN

The celebrated Vienna Philharmonic Orchestra got a frightful drubbing from Paris critics after a two-hour non-stop performance.

The main work on the programme on Saturday night was Anton Bruckner's heavy Eighth Symphony which lasts 90 minutes.

The Viennese and Germans have such a profound respect for Bruckner that German conductor Herbert von Karajan refused to allow an intermission at the concert in case the Paris audience should disturb the solemnity of the occasion.

The Bruckner symphony, written in 1890, had never been performed before in Paris.

The overwrought critic of the newspaper "France Soir" wrote: -

"Our happy city had succeeded in avoiding the ordeal for 75 years. The concert hall became a prison of deathly boredom.

"We were trapped and attacked with a weapon more terrible than sleeping gas. The monstrous 90-minute symphony let fly Last Judgment trumpets 100 times.

"According to the Bible they should have awakened the dead. Instead they laid low the living."

The critic of "Paris Presse" wailed: "What secret rancour does von Karajan harbour against Parisians that he should have inflicted this on us?

"Bruckner once said 'Imbeciles have never understood my music.' I wish to Heaven he had set down more briefly what he wants us to understand."

Other critics described the Bruckner Symphony and the strain of no interval for refreshments as "worse than torture" and "a nightmare of terror." Members of the Vienna Orchestra - reputed to be the world's finest - said they had never had a worse reception from critics in any country.

Bruckner Symphonies Study Weekends

Ian Beresford Gleaves

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

Symphonies 4-6 Nov 30-Dec 2 2007

Symphonies 7-9 March 7-9 2008

Those who have attended previous such weekends warmly recommend them

UK Concert Listing

11 Oct. 19:30 Bridgewater Hall, Manchester
Brahms - Alto Rhapsody
Bruckner - Symphony No. 4
 Hallé SO / Marc Albrecht
 ☎ 0161 907 9000

13 Nov. 19:30 Symphony Hall, Birmingham
Mozart - Piano Concerto K 488
Bruckner - Symphony No. 7
 Orchestre National de France / Kurt Masur
 ☎ 0121 780 3333

Nov. 17. 19:30 Leeds Town Hall
Mozart - Piano Concerto K488
Bruckner - Symphony No. 7
 Orchestre National de France / Kurt Masur
 ☎ 0113 224 3801

Nov. 17 20:00 Sheldonian Theatre, Oxford
 'Romance of Vienna'
Schubert - Symphony No. 8
Bruckner - Symphony No. 4
 Oxford Philomusica / John Georgiadis
 ☎ 01865 305305

Nov. 24 19:45 St Nicholas Church, Newbury
Dvorak - Cello Concerto
Bruckner - Symphony No. 3
 Newbury Symphony Orchestra / Chris Dawe
 ☎ 01635 42988 (acting secretary Newbury SO)

Jan 17/19 19:30/19:00 Symphony Hall, Birmingham
Beethoven - Piano Concerto No. 3
Bruckner - Symphony No. 9
 City of Birmingham SO / Yannick Nézet-Séguin
 ☎ 0121 780 3333

Jan. 19 19:45 Ravensbourne School, Hayes Lane, Bromley, Kent
Schubert - Overture 'Rosamunde'
Strauss - Duett-Concertino
Bruckner - Symphony No. 7
 Bromley Symphony Orchestra/ Adrian Brown
 ☎ 020 8464 5869 info@bromleysymphony.org

25 Jan. 19:30 Bridgewater Hall, Manchester
Mozart - Piano Concerto K467
Bruckner - Symphony No. 5
 Orchestre de la Suisse Romande / Marek Janowski
 ☎ 0161 907 9000

27 Jan. 19:30 Barbican Hall, London
Mozart - Piano Concerto K467
Bruckner - Symphony No. 5
 Orchestre de la Suisse Romande / Marek Janowski
 ☎ 020 7638 8891

31 Jan 14:00 City Halls, Glasgow
Chopin - Piano Concerto No.2
Bruckner - Symphony No. 4
 BBC Scottish SO / Stanislaw Skrowaczewski
 ☎ 0141 353 8000

