



The Bruckner Journal

www.brucknerjournal.com

Issued three times per year and sold by subscription

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VOLUME TWENTY-THREE, NUMBER TWO, JULY 2019

PREMIERES

As we approach the 200th anniversary of Bruckner's birth in 1824, it is refreshing to see that new initiatives in the composer's oeuvre are abundant.

In this issue alone are reviews of several premieres: a new version of the Third Symphony, reconstructed by William Carragan – an original organ transcription of the Seventh by David Biggs – and a revised version of the Ninth Finale by Gerd Schaller.

At the upcoming BrucknerTage at St. Florian, an event celebrating the CD release of Matthias Giesen's organ transcription of the Fifth – itself a premiere when performed at the event in 2017 – will take place.

In addition to Schaller's new take on the Ninth Finale in 2015 & 2018, recent years have seen completions in revised forms from William Carragan and Samale/Philips/Cohrs/Mazzuca, as well as new research by Roberto Ferrazza (published in the March 2019 TBJ) and realizations of Sebastien Letocart and Peter Jan Marthe.

Recent years have also seen the publication of new research into the First Symphony "Linz" version by Thomas Röder and the Fourth by Benjamin Korstvedt, editors of the New Anton Bruckner Complete Edition, which have occurred with corresponding performances. And according to Paul Hawkshaw's presentation at the recent Readers Conference, the Seventh – the symphony most in need of a new edition – will soon follow.

Likewise, Benjamin-Gunnar Cohrs, with the Anton Bruckner Urtext Gesamtausgabe, has researched and premiered versions of the Fifth, Sixth, and Seventh Symphonies – as well as Missa Solemnis and the Requiem – in addition to his work on the Finale of the Ninth. More volumes are to be released in coming years.

Finally, upcoming events at the BrucknerTage and the International Bruckner Festival in Linz (both noted in this issue) promote current practice to attendees in both performance and symposium formats.

It should be clear that matters are anything but stagnant when it comes to Bruckner. Whether your interest is in performance, research, or both, Readers have much to look forward to. A wonderful future still lies ahead for a composer that is celebrating a bicentennial birthday.

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THE BRUCKNER JOURNAL - Online

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A newly designed website has been launched to replace the previous one. Much of the familiar content has been enhanced; indices to current and previous issues expanded; download links of many past volumes are available as PDFs; content of upcoming and previous Readers Conferences available. Of course, subscription information and payment links are also available. The website remains in development as content is being transferred. Your comments and suggestions are always welcome. Please visit us:

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**BRUCKNER SOCIETY OF AMERICA
presents
KILENYI MEDAL OF HONOR to
New York Philharmonic conductor
JAAP VAN ZWEDEN**



Jaap van Zweden, the Music Director of the New York Philharmonic was presented with the Bruckner Society of America's Julio Kilenyi Medal of Honor at a post concert reception on May 27, 2019. The presentation took place in connection with the orchestra's annual free Memorial Day Concert at the Cathedral of St. John the Divine in New York City. At the concert, the orchestra performed Bruckner's Symphony No. 8 in C Minor.

In presenting the award, the Society's Executive Secretary, John Berky made note of the maestro's recent accomplishments including a recorded Bruckner cycle with the Netherlands Radio Philharmonic, numerous Bruckner performances around the world and his bringing Bruckner to American audiences in Dallas and now New York.

Mr. van Zweden is the fifth music director of the NY Philharmonic to receive the award. Previous recipients were Arturo Toscanini (in 1932), Sir John Barbirolli (in 1959), Artur Rodzinski (in 1938) and Kurt Masur (in 2014).

Many other conductors associated with the Philharmonic have also received the Kilenyi Medal - most notably Otto Klemperer who received it in 1934 after presenting the US premiere of the Symphony No. 9 in its original version (edited by Alfred Orel).

Society Vice President, William Carragan and Treasurer, Michael Cucka were also at the ceremony.

Courtesy: abruckner.com [<https://tinyurl.com/JvZKilenyi>]

CURIOUS CASE OF CONVERGENT EVOLUTION

William Carragan

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Introduction

In 1895, at Steinbach on the Attersee, in view of the rugged and desperate cliffs of the Höllengebirge, Gustav Mahler developed five new nature-inspired symphonic movements which he thought of in Nietzschean terms as “The Joyful Wisdom”, and which would eventually appear after revision as the final five movements of his Third Symphony. The last of those movements is a tightly-constructed adagio in five-part song form, a design originating with Beethoven in his Ninth Symphony and A Minor string quartet, and used by Anton Bruckner in seven symphonies of his own. Although Beethoven and Bruckner, and Mahler himself in his Fourth and Sixth symphonies, used this structural paradigm for inner movements which end quietly, in the Third it has the task of providing a triumphant ending for a work on the grandest of scales.

Only one year before, late in 1894 in Vienna, Anton Bruckner brought to conclusion his last adagio movement, that of his Ninth Symphony, the finale of which he was not destined to complete. This adagio also has the outward appearance of a five-part song form, but expressed rather differently than in the other six symphonies in which that form is used. Indeed other schemes than the five-part rondo have been suggested for this movement by many people. But it turns out that the forms of these two movements, however they may be analyzed, have some striking individual similarities, in what must be a fortuitous evolutionary convergence. That convergence is the subject of this paper.

The last movement of Gustav Mahler’s Third Symphony is also unusual, in a number of ways. Unlike nearly all classical finales it is slow, it is basically peaceful with only four areas at an extended dynamic above forte, and it contains not one single sixteenth note. It is very tightly constructed, in contrast to all the other movements, and it spends a lot of time in the home tonality of D major. Nonetheless it has a complex emotional contour, with the particularly stressful areas laid out logically in the five-part structure. Thus in the first, third, and fifth parts the A theme in two distinct melodies reigns alone. The initial melody A1, at first quietly moving between the dominant and the tonic above, is made of nothing but quarter and half notes, while the ensuing melody A2 is the only theme in the movement that contains runs of eighth notes. In contrast, the B1 and B2 themes that populate the second and fourth parts are mostly built in half notes. In parts 4 and 5 there is introduced into A2, then into A1, a turn in quintole eighths recalling the prayer of Rienz; these are the fastest notes in the movement. The simplicity of all of these ideas give this movement a stately declamation, in which even the Bk theme, recalling the epic struggles of the first movement in agonized climaxes near the ends of the second and fourth parts, still has self-possessed, hieratic grandeur.

The adagio movement of Anton Bruckner’s Ninth Symphony, coming third in sequence as in his Eighth, the first concept of his Second, and Beethoven’s own ninth symphony, has much greater rhythmic contrast among its themes than the Mahler, is written in a substantially more progressive harmonic idiom, and has as its job the presentation of a further aspect of the eschatological tension of the first two movements. The adagio is conceived in a hermetic version of E major, which does not become clear to the listener until the cadence in measure 7. In the first three parts of the five-part structure, the themes are deployed much as the themes are in his other adagios in which the five-part song form is universally accepted to be used. In the first part, four distinct thematic ideas can be distinguished. A1 begins with the famous leap of the minor ninth and sweeps upward via the “Grail” motive from “Parsifal” to an E major chord in measure 7. A2 emerges from the bass in that same measure with the “Grail” motive and continues in further development of it. Then there comes the climactic A3 with the “Cross motive” in the trumpets, possibly recalling the first four notes of the passion hymn “Vexilla regis” (“The royal banners”) and a version of A1 in the trombones. Finally, A4 is played by the four Wagner tuben with partial reinforcement of the upper line by two horns. This chorale-like passage was named by Bruckner himself as the “Farewell to Life”. These four ideas follow each other rather closely, but in the later development of the movement, they have very different histories. In the second part, two themes are laid out. B1 is an extended lyric in A flat major with the first four notes quoting in inversion the melody of the word “miserere” (have mercy) in the Gloria of the D-Minor Mass of some thirty years before. By strong contrast, B2 in G flat major is a densely contrapuntal episode in 16th and occasional 32nd notes leading to an ecstatic melody recalling A1 high in the violins. The result, though deliberate, is more premonitory than stately; already a brooding menace hangs over everything.

Both movements are analyzed in Table 1, and the basic themes in their earliest manifestations are given in Tables 2 and 3. The themes are presented in much greater detail on the website accessible through the quick recognition [QR] code at the end.

Intricacies of the Mahler Adagio

Part 1 of the Mahler finale is basically A1, A2, A1, and a closing passage, while part 2 begins with B1, and in ten measures B2 follows, eventually leading to a threatening climax and the Bk theme in the horns. Then part 3 begins with a developed version of A2, followed by the familiar version of A2 and A1 in due order. By contrast, Bruckner begins his third parts with a clear statement of his A1 in every one of the seven adagios he wrote in this form. One could say that Mahler is instead developing here a technique of continuous variation, which is apparent in many other places in his work, notably in the finale of his Seventh.

Mahler's part 4 begins with two statements of B1 and B2 overlapping each other instead of being stated sequentially as in part 2. But as part of a crescendo, and most anomalously for this form, a disguised developed A2 and A1 enter where they do not normally belong, and lead to an anguished quotation of the first movement. When that subsides, a developed A2 enters by way of consolation. But this leads to another even more threatening climax with Bk newly combined with another idea from the first movement. Now this part 4 could be considered to be three shorter parts, with B, A, and B dominating the shorter parts in order. But it is more economical and logical to regard this whole area as one part, because it begins with the opening themes of the B group, and it concludes the way Part 2 concludes with the closing formula of B, which is Bk. By adopting this scheme one asserts that the A section of part 4 is an interleaving of part 1 material into a structural element where it is otherwise alien.

The ensuing part 5 once more presents A1, A2, and A1 in order, with each theme given a very special orchestration. The A1 melody is given to the first trumpet and at the same time to the first trombone in inversion. The trumpet line is slightly adjusted for the sake of perfect and calm euphony, concealing the virtuosity of the concept. I have seen at least one video in which the trumpeter plays this entrance on the high G trumpet he had also used for the "posthorn" solo in the third movement, but it is indicated in the score to be played by the big, noble trombone-like trumpet in F over an octave lower, which was used so often in the time of Mahler and Bruckner but is almost never heard today. The A2 entrance is in the cellos, backed up by the horns which oscillate in pairs playing the melody, so that in the first measure the first and third horns play the melody, in the second measure the fifth and seventh play, in the third measure the first and third horns play again, in the fourth measure the fifth and seventh horns once again, and in the fifth measure the three trumpets take over the melody as it rises. The horns not playing the melody at any time make their contributions to the harmonic richness and emotional warmth of the final statement of that melody in the symphony. This kind of orchestrational trickery one inevitably associates with Richard Strauss and other Wagner epigones, but not at all with Bruckner who achieves his striking gestures with fluent but quite traditional means.

As mentioned above, there are three quotations from the first movement, two in part 4, and one in part 5. The part 4 quotations are from the transition from the exposition to the development in the first movement. The exposition is about to conclude the summer-morning march triumphantly in D major, but there is a sudden catastrophe and the sound returns to the cold world of the movement's beginning. Thus the quotation at measure 181 of the finale, in the middle of part 4, is from measure 369 of the first movement, though it had been adumbrated as early as measure 7, and the quotation at measure 221, associated with the Bk motive nearer the end of part 4, is from measure 364 of the first movement. Bk itself has a similar rhetoric to the wintry music at the beginning of the first movement, but is not literally present there. The third quotation is at measure 269 of the finale, near the beginning of part 5, where in free extension of the A1 theme the bold and menacing opening theme of the symphony is made to be consoling and reassuring following the treatment in first movement m. 808.

The quintole eighths mentioned above are used in part 4, in the second variation of A2 in the "interleaved" A material, then in part 5 in A2, then finally in A1 only a few measures later. These groups of five suggest the turn ornament in the prayer theme quoted in the overture to Wagner's opera "Rienzi", and are very prominently used by Bruckner in his Eighth Symphony, third movement m. 16 and later. What is remarkable in the Mahler adagio is that they are used as decoration for both A2 and A1. Whatever theoretical objections one might have toward doing that are utterly wiped away in the drama created by them.

Anomalies of the Bruckner Adagio

The first three parts of the adagio of Bruckner's Ninth Symphony present no unusual structural details, indeed nothing that departs from his practices in his other six adagios written in five-part song form. As mentioned above, four basic ideas can be discerned in part 1, with the last one, the famous tuben chorale

“Farewell to Life” concluding the theme group as it slowly subsides. Then in part 2 there are two contrasting themes stated in sequence with the second one, B2, developing into the opening phrase of B1 before B1 returns on its own, much as previously though abbreviated. Part 2 concludes with a flute solo over a French augmented-sixth chord in the tuben, C-E-F#-A#, which resolves mentally on the chord of E minor in second inversion, B-E-G-B, even though only the pitch B is heard. Thus part 3 begins with A1 as part 1 did, but with a greater sense of harmonic location than Bruckner affords at the beginning. Then instead of going ahead to A2, he treats the minor-ninth phrase of A1 further in an elaborate four-part canon in the winds, and then A2 and A1 together, until finally reaching A3, the “Cross motive”, 44 measures into the part instead of 17 as before. Again, this technique is completely typical for the composer. But then, the “Cross motive” is abbreviated and the “Farewell to Life” is omitted, and Part 4 begins directly with B2, not B1. That last is the first of several significant anomalies in this movement.

In part 4, the initial B2 is confined to only ten measures, breaking off abruptly just as the melody reaches its concluding development of B1. Then after a short transition, A1 enters where it does not belong, not with the minor ninth, but with a phrase which had appeared two measures after the minor ninth in both parts 1 and 3, beginning the upward sweep to the E major chord. In the musical examples this phrase is labeled A1b, and it is the source of very substantial development over the next 14 measures. Then there is a chorale, reminiscent of the chorale in the third theme group of the finale of the Eighth, which also looks forward to the great brass chord intact in the sketches for the finale of the Ninth. This chorale is stated twice over eight measures, and then the initial part of A1 and its inversion in canon, making a transition of sorts with insistent repeated eighth notes for the oboes and clarinets of almost unbearable psychological intensity.

The next thematic element of the adagio of Bruckner’s Ninth Symphony begins with an upper-first-violins melody in the home key of E major, with an ornate accompaniment consisting of a counter-melody in the lower-first violins, a moving eighth-note foundation line for the cellos and basses, syncopated afterbeats in the violas, and an ornate thirty-second-note filigree for the second violins. This kind of very elaborate treatment, customarily accorded by Bruckner to the A theme at the beginning of Part 5, was first used in the slow movement of his Second Symphony, and was employed again quite successfully in his Third, Fourth, Fifth, Seventh, and Eighth Symphonies, and even in the Sixth at what is usually described as the recapitulation of a sonata form in that unique movement. But here the ornate treatment is given to the B1 theme, not the A theme, and that is the second great anomaly of this movement. To the ear, alive to the texture and momentum, this treatment certainly sounds like the beginning of the last crescendo, which is a reliable design feature of these movements. Indeed in a survey of time allotments in the song-form adagios, it appears at that place in time where we expect to hear the A theme begin the climb to the climax of the movement all within Part 5. But in terms of its melody it seems still to belong to Part 4, in which the full B1 theme must still make an appearance. Indeed, in terms of thematic recurrence rather than texture, Part 5 cannot be said to begin until we hear once again from the A1 theme. The result of this delay brings a more and more intense anticipation of the opening theme when it makes its final entrance.

And differently from every other use of this form by Bruckner or anyone else, the final entrance of the A1 theme appears fortissimo in the bass in C sharp minor, with canonic trumpet entries and a furiously active accompaniment with swirling upper strings and repeated triplets in the whole wind choir. Only the very beginning of the theme appears, without the A1b motive which had been treated out of place in Part 4, and it concludes with a chord which has F sharp as its bass but contains nearly every note of the chromatic scale. After that, and a long pause, Part 5 continues with A2, an expression of the ‘Grail’ motive, and A4, in which the harmonized four-note “Miserere” motive from the D-minor Mass and the Third Symphony replaces the “Farewell to Life” to which it is rhythmically similar. The trend of thought implicit in these relationships, where the consciousness of approaching death evokes a plea for mercy, hardly needs to be argued. These three elements of the A theme, without considering the introductory crescendo, constitute a rather brief Part 5 of 32 measures, only one third as long as the giant 96-measure Part 5 of the 1887 Eighth, but still full of drama and significance.

Indeed the climax of the A theme, coming after a crescendo based on B1 rather than A1, is Bruckner’s only clear adagio climax in a minor key. Table 4 shows the tonalities of the movements and of the climaxes, and also the proportion of the music from Part 5 to the end and the proportion from the climax to the end. For the Ninth I also calculate the proportion from the B1 crescendo to the end. Considering the percent of the movement devoted to part 5 through the end, the Ninth is the least of all the symphonies unless the B1 crescendo is counted in. But the percentage from the climax to the end is quite close to that of the Seventh and Eighth, while the Third, Fourth, and Fifth devote much less space to the climax and coda.

From Table 4 one also sees that in most Bruckner adagios the climax is not in the tonic key of the movement, but is a second or third displaced from the tonic. Thus the climax is not to be understood as an

apotheosis of the material of the rest of the movement, but instead as a radical and ecstatic departure from it. This is especially clear in the Seventh and Eighth, but it is even true in the Second where the first Part 5 that Bruckner ever devised was something of an afterthought, being inserted in the already complete movement in the latest stages of composition of the early version of the symphony. But in the Ninth, the tonality of the climax is the relative minor of the home key, and for all its concomitant dissonance, it is very closely welded to it. There is thus the sense that the world painted so vividly and direly in the rest of the movement is not to be escaped through this movement. For this reason alone, the Ninth Symphony should not be regarded as “complete in its incompleteness”, but as an unfinished torso which the composer was desperate to bring to resolution through a regular allegro finale.

The claim in this paper that the “Miserere” motive serves in Part 5 as a substitute for the “Farewell to Life” motive of Part 1 is reinforced by the similarity of the distinctive string accompaniment, which in Part 1 is used for both A3 (“Cross”) and A4 (“Farewell”) and in Part 3 for A3 only before the theme breaks off suddenly. The antecedents of the “Miserere” motive in the mass and the symphony are shown in the complete thematic files accessible through the QR code above. Leopold Nowak, in the preface to his edition of the Mass in D minor, says; “How highly Bruckner thought of his Mass can best be deduced from the fact that he included the Miserere theme from the Gloria in the Adagio of his IX. Symphony. He said ‘Farewell to Life’ and knew no better melodies than the humble, imploring series of sixth chords from his Linz period.”

After the compact Part 5, with eight measures for A1 and twelve measures each for A2 and A4, the placid coda in pure E major brings rest to this tumultuous movement. There are near-quotes of the Eighth and Seventh symphonies, with a gentle but piercing final high note for all four horns in unison which is one of the terrors of the literature.

What does the interleaving accomplish?

Mahler explicitly said in public that the later-downplayed title of the last movement of his Third Symphony, “What love tells me”, referred to the love of God as manifested by the richness of the gift of nature. And in a letter he wrote about it to Anna von Mildenburg, the soprano he had just conducted at Hamburg in the role of Brünnhilde, he wrote: “Just imagine a work of such magnitude that it actually mirrors the whole world—one is, so to speak, only an instrument, played on by the universe.” But considering also the theme of human love would make much easier the parsing of the various crises that appear in this movement with short but explosive preparation.