1 Feb. 19:30 Music Hall, Aberdeen
Elgar - Sospiri
Chopin - Piano Concerto No.2
Bruckner - Symphony No. 4
 BBC Scottish SO / Stanislaw Skrowaczewski
 ☎ 01224 641122

World-wide concert selection *listed alphabetically by conductor*

Albrecht, Marc - Conducts the Hallé in the 4th on 11 Oct in Manchester, UK. Three performances of the 4th symphony, with the Orchestre Philharmonique de Strasbourg, Mendelssohn Violin Concerto No. 2 also in the programme: 5, 6, 8 March, 2030, the first two in Palais de la Musique, Strasbourg ☎+33(0)388150909 then Auditorium, Milan ☎ +39 0283389 401/402/403

Bamert, Matthias - Two performances of the 6th with the Korean Broadcasting System SO, in Yoido and Seoul on the 18, 19 October.

Barenboim, Daniel - Two performances of the 7th in Berlin, at the Philharmonie and the Konzerthaus, 29, 30 Oct., with the Staatskapelle Berlin, ☎+49 3020354555, with Webern and Schönberg

Beermann, Frank - Four performances of the 5th Symphony - with the Bruckner Orchester Linz at Wels and Puchheim 16, 17 Oct, ☎ +43 (0)7242 46 89; and with the Robert Schumann Philharmonie, 24, 25 Oct., Chemnitz ☎+49(0)371 6969710

Blomstedt, Herbert - Two performances of the 2nd Symphony in Montreal with Orchestre Symphonique de Montreal, 23, 24 Oct. - Bach Keyboard Concerto No 1 in D minor. ☎+15148429951; and two performances of the 4th in Tokyo, NHK SO, on 12, 13 Jan. ☎+81(0)334651780

Chailly, Ricardo - Four performances of the 4th with the Leipzig Gewandhaus Orchester, two in Leipzig on 24, 25 Jan. 2008, ☎ +49(0)341 12 70 280, and then in Kawasaki, Nagoya and Tokyo on 1, 3 & 7 Feb.

Chmura, Gabriel - Two performances of the 6th, with Orchestre Philharmonique de Nice, at Opera de Nice on 16, 17 Nov. ☎+33(0)492174000

Chung, Myung-Whun - A performance of the 6th Symphony with the Tokyo PO 15:00hrs, 11 Nov. at Orchard Hall, Bunkamura ☎ +81 (0)33477 9111

Corti, Francesco - Two performances of the 1st Symphony with Magdeburgische Philharmonie, in the Opera House, Magdeburg, 22, 23 Nov. ☎ +49(0)391 540 6444. With Bruch's Scottish Fantasy.

Daus, Joshard - Five performances of the Mass No. 3 in F minor, with Poulenc's Stabat Mater. Soloists sop. : Barainsky, C, alto : Künzler, G, tenor : Elsner, C, bass : Bracht, R, with the Nordwestdeutsche Philharmonie. München 4 Nov., Wiesbaden 5 Nov., Berlin 6 Nov., Bremen 8, 12 Nov. Orchestra info: ☎ +49 05221 98380

Davies, Dennis Russell - Two performances of the 6th with the Bruckner Orchester Linz, with Haydn Sinfonia for Violin, Cello, Oboe, Bassoon and Orchestra. The first on 7 Feb. at the Brucknerhaus, Linz ☎ +43 (0)732 775230, and then in Valencia on the 17 Feb. ☎ +34 96 337 5020

Dohnanyi, Christoph von - With the Chicago SO, four performances of the 4th at Symphony Center, ☎ +1 312 294 3000, preceded by Sibelius Violin Concerto. 1, 2, 3 Nov. at 20:00hrs; 4 Nov. at 15:00hrs. With the NDR Sinfonieorchester, 3 performances of the 8th Symphony, two in Laeiszhalle Hamburg 6, 7 Dec. at 20:00hrs ☎ +49 (0)40 346920, and one in Musik- und Kongresshalle Lübeck on 8 Dec. at 19:30hrs, ☎ +49 (0)451 7904 400,

Dudamel, Gustavo - Two performances of the 9th Symphony, preceded by Wesendonck Lieder, at Konserthuset, Göteborg ☎ +46 (0)31 726 53 00, with the Göteborg Symfoniker, 1, 2 Feb.