In this movement in five-part song form, just as in the customary treatment established by Bruckner in 1872, there is a mood associated with parts 1, 3, and 5, and a contrasting mood for parts 2 and 4. Parts 1 and 3 are dominated by the warm and reassuring melodies of A1 and A2, where A1 is placid and A2 is more active. Parts 2 and 4 also have two distinctive ideas, the mysterious and unstable B1 and B2, that are stated in sequence in Part 2 and together in Part 4. But in Part 2 near its end there is a passionate outbreak of a threatening melody in the horns, reminiscent of the wintry music of the beginning of the symphony although the melody itself is not present there. Now according to the scheme, this same thing has to happen also in Part 4, but with appropriately far greater intensity. This is where the interleaving plays its role. After the presentation at the beginning of Part 4 of the two themes very nearly at the same time, the A2 theme in running notes enters by surprise and first seems to console, but then there is a sudden crescendo and a theme of three insistent rising notes that really is from the first movement provides another ominous interruption. In due course the interleaved A-group music becomes calmer again, but when the music returns to the B group, the closing theme Bk comes back in the same way as in Part 2, but even more catastrophically. That could hardly have been accomplished effectively in Part 4 without the help from the interleaved A and first-movement themes inserted into the middle of that area. In Bruckner’s use of this form, the A themes are typically the serious ones, representing natural beauty (Second), devout faith (Third), wandering and searching (Fourth), anxiety and dislocation (Fifth), elegiac sorrow (Seventh), intense love (Eighth), and approaching death (Ninth). In each of these movements, it was completely natural for Bruckner to place climaxes in both Parts 1 and 3, and allow Parts 2 and 4 to provide in the B themes diversion, relief, consolation, even ecstasy by way of essential contrast. But Mahler has turned this whole process inside out, and finds himself adjusting the form in order to achieve the emotional contour he wants. In the adagio of Mahler’s Fourth and the andante of his Sixth, no such device is needed, and the form proceeds much more simply. But in the Third, the contrast of reassurance and instability is just as palpable as with the Bruckner adagios, notwithstanding the much greater similarity of Mahler’s themes and the essential rarity of rhythmic disturbance in the whole movement. Thus the double crisis in part 4 created by the interleaved A-theme material makes possible a Part 5 that is wholly calm and serene. The dramatic stresses having been worked out, Part 5 begins with simple-sounding but texturally imaginative presentations of A1, A2, and A1 again

just as in Part 1, but here leading to a grand and magnificent celebratory outpouring of D major in the short coda at the end, finishing out the emotional inversion of the form already present in the rest of the movement.

In Bruckner's previous six five-part adagios, Part 5 begins with a recurrence of the melody which begins the movement, accompanied by an elaborate orchestral texture, complex in detail and in rhythm. But the melody itself begins in the home key every time, and remains unaltered for a while before being developed. In the Second, his first use of the form, there are 10 basically unaltered notes (pitch classes) at the beginning of Part 5, in the Third, 15; in the Fourth, 10; in the Fifth, 21; in the Seventh, no fewer than 38, and in the Eighth, 41. But the opening theme of the Ninth is deeply unsuitable for such treatment. It begins with a five-note gesture in which the first interval is a leap of a minor ninth, and then, starting tentatively, it sweeps up to a cadence in D major, and then to a firmer cadence in E major, the home tonality. The two sweeping motions seem to be based on the "Grail" motive from Parsifal, but there is a similar motion in the prominent climaxes present in the adagio of the Eighth. It does not in any way possess the meditative, thoughtful, pensive quality in those other themes; it is a cry of anguish and a desperate, impassioned prayer. But there is another theme in this movement which is superbly apt for decorative accompaniment; it is the B1 theme that begins part 2. So Bruckner uses that for the adagio crescendo, and he is able to use it beginning with 22 unaltered notes. The listener barely notices that it is the wrong theme, because the crescendo builds in exactly the expected way, at the right location in the piece. Nothing seems anomalous until at the climax, the minor ninth of A1 thunders out in eight apocalyptic measures, with the famous, outrageous dissonant chord echoing in the silence, the hearer aghast.

Why was the ardent, lyrical B1 melody available for Bruckner to use in this way? In the other adagios the B theme group is fully developed in Part 4 just as it was presented in Part 2, and the B theme could hardly be used immediately afterward in an apparent Part 5. But here Part 4 begins out of order with B2, not B1, and after only 12 measures the music continues with a treatment of A1b, then the initial five notes of A1. This is the interleaving of the A theme into Part 4 where it would normally not belong. This is the formal anomaly which allows the Bruckner to use B1 for the crescendo leading to the final climax. And most significantly it permits the climax to be a catastrophe, instead of the transcendent vision present in the final outbursts of all of Bruckner's other adagios in this form. The thematic role reversal continues with the transmogrification of "Farewell to Life" into "Miserere". The story is not over, and Bruckner tried as hard as he could to resolve it in the finale.

Conclusion

Bruckner and Mahler were always trying to surpass their previous works in some way. This is true even with their mid-career retrenchments in scale, Bruckner with the Quintet and Mahler with his Fourth Symphony, in both of which the gigantic is made to give way to the refined. Whether Mahler took Bruckner or Beethoven as his adagio model is hard to say, but he certainly was familiar with the five-part form, and he wanted to do something to it which would permit him to end his slow movement with triumph, not resignation. But Bruckner had to base the final loud music on a theme of pain and anguish, not contemplation and other-worldly vision. Both goals were strongly in contrast with the usual purposes of the five-part song form, and the temporary inversion of thematic content represented by the interleaving of A material into Part 4 which is in other cases reserved strictly to B material, is what enabled the two composers to achieve their distinct, individual goals. It is tempting to speculate on how this convergence took place. Steinbach am Attersee is not a continent apart from the Belvedere Kustodenstöckl, but these two greatest Austrian romantic composers almost certainly did not compare notes. Whatever it was, was in the air; opposites must be made to tell the story, and we are all richer for the cleverness and inspiration Mahler and Bruckner bequeathed to us in doing that.

Three acknowledgements: I became interested in this "convergent evolution" after hearing Leon Botstein conduct The Orchestra Now in a magnificent performance of the Mahler Third at Bard College and first noticing the similarity of form discussed in this paper. I am thankful to Eric Lai who in a presentation at the most recent Bruckner Journal Readers' Conference mentioned a monumental and detailed discussion of the Bruckner adagio sketched by Derrick Puffett, completed by Kathryn Bailey, and published as "Bruckner's Way: The Adagio of the Ninth Symphony", Music Analysis, 18/i (1999). I found it to be useful and provocative, although I do not agree with Puffett's overall findings concerning the form. And I am grateful to William E. Umfleet for pointing out that an A-flat major melody that strongly resembles the beginning of Part 2 of the Bruckner adagio is the opening phrase of John Field's second piano concerto.

[tables follow]

Table 1

Gustav Mahler Symphony no. 3, finale				Anton Bruckner Symphony no. 9, adagio			
theme	instruments	meas.	reh	theme	instruments	meas.	
Part 1				Part 1			
40 A group				44 A group			
A1	vln 1/vc	1		A1	vln 1	1	
A2	vln 2	9	1	A1b	vln 1	3	
A1	vc/vln 1	21	2	A2		9	
Ak(A1)	vln 2	33	3	A3 "Cross"	trpts, trbns	17	
				A4 "Farewell to Life"	horns, tuben	29	
Part 2				Part 2			
51 B group				32 B group			
B1/(A1)	vln 1	41	4	B1 ("Miserere" inv)	strings	45	
B2	oboe	51	5	B1 echoed		53	
(B2)	vln 2	59	6	B2		57	
A1	horn 1	64		B1		65	
Etwas drängend		71	7	(B1)	horns	69	
Bk	horns	74					
stringendo	vln 1	79	8				
Part 3				Part 3			
32 A group				52 A group			
(A2)	vc	92	9	A1	vln 1	77	
A2	vln 1	100	10	A1b	vln 1	79	
A1	vln 1	108	11	A1/A1inv	vln 1, flute	85	
(A)	vln 1	116	12	(A1)	full orch.	93	
				(A1)	oboes	101	
				(A2)/A1	strings	105	
				A3 "Cross"	trpts, trbns	121	
Part 4				Part 4			
44 Start of B group				12 Start of B group			
B1/B2	hrn/clar	124	13	B2	strings	129	
Bn	vln 1	132	14	cutoff		139	
		143	15				
B1/B2	oboe	149	16				
B2	vln 1	157	17				
(A2)	vln 1	168	18	A1b	strings	141	32 Interleaving of A
(A1)	horns	174	19	A1b	winds	151	
<i>m1</i> m. 7, 369	horns	180	20	N (chorale)	high strings	155	
(A2)	vln 1	198	21	N	low strings	159	
A2	vln 1	206	22	A1	viola, cello	163	
"5"	vln 1 & c	210					
Bk, <i>m1</i> m. 364	vln 1, horns	220	23	B1, ornate (cresc.)	strings	173	26 Finish of B group
Bk continued	horns	234	24	B1inv	flutes	181	
x(A2)	flute, piccolo	245	25	(B1)	tuba	187	
Part 5				Part 5			
56 A group				32 A group			
A1/A1inv	trpt, trbn <i>ppp</i>	252	26	A1 <i>fff</i>	basses	199	
A1n <i>m1</i> m. 808	trumpet	268	27	discord	full orch.	206.5	
A2	horns	276	28	A2		207	
"5"	trumpets	280		A4 (B1 "Miserere")	winds	219	
A1	trpts, trbns	284	29				
"5"	trumpets	290					
(A1 augm)	horns	296	30				
Coda				Coda			
21 Coda				13 Coda			
Breit		308	31	Sym. 8	tuben	231	
A1augm	trpts, trbns	310		(A2) <i>pp</i>	flute	235	
peroration	hrns, drms <i>fff</i>	316	32	Sym. 7	horns	237	
end		328		end		243	

Table 2

Gustav Mahler, Symphony no. 3, Adagio
Initial Themes

A1 m. 1, part 1
violins 1

A2 m. 9, part 1
violoncellos

B1 m. 41, part 2
violins 1

B2 m. 51, part 2
oboe 1

Bk m. 74, part 2
horns 1, 3, 5, 7

Table 3

Anton Bruckner, Symphony no. 9 in D Minor, Adagio
Initial Themes

A1 m. 1 **A1b** (Grail motive)

A2 m. 9, part 1 (Grail motive)

A3 m. 17, part 1 (Cross motive)

A4 m. 29, part 1 (Farewell to Life)

B1 m. 45, part 2 (Miserere, inverted)

B2 m. 57, part 2

(A4) m. 219, part 5 (Miserere)
(also inversion of first four notes of B1)

Table 4

Comparison of climaxes of Anton Bruckner's five-part adagios

Symphony	vers. sym. key	movt. key	length	part 5 key	part 5 m.	pct.	climax key	climax m.	pct.	displacement
Second	1872 C minor	Ab major	211	Ab major	150	71	B major	159	75	m3 up
Third	1873 D minor	Eb major	278	Eb major	225	81	Gb major	249	90	m3 up
Third	1876 D minor	Eb major	289	Eb major	230	80	Gb major	254	88	m3 up
Fourth	1874 Eb major	C minor	246	C minor	199	81	C major	229	93	par. major
Fourth	1880 Eb major	C minor	247	C minor	193	78	C major	221	89	par. major
Fifth	1878 Bb major	D minor	211	D minor	163	77	(D minor)	195	92	tonic
Seventh	1885 E major	C# minor	219	C# minor	157	72	B# major	177	81	m2 down
Eighth	1887 C minor	Db major	329	Db major	201	61	C major	269	82	m2 down
Eighth	1888 C minor	Db major	317	Db major	191	60	Eb major	257	81	M2 up
Eighth	1890 C minor	Db major	291	Db major	185	64	Eb major	239	82	M2 up
Ninth	1894 D minor	E major	243	C# minor	199	82	C# minor	199	82	rel. minor
	B1 beginning		243	E major	173	71				

Enhanced versions of these Tables can be found on Prof. Caragan's website, using the QR code and/or URL provided



<https://tinyurl.com/CuriousExample>

BRUCKNER'S FIRST YEAR IN VIENNA 1868/69: MUSICAL LIFE IN AN EXPANDING CITY

Andrea Harrandt

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Presented at the 2019 The Bruckner Journal Readers Conference, Hertford College, Oxford UK

The new school year of the Vienna Conservatory was announced on 3 September 1868, and Bruckner was also mentioned. This notice in the *Wiener Zeitung* is one of the first mentions in the press before Bruckner arrived in Vienna to settle here.

Conservatorium für Musik in Wien.

Das Schuljahr 1868/9 beginnt am 1. October. Der Unterricht erstreckt sich auf Gesang, Clavier, Orgel, Violine, Violoncell, Contrabaß, Flöte, Oboe, Clarinet, Fagott, Horn, Trompete, Posaune, Tonsetzlehre (Harmonielehre, Contrapunkt, Formenlehre, Vocal- und Instrumental-Composition nebst Partiturspiel) u. s. w., Declamation und Mimik, italienische Sprache, Literaturgeschichte, Aesthetik und Geschichte der Musik, — und wird ertheilt von den Dames: M. Marchesi Castrone und A. Passy-Cornet, den Professoren: E. Weiß, J. Dachs, J. Epstein, W. Schanner, G. Schmidt, F. Rameis, A. Bruckner, F. Zierer, G. Pichler, E. A. Zellner, J. Weiten, G. Ducati, dem artistischen Director und kaiserl. Concertmeister J. Hellmesberger, dem k. k. Hofopern-Capellmeister D. Döbner, dem k. k. Hofchauspieler J. Leswinsky, den Mitgliedern der k. k. Hofcapelle: G. Heißler, A. Thalman, J. Brany, J. Ullmann, Th. Klein, A. Wittmann, W. Kleinede, A. Mascher, A. Slama, dem Mitglied der k. k. Hofcapelle und kaiserl. Kammervirtuosen G. Schlesinger, dem Mitglied der k. k. Hofcapelle und kaiserl. Musikdirigenten F. Doppler und dem Capellmeister F. Krenn.

Gesammtübungen in der Kammermusik und im Orchesterspiel finden statt unter der Leitung des artist. Directors J. Hellmesberger.

Anmeldungen zur Aufnahme sind spätestens am Tage vor dem am 28. September beginnenden Aufnahmeprüfungen an die „Kanzlei der Gesellschaft der Musikfreunde in Wien“ zu richten.

Das ausführliche Schulprogramm wird auf Verlangen dortselbst verabfolgt.

Die Direction
der Gesellschaft der Musikfreunde.

[9917-1]

Wiener Zeitung 3Sept1868

It was a long way for Bruckner from his Upper Austrian province to the capital of the Austro-Hungarian monarchy. Linz, as capital of Upper Austria, had about 50,000 inhabitants in 1870; Vienna at the same time had about 900,000.

Bruckner's last year in Linz was very successful. He was once again nominated as choirmaster of the Liedertafel "Frohsinn", he became an honorary member of the Mozarteum in Salzburg, he premiered the final chorus from Richard Wagner's *Die Meistersinger von Nürnberg*, and his First Symphony was performed.

But Linz seemed too small for him. For many years he had had good contacts to Vienna. In May 1868 Johann Herbeck stayed in Linz to discuss Bruckner's future. On 19 May the *Neue Freie Presse* reported about the forthcoming appointment of Bruckner at the Vienna Conservatory and also the *Linzer Abendbothe* wrote on 25 May about the forthcoming loss for the music life of Linz. On the other hand Eduard Hanslick

congratulated the Conservatory on Bruckner's appointment as a teacher. It was also the time when Hanslick called him the best-known organist in Austria.

Bruckner hesitated about his future as we can see in his correspondence with Herbeck. He was unsure about what was the right way for him. His letters from June 1868 are full of this problem: he wrote to the Mozarteum in Salzburg that he had been offered a professorship at the Conservatory in Vienna, and Herbeck always tried to encourage him: "You know best that it mattered and matters a lot to me to bring you to Vienna ..."¹ Finally Herbeck would write on 20 June: "All is well! Calm yourself!"² On 28th of June Bruckner made his final decision to go to Vienna.

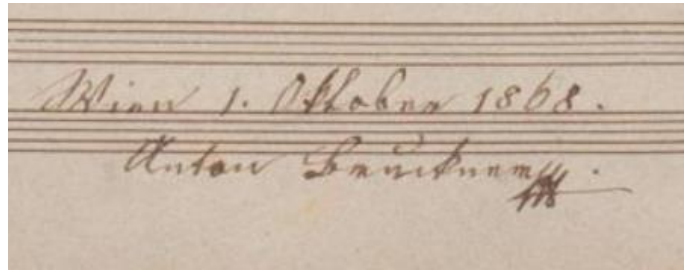
So, as this was a time of essential decisions in Bruckner's life, we do not know if he really attended the performance of *Die Meistersinger von Nürnberg* in Munich.

The decree of appointment was written on 6 July. He was appointed as professor for thorough bass and counterpoint and professor for the organ, in each case for 6 hours per week with 400 florins. The *Neue Freie Presse* reported on 14 July on the new appointments for the conservatory: Zellner, Krenn and "the cathedral organist Bruckner from Linz".

On 9th of September Bruckner was nominated as organist-designate of the Hofmusikkapelle. The *Berliner Musikzeitung* annotated this matter of fact in October:

"The announcement of the organist and professor at the conservatory Anton Bruckner as Court organist has astonished the friends of music in Vienna despite his ability."³

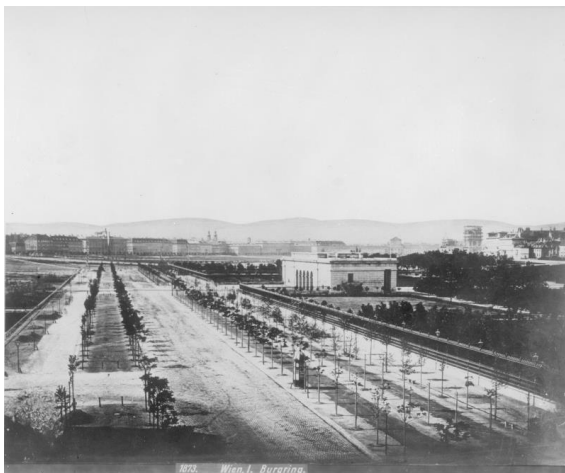
Mass in F minor, ÖNB
Mus.Hs.31256, fol. 97v



The Liedertafel "*Frohsinn*" arranged a farewell soiree for Bruckner on 29 September. As the school started on October 1st Bruckner must have travelled to Vienna soon after this concert.

How did Vienna look around 1868/69?

In 1857, Emperor Franz Joseph issued a decree that the city walls should be removed. The main parts were removed in 1864, and in 1865 the Ringstraße was ready for use; public and private buildings were built along this magnificent road. But this was a long-term project. Vienna was an expanding city: in 1857 with 683,000 inhabitants, in 1869 about 900,000, and in 1890 with 1,430,000.



Vienna, Burgring 1873.
ÖNB 112105A(B)

¹ Letter from 10.6.1868, siehe Briefe I, 680610.

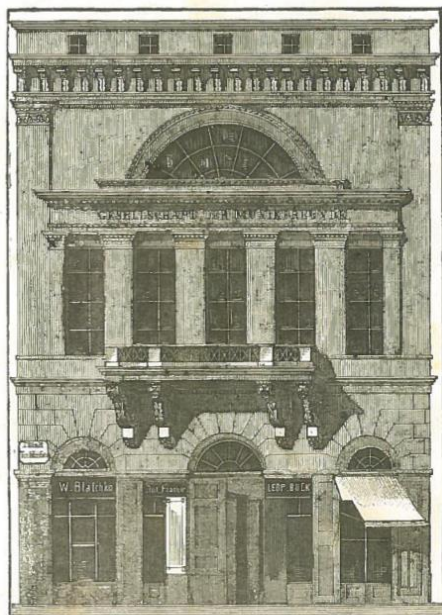
² Letter from 20.6.1868, Briefe I, 680620/3.

³ Berliner Musikzeitung 28.10.1868.

It was soon after the *Ausgleich* with Hungary in 1867. A new era of political and economic liberalism began which was interrupted by the stock market crash on Black Friday in 1873. The ruling Liberal party was responsible for the development of the city, the re-channeling of the Danube, and a system of sanitation. The first Vienna mountain spring pipeline was opened in 1873 and brought excellent water to the city.

Soon after arriving in Vienna, Bruckner visited Johann Herbeck who lived on Graben 29⁴, and his friend Rudolf Weinwurm in Schönlaterngasse.⁴

The conservatory lessons took place in the old building of the *Gesellschaft der Musikfreunde* on Tuchlauben.



Das alte Gebäude der Gesellschaft der Musikfreunde.

Annual Report of the Conservatory of the *Gesellschaft der Musikfreunde* in Vienna, Schuljahr 1868-1869

The public was not yet convinced about Bruckner's qualities as a teacher, as the *Neue Zeitschrift für Musik* argued: "Bruckner has confirmed himself as a known and experienced organ virtuoso, and also testified himself with the performance of a large scale solemn Mass as a skillful and talented composer. But nothing is known about his teaching abilities ..."⁵

Annual Report of the Conservatory of the *Gesellschaft der Musikfreunde* in Vienna, Schuljahr 1868-1869, p. 44

Schule für Harmonielehre und Kontrapunkt
(Herr Professor Bruckner).

Für Harmonielehre: Anfangsgründe, Fundamentalschritte, Vorbereitungen und Auflösungen der Akkorde nach den verschiedenen Fundamentalschritten; diatonische Tonwechslung und chromatische Schritte; Harmonisieren einfacher Melodien.