Ferro, Gabriele - The 9th Symphony, with the Orchestra Giovanile Italiana, performed in Reggio nell'Emilia, 14 Oct., ☎ +39 (0)522 458854, Rome 18 Oct ☎ +39 06 3265991, at the Sinopoli Festival in Taormina 19 Oct. ☎ +39 0942 628730, and in Teatro alla Scala, Milan, 21 Oct. ☎ +39 (0)272 003744

Fiore, John - Düsseldorfer Symphoniker in the Tonhalle Düsseldorf perform the 9th Symphony on 11, 14 Jan 2008 at 20:00, on 13 Jan at 11:00 ☎ +49 0211- 89 96 123

Guttenberg, Enoch zu - The Orchester der KlangVerwaltung with perform the Siegfried Idyll, followed by the 7th Symphony on 20 Feb 2008, at Prinzregententheater, München. ☎ +49 0899360 93

Hager, Leopold - MittelDeutscher Radio Sinfonieorchester perform the 6th Symphony, 10 Nov. in Weimarhalle, Weimar; 11 Nov. in the Gewandhaus, Leipzig ☎ +49 (0)341 1270 280 Two performances of the 3rd Symphony in Madrid's Teatro Monumental, 29, 30 Nov. with Tannhäuser Overture and Wesendonck Lieder, Orquesta Sinfónica de Radio Televisión Española

Harding, Daniel - Three performances of the 3rd Symphony with the Mahler Chamber Orchestra, Petra Lang sings Berg, and Schubert's 3rd Symphony to begin. 31 Oct, Ferrara ☎ +39 0532 202675; 2 Nov. in Frankfurt am Main ☎ +49 069 1340 400, 3 Nov. in Köln ☎ +49 0221 280 280 Two performances of the 9th (with Mendelssohn Violin Concerto No. 2) in Stockholm's Berwaldhallen on 8, 9 November ☎ +46 08 784 1800, with the Sveriges Radios Symfoniorkester.

Herbig, Günther - Follows Leopold Hager to conduct Orquesta Sinfónica de Radio Televisión Española in the Teatro Monumental in Madrid with performances of the Te Deum and the 7th Symphony, 31 Jan, 1 Feb 2008.

Herreweghe, Philippe - Two performances of Mass No. 2, with motets and Two Aequale, in which the Residentie Orkest at the Philipszaal, The Hague, accompanies the Collegium

Vocale Gent, 21, 22 Dec. ☎ +31 (0)70 8800333. Three performances of 5th Symphony, with Orchestre des Champs-Elysées, coupled with Mahler's Rückert Lieder, in Utrecht 16 Feb ☎ +31 30 231 4544; Salle Pleyel, Paris, 17 Feb. ☎ +33 (0)1 4256 1313; Brussels, Palace of Fine Art, 18 Feb. ☎ +32 02 507 82 00

Honeck, Manfred - Three performances of the 7th, with Orchestra Sinfonica di Milano Giuseppe Verdi at L'Auditorium di Milano, ☎ +39 028 3389 401/402/403; 8, 9,11 Nov. Two performances of the 9th in Copenhagen, Concert Hall of The Broadcasting House of Radio Denmark, with DR Radiosymfoniorkestret, 29, 30 Nov. Five performances of the 4th, three with the Wiener Symphoniker in Musikverein ☎ +43 1505 8190; Jan. 30 , 31 & 1 Feb; and two with the Czech Philharmonic in Prague, 24, 25 February ☎ +420 222 002 336