Für den Kontrapunkt: Den zwei-, drei- und vierstimmigen einfachen strengen Kontrapunkt in Dur und Moll nach den fünf Gattungen; den doppelten Kontrapunkt in allen Intervallen und Bewegungen und in allen Verbindungen; den drei- und vierfachen Kontrapunkt in der Oktave.

Orgelschule (Herr Professor Bruckner).

Uebungen im Spiele bezifferten Basses und im Auswendigspielen der Fundamentalschritte nach den einzelnen Stamm- und abgeleiteten Akkorden; Modulationen durch den verminderten Vierklang; Pedal-Uebungen nach Rink und Manual-Uebungen.

⁴ Göllerich-Auer 4/1, p. 23 ff.

⁵ Neue Zeitschrift für Musik 9.10.1868, p. 361.

Among his first students, some were to become known musicians: Anton Huber, violinist and owner of a music school; Leopold Landskron (1842-1900) later pianist and composer; Josef Latzelsberger (1849-1914) composer and choirmaster; Vladimir de Pachmann (1848-1933), born in Odessa, later a pianist; Hugo Reinhold (1854-1935), later a piano teacher at the conservatory; Emil Rotter (1848-1895), later a musician at the Hofmusikkapelle, and Felix Mottl. “Bruckner is amiable and modest in behavior, tireless in his profession and valued by his students”, wrote the *Lyra* in 1886.⁶

Bruckner’s first apartment in Vienna was in Währingerstraße 41, with his favourite sister Anna as his housekeeper. Perhaps Rudolf Weinwurm again was helpful in finding the apartment in the suburb where Bruckner preferred the more provincial way of life.⁷

But it seems that the flat still was not ready when Bruckner arrived in Vienna. We find a notice on 14th of October that he stayed in the Hotel Kaiserin Elisabeth. This house was established in 1860 on Weihburggasse 3 and Bruckner had stayed there in the years 1863 and 1866.⁸



Fremden-Blatt 14 Oct 1868

An invoice dated 24 October of Stefan Just, a piano maker who transported Bruckner’s Bösendorfer piano from Linz to Vienna, suggests that the apartment was ready by that time.

Near his new home, Bruckner attended musical evenings in Berggasse 9 which were arranged by Anna Bazant, née Gyurovich, a student of the music school. Other guests of these musical evenings were Leopold Eder, Kapellmeister at St. Augustin; Josef Greipel, Kapellmeister at St. Peter (b. 1814); Sophie Kosch, widow of Albin Kosch and owner of the Rossauer music school⁹; The concert singer Helene Marschall (b. 1854), and the violinist Prof. Rottenstein.

In October the *Neue Freie Presse* announced: “The excellent organist Herr Anton Bruckner (currently Professor at the local Conservatory) was honoured with the appointment as Court Organist. The same is willing to give private lessons in thorough bass and composition.”¹⁰



⁶ Die Lyra 1.10.1886, p. 3.

⁷ Max Auer, Anton Bruckner. Sein Leben und Werk. Zürich-Leipzig-Wien 1932, S. 219.

⁸ Fremdenblatt 14.10.1868, p. 10.

⁹ Albin Kosch was regens chori at the Rossauer church and founder of the Rossauer music school in Grünetorgasse 17. He died in 1868. His widow Sophie Kosch died in 1905.

¹⁰ Neue Freie Presse 22.10.1868, p. 10.

In November, the Austrian composer and organist Rudolf Bibl cancelled an invitation to go to the Nancy Cathedral in France; it would soon be Bruckner's turn.

It seems that Bruckner was happily living in Vienna. We do not know his reports, but the comments of his friends in Upper Austria. Alois Weinwurm wrote: "...that you feel well. I congratulate you, it must be pleasing to you to keep good company with true artists ..."¹¹

And Moritz von Mayfeld wrote: "I am happy to hear that you take pleasure in Vienna, and that the circumstances are developing, as I predicted to you ... I am envious of the many beautiful things you can hear in Vienna, as we are here – which means in Linz - set on slender fare ..."¹² Mayfeld also sent greetings to Dr. Hanslick, Ferdinand Laub and Körer.¹³ - Ferdinand Laub was a violonist who organised quartet soirees in November and December 1868.¹⁴

From October 1868 until Easter 1869 Bruckner attended lectures of Eduard Hanslick on music history at the University. Auer tells us that the lectures always ended with Beethoven's death.¹⁵ - Also Theodor Helm, critic at the *Neues Fremdenblatt* and musical correspondent of the *Pester Lloyd* also attended Hanslick's lectures at this time.¹⁶

The first performance of Bruckner's Mass in F minor was planned for November. The first rehearsal took place on 20th of November and showed the extraordinary difficulties of this work. The performance was postponed – as we know it took place as late as in 1872. Instead of his Mass, Bruckner played the organ of the Hofkapelle for the first time and commanded the admiration to all musicians.¹⁷

Bruckner was also in contact with the *Wiener Akademische Gesangvereins* where Rudolf Weinwurm was the choirmaster and the Währinger Liedertafel.

Of importance was also Bruckner's religious life, as he wrote in December 1868 to Johann Baptist Schiedermayr: "... Most of the time my church is the chapel of the civic supply house or St. Stephen's or the Hofkapelle. I have free entry to the concerts and the opera..."¹⁸ The civic supply house [*Bürgerversorgungshaus*] was near his new home in Währingerstraße.

The Christmas Holidays 1868 Bruckner spent in Linz where he played the organ on 25 December in the old cathedral.

In December he was granted a stipendium of 500 florins by the Ministry of Education "for the production of large-scale symphonic works".¹⁹

What about music life in Bruckner's first year in Vienna?

We do not know much about Bruckner's interest in the musical life.

The year 1868 was full of remarkable musical events in Vienna. On 22 June the waltz *Tales from the Vienna Woods* by Johann Strauss was premiered in the Sommerliedertafel of the Wiener Männergesangverein in the Neue Welt which was a local place of entertainment in Hietzing. This waltz was dedicated to Constantin von Hohenlohe-Schillingsfürst.

Only a few days before, on 19 June, some fragments from Richard Wagner's *Meistersinger von Nürnberg* were performed in the Volksgarten.

In October 1868 the Wiener Männergesangverein celebrated its 25th anniversary with a foundation festival. In the festive concert Franz Lachner, Heinrich Esser, Johann Herbeck and Rudolf Weinwurm conducted their own works. Herbeck was praised for the expansion of the repertoire as well as for the re-discovery of Schubert's music. In this concert he performed two fragments from Schubert's opera *Der Graf von Gleichen*. A cornerstone ceremony for the Schubert monument in the Stadtpark took place, which was unveiled in 1872.

In October Clara Schumann arrived in Vienna to give concerts as a soloist or together with Johannes Brahms.

¹¹ Letter of 8.11.1868, Briefe I, 681108.

¹² Letter of 14.11.1868, Briefe I, 681114.

¹³ Mayfeld has known Laub since many years. In 1864 Laub dedicated a photo to him.

¹⁴ Die Presse 11.9.1868 and Fremdenblatt 12.11.1868

¹⁵ Max Auer, Anton Bruckner. Sein Leben und Werk. Zürich-Leipzig-Wien 1932, S. 223. – Wien, Universitätsarchiv, printed in Elisabeth Maier, Dom- und Stadtpfarrorganist p. 360.

¹⁶ Theodor Helm, Fünfzig Jahre Wiener Musikleben (1866-1916). Erinnerungen eines Musikkritikers. Wien 1974, p. 25.

¹⁷ Linzer Tages-Post 25.11.1868. – Some days before, on 18.11.1868, the first Philharmonic concert of the season took place. Otto Dessof conducted works by Mendelssohn Bartholdy, Cherubini, Berlioz, and Beethoven.

¹⁸ Briefe I, 681208

¹⁹ Neue Freie Presse and Wiener Zeitung 24.12.1868.

On 24 October 1868 first performance of *Mignon* by Ambroise Thomas took place in the Kärntnertheater. In December 1868 Albert Niemann was a guest star as *Tannhäuser*, and *Lohengrin* in January 1869. The Opera season 1868/69 was dominated by operas by Giacomo Meyerbeer (*Les Huguenots*, *Le prophète*, *Robert le diable*, *L'Africaine*) and also by Richard Wagner.

On 2 February 1869, the waltz *Wein, Weib und Gesang* (Wine, Women and Song) by Johann Strauss was premiered in a concert called *Narrenabend* (fool evening) of the Wiener Männergesangsvereins in the Dianabad-Saal, conducted by Rudolf Weinwurm and dedicated to Johann Herbeck. We only can assume that Bruckner attended this concert.



ÖNB SH.Joh.Strauß.S.375

On 7 February the waltz *Mein Lebenslauf ist Lieb und Lust* (My Character is Love and Joy) by Joseph Strauss was played for the first time in the Redoutensaal.

As we know, Bruckner was a good dancer. There are some annotations by him dated from later years. But we have no information about him as a dancer in his first year in Vienna.

Concert life went on: on 11 February *Les preludes* by Franz Liszt was performed, followed at the end of February by the cantata *Rinaldo* by Johannes Brahms, conducted by the composer. It was a fiasco. *Rinaldo* was called “an unsuccessful creation”.²⁰

Franz Liszt arrived on 24 March to stay in Vienna until 14 April. Bruckner met with him and reported in his letter of 15 April to Rudolf Prohaska in Linz: “Liszt was very nice, he made interesting remarks about my talent, which I refuse to believe.”²¹

The performance of the *Legende von der Heiligen Elisabeth* in the great Redoutensaal on 4th of April was a triumph for Liszt as a composer. Johann Herbeck trusted in the musical genius of Liszt. The *Legende* was performed again on 11 April and Herbeck was called a “genius and passionate conductor at the top of his glory as a conductor”²². We can only suppose that Bruckner attended this concert.

For the end of April a concert was announced with the fourteen year old Joseph Hellmesberger, “son of his genius father”²³ – the father was Joseph Hellmesberger senior, who followed Herbeck as a court music director in 1877.

In the Bösendorfersaal the young Hellmesberger performed music by Vieuxtemps, Spohr and Beethoven. The audience, the higher society of Vienna with Count Hohenlohe applauded.²⁴ – This was the same Joseph Hellmesberger who played the second violin in the performance of Bruckner’s String Quintet in 1885.

²⁰ Blätter für Musik, Theater und Kunst 2.3.1869.

²¹ Letter of 15.4.1869, Briefe I, 690415.

²² Theodor Helm (note 16) p. 30.

²³ Blätter für Musik, Theater und Kunst 16.4.1869.

²⁴ Blätter für Musik, Theater und Kunst 30.4.1869.

The most important musical event of the season was the opening of the new opera house on 25 May 1869. The building was planned by August Siccard von Siccardsburg and Eduard van der Nüll. The opera director was Franz Dingelstedt.

The new house seemed to be more interesting than the first performance, which was Mozart's *Don Juan*. The audience was indifferent to the music. The new opera house was too big and the acoustics strange.²⁵ The public had to become accustomed to the new situation. The next day the house was only half-filled.

At the same time some productions were also performed at the old Kärntnertor Theater. The last performance took place on 8 February 1870. Three years later the house was demolished.

By the way: the first new production in the new opera house took place on 27th of February 1870: it was the first performance of *Die Meistersinger von Nürnberg* by Richard Wagner.

Let's return to Bruckner.

The year 1869 started on 1st of January with Bruckner as organist in the Dominkanerkirche. He played the Mass by Cyrill Wolf.²⁶

Plans for a new concert building in Vienna started in 1863 – you have to remember that there was no great concert hall in Vienna - in 1867 an agreement was made with the architect Theophil Hansen to build the Musikverein on the Karlsplatz.

The Musikverein building. ÖNB Pk 1131,313



On January 11th 1869, a committee for the project of a new organ was established, with Leopold Alexander Zellner, Josef Hellmesberger, Johann Herbeck, the organists Pius Richter und Ludwig Rotter, and also “Professor Bruckner”. The winner of the competition was the German organ builder Friedrich Ladegast who arrived in July 1869 in Vienna.

In spring the architecture was ready for the decoration of the concert halls and the organ.

Rehearsals for the Mass in F minor went on, also on 18th January.²⁷ Bruckner also worked on his Symphony in D minor.

The end of carnival, 9 February 1869 Bruckner spent in Klosterneuburg.²⁸ The Easter holiday Bruckner spent in Linz. On 28 March he played the organ at the cathedral.

On 15 April he submitted his request for leave to visit France, which was granted one week later, on 23 April.²⁹ The next day, 24 April he started his journey to France, played recitals 28/29 April, and returned on 20 May to Vienna. This was his first international success, and some Vennese and Linz journals reported.

In June Bruckner became an honorary member of the Liedertafel Frohsinn in Linz.

²⁵ Theodor Helm (note 16) p. 33.

²⁶ Fremden-Blatt 31. 12. 1868

²⁷ “3[te] Probe den 18 Jän [1]869 der Messe f-Moll”, ÖNB Mus. Hs. 6075, fol. 401v (1. Viola-Stimme).

²⁸ Letter of 25. 2. 1869.

²⁹ Briefe I, 690423.

His first year at the conservatory ended with the examinations in July. There exist some interesting documents with examinations papers by various students of Otto Dessoff. But it was Bruckner who made the valuation, for example by Hermann Riedel, Robert Fuchs.

In der Schule für **Harmonielehre und Contrapunkt** (Herr Prof. Bruckner) unter 11 Schülern als die vorzüglichsten: Huber Anton, Landskron Leopold, Latzelsberger Josef, Pachmann v. Wladimir, Rauch Wilhelm, Reinhold Hugo, Stransky Adolf, Swoboda Leopold. — Diesen zunächststehend: Rotter Emil.

Annual Report of the Conservatory
of the *Gesellschaft der
Musikfreunde* in Vienna, Schuljahr
1868-1869, p. 55

In der **Orgelschule** (Herr Prof. Bruckner) unter 5 Schülern als die vorzüglichsten: Landskron Leopold, Latzelsberger Josef. — Diesen zunächststehend: Rotter Emil.

On 11 July he played the organ in the Hofkapelle, and on 13 July he wrote to Mayfeld: “The examinations are over. My counterpoint examination made a great sensation. Everyone was surprised. For this I received congratulations... I do not know how long I will have to attend the school; after this I will come to Linz”.³⁰ On 12 July we find Bruckner’s signature on fol. 52v of the Symphony in D minor.

The final performances at the conservatory took place from 24th to 28th of July. We do not know if Bruckner attended these concerts.

We find some interesting names: Arthur Nikisch as composer of a quintet, Robert Fuchs as composer of a symphony, and Bruckner’s student Vladimir de Pachmann as pianist

Bruckner spent his summer holiday in Upper Austria – he always belonged warmly in his homeland. On 12th September he finished the Symphony in D minor in Linz.

On 29th of September 1869 the first performance of the Mass in E minor took place to consecrate the Votive Chapel of the New Cathedral in Linz with Bruckner as conductor

The *Gesellschaft der Musikfreunde* wrote to Bruckner on 1st of October about new details of his engagement at the conservatory. The new school year started in October 1869 in the new building of the Musikverein. The schoolrooms to be used were new, “Equipped with every comfort, with new curriculums and equipment, more subjects and exercises, more lessons”.³¹ Ludwig Bösendorfer donated 14 pianos.

At the end of August, an article was published about the new school year. The entire building was opened in January 1870.

Bruckner was not mentioned in this article. But he had just started his way in Vienna ...

³⁰ Briefe I, 690713.

³¹ Blätter für Musik, Theater und Kunst 13.8.1869, p. 260.

EITHER/OR - THE AESTHETIC AND THE ETHICAL APPROACH TO LISTENING TO BRUCKNER'S SYMPHONIC MUSIC

Ken Ward

An edited version of the introductory paper presented to the
2019 The Bruckner Journal Readers Conference, Hertford College, Oxford UK

Introduction

Over half a century ago, suffering from a broken-heart, I chose to seek out a large and difficult tome into which to bury my head and find distraction from my emotional distress. I went to the bookshop and high on the philosophy shelf was a large two volume work, with an inscrutable title written by an author whose name was barely pronounceable. I decided this was for me, bought the book and took it home to read, alone in my room.

It was a fortuitous choice, for the book I had somewhat innocently, certainly ignorantly, acquired was *Either/Or* by Søren Kierkegaard (1813-1855), Danish philosopher and theologian, a book that thenceforward has remained with me as a commentary on life and art.

The first part is devoted to expressing the thoughts and describing the actions of one at the 'aesthetic' stage on life's way - which in Kierkegaard's meaning is defined by immediacy, a lack of reflection, an obsessive and demonic search for pleasure and beauty. The primary essay in that section is "The immediate stages of the musical erotic" - which concentrates on Mozart's *Don Giovanni*, in which the infamous seducer is portrayed as an example of the dynamic of the aesthetic stage.

The second volume presents an alternative, and is ethical in its impulses, the main essay being "On the aesthetic validity of marriage" - diametrically and dialectically opposed to Don Giovanni's shenanigans.

At the end there is a short sermon, called an *Ultimatum*, on the rather forbidding text, "Before God we are always in the wrong."

What has this to do with Bruckner? A clever man, Kierkegaard, and very learned. I am neither of those things, but in meditating on how we listen to Bruckner, I was taken by the idea that by using Kierkegaard's dialectic - rather simplistically I fear - it might be possible to frame an interesting discussion of ways of listening to Bruckner, and that this discussion might even help us to listen better, or at least to think a bit about how we listen.

So, following Kierkegaard's structure, the first part of this essay will explore the immediate, aesthetic, stage of Brucknerianism. The second part will consider the ethical Brucknerite, and then, in the third section that will correspond to Kierkegaard's *Ultimatum*, I will confront the fact that about Bruckner we are often not quite right.

The Immediate Stage of Brucknerianism

I wish to take the reader back to the moment when first they heard Bruckner's music, and remove from that memory any preconceptions, imagine you are confronted by the music for the first time, open-minded, innocent of any reflections. I remember one of the first things I heard - the Scherzo of the Fourth Symphony, building up to one of its loud climaxes - the sheer excitement of it, the wonderful sounds of horns and trumpets blazing away, the loudness of it! And then what about the sheer joyful abandon, the élan, of the duplet-triplet first theme of the first movement of the Fourth, after the horn call, when - supposedly - the knights ride out of the city gates in the morning. Or think of when you first heard the nobility, the blazing glory of the sound of the brass in the first climax of the Adagio of the Seventh; or the almost feverish passion or ecstasy of the repeated sequences of the violin figures above the rising bass theme about 10 minutes into the Adagio of the Eighth.

In this that I call the immediate stage, the new Brucknerian is after highlights, like Don Giovanni, racing from one beauty to another, leaping from climax to climax, and finding it all really rather accidental - a moment of blinding beauty will turn up out of nowhere. There's no reflection that this is a structural moment, or a first or second subject, not even whether it be a Scherzo or a finale - whatever - all that counts is the hedonistic joy in the intensity, the breath-taking quality of the sound.

And other things appeal - such as the mist and the mystery, ceremonial hieratic quality of the opening few bars of the Ninth Symphony; and the profound calm, the quietude, the silence in a passage at the heart of

the first movement of the Third Symphony, the horn slowly descends above a quiet strings, about 8 minutes in, maybe 9 minutes in 1873.

I list this somewhat random collection of snippets because they exemplify the cherry-picking nature of the immediate stage of Brucknerianism, the first loves (to use another Kierkegaardian title from the first volume of *Either/Or*). Instantly other concerns will invade, but with this stage I just want to evoke the pure, thoughtless, moment of joy, of wonder, an emotional response before we feel the need to have any ideas.

There other sides to this same stage. I had a friend who would not come to a concert performance of the Ninth because, as he said to me, it's impossible to sit still in your seat, as required in the concert hall, during the urgent wild thumping of the Scherzo. The sheer corporeal power of the Bruckner scherzo can hit you with an immediacy that expels reflective thought - and these are truly immediate responses to Bruckner's music.

This chasing of the highlights, moments of particular intensity, is a naïve way of listening to Bruckner, but it's a great way to listen, and it is a real carefree joy. But where can it go, where does the obsessive, demonic energy of the pursuit of Bruckner's great moments lead? I think perhaps its apotheosis arrives with the Bruckner marathon. It's a cul-de-sac, the marathon - I don't mean that critically, but after the marathon what is there to do, other than organise another one? There are no doubt many reasons why people set up and attend marathons - I and my school-friends did an overnight Bruckner marathon in 1964 - but I sense that in many cases this is immediate Brucknerism gone to its limit, people who just can't get enough of Bruckner's music and need to cram it in to a small time, so that almost every moment is filled.