Janowski, Marek - Five performances of the 9th Symphony with the Boston SO in Symphony Hall, Boston ☎ +1 617-266-1200, with Shostakovich Cello Concerto No. 2, Oct. 24, 25, 26, 27, 20. Two performances of the 7th with the Radio Symphony Orchestra Berlin, one in Berlin, 24 Nov. at 16:00hrs, ☎ +49 30 2029 8715, then in Frankfurt am Main, 19 Feb, ☎ +49 691340400. He also conducts the Radio Symphony Orchestra of Berlin in a performance of Mass No. 2 preceded by an arrangement for orchestra of Schönberg's String Quartet No. 2, on 10 Feb in Berlin ☎ +49 30 2029 8715. Two performances of 5th Symphony with Orchestre de la Suisse Romande, one at the Victoria Hall Geneva ☎ +41(0)22 418 35 00 on 11 Jan 2008, and then at Bridgewater Hall, Manchester UK ☎ +44 (0)161 907 9000, Jan 25 2008, with a Mozart Piano Concerto

Jansons, Maris - Three performances of the 7th Symphony with the Symphonieorchester des Bayerischen Rundfunks, Musikverein Wien 4 Nov. ☎ +43 1 505 8190; Toyota City Concert Hall 18 Nov. ☎ +81 0565 358200; Suntory Hall Tokyo, 19 Nov. ☎ +81 33584 9999

Järvi, Paavo - Five performances of the 9th Symphony. Two with the Cincinnati SO, Music Hall Cincinnati, 25, 26 Jan 2008. Pärt and Tamberg in the programme. ☎ +1 513 381 3300, one with Orchestre Philharmonique de Radio France, Salle Pleyel, Paris ☎ +33 (0)1 4256 1313, 22 Feb 2008; three with the Frankfurt Radio SO (hr-Sinfonieorchester) in the Grosser Saal, Alte Oper, Frankfurt am Main ☎ +49 069 1340 400 on 27, 28, 29 Feb 2008.

Kuhn, Gustav - With the Orchestra Haydn, embarking on a Bruckner cycle. The 1st Symphony takes place 27 Nov. at Konzerthaus Bozen ☎ +39 0471 304130, and 28 Nov. at Auditorium S. Chiara, Trento +39 0461 213834 - with Haydn Sinfonia Concertante for Violin, Cello, Oboe, Bassoon. The 2nd Symphony at the same venues with Strauss's Burleske for Piano and Orchestra, 26, 27 Feb. 2008. The 3rd will be performed in mid-April and the 4th early May.

Leißner, Steffen - A rare outing for the Symphony in D minor, 'Die Nullte' by Junge Sinfoniker, the last of a series of four performances is at Stadthalle, Höxter, 4 Nov. ☎ +49 0 5271 963432 with Saint Saens' Danse Macabre and Dvorak's Biblische Lieder.

Mark, Georg - Orchestre Symphonique de Mulhouse, in La Filature, Mulhouse ☎ +33 (0)38936 2828 perform the 8th Symphony on 18, 19 Jan. 2008

Märkl, Jun - Three performances of the 3rd symphony with Orchestre Nationale de Lyon, on 13, 15 Dec. in the Auditorium Lyon, ☎ +33 0478 959595, 14 Dec at Maison de la Culture de Grenoble ☎+33 047600 7900

Manze, Andrew - 24 Oct., just few days before they play the 3rd under Daniel Harding, the Mahler Chamber Orchestra perform the 1st Symphony in a programme with Schumann's Manfred Overture and Brahms' 1st Symphony, in Ferrara, Italy ☎ +39 0532 202675,

Masur, Kurt - Ten Bruckner performances from Masur in the forthcoming months. With the Orchestre National de France he does the 7th Symphony on 10 Nov at Salle Pleyel, Paris ☎ +33 (0)1 4256 1313; 13 Nov. Symphony Hall Birmingham ☎+44 (0)121 780 3333; 17 Nov. Leeds Town Hall, ☎+44 (0)113 2243801. They do the 4th Symphony at Salle Pleyel, Paris on 16 Feb.2008; the 4th Symphony on 23 Feb and the 9th Symphony on 24 Feb in the Philharmonie, Köln ☎ +49 0221.280 280; in the Musickverein, Vienna there's the 7th Symphony on 27 Feb, the 4th Symphony on 28 Feb. ☎ +43 1505 8190. On 6, 7 March with the Leipzig Gewandhausorchester he conducts the 3rd Symphony in Leipzig. ☎ +49(0)341 1270 280

Mehta, Zubin - Three performances of the 8th Symphony with the Israel Philharmonic, with Strauss *Four Last Songs*. 8, 10 Jan 2008 in Tel Aviv ☎ +972 03-6211777, 9 Jan. in Jerusalem ☎ +972 02-6558558

Muti, Riccardo - 23, 24, 25, 26 Jan 2008, with the New York Philharmonic, with Schumann's Piano Concerto, four performances of the 6th Symphony, at the Avery Fisher Hall ☎+1 212875 5656

Naito, Akira - With the Tokyo New City Orchestra, 21 Nov. at Tokyo Metropolitan Art Space, a performance of the 3rd Symphony, first performance of a version of 1874 ed. Carragan. ☎ +81 03-5933-3222 - with the Emperor Concerto.

Nelsons, Andris - Nordwestdeutsche Philharmonie tour with the 1889 version of the 3rd Symphony, 24 Oct. Paderborn ☎ +49 05251 299750; 25 Oct. Minden ☎ +49 0571 88277; 26 Oct. Stadtgarten Herford; 27 Oct. Bad Salzuflen ☎ +49 05222 183200; 30 Oct. Christuskirche, Detmold. ☎ +49 0 5231 977327 Dvorak *Biblische Lieder* make up the programme.

Nézet-Séguin, Yannick - City of Birmingham SO, perform the 9th Symphony at Symphony Hall Birmingham, 17, 19 Jan 2008. ☎+44 (0)121 780 3333 Beethoven 3rd Piano Concerto to begin.

Norrrington, Roger - Four performances of the 6th Symphony in December, with the Radio-Sinfonieorchester Stuttgart, with Mozart Clarinet Concerto and Webern *Im Sommerwind*. 16 Dec. Aalen ☎ +49 07361 521165; 17 Dec. Kuppelsaal, Hannover ☎ +49 0511 363817; 18 Dec. Concertgebouw, Amsterdam ☎ +31 (0)20 6718345; 19 Dec. Laeiszhalde, Hamburg ☎ +49 (0)40 346920

Oramo, Sakari - Finnish Radio Symphony Orchestra perform the 3rd Symphony in Johannes Church, Helsinki on 8 Feb. 2008; Las Palmas de Gran Canaria on 13 Feb. ☎+34 902 405504; Santa Cruz de Tenerife on 14 Feb ☎ +34 902 317327

Otaka, Tadaki - Two performances of the 9th Symphony with the Sapporo SO, in Sapporo Concert Hall 'Kitara', the 9th Symphony on 22, 23 Feb. 2008, with Mozart K488 ☎ +81 011-520-1234

Prêtre, Georges - Four performances of the 8th Symphony with the Wiener Philharmoniker in the Musikverein, on 20, 21, 22, 23 Feb. 2008 ☎ +43 1505 8190

Rasilainen, Ari - With the Staatsphilharmonie Rheinland-Pfalz, and Bartok's 3rd piano concerto, three performances of the 9th Symphony, at Mainz on 21 Oct. ☎ +49 (0)6133 579999 1, at Ludwigshafen on 22, 23 Oct. ☎ +49 (0)621 504-2558

René, Lawrence - Stavanger SO in Stavanger Konserthus, ☎ +47 5153 7000, the 8th Symphony 18 Oct.