It's as though the immediate Brucknerian, overwhelmed, needs to get the measure of it, and the marathon is one way to try to do that. And always, as with Don Giovanni, there's a Leporello and Leporello has a list, an attempt to somehow get the measure of Don Giovanni's obsession. Maybe for similar reasons, there are lists aplenty amongst Brucknerians of various levels of sophistication, lists of performances attended, recordings owned, the number of times a symphony has been heard, the number of symphonies, the number of versions... and The Bruckner Journal of course numbers amongst its readers and contributors at least two outstanding list-makers., the *ne plus ultra* of lists, the spirit of Leporello unquenchable, John Berky's infinite discography; and so much more than a list, more a bible, William Carragan's forthcoming field guide, the Red Book, that not merely records the names of the manifold versions of Bruckner symphonies, but details the anatomy and the wardrobe too!

There is another song of Don Giovanni's... *Vivan le femmine, Viva il buon vino!* This leads me, if the reader will forgive me, to a brief diversion to make mention of the **Inebriate Brucknerian**. We have it on good authority, from the *Wiener allgemeine Zeitung* (Vienna General Newspaper) of March 1886, that Bruckner composes like a drunkard; that he was a great drinker himself - I was informed by a resident of St Florian that Bruckner would drink Seidls of beer (a third of a litre or half a pint) in prime numbers - 7, 11, maybe 13. And I note the Bruckner marathons are well supplied with Bruckner's favourite beverage. I can only speak from personal experience here, to the effect that about one or two Seidls, that is to say two small beers, may elevate or reduce you to the state of the immediate Brucknerian, a way of listening for sheer joy, without a care in the world, the effect of the music in some ways magnified; but beyond that amount you risk committing awful sins: a friend of mine drank two large beers with his dumplings, sauerkraut and Geselchtes (smoked pork, Bruckner's favourite) before a concert in St Florian, and then fell fast asleep during the Bruckner symphony performance - in such a place! In Bruckner's church! And I have a terrible confession of my own - there was a 'legendary' performance of Bruckner's 8th symphony at the BBC Proms - Günter Wand conducted the BBC Symphony Orchestra, 1992 - where I met up with friends beforehand and was persuaded against my better judgement to drink more than the one pint. I didn't sleep during the performance - how could I, we were standing in the Arena at the Albert Hall - but the legendary performance just washed over me like foam, a confused mess without a moment's delight nor a trace of a memory.

But, to return to sober considerations, there comes a time in the innocent life of the immediate Brucknerian when maybe suddenly there is the ominous knocking of the Commendatore, the man of stone, who has some things to say about how a Brucknerian should live his Brucknerianism. (I say "maybe", for I know quite a few Brucknerians who remain forever in the immediate stage - and theirs may be an enviable state: they just listen - and need neither knowledge nor thought.)

The Ethical Brucknerite.

It is now time to introduce the reader to the Ethical Brucknerite, starting with the least subtle ethical position - and I use 'least subtle' not as a criticism (indeed this essay is purely descriptive and devoid of criticism). This is a stage, not dissimilar to the marathon and the list, whereby the sheer chaos of possible alternatives is ordered by assertions that may pretend to aesthetic judgements, but function as ethical commands.

One example is that asserted by one of those at previous Bruckner Journal conferences, and indeed echoed by a conductor's agent it was my pleasure to meet Mannheim, and that is that the first versions of the symphonies are simply the best, and those are the versions we should listen to, for all the others are disqualified by some consideration of unnecessary and clumsy revision, some moderation of their originality. So that makes matters very clear: it tells us what to listen to; and what attitude to have should we find ourselves unfortunately forced to listen to a second, or even a third or fourth revision. These things are second, third or even fourth best.

Another example is those who have very precise and strong views about how a symphony should be performed, and if it's not done as, for example, Celibidache did it in Munich in 1990, then it's no good - you might as well walk out after the first bar. Once again, we know where we are, what we like and what we don't.

Or getting just a little more sophisticated there is the assertion, made in an essay in *The Bruckner Journal* many years ago that the key to Bruckner is keys, you cannot understand Bruckner if you do not understand keys, key relationships, modulations. If you've no idea what a Neapolitan 6th is, then you're just done for. I think that Robert Simpson's book *The Essence of Bruckner* is built on this presupposition, for his description of the music is saturated with descriptions of what happens with respect to keys. Almost every page talks about keys - here's an example, page 183:

This moves almost at once... from E to the key a major third higher, A flat. The next bar cancels this by asserting E minor, whereupon the theme begins again in the dominant, B major. It now modulates ... to B flat, whence it starts once more. Then come two more steps to major mediant, B flat to D major, and D to F sharp major, leading to a bold progression which ... hits the dominant of G flat (G flat being really F sharp).....

Many readers will understand that as though it were written in English, but to many others it will seem to be in a language they can't understand, we find ourselves excluded by our failure to have acquired a musical education and we will have to spend the rest of our lives as Brucknerians walking in darkness, unable to see the great light, condemned to incomprehension of the music we know we love.

There is, for the lay enthusiast, a gentler ethical position, that appreciation of Bruckner is helped by at least some knowledge of the form. The immediate Brucknerian has no idea of what, for example, the second theme group in a Bruckner 1st movement or finale might be, but if you do know some of this, then those inexplicable moments - I have in mind, for example, after the recapitulation or at least the triumphant return of the main theme, with its the reassertion of the tonic, there's a pause, and then the 2nd theme, *Gesangsperiode*, steals in for its recapitulation - at least when you have a knowledge of the bare-bones of the form, it acquires a *raison d'être*. If you're hearing the movement as a dramatic tone poem or a series of highlights, this moment can strike you as one those where Bruckner has lost his way, the movement has lost its sense of direction, dithering around in secondary material - it had already reached a destination, it was all over 'bar the shouting' when the first theme reached its apotheosis and all that's needed is a blazing coda, but now the old boy has wandered off the direct path into some pastoral reverie. It can be even more confusing come the third theme recapitulation. But if you at least realise that the music is in some sort of three-theme sonata form, you not only know what's happening, you feel the need for it to happen.

But I think the Ethical Brucknerites come into their own with the attempt to ensure that what is played, what we hear, is what Bruckner actually wrote. Or perhaps even more importantly, whether it's what Bruckner actually wrote or not, that at least we know precisely what it is that we're listening to. So here it would be nice to write an essay paralleling Kierkegaard's "On the aesthetic validity of marriage", with one on the aesthetic validity of musicology, or of musicological philology. Much research is done and the musicologist can say on the basis of evidence and educated judgement that, if we're playing Bruckner, then these are the notes we should play and, even, this is how we should play them. This is an ethical judgement, but not necessarily an aesthetic one. It's an interesting question: supposing Bruckner actually wrote it, or at least put his name to it, but it's no good?

Some people feel this about some passages of Bruckner's composition. Robert Simpson is very doubtful about a passage for pizzicato strings and woodwind shortly into part two of the first movement of the Ninth Symphony. He refers to it as a "hapless passage", and believes Bruckner would have reconsidered it. There

is a moment in the Finale of early versions of the Fourth where even Dr. Dermot Gault in *The New Bruckner* is moved to write, “but the third group ..., a bold statement in octave unison quintuplets, crosses the line separating ‘scallic themes’ from scales pure and simple...”

The passages in question are indisputably Bruckner, without a hint of any intervention by those ‘well-meaning friends’. As is the 1874 Scherzo of the Fourth Symphony, which quite a few Brucknerians listen to in dread of the forthcoming *da capo*, the full repeat. Or the jaunty Schubertian theme in the third theme group of the finale of the Sixth, which Georg Tintner thought intolerably banal; or the repetitive double-dotted *Gesangsperiode* of the finale of the Ninth - all definitely Bruckner. But even more unsettling are occasions when works you had a secure opinion about prove not to be what you thought they were: we all knew that the 1888 revision of the Fourth was bogus until Dr. Benjamin Korstvedt reclaimed it for Bruckner; and we all knew that the 1890 version of the Eighth was one of Bruckner’s greatest achievements, until Professor Paul Hawkshaw revealed the extraordinary extent to which it was a collaboration with the Schalk brothers. Such knowledge as this cannot do other than change how we hear the works.

And then there’s the question of the Haas edition of the Eighth. I hesitate to mention this lest the reader be provoked to blasphemy, but here ethical Brucknerites abound, with strongly opposing views, in some cases attempting to back their own personal aesthetic judgement with ethical statements that suggest that somehow Haas achieved *true* Bruckner, that there is something evil about Nowak’s edition; and on the other side that Haas’s conduct was reprehensible, morally reprehensible, Nowak’s scholarly principles being the ethical way to proceed - and one waits with trepidation for reaction to Professor Paul Hawkshaw’s forthcoming edition of the 1890 version. Questions of aesthetics and ethics get irretrievably intertwined. People don’t restrict themselves to saying they personally, subjectively, like this or that edition or way of playing it better; they often also feel the need to recruit the composer to their view of things, the implication being that there is some measure of identity between them and the composer, and hence a moral imperative to be devoted to their preferred version.

Our confrontation with the ethical Brucknerite can land us in deep waters, especially when we are led to examine the political aspects of Bruckner reception and editing. But what the ethical stage of Brucknerianism does for us is to give us, at least, some ideas of what it is that we are listening to, what its history is, what its form is, how it’s structured: we get some depth, some sort of foundation upon which higher viewpoints can be built that amplify the parameters of our response. It makes available, perhaps, a deeper and a broader experience...

About Bruckner, we are often not quite right.

At this stage in *Either/Or*, Kierkegaard, or at least his pseudonym, having presented the aesthetic and ethical stage, writes a short sermon. And sermonising is perhaps not uncommon in Bruckner reception. Kierkegaard’s sermon is on the text, “Before God, we are always in the wrong”. My text will be, “When it comes to Bruckner, we are often not quite right.”

The thing is, Bruckner is a bit odd, both man and music, he’s hard, if not impossible, to fathom - Robert Simpson’s first sentence in *The Essence of Bruckner* is, “The strange case of Anton Bruckner almost defeats the imagination” - and that’s what makes him endlessly intriguing. Oddness is not a precise category, and is hard to define, even harder to measure. Is Bruckner any odder than, say, Beethoven, Schubert or Wagner?

My feeling is that with those composers’ works, for all their idiosyncrasies and characteristic procedures, you reach a destination, or you reach the end of the work, along what feels like a continuous and ultimately cogent pathway or narrative. In Bruckner’s case I have feeling that we certainly reach a destination, and we have no doubt that we are there, it’s magnificent - but how we got there is often not quite clear. The preceding material, throughout the symphony, is filled with moments of massive drama, silences, abrupt intrusions, passages of songful lyricism, fervent ecstasy, dark mystery. And then, somehow, and quite suddenly, we’re home and dry, in a blazing tonic peroration. It seems not to be a Beethovenian struggle, nothing of Goethe’s ‘he who ever strives, that man can we save’. It comes rather, as Robert Simpson would have it, as the reward for patience; it comes, as others have said, like a blessing, the reward for having had faith in the music.

This is difficult to illustrate, but consider the close of the Third Symphony, 1889. It’s been a noisy movement, that frenetic ostinato, a brassy main theme, perhaps some relief in the chorale and polka, and then another brassy brash theme. Towards the end of the recapitulation, the brassy third theme material blazes out, very noisy, interspersed with some rather directionless pizzicato in the cellos and basses, and all of a sudden the music starts going somewhere, upwards to a great brass fanfare and the symphony’s main theme blazes out in resplendent D major. God bless my soul, we’re home and dry! It is, undeniably, prefigured, nevertheless it is a glory as though from nowhere.

When it comes to Bruckner, we are often not quite right, in other words, we don't quite understand. Or maybe, it was Bruckner who didn't quite understand. Sometimes I think it's all a bit of a mistake, that Bruckner's undeniable intellectual powers were strangely oblique, his understanding of the tradition in which he worked – Beethoven, Wagner, Berlioz – was a misunderstanding, and the oddness, the mysterious kernel of Bruckner, is actually a function of a somewhat distorted and circumscribed intelligence. So there is a strange alchemy between how Bruckner's creative mind worked and how we receive his works, which I sometimes feel is more a magical, or even an accidental evocation rather than direct communication.

About Bruckner we are often not quite right. That is the mystery, and that is the opening, through which we glimpse the gates of heaven. When we sit quietly in the concert hall, awaiting the performance; or quietly at home, equidistant between our stereo speakers, or surrounded by surround-sound speakers, however much we know, or know that we don't know, we should always nourish and encourage our immediate, unthinking response to the music, the very accepting condition of the 'aesthetic' Brucknerian; but we will benefit from bringing to that response all we can learn from the 'ethical' Brucknerite, the commentators, scholars and musicologists; but however excited and however knowledgeable we may become, this sermon would preach that we should keep that slight quiet distance, respect for mystery, that humility before the Master that gives him the space to speak as he wishes, the edifying thought that when it comes to Bruckner, when we come to Bruckner, we are often not quite right: it is Bruckner who has got it right.



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ANNOUNCING

The 2nd volume of the St. Florian Catalogue was edited three years ago -

Elisabeth Maier & Renate Grasberger:
Die Bruckner-Bestände des Stiftes St. Florian. Katalog. Teil 2: Das Bruckner-Archiv (Gruppe 13-23)

Musikwissenschaftlicher Verlag Wien, Wien 2015

Also the 2nd volume of:

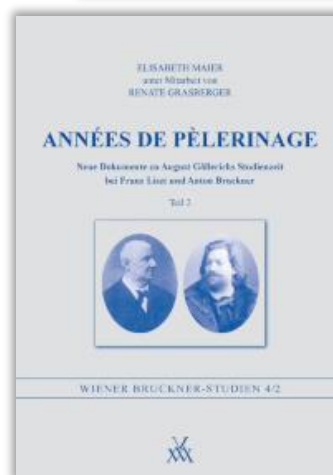
Elisabeth Maier & Renate Grasberger:
Années de Pèlerinage. Neue Dokumente zu August Göllerichs Studienzeit bei Franz Liszt und Anton Bruckner

Musikwissenschaftlicher Verlag Wien, Wien 2018

Also, Renate Grasberger is working on the 4th volume of the **Bruckner-Ikonographie**.

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THE 2019 ELEVENTH BIENNIAL READERS CONFERENCE

Hertford College, University of Oxford UK

12-13 April 2019

A Report

The Bruckner Journal has always enjoyed an intimate relationship with its readers. Since the very first issues, founding editor Peter Palmer endeavored to provide a source of information “for Bruckner enthusiasts everywhere”. Over the subsequent 22 years, the Journal has provided content to a subscriber base consisting of those with a shared passion for the music and life of Bruckner, from the most dedicated scholars preparing the critical editions to the listener who knows of Bruckner through concerts and recordings. It has always been our mission that enthusiasts at all levels be provided content to enhance their experience of the Master.



As part of this undertaking, the Journal has hosted a Readers Conference every two years as a way of bringing together like-minded individuals for a time of mutual interaction over discussions, presentations, and performances. The very first conference took place in 1999 at the University of Nottingham.

The most recent Eleventh Biennial Readers Conference took place this past April, once again at the idyllic location of Hertford College in Oxford. The location of the past few conferences, Hertford provides a wonderful location for attendees, from the inviting ivy-lined buildings that surround the central quad, the intimate Old Hall to engage with other readers for presentations, to the sublime confines of the Chapel where musical events take place. Over the years, attendance has grown steadily and this year was no exception, with no empty chairs to be had in the Old Hall.

The Conference opened on Friday evening. The relationship of the Journal with Hertford College had been developed over the previous years as a result of an association with Dr. Paul Coones. Himself a Fellow in Geography of the College – as well as an accomplished musician and founder of the Hertford Bruckner Orchestra – Dr. Coones had invited the Journal to use the college and helped coordinate the events in previous years. As readers are aware, Paul passed away this past September. Hertford graciously allowed the Journal to proceed with the conference this year, and the event opened with a moment of silence in recognition of the loss felt by those in attendance, many of whom came to know Paul with his regular presence over the years.

As many of the presentations will appear in upcoming issues of the Journal, some cursory comments are in order here so that readers can appreciate the scope of events that took place over the next two days.

After some opening remarks, the Friday evening presentations began with recently retired editor Ken Ward. As a Kilenyi Medal of Honor recipient (as are fellow presenters Paul Hawkshaw, Will Carragan, and Ben Korstvedt), Ken has developed a scholarly insight to Bruckner unparalleled in few without formal background. His paper, *Either/Or – The aesthetic and the ethical approach to listening to Bruckner's symphonic music*, is published in this issue. Concerning how listeners and scholars are devoted to individual tastes, and that those observations are based on experience, we are often not quite right. It's a masterful accounting of something many of us experience but can't quite put into words.

Next followed a paper presented by Miguel Ramirez concerning Emil Lamberg – an individual likely to be unknown to many readers. Coming from Brazil, he was an organ student of Bruckner's during 1882-83. Although his association with Bruckner was brief, anecdotes about that period are interesting – such as being assigned to observe the faces of audience members. Despite not achieving consistent success during his lifetime, some highlights - such as accompanying Pablo Casals - are noteworthy.

Resuming the Conference on Saturday morning, the first paper was presented by Prof. Andrea Harrandt. As a regular presenter at these conferences, Prof. Harrandt always provides insightful revelations concerning

the life and times of Bruckner. This year's paper, *Bruckner's first year in Vienna (1868/69). Musical life in an expanding city*, is published in this issue. Discussing musical, political, and cultural events during Bruckner's appointment as organist and professor in Vienna for that year, her exploration provides fascinating background and context.

A special guest for the Conference followed. Alan George, violist and founding member of the Fitzwilliam String Quartet next discussed *Challenges posed by performing the Bruckner Quintet*. Present as well to perform the Quintet at the evening's concert, his observations to the approach of performing large-scale chamber works were discerning. Coming to Bruckner by way of the Sixth Symphony, he explained the importance of knowing the language and sound world of the composer and how that would differ for Bruckner and his symphonies from say another composer such as Brahms. Referencing the Kurt Masur Bruckner Seventh as a template for tempo ebb and flow, all in attendance were well informed for the concluding concert of the Conference.

After taking time for some socializing with a coffee and tea break, next followed Malcolm Hatfield, also a regular presenter at the biennial Conference. With an expertise in psychology, Mr. Hatfield has provided exceptional papers in this Journal as well as presentations concerning the complicated nature of Bruckner's ethos. In his Conference presentation *Beethoven, Bruckner and his Finale "problem"*, the intricacies of behavioral issues and compositional challenges was explored and the context of a Beethoven model of the first movement to a finale relationship was offered.

Concluding the morning session was a presentation by Prof. William Carragan *Bruckner's simplest idea: forms of the late Allegro movements*. Providing a detailed handout of tables, his scholarly discussion concerning the developments in the outer movements of the Vienna-style symphonies, particularly the Eighth and Ninth, was detailed and comprehensive. As a bonus, copies of the world premiere performance of the 1876 version of the Third Symphony reconstructed by Prof. Carragan (and also reviewed in this issue) were provided for the enjoyment of all attendees.

The beautiful weather in Oxford allowed for a leisurely stroll in the surrounding area for all to take a break for lunch. Afterwards, the Conference continued with Eric Lai's paper *Formal challenges in the Adagio of Bruckner's Ninth Symphony*. As professor of music theory at Baylor University in Texas, and also board member of the Bruckner Society of America, Prof. Lai's presentation explored the sonata form and later themes, as well as a three-part scheme compared to a traditional five-part form.

The next two presenters are both Kilenyi Medal of Honor recipients. Prof. Benjamin Korstvedt, who is also president of the Bruckner Society of America, followed with *What is a version, and what difference does it make? Reflections from an editor's desk*. With the unique perspective of his recent scholarly research for the publication of the new critical edition of the 1888 version of the Fourth Symphony, Prof. Korstvedt offered a unique appreciation of the different states of a work compared to different versions and how we might all benefit from having our attention drawn more to loving the music than rehashing versions.

Recently retired professor of the Yale School of Music in CT, Paul Hawkshaw offered his paper *The early history of Bruckner's Seventh Symphony*. As a member of the editorial board of the New Anton Bruckner Complete Edition, he presented the observation that the Seventh was the symphony in most need of a new edition. The final presentation belonged to follow editorial board member, and editor of the recently published "Linz" version of the First Symphony for the New Complete Edition, Thomas Röder discussing Bruckner as an organ improviser.