Sakari, Petri - Psalm 150 is to be performed before Brahms *Ein Deutsches Requiem*, St Michael's Church, Turku, with the Turku Philharmonic Orchestra on 1, 2 Nov. ☎ +358 2 262 0800. On 29 Nov. they perform the 6th Symphony with Klami's Violin Concerto at the same venue. The 6th will also be performed in Henry Le Boeufzaal, Brussels by the Orchestre Philharmonique de Liège et de la Communauté Wallonie-Bruxelles, with Sibelius *Tapiola*, 21 Feb 2008 ☎ +32 (0)2 507 8200; and at the Salle Philharmonique, Liège, 22 Feb. ☎ +32 (0)4220 0000

Sinaisky, Vassily - Two performances of the 9th Symphony, with Malmö Symfoniorkester in the Konserthus, Malmö, on 14, 15 Nov. ☎ +46 040 343500

Skrowaczewski, Stanislaw - Three performances of his string orchestra version of the Adagio of the String Quintet, including one at the Brucknerhaus, Linz 5 March, as a prelude to Shostakovich's 10th Symphony. 31 Jan 2008 in City Halls, Glasgow he conducts the BBC Scottish SO in the 4th Symphony, ☎ +44 (0)141 353 8000, at 14:00hrs; the concert repeated in Music Hall, Aberdeen on 1 Feb at 1930hrs ☎ +44 (0)1224 641122

Stenz, Markus - With Gürzenich-Orchester Köln, Lindberg's Violin Concerto with the 5th Symphony, three performances in Philharmonie, Köln, ☎ +49 (0)221 280280, 20 (11:00 hrs), 21, 22 Jan. 2008

Storgårds, John - Two performances of the 2nd Symphony in the Finlandia Hall, Helsinki ☎ +358 94024 265 with the Helsinki Philharmonic Orchestra, with works by Pingoud and Lutoslawski. 7, 8 Nov.

Thielemann, Christian - After a performance of the 5th Symphony in Suntory Hall, Tokyo ☎ +81 33584 9999 on 4 Nov., the Münchner Philharmoniker do three performances of the 4th Symphony at Philharmonie, München ☎+49 (0)8954 818181, on 20, 21, 22 Feb. 2008. And on 24 Feb they're in the Musikverien, Vienna ☎+43 1505 8190 for a further performance of the 4th.

Vänskä, Osmo - Part of Vänskä's Bruckner Project, on 8 Nov. in Orchestra Hall, Minneapolis at 11:00 hrs, and the following evening in the Cathedral of St Paul, the Minnesota Orchestra performs the 1st Symphony. ☎ +1 612 371 5656 Two pieces by Pärt in the first half.

Venzago, Mario - In the Concert Hall, Gothenburg, the Göteborg Symfoniker give two performances of the 1st Symphony, with Messiaen *Oiseaux Exotiques* and Ravel *Rhapsodie Espagnole*. 22, 23 Nov. ☎ +46 (0)31 726 5310. On 7 Dec. with the Finnish Radio Symphony Orchestra in St John's Church, Helsinki there's a performance of the Mass No. 2 in E minor.

Wakasugi, Hiroshi - Conducts the Tokyo Philharmonic in Schubert's 8th and Bruckner's 9th at the Takemitsu Memorial Hall, Tokyo Opera City on 13 Dec. ☎ +81 3 5353 9999

Weller, Walter - With Nationaal Orkest van België, two performances of the 3rd Symphony and Berg Violin Concerto. 29 Feb 2008, 2 March (15:00hrs) in Brussels, Henry Le Boeufzaal ☎ +32 (0)2 507 8200

Welser-Möst, Franz - With the Cleveland Orchestra brings the 9th Symphony to the Philharmonie, Luxembourg ☎ +352 26 32 26 32 on 24 Oct; on 31 Oct., 1 Nov. they are at the Musikverein, Vienna ☎ +43 1505 8190

Young, Simone - Continuing her interest in early versions of the symphonies, she conducts the Philharmoniker Hamburg in the 4th Symphony in its "Urfassung" at Laeiszhalle, Hamburg ☎ +49 (0)40 346920, on 2 Dec (11:00hrs) and 3 Dec. With first performance of a Percussion Concerto by Dorman.