The Conference concluded with a lovely concert by the Fitzwilliam String Quartet in the Chapel. This beautiful intimate setting provided the perfect backdrop for the ensemble, celebrating its 50th anniversary with performances of the Schubert G major Quartet and the Bruckner F major Quintet (reviewed in this issue). Showcasing the FSQ's critically-acclaimed high standard of musicianship, the concert rewarded attendees with a memorable evening of outstanding music-making.



The unique camaraderie borne from a passion for Bruckner was evident throughout the days readers spent together. Some arrived a day or two before the start to renew old friendships, some stayed an extra day or two enjoy the endearing offerings of the surrounding areas. Throughout, the social atmosphere was as vibrant as the scholarly moments, with groups gathering to discuss a recent concert and recording or assembling at a local pub for food and drink, sharing some laughs and making new acquaintances. In whatever way one derives enjoyment from Bruckner, kindred spirits are always in abundance. And for many, the next Conference can't come soon enough.



Readers are invited to visit the Journal's website for further coverage of the 2019 Readers Conference, including photos of the event: <http://brucknerjournal.com/conferences/2019conference.html>

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From the very beginning, The Bruckner Journal has been a publication for enthusiasts – musicians, scholars, amateurs, lay individuals – whatever their level of knowledge and expertise.

To that end, the Journal has always welcomed all manner of contributions. All of us with a passion for Bruckner are fortunate to share in a community where the occasional concertgoer can have experiences as unique as the most seasoned researcher.

Readers are encouraged to share their enthusiasm with other Journal subscribers in the form of an article, short essay, concert/CD review, or comments on previous Journal content and letters to the editor.

All contributions are welcome and considered

Concert Reviews

BAD KISSINGEN

MAX LITTMANN HALL, REGENTENBAU

26 MAY 2019

Schumann: Piano Concerto in A minor (Luiza Borac, piano)

Bruckner: Symphony No. 1 (1890 Vienna version)

Philharmonie Festiva / Gerd Schaller

OF THE TWO published versions of the First Symphony, the second, so called ‘Vienna version’, was the only one performed for 40 years since its first publication in 1893, but was displaced in the repertoire in the 1930s by the publication of Bruckner’s first version, the “Linz version”, originating in 1866, with some revision to 1877. Maestro Gerd Schaller is in the process of performing and recording a very complete Bruckner cycle in time for the 2024 200th anniversary of the composer’s birth and a fine performance of the Linz version is already in the bag (2011). He now turns his attention to the Vienna version.

The differences in form are at first sight rather slight – just one or two bars added or cut here and there, often to regularise the phrase length; for 1890 he fashioned a quiet transition from the Trio into the Scherzo da capo, rather as he had done in the 1888 version of the Fourth. But by means of orchestration, more active inner voices, and changed dynamics he drastically altered the relative weight of some passages, so the significance of each of the formal constituents is changed, and for all its similarities of length and thematic material, it is quite a different symphony. (For an interesting and more detailed account of the differences between the Linz and Vienna versions, see Prof. Benjamin Korstvedt: “Returning to the Vienna Version of the First Symphony” in *The Bruckner Journal*, Vol. 18 no. 2, July 2014.)

As is not the case with many of his other revisions, there has never been any suggestion that he made the Vienna version unwillingly or collaboratively, under the influence of ‘well-meaning friends’ – indeed, he spent over a year revising it against the advice of conductor Herman Levi, and at the cost of time that maybe he could have spent completing his Ninth. With Bruckner’s increasing fame and popularity, Hans Richter had expressed a wish to conduct the First, and it may have been this that prompted Bruckner to try and bring the symphony ‘up-to-date’ with the style that was bringing him his present success, and in accord with his now strict views on periodic structure and the rules of harmony and counterpoint, as befits a teacher at the Conservatory and University – he worked assiduously to expunge consecutive octaves, for example. The received opinion has been that his revision didn’t improve the symphony, the fresh and more transparently orchestrated first version being much preferred. But not all conductors agree, and Claudio Abbado and Günter Wand both directed outstanding performances of this later edition.

One of the major virtues of Maestro Schaller’s directing of the symphony was clarity, not merely the extraordinary clarity of the orchestral texture, much assisted by the somewhat dry acoustic of the Max Littmann Hall in which the attention to orchestral balance enabled almost every detail to be heard; but an overriding sense that he had the structure of the work always firmly in mind. When conducted like this, the first three movements are particularly succinct – and because of this the listener could feel assured that the discursive central section of the Finale would ultimately lead home, a promise that was generously and triumphantly delivered.

It seemed immediately obvious that Schaller’s view of the 1890 revision in tonight’s concert was that it merited a performance appropriate to Bruckner’s later style. The jaunty opening march theme now had just a little extra weight and there were some extraordinary climbing increases in tension – such as the preparation for the grand statement of the third theme in the first movement – that had all the shattering power the *Steigerungen* in the later symphonies. In 1866 during this passage no such long crescendo is marked, it is all *fortissimo*; in 1890 it starts *piano* for four bars, and then a twelve bar crescendo to the *fortissimo* tutti, the theme requiring no interventions from the timpani as it’s now bolstered by more active parts for the heavy brass throughout. It’s marked *Langsam* [slow] and in the hands of the Philharmonie Festiva it was a mighty and stirring Brucknerian statement. Suddenly, this ‘impudent urchin’ as Bruckner had called it, became a challenging grown-up, demanding to be considered amongst the giants that came later.

The central section of the movement is warmly rhapsodic, the flutes busy with accompanying demi-semi-quavers; the two waves of the coda were presented with brilliance and full power.

The Adagio begins with strange, unsettled fragments in cellos and basses, an element of chromatic unease from the First Symphony that Bruckner didn’t revisit until the later symphonies. Schaller placed and shaped these motives with weight and clarity and allowed the lyrical second part of the theme group to rise warmly from it, the Philharmonie Festiva strings responding with commitment and expressiveness to his direction. Ominous trumpet calls close the songful central andante section; they announce the return of those unsettled opening fragments, this time leading to a powerful climax, all of which was very effectively paced by the conductor so that the structure was clear, the movement powerfully eloquent.

Even from his First, Bruckner had a special way with thumping, dancing Scherzos, and the orchestra gave a very lively account of this one, the dialogue between strings and horns especially effective, and the special transition to the Scherzo repeat nicely handled. Indeed, the brass and woodwind of the Philharmonie Festiva did wonderful work throughout, great horns, strong trombones and trumpets giving their all in the codas to the out movements, and bursting in enthusiastically as though through the door – “*Da bin ich!*” [Here I am!] – as Bruckner described it – to announce the finale.

At the heart of the stormy Finale is a development section that can seem discursive, the rhythm of the main theme repeated in varying contexts, the music sometimes in danger of losing its sense of direction, but nowhere was Gerd Schaller’s confidence in the cogency and power of this work more apparent than here as he charted an unfaltering course towards the triumphant C major close, the horns’ melody rising nobly above the final tutti, earning a very warm reception from the Bad Kissingen audience.

Robert Simpson in his book *The Essence of Bruckner* is scathing about this version: he writes of “... ruinous changes of tempo, meddlesome tinkering with the scoring, and the occasional addition or subtraction of bars to make irregular periods uniform. The original is in almost every respect vastly superior, and where passages were later recomposed the clarity and directness of the Linz score is often reduced to a painful shambling.” (1992, p. 40). Your reviewer was unaware of any ‘painful shambling’ in this performance. Bruckner was at the height of his powers when he decided to make this revision – having just finished the 8th, embarking in the 9th – we might assume that he knew what he was doing: this performance was a splendid vindication, and it was extraordinary to see the audience, most of whom would not ever have heard this symphony at all, let alone this version of it, responding so positively.

Ken Ward

NEW YORK, NY CATHEDRAL CHURCH OF ST. JOHN THE DIVINE 27 MAY 2019

Bruckner: Symphony No. 8 in C minor (1890 Nowak ed.)

New York Philharmonic / Jaap van Zweden

IN THE US, Memorial Day is a holiday celebrated on the last Monday in May, honoring military personnel that gave their lives in service for the US Armed Forces. Also considered the unofficial start of summer, it is a Federal holiday so many people have the day off, allowing for a long weekend and vacation travel.

Since 1992, the New York Philharmonic has offered a free concert at the Cathedral Church of St. John the Divine as a gift to the people of the city. Started in the first year of the tenure of then new music director Kurt Masur, the free annual Memorial Day Concert has remained a constant under every subsequent music director for now 27 years. And during the 10 years under the leadership of Masur, Bruckner was performed regularly, featuring the Third, Seventh, and Fourth symphonies. Since Masur left in 2002, concerts featuring Bruckner have been rare, with only Alan Gilbert performing the Third in 2013 before the current concert under the Philharmonic's new music director, Jaap van Zweden.

Situated on the upper West side just south of Harlem and near Columbia University, the Cathedral Church of St. John the Divine is an episcopal Gothic revival edifice that started construction in 1892. At over 120,000 sq ft (11,200 m²), it is considered the fifth largest Christian church in the world, and possibly the largest Anglican cathedral. Over 600ft in length and 124ft in height, the interior is cavernous. In addition to over 30 services per week, the Cathedral hosts numerous concerts, exhibits, and public meetings – such as the recent performance of the Bruckner Seventh organ transcription performance, reviewed in this issue. A Textile Conservation Lab, preserving some of the finest tapestries, is considered one of the nations finest.

As tickets are free, attendees begin to queue up hours in advance for the best seats, which are provided on a first-come, first-served basis. This was a beautiful Holiday weekend in NYC, and no doubt the nice weather encouraged people to attend. By the time we were having dinner across the street, concertgoers already stretched around the block 2 hours before the performance. By estimates, over 2500 people obtained seating in the Cathedral, with another 500 or so allowed to hear the concert broadcast outside on the adjacent Pulpit Green.

For these concerts, the orchestra is positioned on a single level riser at the end of the Nave, in front of the Choir. There is no stationary seating in the Cathedral, which makes the space even more cavernous when empty. Folding chairs are brought in to fill the Nave, with the “reserved” seats positioned in the first 20-30 rows. As guests for a post-concert presentation, we sat about 15 rows back.

Although there are several ways to interpret Bruckner symphonies as “cathedrals of sound”, hearing them performed in an actual cathedral represents a unique challenge. Anyone who has attended the annual BruckerTage concerts in St. Florian knows that seating location is paramount to the experience – never being

fortunate to sit up close, I have found that seats in the organ loft are preferred. With a decay time approaching 10sec. in St. John the Divine, the potential for a muddied sound, loss of detail and texture is significant.

And such was the case this evening for the Eighth. For those familiar with this work in all its instrumental lines and passages, there were many moments when those details were lost. Perhaps the lack of tiered elevation used on a concert stage was contributory, but often notable passages for the brass and winds were muted – or even inaudible – unable to rise above the strings. Matters were most problematic in the Scherzo. Between the lengthy reverberation and difficulty with detail, most of the movement came across as a mass of sound that I could only imagine was indiscernible for listeners not familiar with the work in the back of the nave.

However, despite whatever acoustic quibbles can be raised, the work was played beautifully. Having attended this pairings performance of the Eighth in the concert hall last Fall (see November 2018 issue), timings of the two performances are similar despite the difference in the expanse of the Cathedral. And without the distractions of the *attacca* from an unrelated opening piece and stage theatrics that confounded that first performance during van Zweden’s opening week at the start of his tenure with the Philharmonic, this evening belonged to the music alone. Whereas the reverberation muddied the Scherzo, it allowed the Adagio to bloom. The beauty of hearing the Wagner tubas in this acoustic is unparalleled and the Philharmonic players performed wonderfully. Jaap van Zweden has a natural feel for Bruckner and passages flow naturally. Softer sections were sonorous and the louder climaxes were allowed to build naturally, particularly striking into the cymbal crash of the Adagio. Only in the closing bars of the Finale was the loss of detail of the acoustic regrettable and the return of the individual themes difficult to discern. The audience ovation was enthusiastic and well-deserved.

Following the concert, those of us in attendance with the Bruckner Society of America met with Maestro van Zweden for a private post-concert reception to present the Kilenyi Medal of Honor (see the notice in this issue). Attended by Philharmonic staff and press* (with celebrity sighting of Alec Baldwin, radio host of its broadcasts), the Maestro was enthusiastic and appreciative – and well-deserving of the recognition.

Michael Cucka

*<https://nyphil.org/whats-new/2019/may/jaap-van-zweden-bruckner-society-america>

The New York Philharmonic with conductor Jaap van Zweden at the conclusion of the Bruckner Eight at the Cathedral Church of St. John the Divine, New York NY



John Berky, executive secretary of the Bruckner Society of America presents the Kilenyi Medal of Honor to the Philharmonic’s music director Japp van Zweden

CONCERT ORGANIST, composer and transcriber, David Briggs is currently artist-in-residence at the Cathedral Church of St. John the Divine, located on the upper West Side of New York City. A Fellow of the Royal College of Organists, he was also Organ Scholar at Kings College at Cambridge and is Organist Emeritus at Gloucester Cathedral, UK. Among his transcriptions, Briggs has tackled Elgar Symphonies 1 & 2, Schubert 8, Tchaikovsky 4, Mahler 2, 3, 5, 6, & 8 – as well as numerous other works by Ravel, Saint-Saëns, Bach, Glinka, Holst, and Vaughan Williams. This is his first Bruckner transcription.

This concert was performed on The Great Organ, the largest of six organs in the Cathedral. Built in 1910, the organ was rebuilt in 2001 after a fire. As noted in the program, considered a national treasure, the organ boasts 151 ranks and 8514 pipes including the world famous State Trumpet above the Cathedral's West End, one of the most powerful organ stops in the world. Celebrating its 125th year, St. John the Divine is the epicenter of the Episcopal Diocese of New York, the largest Anglican cathedral in the world, with liturgical services daily, and hosting numerous concerts and public meetings, including the yearly free Memorial Day concert of the New York Philharmonic (reviewed in this issue).

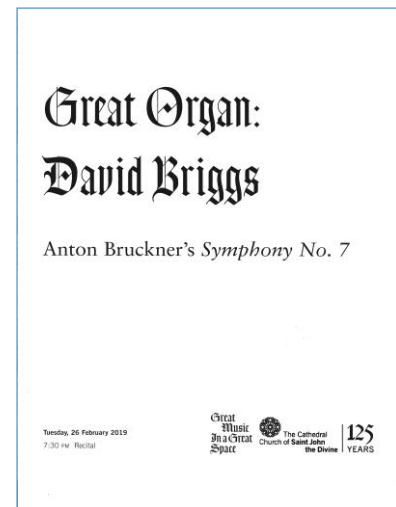
Most attendees sat in the Choir and adjacent area of the Transept as the majority of the Nave was without seating for the concert. Similar to many organ concerts such as the International Organ Night at St. Florian during the Brucknertage, a video screen was placed to observe Mr. Briggs at his instrument.

Although transcriptions of single movements of the Seventh have appeared from time to time, it seems there are only two recordings of the full symphony in organ transcription: Ernst-Erich Stender (St. Mary's in Lübeck, 2001) and Klaus Ludwig (Walcker in Weisbaden, 1999). A version by Eberhard Klotz has not been released. The performance this evening featured the world premiere of Mr. Briggs' new transcription of the Bruckner Seventh. According to his program notes, this current transcription of the Seventh is his second, the first having been lost going into storage after being worked on in 2002 while still at Gloucester Cathedral. Comprising about 80 hours of work over 6 months, Mr. Briggs notes that one of his intentions was to prove that the Great Organ "has as much, if not more, color, flexibility, and power than the full symphony orchestra". It is noted that this is likely the first time the Seventh has been heard in organ transcription in the US.

From the listening vantage point of the choir, the Cathedral is an ideal acoustic environment to hear a performance such as this. Unlike the orchestra performance of the Eighth Symphony by the New York Philharmonic, the organ voices remain distinct throughout the transcription of the symphony. No doubt this is in part due to the construction of the organ for performance in this acoustic in general, as opposed to orchestral ensembles.

Following along during the performance on the video screen, the dexterity and skill Mr. Briggs brought to the performance was astounding. Individual moments that can sometimes be lost in the concert hall were vividly detailed in his hands – and feet. Much of the timbre of what a listener expects in terms of orchestral color was maintained, yet made uniquely different by the sound quality of the instrument and the almost endless possibilities of organ stops and registers. From the delicacy of the opening tremolo of the first movement to the deep pedal tones of climaxes, the performance comes across as entirely familiar yet enthrallingly new. There was never a sense of loss or anything being missing from the symphony one has become accustomed to, now existing in a distinctive sound world – the reverberation of the cathedral only enhancing the experience. The buildup to and the concluding bars of the first movement could be felt throughout one's body. The opening bars of the Adagio created a tonal color that one might imagine Bruckner was thinking of in his scoring for the Wagner tubas.

There isn't much need to comment on the performance like one would for orchestra – suffice to say that overall pacing and phrasing worked very well and would be considered "standard" for a concert of the Seventh. At a timing of around 72 minutes, the tempo was consistent with the manner of the acoustics. Not surprisingly, the cymbal and triangle were omitted in the climax of the Adagio.



The ovation at the conclusion was enthusiastic and Mr. Briggs came down to meet audience members after the concert. Of note in attendance: soprano Jessye Norman, now confined to a wheelchair, and a regular patron of the arts in New York, was present and greeted the performer and attendees at the conclusion as well.

Michael Cucka

NEW YORK

DAVID GEFFEN HALL, LINCOLN CENTER

10 MARCH 2019

Bruckner: Symphony No. 7 (Nowak ed.)

Philharmonia Orchestra / Esa-Pekka Salonen

“L”, AN OLD FRIEND and a hopeless technophobe, recently called me with an urgent plea: her paper shredder was hopelessly jammed. Since it was a matter of principle not to toss a perfectly viable piece of machinery into a landfill – to say nothing of its large plastic receptacle – there I was, first removing the outer casing, then the gear housing, then the gears and cogs, at last freeing the rollers and allowing the removal of innumerable clods of infinitely compacted paper. Then came the really interesting part: putting every gear, part and screw back in place and hoping the the thing would actually function again.

Which brings me to Esa-Pekka Salonen’s Sunday matinee performance with the touring Philharmonia of Bruckner’s Seventh Symphony at Lincoln Center. Salonen, a composer himself, has been known to tinker under the hood of established masterworks, but this was more like a full-scale rebuild. You never knew quite what to expect next.

The Allegro moderato opened at a tempo that suggested that we were in for a long slog, but things soon picked up to a more genial tempo, and more genial yet for the third theme-group. So much so, in fact, that when it came time for the recapitulation the slowdown to the original tempo was jarring. The Adagio also started very slowly, but there were constant major fluctuations in tempo in the main section, often quite dramatic – the fanfare at the end of the second go-round was done with a fermata the size of a small Alp. The lyric counter-theme was done more steadily and quite briskly. The climax – yes, there was a cymbal crash – was thoroughly satisfying; I don’t think I’ve ever seen a Bruckner tympanist have so much fun.

The Scherzo started at a normal tempo – and then jumped into a wild, demonic one in mid-phrase. It was a spectacular effect that I’m certain Bruckner never imagined. As for the finale, critical listening pretty much had to be thrown to the winds. Salonen took a seriously fast basic tempo, with twists and turns that out-Klemperered Klemperer all the way to a breathless finish.

I have to admit, this was one of the most entertaining Bruckner performances I’ve been to. The audience loved it, and didn’t even complain about the lack of a curtain-raiser. And the Philharmonia must surely be a great orchestra to follow Salonen’s baton through this without missing a beat.

Oh, the shredder. Works just fine. L was *so* pleased.

Sol L. Siegel

NEW YORK, NY

CARNEGIE HALL

14 JUNE 2019

Mahler: Ruckert-Lieder (Elīna Garanča, mezzo-soprano)

Bruckner: Symphony No. 7 (Nowak ed.) (72’)

MET Orchestra / Yannick Nézet-Séguin

YANNICK NÉZET-SÉGUIN is programming a lot of Bruckner in the States these days: four symphonies, with different orchestras, in little more than a year. Ironically, I missed the first of these, the Ninth, with the Curtis Institute’s Symphony Orchestra in Philadelphia, because I was in Oxford for the Readers’ Conference. (I received an excellent report from someone who did attend.) But now comes this appearance concluding the annual short series of symphonic concerts given at Carnegie Hall by the orchestra of New York’s Metropolitan Opera Company, which YNS officially took over just this season. It was in many ways both a statement and a progress report. At this concert, YNS conducted without a score.

His view of the Bruckner 7 has certainly evolved considerably from the interesting but rather seat-of-the-pants approach he took in Philadelphia six years ago. The first movement is still too slow to be called a genuine Allegro moderato, but he achieved beauties through gradations of dynamics and emphasis on individual moments that more than compensated. The superior acoustics of Carnegie Hall (I sat in the middle Balcony) helped here, as did the division of the first and second violins – something YNS doesn’t do in Philadelphia, which thrives on a different sound blend. That pronounced “bump” in the bass at measure 37 was more subdued this time, and the transition to the “rustic” third theme group smoother. But he still slowed down notably at letter O in the score to begin the recapitulation at the original tempo, something he

wouldn't have to do if he'd started at a proper Allegro moderato in the first place. (He's far from the only conductor who does this, and I just don't get it). The coda was radiant, with a nice speed-up to the finish.

I have almost nothing to write about the Adagio, which is a good thing. YNS succeeded at the one thing you have to do in this great movement, and that is make it exist in a space beyond any consideration of time. I simply sat, and listened, and it was magnificent, and it was done. No more to be said.

The Scherzo was wonderful – a little slower than usual, those insistent bass rhythms (the ones that got me hooked on Bruckner when I was a teenager) just a tad more heavily accented. There was a reminder that this was derived from long-past days as a dance fiddler, but something of menace as well, perhaps even devilish. And YNS appeared to have a clear plan of attack for the ever-tricky Finale. The three main theme groups were clearly associated with emotional states that played out against each other, making sense of the difficult transitions and gear changes. The finale was triumphant.

All was not perfection. There were more horn bloopers than you would have expected from an orchestra of this caliber*, even in the chorale of the Adagio. Bits of faulty intonation could be detected, and I thought I even heard one or two moments that were just a bit out of sync. The audience didn't care (at least the ones who didn't rush for their cars or the subway). They called YNS back repeatedly, until he got back on the podium and jokingly informed them that they hadn't prepared an encore.

He then confirmed what I had suspected – that this was the first time the orchestra of the Metropolitan Opera had ever performed a symphony of Anton Bruckner. I'd say they were off to a decent start.

Sol L. Siegel

**editors note: I attended the most recent Ring Cycle at The Met this past season and lamented the same sloppy horn playing throughout. I found the playing of the horns better this evening of the Seventh, but this does seem to be a troublesome weak link in an otherwise excellent ensemble.*

LONDON

BARBICAN HALL

10 MARCH 2019

Mozart: Piano Concerto No. 22 (Till Fellner, pno)

Bruckner: Symphony No. 4

London Symphony Orchestra / Bernard Haitink

IN A CONCERT celebrating the 90th birthday of Bernard Haitink, the programming of Bruckner – a repertoire hallmark of the Dutch conductor – was always going to arouse a plea towards expectations. But really, that's only one side of the story because Haitink is a man who has very little to prove.

Regardless of the narrative, Haitink seems less interested in testing out new pieces than in revisiting repertoire of old kinship such as Bruckner symphonies, prior to his impending sabbatical from September. Looking into Haitink's remaining schedule, he performs Bruckner's 4th and 6th symphonies with orchestras he's been closely associated with - the Bavarian Radio Symphony Orchestra, the Berliner Philharmoniker, and the Wiener Philharmoniker. Also noticeable is a performance of Bruckner's 4th symphony with the Netherlands Radio Philharmonic Orchestra, the orchestra that launched Haitink's very career. Familiarity is one, but nostalgia is another key word, then.

Familiarity and nostalgia, too, were the two poles the performance of the evening with the London Symphony Orchestra stood upon. Like many of his previous works, there rested an unhurried kind of grandeur, yet with an added poise of benign yet assured nature. Thus even if the brass was marginally protruding in the few tuttis proceeding a leisurely incipience of the first movement – Bruckner asks for four horns, but Haitink's outline included five – and despite the presence of nine double basses, the sublimity of Haitink was not grounded on dark-hued shock and awe, but one akin to a peaceful Alpine vista that evokes both inevitability and consolation through naturalness of a supreme sort.

Calm pervaded the open pages of the Andante, and Haitink's sense of balance meant that the woodwinds and strings had equal share in colouring a firm pulse of the movement. Yet sensitivity does not preclude drama, and Haitink – once a sought-after opera conductor – conjured a gripping release armoured with Nigel Thomas' commanding timpani in the second return of the thematic groups. In the desolatory aftermath, it was impossible to question the fact that Bruckner had initially planned the movement as a funeral march.

The Scherzo was neither overtly dramatic nor festive, serving itself as a solid intermezzo between the weights of the Andante and Finale. Bruckner's marking of the Finale, *Bewegt, doch nicht zu schnell* (moving, but not too quickly) may also describe the mysterious grandeur of Bruckner's general syntax. Accordingly, both care and suspense were there in the tempo choices, and it was in this movement that Haitink seemed most keen to interpret, giving strings clearly delineated accents. I was especially impressed with the unadorned directness of the lyrical second theme, because this was what seemed to give cohesion to

the numerous tuttis spread around the movement. While the third thematic group introduced a new plane of slowness to the underlying pulse, from here emerged a kind of noble sadness. Yet within sadness lies a yearning of an ideal. I wonder if the resolution of this longing was what the coda – taken slowly – was about; one rejoices, but without forgetting what has gone by. Haitink's kind of wisdom and insight doesn't come easily, but when it does, we must be thankful we were there.

Young-Jin Hur

(also published on the author's blog: *Where Cherries Ripen* -

<https://wherecherriesripen.blogspot.com/2019/03/concert-review-mozart-bruckner-london.html>)

OXFORD, UK

CHAPEL, HERTFORD COLLEGE

13 APRIL 2019

Schubert: Quartet in G Major, D. 887

Bruckner: Quintet in F Major

Fitzwilliam String Quartet (Quintet w/ Sophie Renshaw, viola)

NOW IN ITS 50TH YEAR, the Fitzwilliam String Quartet is established as one of the genres premiere ensembles. Founded in 1968 as first year students at Cambridge University, the FSQ has achieved international acclaim through numerous awards, premieres, and associations across a varied spectrum of the repertoire. Early in their involvement, they developed a close association with Dmitri Shostakovich who befriended the ensemble while they were Quartet in Residence at the University of York, following the Amadeus Quartet. Premiering his final three quartets, the FSQ was the first ensemble to play and record the Shostakovich Fifteen, winning the first ever Gramophone Award in Chamber Music in 1977 for the recorded cycle.



The FSQ is currently comprised of original founding member Alan George (viola), Lucy Russell (violin, who joined the ensemble in 1988 and became leader in 1995), and more recent members Marcus Barcham Stevens (violin) and Sally Pendlebury (cello). During this anniversary season, the quartet will tour extensively, revisiting favorite venues, partnerships, and pieces, including revisiting the final three quartets of Shostakovich in unique presentations with choreographed dancers and live painting.

In 2016, The Bruckner Journal and the Bruckner Society of America endeavored to help sponsor the release of the Fitzwilliam's recording of the Bruckner Quintet, its alternate Intermezzo, and the earlier Quartet on Linn Records. That recording was joined by James Boyd on viola and was critically acclaimed, itself being a Gramophone Award finalist. The Quintet is currently being performed as part of the ensemble's anniversary season.

For the 2019 The Bruckner Journal Readers Conference in Oxford, the Fitzwilliam Quartet continued its relationship with the Journal by being the featured artist at the concluding Saturday Evening concert in the Chapel of Hertford College, dedicated in memory to long-time Journal associate and college fellow Dr. Paul Coones who passed the previous year. Featuring two large-scale almost symphonic works for chamber ensemble, the performance opened with the final string quartet of Franz Schubert – No. 15 in G Major – and concluded with the Bruckner Quintet, with the ensemble joined by Sophie Renshaw on viola. Performed with only the briefest of intermissions, the Fitzwilliam rewarded those in attendance with a memorable evening of sonic splendor and immaculate musicianship of two works of herculean scope in the most intimate of picturesque venues.

Composed at the request of Joseph Hellmesberg for his eponymous quartet in 1879, the Quintet occupies the period between the Fifth and Sixth Symphonies – a point noted by Alan George in his presentation at the Conference earlier in the day where he explained that his first experience with Bruckner came with the Sixth. Using the 1884 version of the Nowak edition as their Linn recording (the latest 2007 critical edition by Gerold Gruber does not seem to have been recorded as of yet), the Fitzwilliam followed the same historically guided performance approach, particularly as it relates to bowing and vibrato, reflecting the practices at the time of composition.

From the long melodic line of the opening of the first movement *Gemäßigt*, the fullness and lack of vibrato allowed the instruments to blend as one, maintaining a combined color that expanded and unified as the music writing intended. The chromatic writing remained sonorous. Sometimes the closing bars often feel as if Bruckner needed brass to bring the end of the movement to full impact, the FSQ filled the sound space beautifully. Bruckner switched the order of the inner movements after the original composition, and the second movement Scherzo and Trio were performed with spirit and vibrancy. The Adagio opened beautifully with the melody by violist Lucy Russell. An intricate blend of melodic lines flowed between the remaining

players, capturing the delicate *ppp* necessary before the voice of the viola appears, followed on the cello. It was a wonderfully played movement full of detail and reliance on individual moments, showcasing the ensemble's strength as a cohesive whole. The final *ppp* bars were breathtaking. The Finale is a curious movement and opens strangely with *spiccato*; the melody that follows takes some time to develop, but the Fitzwilliam maintained cohesiveness of expression throughout the movements somewhat difficult pulse. The final rising melody over tremolo is reminiscent of many Bruckner finales and the Fitzwilliam rose to the occasion of filling the Chapel with a glorious peroration.

Michael Cucka



The Fitzwilliam in The Chapel at Hertford College
From L to R: Lucy Russell, Marcus Barcham Stevens, Sally Pendlebury, Sophie Renshaw, and Alan George

LUCERNE EASTER FESTIVAL KULTUR- UND KONGRESSZENTRUM 14 APRIL 2019

Mozart: Piano Concerto No. 25 in C major, K503 (Till Fellner)

Bruckner: Symphony No. 6

Bavarian Radio Symphony Orchestra / Bernard Haitink

THE TRADITIONALLY short Easter festival, from 6.-14. April offered in 10 concerts a varied program without, in the choice of works of about 20 composers, any thematic thread running through. Stars of the podium, such as Ricardo Chailly, Iván Fischer and finally Bernard Haitink appeared, Teodor Currentzis conducted Verdi's *Messa da Requiem*, and organist and harpsichordist Emanuelle Haïm presided over the ensemble "Le Concert d'Astrée" that specializes in early music.

The final concert on 14 April with Bernard Haitink on the podium was, so to speak, a double anniversary. Haitink, the oldest of the still living great conductors, who has repeatedly acknowledged his great love for Bruckner, celebrated his 90th birthday on 4 March. And the orchestra of the Bayerischer Rundfunk, which he directed this evening, can look back on a proud 70 years of its existence. In September, Haitink will conduct two more concerts in Lucerne with, not surprisingly, Bruckner's Seventh Symphony, but then he intends to take a "sabbatical".

Bruckner's Sixth Symphony, which he himself described as his "cheekiest", is still less present in the concert schedules than, say, the Romantic, the Fifth, or the last two symphonies, and Haitink also commented that he was conducting it in Lucerne for the first time. Bruckner worked on his Sixth from August 1879 to September 3, 1881. Of the symphony he only ever heard the middle movements, which were premiered in the Vienna Musikvereinsaal on February 11, 1883 with considerable success. A first performance of all four movements took place on 26 February 1899 by Gustav Mahler, who, however,

intervened in the work and presented it greatly shortened. Uncut the work was then first played on March 14, 1901 by the Hofkapelle Stuttgart.

Bernard Haitink's conducting has become even more austere since his last appearance in Lucerne. Nevertheless, the conductor seems to have an undiminished, magical power of suggestion. Those who listened with their eyes closed would hardly have concluded that at the conductor's desk stood a 90-year-old maestro. Thus the orchestra, playing devotedly with the greatest intensity, and the great conductor were celebrated together with enthusiastic applause.

The piano concerto in C major, KV 503, by Wolfgang Amadeus Mozart, was an equally enjoyable experience. The Austrian pianist Till Fellner's unaffected, highly musically lucid interpretation completely charmed the full hall and moved him to an unconventional encore – *Au Lac de Wallenstadt* from *Années de Pèlerinage: Suisse*. The combination of Mozart-Bruckner had proved once again to be thoroughly conclusive.

Albert Bolliger (trans. kw)

VERONA, IT

LINO'S & CO

16 FEB 2019

A surprising Brucknerian evening in Verona

ANTON BRUCKNER'S music is generally linked with attributes such as spirituality, reflection and grandiosity - characteristics that may not be particularly appealing to young audiences, especially given the number of Bruckner's pieces which are standard repertoire. I recently had the chance to witness the contrary, thanks to the remarkable work of an Italian association, named GAFiRi, which dedicated an initiative over two weekends to the Austrian composer's music.

GAFiRi, based in Verona, stands for *Giovani all'Arena, Filarmonico e Ristori*, which are the three main classical music institutions of the Venetian city. They are part of a broader European network, *Juvenilia*, which gathers young people from every part of the continent and brings them to concerts and operas. I attended one of their events in Rome, and then received the proposal to do something together in Verona dealing with Bruckner, which is also one of Association's President Giulio Bonetto's favourites. On a side note, Giulio is a graduated organist, and I hardly believe this to be a coincidence.

Their Bruckner weekends were organized with an introductory lesson on Saturday 16 February, and then two concerts: the first at Milan's La Scala Theatre that same weekend featuring Bruckner's *Te Deum* and the Fourth Symphony with Marc Albrecht; the second on the following weekend in Florence's Maggio Fiorentino Theatre with Zubin Mehta

and the Orchestra of the Maggio Musicale Fiorentino performing the Eighth Symphony. I led the introductory "lesson" - a challenge, as I am not at any rate a professor - and experienced a rather unique enthusiasm. The lesson, in fact, was not organized in a class or any such thing; we were hosted by an old factory (Lino's & Co.) - which is currently home to a local newspaper named Salmon Magazine - and is furnished in a hipster-like underground fashion but equipped with everything necessary to give an absolutely satisfying audiovisual experience. As I unveiled Bruckner's wonders, I was myself marveled by the perfect attention and patience with which the attendees followed me on such an uneasy path, and the brilliance of their questions and observations. But what struck me the most was the fact that dozens of young people were brought together by Bruckner's music, deciding to spend their Saturday night in such company.

Our adventurous journey ended with a joyful toast to Bruckner - hopefully one of those toasts he would willingly give a thaler for, I suppose.

Filippo Simonelli



Pappano's eight, an "apocalypse" in Rome

ROME'S SANTA CECILIA ORCHESTRA has a solid reputation in late romantic repertoire, with a special proclivity towards grand symphonies such as those by Mahler and Bruckner, which are featured regularly in almost every season's schedule. This year was no exception with three dates devoted to the Eighth Symphony, conducted by Sir Antonio Pappano, music director of the orchestra.

Pappano seems to have a special taste for energetic climaxes and thundering passages, and is also well acquainted with late romanticism's grandeur, performing Wagner's operas in London. His interpretation reflected clearly this sort of "operatic" approach, stretching as much as possible all the color-contrasts that the 8th allows.

The beginning was accurately measured to peak at the apex of the crescendo, leading very naturally to the string theme. The development, ever changing from *cantabile* passages to more fragmented wind passages, was rightly paced, closing the opening movement with a barely audible murmuring in the end.

Maestro Pappano took the Scherzo very seriously, despite its name. Played maybe a bit faster than the average timing, the Scherzo reflected faithfully the popular character depicted in, "*Deutscher Michel*". The main themes had a sort of *leitmotiv* predominance over the robust Brucknerian orchestration, here emphasizing the stark contrasts between the main ideas and the Trio - so dreamy and yet, with its feet to the ground, deeply rooted in Austro-German soil.

The Adagio is probably one of the greatest achievements of Bruckner's symphonic writing, and yet one of the most frightening for conductors. Maestro Pappano decided to create a mysterious atmosphere, rather than a solemn one as Bruckner notates in the score, somehow shadowing the quasi-heartbeat pace of the lower strings. While debatable, the choice proved to be consistent with the Maestro's rendering of the whole movement, emphasizing the crescendo towards a shining Chorale, ending with a bright F Major chord, enriched by M^o Cinzia Maurizio's harp. The whole movement in fact showed Pappano's view of this symphony as mentioned earlier: a constant path from darkness to light, then back again, as many times as necessary.

The Finale was as exciting as expected: Pappano easily switched moods from a Valkyrian fury to a noble melodiousness.

A special mention is absolutely well deserved for the orchestra's whole brass section, which gave a taste of their ability in this last movement. Most notably was its first trombonist, M^o Andrea Conti, a skillful and experienced player who never failed to deliver when it comes to Bruckner's famed brass passages.

Sir Antonio Pappano has released no recordings of Bruckner's music yet, even though he is clearly very comfortable with his symphonic output. Rumors are that this symphony is going to be released soon by Warner Classics, which recently featured Pappano and the orchestra he's been leading for more than 10 years in an ambitious all Bernstein program.

The special relationship between the Roman orchestra and the Austrian maestro is strengthened by the fact that Santa Cecilia will use extracts of the 8th symphony herself for their new advertisement, recorded on this very night.

Filippo Simonelli

Recording Reviews

BRUCKNER: Symphony No. 4 in Eb Major “Romantic” (1886 ed. Nowak, aka 1878/80 version)
Philharmonia Zürich / Fabio Luisi
rec. June 2018, Evangelische Kirchengemeinde Allstätten, Zürich
PHILHARMONIA PHR 0110 [77:44] DDD

I respect conductor Fabio Luisi and have enjoyed much of his work, but the surprisingly thin, harsh sound of this new recording does his interpretation no favours, which, in any case, opens in a pedestrian manner, devoid of magic in atmosphere and phrasing. The strings are first drowned out by the blaring brass, then everything sounds distant and removed. Whether this reflects the sonics of the church recording venue, I cannot say; I can only advise that the engineers have not succeeded in creating the requisite, immediate ambience. Furthermore, Luisi’s tempi are oddly ponderous throughout; if we disregard Celibidache’s recordings as both hors concours and sui generis, this is the slowest performance in the catalogue but, unlike with Celi, its effect is anything but grand.

After a laboured opening, this mishap of a recording continues to be at best mostly workmanlike and uneventful throughout, but once the pizzicato section of the Andante begins, three minutes in, it almost goes to sleep, there is such a lack of inner tension in the playing and conducting. It loses this listener’s attention and unfortunately little which subsequently occurs regains it; the supposed climactic chorale is a complete non-event. The Scherzo is similarly slack, without the necessary contrast between the outer sections and the Trio. The Finale goes somewhat better, as Luisi generates more weight and momentum here, although it must again be said that often the brass overwhelms the rest of the orchestra and the effect is coarse. There is simply no sense of occasion about this reading and the etiolated pacing does not help. The great outburst almost exactly half way through the movement is strangely muted; its resurgence at 18’ is more animated and it is apparent that Luisi is attempting to grade and gauge their respective impacts, but again intensity sags and the movement peters out without much sense of grandeur. To check my response, I returned to two rather different recordings in Karajan (Haas) and Schaller (Nowak); both are thrilling by comparison, imbued with the sweep and mystery which completely evade Luisi.

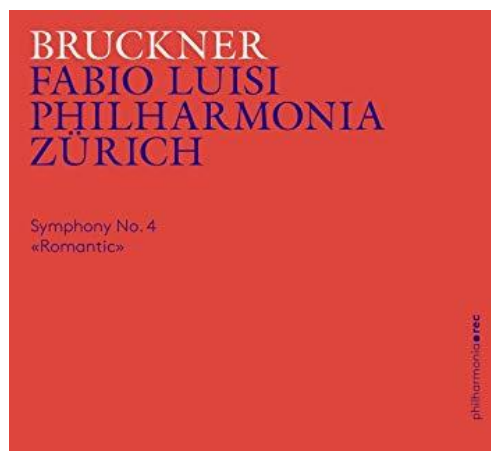
I am sorry to say that this is by far the least satisfactory recording of this symphony in my experience and its inadequacy took me by surprise, as Luisi has proved himself to be a fine conductor in other fields, especially that of 19C opera; however, on this showing, I cannot think that Bruckner is his forte. Admirers of versions of the *Fourth Symphony* by such as Karajan, Tennstedt or, more recently, Schaller and Nelsons, will find no reason to switch loyalties.