Zacharias, Christian - Orchestre de Chambre de Lausanne perform the 9th Symphony preceded by the Te Deum on 10, 11 March 2008, in the Salle Metropole, Lausanne. ☎ +41 21345 0025

Zagrosek, Lothar - With the Konzerthausorchester Berlin, three performances of the 6th Symphony on 7, 8, 9 March 2008, in the Great Hall of the Konzerthaus, with Schubert's 3rd Symphony and a cello concerto by Zimmermann. ☎ +49 30 20309 2101

Zilm, Michael - The Cracow Philharmonic Orchestra performs the 5th Symphony in Cracow on 16, 17 Nov. ☎ +48 (12) 422 94 77 ext. 33

Zweden, Jaap van - The Berner SO give two performances of the 5th Symphony, Bach concerto for two violins begins the programme. Kultur-Casino, Bern, 18, 19 Oct. ☎ +41 031 329 52 55

...and a performance of the Quintet

in Berlin, 29 Feb. in the Eichensaal at the Bundesministerium für Wirtschaft und Technologies, under the auspices of the Radio SO Berlin.

CHAMBER ADAGIO FROM THE 7th SYMPHONY

Prof. William Carragan played in a performance of the Adagio of the 7th Symphony in the arrangement for chamber ensemble by Erwin Stein (1921). It took place on 6 Oct. 2007 as part of the Windham Chamber Music Festival, at the Doctorow Center for the Performing Arts and Film, Hunter, New York. He writes, 'I'm playing the harmonium, and doing a lot of necessary editing. The arrangement is a window into how the symphony was performed at that time and is fascinating. We will be adding the percussion.'

Lovro von Matačić - Mass No. 3

John Berky has received the following request: "I wonder if you know anyone who has a tape of Lovro von Matačić's Philharmonia concert from around 1981 of Bruckner's Mass No. 3 from the Royal Festival Hall broadcast on BBC Radio 3? I had it once but lost it, yet it was easily the greatest performance I've ever heard of the work; all the others tone down the brass and timpani; in the Jochum, Barenboim and Davis studio performances you can't hear the timpani properly as they are too recessed, as is the brass. Please circulate this if you can." Anyone who can help should contact John Berky at john@abruckner.com, or at 21 Juniper Road, Windsor, CT 06095 USA, or ☎ +1 860 6885098

Greyfriars

Ringwood and District Community Association
Music Day on Saturday 24 November 2007,
10:00 am to 4:00 pm, at Greyfriars Community
Centre, Christchurch Road, Ringwood
(north east of Bournemouth, by the New Forest).

The Music of Anton Bruckner *by Terry Barfoot.*

10:30 to 11:30 Anton Bruckner as man and
musician.

11:40 - 12:40 Symphony No.7 - First movement.

14:10 - 15:00 Second movement

15:10 - 16:00 Third and Fourth movements.

Cost is £15, including coffee, lunch and tea.
Disabled access facilities available. Tickets
available from Greyfriars Community Centre
☎ 01425 472613, email: ringwoodca@lineone.net

Appeal for Venues

It would be a good and a pleasant thing if we were able to arrange more occasions when *Bruckner Journal* readers could meet up, discuss matters Brucknerian and socialize. The editors are happy to try and set up such events but we often find ourselves at a loss for suitable venues. One difficulty is that past experience suggests that it may only be about ten to a dozen will attend. This is partly because readers are distributed all over the country (and indeed, the world). For such numbers the cost of room hire makes it an expensive and impractical business.

If any readers are aware of suitable inexpensive places, or perhaps even have large homes and would be willing to host such a meeting, we would be very glad to hear from them. We can provide Bose CD playing equipment if necessary.

There have been requests that we do a 'Bruckner Marathon' in the manner of Ramon Khalona and Dave Griegel in Carlsbad, California - and once again the only thing that prevents this is finding a venue in which we could play recorded music for many hours...

Please get in touch with Ken Ward or Raymond Cox if you have any suggestions.