Ralph Moore

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BRUCKNER: Symphony No. 9 in D minor (1896) ed. Nowak [1951]
Symphonieorchester des Bayerischen Rundfunks / Mariss Jansons
rec. live, 13-17 January 2014, Philharmonie, Munich
BR KLASSIK 900173 [57:10]

This recording has already been glowingly reviewed elsewhere and I can certainly add my endorsement of it as thoroughly recommendable and enjoyable. The Bavarian Radio Orchestra has claims to being one of the world’s best, and on this showing enhances both its own and its Latvian conductor’s reputations. I am unclear why the release of this composite recording, presumably made from various live performances in the Gasteig Philharmonie over several days, was delayed until over five years had elapsed but it is a superb addition to Jansons’ projected Bruckner series of which so far the Eighth Symphony in particular has garnered high praise.





This is a taut, grand interpretation, offering not the etiolated agony of Giulini's psychomachia but more a lirico-dramatic outpouring which underlies the composer's indebtedness to Wagner; the brass and Wagner tubas in particular are especially prominent. I can imagine nothing more glorious than the triumphant coda of the first movement as it is executed here. The Scherzo is characterised by the demonic intensity and crushing weight of its hammer blows and the grim humour of its Trio is disconcerting. Jansons' approach is one of cumulative impact; he does not deliver apotheosis too soon, but instead we are led to perceive the three movements as an arcing, unified whole leading to the transcendence of the conclusion of the Adagio, which is both extraordinarily grandiloquent yet searingly heart-rending; the halo of strings in the chord at 14:00 is delivered more swiftly than most yet is typically piercing. However, these days

I like to hear a performance of the Ninth crowned by one of the several viable completions of the fourth movement, too, especially now that Gerd Schaller's revision of his stupendous version has been released.

The sound engineering here, overseen by Wilhelm Meister, is flawless and audience noise non-existent, although I hope Jansons' audible groans don't start to become as intrusive as Colin Davis' in his latter years.

Ralph Moore

BRUCKNER: Symphony No. 9 in D Minor (1894 Original Version ed. Nowak [1951])
 New Japan Philharmonic Orchestra / Toshiyuki Kamioka
 rec. live 28 October 2018, Suntory Hall, Tokyo
EXTON HYBRID SACD OVCL-00683 [60:43]

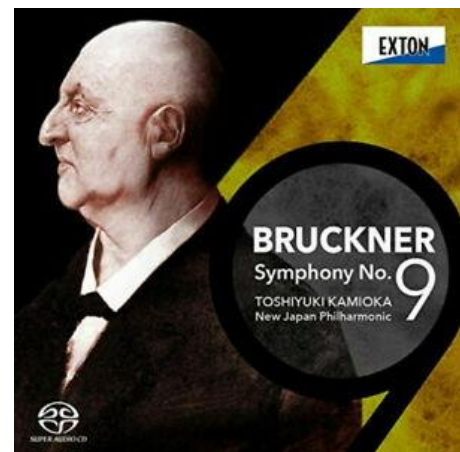
The stream of live Bruckner symphony recordings from Japan, where the Master of St Florian's status seems ever on the rise, continues unabated; I recently reviewed two excellent performances of the Eighth and the Ninth emanating from Osaka and Tokyo respectively, and here is yet another live performance of the Ninth from Tokyo. I increasingly expect to hear a fourth movement played, given the plethora of options now available, but for the moment Japanese conductors seem content to stick with the traditional three. The orchestra here was founded by Seiji Ozawa in 1972 and Toshiyuki Kamioka has been its principal conductor since 2016 and it is clearly highly adept.

The first movement is light on its feet but not lacking weight. The playing is sharp, precise and, homogeneous, virtually flawless, with especially secure and sonorous brass, but the phrasing itself of the first subject is a little soft-edged; the *Gesangsperiode*, however, is lyrical, flowing and beautifully shaped, with the pauses daringly extended. The coda is grim and ghostly, building via subtly graded dynamics to an impressive peroration. The Scherzo, like the opening of the symphony, is unusually fleet without compromising the necessary violence and the more bucolic Trio shares in that sense of urgency, being played very fast and trippingly.

It is in the third movement where I have reservations. I have heard sweeter strings in that Adagio; there is an edge and they are recorded so close as to allow individual instruments to obtrude; as for the conducting, the movement gradually loses flow and shape, rather breaking down into individual gestures, with exaggerated pauses. That more cautious, deliberate approach can work if an impression of timelessness rather than stasis emerges but here all momentum is lost and I derive little sense of transcendence from it. There is still much lovely, silken playing here but too much which sags rather than soars.

My feeling is that this would have been a satisfying evening in the concert hall, but as a recording for repeated listening does not withstand the competition provided by established classic recordings of the three-movement Nowak version by such as Karajan, Giulini and, more recently, Jansons.

The sound is first class but picks up on a habit which seems to me to be of increasing frequency among conductor: that of groaning along tunelessly along with the music during passages of particular intensity.



The back cover erroneously tells us that the edition used here is the “1894 Original Version Edited by Robert Haas and Alfred Orel” whereas this must be the Nowak/Orel edition.

Ralph Moore

BRUCKNER: Symphony No. 8 (1887/90 Mixed Versions. ed. Robert Haas [1939])

Western Australian Symphony Orchestra / Asher Fisch

rec. live, 9 November 2018, Perth Hall, Perth, Australia

ABC CLASSIC download [77:14]

This is the first in a projected series; according to the website notes: “ABC Classic and the West Australian Symphony Orchestra today announce the launch of WASO LIVE!, a new series of digital albums that will showcase the very best of this powerhouse ensemble’s live concerts, vividly recorded by ABC Classic’s team of live music engineers.” Thus it seems that this series will be available only as downloads. The “cover” image is unusual: “The WASO LIVE! series artwork will feature bright, bold and iconic images of the unique natural landscapes of WASO’s home, Western Australia.”

I admit to being taken by surprise by the quality of every aspect of this recording, especially as I have hitherto not been so much impressed by recordings made by Australia’s other major symphony orchestra in Melbourne. I should, however have known better than to succumb to such a prejudice, especially as we are talking about a completely different outfit. The orchestral playing, the conducting and the sound here are all mightily impressive. Asher Fisch has had a relationship with the Western Australian Symphony Orchestra for twenty years and has been its principal conductor for five; over that time, he has clearly built it up to be a magnificent outfit and his concert performances preceding the release of the Brahms symphonies on CD were greeted with critical acclaim. The timings of this performance – especially accounting for the breaks, this being live - are slightly on the swift side but never sound rushed. To my ears, the orchestra has admirable technical prowess and makes a beautiful sound, lacking only the kind of *Innigkeit*, torque and glow that the greatest orchestras generate for the climactic moments, such as the surging wave of sound culminating in the E-flat major sunburst with the cymbal clash marking the high-point of the Adagio at 20:27. Otherwise, this is an expertly executed, weighted and balanced account, but misses that last, indefinable element of personality and presence which marks the greatest recordings and as such remains comparatively earthbound when it should soar. The opening chorale of the finale is fierce and urgent; this is really exciting playing which maintains tension throughout a movement which can easily sag, ending with a sense of the grand and numinous in a Wagnerian brass blaze in C major. (My preferred Haas version is played here; for those interested in hearing a live performance of the riskier 1887 edition I recommend Simone Young with the Hamburg Philharmonic.)

There is virtually no audience noise and the recording is admirably full and balanced. This will not replace favourite recordings but is a worthy, satisfying account of some of the greatest music known to humanity.

Ralph Moore

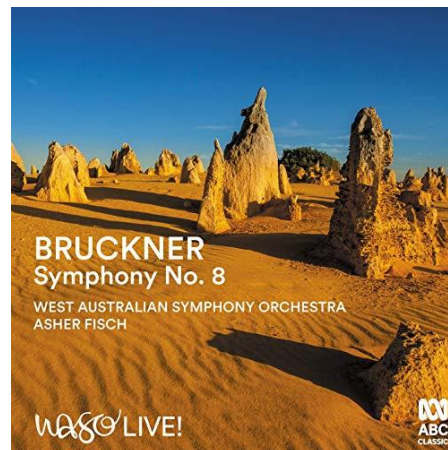
BRUCKNER: Symphony No. 6 in A major

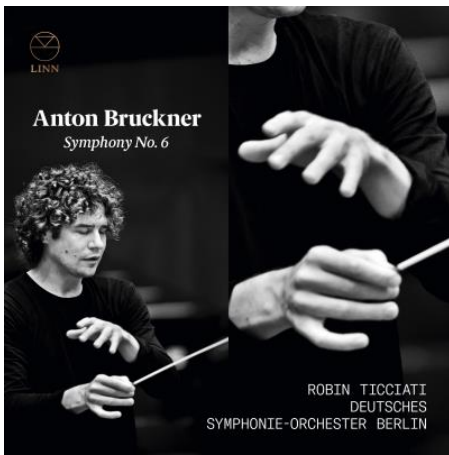
Deutsches Symphonie-Orchester Berlin / Robin Ticciati

rec. Berlin Philharmonie, Germany – 10-12 Feb 2018

LINN CKD 620 [51:30] – 2019, CD and Download (hi-res: 192/24 & 96/24)

British conductor Robin Ticciati is likely unfamiliar to Bruckner enthusiasts, this release being the first recorded Bruckner symphony in his discography. Although he has recorded the F Minor Mass with the Bamberg Symphony (released on Tudor, 2014), the Bruckner Archive* contains no other references to recordings or performances.





Born in London in a family of Italian heritage, Ticciati began his music studies in violin, piano, and percussion and was a member of the National Youth Orchestra of Great Britain. At age 15, he began learning to conduct under the tutelage of Sir Colin Davis and Sir Simon Rattle – although it is stated he has had no formal conducting training. He became the youngest conductor to appear at La Scala when he stepped in for Riccardo Muti in 2005. By 2009, Ticciati was appointed principal conductor of the Scottish Chamber Orchestra, holding that position until 2018 when he took over the DSO Berlin, beginning in 2017. Perhaps as a consequence of his association with Sir Colin Davis, Ticciati’s discography includes critically acclaimed recordings of Berlioz with the SCO and Swedish RSO; symphonies of Brahms, Haydn, and Schumann have also been recorded, as well as works by Ravel and Debussy (most of these on Linn Records);

several opera recordings are also available.

Using the Nowak edition, the performance time places this recording along with the quickest – among the likes of Steinberg’s recording in Boston, as well as releases by Barenboim/Staatskapelle Berlin, Venzago/Berne, Järvi, Cambreling, and nearly identical to Norrington’s release with Stuttgart.

The opening *Majestoso* begins vigorously with a solid push into the brass pronouncement of the theme. The second theme is paced appropriately and the overall balance of the phrasing is firm. Ticciati does not dwell in hyperbole of the moment, preferring to move along. The conclusion is exciting, with the right amount of *ritardando*. The Adagio does offer itself to interpretations with greater expansiveness of tempo and here that scale is compressed – it does not feel rushed, and the playing of the DSOB is beautiful - the final bars are perfectly sublime. But if you prefer this most beautiful of Bruckner Adagios drawn out in the manner of Celibidache, you will wish for more here. The energetic approach works well in the Scherzo. The Finale comes along the strongest of the movements – spirited and muscular in the opening, light and dance-like in the second theme. The drive and pulse to the concluding pronouncement is exhilarating.

Sounding cliché, this is a young man’s approach to Bruckner – and for the Sixth is works very well. As a first release, it will be interesting to see if Ticciati’s approach works for the other symphonies – that is, if any more are to come. I will be among those who welcome what this conductor has to offer.

Michael Cucka

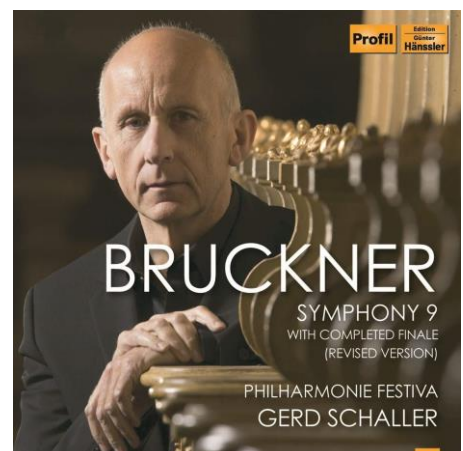
*<https://www.abruckner.com/brucknerarchive/>

BRUCKNER: Symphony No. 9 (w/ completed Finale in the Revised Version by Schaller)
 Philharmonie Festiva / Gerd Schaller
 rec. live 22 July 2018 – Abteikirch Ebrach
PROFIL PH18030 [62:02 + 25:17] – 2CD, 2018

I was blown over by this performance. Without any hesitation I would give it five stars. Great attention to detail had been given. The whole work came together. The playing was exemplary and the balance throughout was excellent. Each section of the orchestra was on top form. Throughout I found the pacing just right; there was always the feeling that the music was moving towards its goal.

Although the work was recorded in a cavernous acoustic, this did not blur the detail even in the loud passages; the engineers had the set up just right.

I was particularly struck with the first movement and the well timed climaxes. The song period was a fine contrast to the main theme. The string tone in this section was neither too thin nor too thick. The tempi of the movement was never too rigid but flexible enough to accommodate the lyrical passages. The concluding chord, the open fifth, left us with a sense of foreboding.



This mood was carried on with the stamping of the demonic scherzo, which was given plenty of the weight but still maintained a sense of dance. The middle section with nightmarish passages made a fine contrast to main section of the scherzo.

The first violins opened the Adagio with a strong deep tone. The rather static passage at letter A containing the brass fanfares and the following eerie passage echoing the fanfares was played very convincingly. Throughout the movement the feeling of dread was apparent. The passage leading to the famous discord was given definition, which meant when we arrived there was no feeling of, Was that it? There was no obvious slowing down at the end of the Adagio, so that there was little mistaking this performance as a three 'version' movement of this symphony.

There was a gap of about three seconds between the end of the Adagio and the beginning of the finale. When this symphony is treated as a four movement work, as Bruckner intended, too long a gap is unwise. This performance continued the dread of the previous movements. You could with justification declare that this rendition was even wild at times, the rather neutral lyrical passages giving little relief. With the coda beginning with the second violins and violas tremolo the insecure music builds up to a frenzy only to a grinding halt on another discord, but then quietly followed by the opening of the symphony. Somehow the music, much of it unstable, has turned full circle. Eventually the music this time ascending reaches its goal of D major.

I found the detail in the earlier recording of 2016 somewhat unclear at times, but in this later recording all sounded well, particularly the chorale, and the long central passage leading to the reprise of the song period in the finale.

David Sandercock

www.abruckner.com
What began as a discography has over the years expanded into the largest on-line Bruckner resource available, with a wealth of articles to read, CDs and collectibles to purchase, and a discography unmatched by any other composer discography.
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The Bruckner Society of America.

International Bruckner Society / Internationale Bruckner-Gesellschaft 90th Year Symposium and Concert

Vienna, 8 October 2019

Symposium of Current Bruckner Research

Austrian Society of Music
1010 Vienna
Hanuschgasse 3, Hof 4, Stiege 4
(lift left in the driveway)

9:30am to 12:30pm and 2pm to 5pm
Admission is Free

SPEAKERS

Christian Fastl (Vienna)
Christine Geier (Vienna)
Andrea Harrandt (Vienna)
Paul Hawkshaw (New Haven, USA)
Benjamin Korstvedt (Bruckner Society of America)
Thomas Leibnitz (Vienna)
Elisabeth Maier (Vienna)
Angela Pachovsky (Vienna)
Klaus Petermayr (Linz)

CONCERT

Music salon of the Institute for Austrian Music Documentation
Salon Hoboken, Palais Mollard, Austrian National Library
1010 Vienna, Herrengasse 9 19:30

Welcome: Director-General Johanna Rachinger, Austrian National Library
Thomas Leibnitz, President IBG

Ceremonial address: Clemens Hellsberg, violinist and former board member VPO

A quintet of the Vienna Philharmonic plays
Bruckner's String Quintet

Admission is Free, but registration is required
www.onb.ac.at/besucherinfo/veranstaltungen



Bruckner
- online -

NEW AND REISSUED RECORDINGS

March to June 2019

Compiled by Howard Jones

A listing featuring new issues from Gergiev, P Järvi, Nelsons, Ticciati, Komioka, Sakairi, Zagrosek and others as well as reissues of Haitink, Karajan and Bavarian RSO cycles.

*First Issue

CD, VINYL & DOWNLOADS

SYMPHONIES & ORCHESTRAL

- Nos. 0 to 9 Haitink/Concertgebouw Orch (1963/1972) DECCA 10 CD & Bluray Audio set 4834660 (43:47, 46:29, 56:34, 63:44, 72:33, 53:59, 60:15, 73:71, 59:24) with Te Deum (22:22).
- Nos. 1 to 9 (*)Bavarian RSO/ Maazel (#1,2; 1/99), Jansons (#3,4,7,8: 1/05, 1/08, 11/07, 11/17), Haitink (#5,6; 2/10, 5/17) and Blomstedt (#9: 5/09) BR KLASSIK 9 CD set 900716 (54:17, 69:34, 56:35, 71:42, 75:30, 55:15, 64:22, 79:38 & 57:00). Nos. 3, 8 & 9 are first issues.
- Nos. 1 to 9 Karajan/Berlin PO (Berlin, 1975/1981) DG 9 CD & Bluray audio set 4837137 (see TBJ 2015/1 for timings).
- Nos. 2, 8 & 9 *Gergiev/Munich PO (24-25, 26, & 25-26/9/2018) WARNER CLASSICS CDs 870999 7405, 7408 & 7411 (55:28, 80:40 & 62:42).
- No. 3 *Järvi, P/Frankfurt RSO (29/3 to 1/4/2011) SONY MUSIC Hybrid SACD SICC 10278 (56:00).
- Nos. 3, 4 & 8 *Schlaefli/Alumni SO Zurich (25/4/2010, 28/10/2018 & 5/6/2015) ORCH. CDs 2010, 2018 & 2015 (54:04, 65:48 & 73:25).
- Nos. 4, 6 & 7 *Klumpff/Summer Musik Akad. Schloss Hundisburg (8/2013, 8/2018 & 8/2015) ORCH. CDs (65:10, 51:44 & 61:21).
- No. 4 *Markson/Barratt Due SO (Oslo) (4/9/2005) BARRATT DUE CD (59:49).
- Nos. 4, 7(x2), 9 Walter/Columbia SO (2/60, 3/61 & 11/59) & NYPO (12/54) SONY CLASSICAL 77 CD set 19075923242 (66:18, 63:24 & 58:42 and 55:47) with Te Deum (New York, 7/3/53) "Bruno Walter: The Complete Columbia Album Collection" with works by 12 other composers.
- Nos. 5, 7, 9 von Matacic/Czech PO(7/70, 3/67 & 12/80) TOWER RECORDS/SUPRAPHON SACD TWSA 1059 (70:03, 68:50 & 59:50).
- Nos. 5, 7(x2), 8,9 Asahina/Tokyo Metrop. SO (3/00, 10/97, 5/01, 9 & 10/98, 9/93) TOWER RECORDS/FONTEC 2 SACD set TWFS90014 (81:00, 69:30, 63:00, 82:00 & 64:04).
- Nos. 5 & 8 Celibidache/Munich PO (Tokyo,10/86 & 10/90) ALTUS 3 VINYL sets ALTLP 146 & 143 (89:45 & 97:41).
- Nos. 5, 6(pt) & 9 Furtwängler/Berlin PO (10/42, 11/43 & 10/44) BERLIN PHILHARMONIC 22 SACD set BPHR 180181 (69:00, 36:16 & 58:54) "Wilhelm Furtwaengler: The Radio Recordings 1939/1945" with works by 9 other composers.
- Nos. 5 & 6 Haitink/Bavarian RSO (12/2/2010 & 4,6/5/2017) BR KLASSIK 11 CD set 900174 "Bernard Haitink:Portrait" (79:33 & 55:15) with works by Beethoven, Haydn & Mahler.
- No. 5 Thielemann/Munich PO (29/10/2004) DG 21 CD set 4836423 (82:34) 'Christian Thielemann: The Orchestral Recordings on DG', with works by 14 other composers.
- No. 6 *Keilberth/Stuttgart RSO (13/1/67) MEMORIES REVERENCE MR 2629 (54:25).
- No. 6 *Kamioka/New Japan PO (18 & 22/4/2018) EXTON Hybrid SACD OVCL 0696.
- Nos. 6 & 9 *Nelsons/Leipzig Gewandhaus Orch.(12/2018) DG & UNIVERSAL MUSIC 2 SACD sets 4836659 & UCCG 1843 (59:36 & 58:27) with Wagner's Siegfried Idyll & Parsifal Prelude.
- No. 6 *Ticciati/ Deutsche SO (10-12/2/2018) LINN CD CRD 620 & NAXOS DOMESTIC CD NYCX 10051 (51:30).
- Nos. 7, 8 & 9 Chibas/Venezuela SO (Caracas, 5/04, 11/05 & 6/07) TOBU RECORDINGS 3CD set TBRC 00655 (63:00, 77:53 & 59:00).
- Nos. 7, 8 & 9 Giulini/ Vienna PO (Vienna, 6/86, 5/84 & 6/88) DG 42 CD set 48362244 (67:52, 87:32 & 66:30) "Carlo Maria Giulini's Complete Recordings on DG" with works by 25 other composers.
- No. 7 Giulini/Vienna PO (Vienna, 6/86) UNIVERSAL MUSIC SHM-CD UCCG 4866 (67:42).
- No. 7 & 8 Mravinsky/Leningrad PO (2/67 & 8/59) URANIA WIDESCREEN 2 CD set WS 121378 (61:23 & 73:42).
- No. 7 *Schuricht/Orch. Suisse Romande (21/1/61) EPITAGRAPH CD EPITA 006 (59:30).
- No. 7 & 8 *Steinberg, R/ Bavarian Physicians Orch. (1-3/6/2018 & 17-20/5/2012) ORCH. CDs 2018 & 2012 (62:43 & 73:42).
- No. 7 Tennstedt/London PO (10/5/84) ST. LAURENT STUDIO CD YSLT 814 (62:30).
- No. 8 (Haas) Barenboim/Berlin PO (10/94) WARNER CLASSICS CD 9029544755 (77:01).
- No. 8 *Fisch/W. Australian SO (9/11/2018) ABC CLASSICS WASO LIVE (Streaming & Download)

- (77:14).
- No. 8 (Nowak) *Jansons/Bavarian RSO (13-18/11/2017) BR KLASSIK Hybrid SACD 900186 (79:38).
- No. 8 (Haas) Karajan/Berlin PO (Tokyo, 2/5/66) KING INTERNATIONAL 2 CD set KKC 2181 (85:30).
- Sym. No. 8 Furtwängler/Berlin PO (Berlin, Titania Palast, 15/3/49) GRAND SLAM GS 2197 (75:58).
- Nos. 8 & 9 Kubelik/Bavarian RSO (Munich, 5/1/63 & 6/6/85) ORFEO 15 CD set C981115 (73:53 & 60:56) “The Munich Symphonic Recordings” with works by 10 other composers.
- No. 9 *Kamioka/Japan SO (28/10/2018) EXTON SACD OVCL 200683 (60:43).
- No. 9 Mravinsky/Leningrad PO (1/81) ST. LAURENT STUDIO CD YSLT 787 (57:43).
- No. 9 *Sakairi/Tokyo Juventus PO (7/1/2018) ALTUS CD ALTL 010 (62:54).
- No. 9 w/ Finale *Schaller/Philh. Festiva (22/7/2018) PROFIL 2 CD set PH 18030 (62:02 & 25:17). Finale is Schaller's 2018 revised completion.
- No. 9 Walter/Vienna PO (Salzburg, 20/8/53) MEMORIES REVERENCE CD MR 2623 (53:33) with Te Deum (Vienna, 13/11/55) (21:17).
- No. 9 *Zagrosek/Berlin Konzerthaus Orch. (4&5/9/2009) ALTUS CD ALT 369 (57:02) with Haydn Symphony No. 88.
- 4 Orch Pieces *Mazzola/Orch. Nat. de l'Isle de France, NOMAD MUSIC NMM 061D (12:25) with works by Mahler.

CHORAL

- 3 Motets Marschik/Vienna Boys Choir (3-6/10/94) CAPRICCIO 7 CD set C7317 with works by Mozart, Handel, Bach & Haydn.

DVD & BLURAY

- Sym. No. 9 Karajan/ Berlin PO (24/11/85) SONY MUSIC BLURAY SIXC 24 (59:18).

WORLD-WIDE CONCERT LISTING

July 2019 - October 2019

Compiled by Michael Cucka

Summer brings with it an abundance of European festivals – and a plethora of Bruckner. Events in Salzburg see Blomstedt performing the Sixth, the Seventh with Haitink and Vienna, Nelsons and Leipzig performing the Eighth, plus the E Minor Mass with Herreweghe. Haitink and Nelsons will also perform their programs in Lucerne, which will also contain the Fifth under Shani and the Rotterdam Philharmonic.

Austria will feature two Bruckner events. The annual BrucknerTage in St. Florian will be centered around the Second this year, and will also feature a CD release event of the organ transcription of the Fifth performed by Matthias Giesen on Gramola. The International Bruckner Festival Linz will run for a month beginning in early September and will feature a relatively complete survey of Bruckner's works. The home ensemble under Poschner will perform symphonies 1, 3 and 9 while Gergiev will bring his Munich ensemble for 5, 6, and 7 (the latter two in St. Florian). The Eighth will be performed by Inbal, Herreweghe the Second (also again the E Minor Mass); Järvi and the Estonians will bring the Fourth in its usual 1878/80 version, but will also perform the “Volkfest” Finale separately, as well as Helgoland. There are also several choral and brass ensemble performances, the March & 3 Pieces for Orchestra, as well as piano and organ recitals. The Festival will finish with the Magnificat, Missa Solemnis, and Requiem under Borowicz.

In the UK, the Proms will feature the Fourth with Salonen and the Philharmonia, as well as the programs by Haitink and Nelsons from Salzburg and Lucerne. Alas, there is no Bruckner in the US until concert season starts in October.

Other concerts of note include Barenboim and his West-East Divan performing the Ninth in Paris; Schaller in Ebrach with the D Minor Mass and Te Deum; and the National Symphony Orchestra performing the Seventh in Washington D.C. under Janowski.

Internationales Brucknerfest Linz 2019: 4 Sept-11 Oct

<https://www.brucknerhaus.at/programm/internationales-brucknerfest-linz-2019>

BrucknerTage 2019: 15-25 Aug

<https://www.brucknertage.at>

Salzburg Summer Festival: 20 July-31 Aug

<https://www.salzburgerfestspiele.at/en/>

Lucerne Festival: 16 Aug-15 Sept

<https://www.lucernefestival.ch/en/>

*Considerable effort is made to ensure these listings are accurate -
however, readers are advised to confirm with the venue or performers to be fully confident*

AUSTRALIA

[17 Oct 1:30p, 18 Oct 8p & 19 Oct 2p: Opera House, Sydney](#)

Messiaen: Les offrandes oubliées

Bruckner: Symphony No. 7 in E major
Sydney Symphony Orch / Donald Runnicles

AUSTRIA

[4 July 7:30p: Kitzmantelfabrik, Vorchdorf](#)

Bruckner: Symphony No.7 in E major
Bruckner Orchester Linz / Markus Poschner

[23 July 8:30p: Kollegienkirche, Salzburg](#)

(*Salzburg Festival*)

Palestrina: Lamentationes Hieremiae Prophetiae, Feria VI; Lectio I

Victoria: Miserere mei Deus

Bruckner: Mass No. 2 in E minor
Dorothee Miels & Barbora Kabatková, sop; Alex Potter & Benedict Hymas, alt; Samuel Boden & Tore Tom Denys, ten; Peter Kooij & James Holliday, bass; Collegium Vocale Gent
Orchestre des Champs-Élysées / Philippe Herreweghe

[20 Aug 8p: Arkadenhof des Linzer Landhauses, Linz](#)

Works by: **Corelli, Allegri, Händel, Franck, Essl, Pärt, Nyman, Bruckner**

4saxess – Saxophonquartet: Peter Rohrsdorfer, sopsax; Daniela Rohrsdorfer, altosax; Eberhard Reiter, tenorsax; Markus Holzer, barisax

[18 Aug 7:30p: Marmorsaal, Stift St. Florian, St. Florian bei Linz](#)

(*BrucknerTage*)

Bruckner (Grunsky): Symphony No. 2 in C minor – version for 2 pianos

- Till Alexander Körber, Oleksandr Popov (pno)

Mothwurf: “Antworten auf Bruckner” (world premiere)

Tanzensemble der Anton-Bruckner-Privatuniversität / Rose Breuss

[23 Aug 7:30p: Stiftsbasilika, Stift St. Florian, St. Florian bei Linz](#)

(*BrucknerTage*)

Bruckner: Symphony No. 2 in C minor
Altomonte Orchester / Rémy Ballot

[24 Aug 7:30p: Stiftsbasilika, Stift St. Florian, St. Florian bei Linz](#)

(*BrucknerTage*)

Mendelssohn: Ouvertüre, Die Hebriden

Bruckner (Giesen): Symphony No. 5 in Bb major, transcription for organ
Matthias Giesen, org – incl. CD release (Gramola)

[27 Aug 8p: Felsenreitschule, Salzburg](#)

(*Salzburg Festival*)

Dvořák: Biblical Songs (Christian Gerhaher, bar)

Bruckner: Symphony No. 6 in A major
Gustav Mahler Jugendorchester / Herbert Blomstedt

[28 Aug 9p: Großes Festspielhaus, Salzburg](#)

(*Salzburg Festival*)

Bruckner: Symphony No. 8 in C minor
Leipzig Gewandhaus Orch / Andris Nelsons

[30 & 31 Aug 11a: Großes Festspielhaus, Salzburg](#)

(*Salzburg Festival*)

Beethoven: Piano Concerto No. 4 in G major (Murray Perahia)

Bruckner: Symphony No. 7 in E major
Vienna Philharmonic / Bernard Haitink

[1 Sept 7:15p: Wolkenurm, Grafenegg](#)

(*Grafenegg Festival*)

Mozart: Piano Concerto No. 27 in Bb major (Lahav Shani)

Bruckner: Symphony No. 5 in Bb major
Rotterdam Philharmonic Orch / Lahav Shani

[4 Sept 7:30p: Pfarrkirche, Ansfelden](#)

(*International Bruckner Festival Linz*)

Caldara: Sinfonia zur Azione sacra La morte d'Abel
Werner (Haydn): VI Fugen in Quartetten; Präludium und Fuge Nr. 4 c-moll

Aumann (Bruckner): Ecce quomodo moritur iustus

Aumann (Bruckner): Tenebrae factae sunt

Aumann: Te Deum in Bb major

Caldara: Sinfonia zur Azione sacra La passione di Gesu Cristo signor nostro

Aumann: Missa Sancti Xavery in C major
St. Florianer Sängerknaben / Franz Farnberger, choirmaster

Ars Antiqua Austria / Gunar Letzbor, cond & vln

[5, 6 & 7 Sept 12p: Stadtgebiet, Linz](#)

(*International Bruckner Festival Linz*)

Instant Bruckner: Straßensinfonien frei nach Anton Bruckner (2019) by Peter Androsch and Bernd Preinfalk

Students of the Music School Linz / Peter Androsch, concept

[7 Sept 7:15p: Wolkenurm, Grafenegg](#)

(*Grafenegg Festival*)

Brahms: Concerto for Violin, Cello and Orchestra in A minor

(Carolin Widmann, vln; Marie-Elisabeth Hecker, vc)

Bruckner: Symphony No. 2 in C minor
Orchestre des Champs-Élysées / Philippe Herreweghe

[8 Sept 10:30a: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Mandel: Jägerstätter für gemischten Chor a cappella (UA)

Sperger: Symphony No. 39 in F major, "Ankunftssinfonie"

Mendelssohn: Symphony for String Orchestra No. 10 in B minor

Bruckner: March in D minor, WAB 96

Bruckner: 3 Pieces for Orchestra, WAB 97

Haydn: Symphony No. 45 in F-sharp minor "Abschied", 4th movt.

V.I.P. – Voices in Progress / Stefan Kaltenböck, choir master

Oberösterreichischer Landesjugendchor / Alexander Koller, choir master

Oberösterreichisches Jugendsinfonieorchester / Gábor Káli

[8 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Dvořák: Symphony No. 9 in E minor, "From the New World"

Bruckner: Symphony No. 1 in C minor (Linz version)
Bruckner Orchester Linz / Markus Poschner

[14 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Complete Organ Works (Cameron Carpenter)

Beethoven: Symphony No. 1 in C major

Beethoven: Symphony No. 8 in F major

Bruckner Orchester Linz / Markus Poschner

[16 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner/Krzyzanowski: Symphonisches Präludium in C minor

Bruckner: Symphony No. 5 in Bb major

Munich Philharmonic / Valery Gergiev

[18 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Mass No. 2 in E minor

Bruckner: Symphony No. 2 in C minor (1877)

Collegium Vocale Gent

Orchester des Champs-Élysées / Philippe Herreweghe

[22 Sept 11a: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Symphony No. 4 in Eb major, "Romantic" (1878/80)

Bruckner: Helgoland (Estonian National Männerchor)

Bruckner: Volksfest Finale (1878)

Estonian National Symphony Orch / Neeme Järvi

[23 Sept 7:30p: Alter Dom, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Vorspiel und Fuge in C minor; Aequale in C minor; Locus iste; Präludium in C major; Tota puchra es; Afferentur regi.; Ave Maria, Offertorium; Ave Maria; Virga Jesse; Dir, Herr, dir will ich mich ergeben; O du liebes Jesu Kind; Du ist wie eine Blume

Kovacs: Organ improvisation on a theme by Anton Bruckner

Bruckner: Os justi; Vexilla regis; Christus factus est;

Aequale in C minor; Fuge in D minor; Psalm 114

Robert Kovács, org; Johannes Fuchshuber, Stefan

Konzett, Dušan Kranjc (trbns)

Bachchor Salzburg / Alois Glabner

[24 Sept 7:30p: Stiftsbasilika, Stift St. Florian, St. Florian bei Linz](#)

(*International Bruckner Festival Linz*)

Mozart: Symphony No. 36 in C major, "Linz"

Bruckner: Symphony No. 6 in A major

Munich Philharmonic / Valery Gergiev

[25 Sept 7:30p: Stiftsbasilika, Stift St. Florian, St. Florian bei Linz](#)

(*International Bruckner Festival Linz*)

Wagner: Siegfried Idyll

Bruckner: Symphony No. 7 in E major

Munich Philharmonic / Valery Gergiev

[26 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Symphony No. 8 in C minor

Konzerthausorchester Berlin / Eliahu Inbal

[28 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Symphony No. 3 in D minor

Bruckner: Symphony No. 9 in D minor

Bruckner Orchester Linz / Markus Poschner

[29 Sept 7:30p: Mariendom, Linz](#)

(*International Bruckner Festival Linz*)

Schubert: Deutsche Messe, D 872

Bruckner: Mass No. 2 in E minor

Domchor Linz, Hard Chor Linz / Alexander Koller / Wolfgang Kreuzhuber (org)

Bläserensemble der Linzer Dommusik / Josef

Habringer

[1 Oct 7:30p: Mittlerer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Mozart: String Quintet No. 4 in G minor

Bruckner: Intermezzo in D minor

Schubert: String Quartet No. 15 in G major

Auryn String Quartet (Nobuko Imai, vla)

[3 Oct 7:30p: Mittlerer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Sonatensatz in G minor

Schubert: Piano Sonata No. 16 in A minor

Bruckner: Fantasie in G major

Schumann: Symphonic Etudes

Aaron Pilsan, pno

[5 Oct 7:30p: Mittlerer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Harneit: new work (premiere)

Bruckner: Abendklänge

Bruckner: Erinnerung

Bruckner: Im April

Bruckner: Lieder aus einem Heft für Luise Bogner

Bruckner: Klavierstücke und Lieder aus dem Kitzler-Studienbuch

Wolfgang Böck, nar; Elisabeth Wimmer, sop;

Alexander Knaak, vln; Daniel Linton-France, pno;

Martin Riccabona, org

[5 Oct 3:30p: Großer Saal, Musikverein, Vienna](#)

[6 Oct 11a: Großer Saal, Wiener Konzerthaus, Vienna](#)

Bruckner: Symphony No. 8 in C minor

Vienna Philharmonic / Christian Thielemann

[9 Oct 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: March in D minor

Bruckner: 3 Pieces for Orchestra

Schubert (Webern): Du bist die Ruh;

Schwanengesang, 9: Ihr Bild

Schubert (Brahms): A Schwager Kronos; Geheimes; Memnon

Schubert (Offenbach): Schwanengesang, 4: Ständchen

Schubert (Liszt): Schwanengesang, 13: Der

Doppelgänger; Erlkönig

Dvořák: Symphony No. 4 in D minor

Thomas Hampson, baritone

Orchester Wiener Akademie / Martin Haselböck

[11 Oct 7:30p: Stiftsbasilika, Stift St. Florian, St.](#)

[Florian bei Linz](#)

(*International Bruckner Festival Linz*)

Bruckner: Magnificat, WAB 24

Bruckner: Missa solemnis, WAB 29

Bruckner: Aequale, WAB 114

Bruckner: Nachruf, WAB 81

Bruckner: Aequale, WAB 149

Bruckner: Requiem, WAB 39

RIAS Kammerchor / Johanna Winkel, sop; Sophie

Harmsen, mez-sop; Sebastian Kohlhepp, ten; Ludwig

Mittelhammer, bar

Akademie für alte Musik Berlin / Łukasz Borowicz

[26 Oct 7:30p & 27 Oct 3:30p: Großer Saal,](#)

[Musikverein, Vienna](#)

[28 Oct 7:30p: Großer Saal, Festspielhaus, St.Pölten](#)

Bruckner: Symphony No. 8 in C minor

Tonkünstler Orchestra / Yutaka Sado

FINLAND

[13 Sept 7p: Konserttitali, Musiikkitalo, Helsinki](#)

Shostakovich: Cello Concerto No. 1 in Eb major (Jonathan Roozeman)

Bruckner: Symphony No. 6 in A major

Finnish Radio Symphony Orch / Esa-Pekka Salonen

[24 Oct 7p: Konserttitalo, Turku](#)

Mozart: Die Zauberflöte, Overture

Berg: 7 frühe Lieder (Erica Back)

Bruckner: Symphony No. 4 in Eb major, "Romantic"

Turku Philharmonic Orch / Tomas Djupsjöbacka

FRANCE

[1 Oct 8:30p: Grande Salle Pierre Boulez,](#)

[Philharmonie, Paris](#)

Schumann: Violin Concerto (Renaud Capuçon)

Bruckner: Symphony No. 9 in D minor

Orchestre National de France / Emmanuel Krivine

[20 Oct 8:30p: Grande Salle Pierre Boulez,](#)

[Philharmonie, Paris](#)

Beethoven: Concerto for Violin, Cello, Piano and

Orchestra in C major

Daniel Barenboim, pno; Anne-Sophie Mutter,

vln; Yo-Yo Ma, vc

Bruckner: Symphony No. 9 in D minor

West-Eastern Divan Orchestra / Daniel Barenboim

[31 Oct 8p: Auditorium, Maison de la Radio, Paris](#)

Nicolai: Die lustigen Weiber von Windsor, Overture

Mendelssohn: Piano Concerto No. 1 in G minor

(Denis Kozhukin)

Bruckner: Symphony No. 3 in D minor

Orchestre National de France / Cornelius Meister

GERMANY

[5 July 8p: Konzerthaus, Freiburg im Breisgau](#)

Glazunov: Violin Concerto in A minor (Judith Stapf)

Bruckner: Symphony No. 4 in Eb major, "Romantic"

Akademisches Orchester Freiburg / Joonas Pitkänen

[7 July 11a: Rathaussaal, Coburg](#)

Bruckner: String Quintet in F major

Vierne: Piano Quintet in C minor

Martin Emmerich & Daniela Steinmetz, vln;

Annemarie Birckner & Andreas Hilf, vla; Heiner

Reich, vc; Endri Nini, pno

[10 July 8p: Kreuzkirche, Dresden](#)

Works by **Vierne** & **Heiller**

Improvisations on themes by Anton **Bruckner**

Johannes Ebenbauer, org

[12 July 8p: Mercatorhalle im CityPalais, Duisburg](#)

(*Ruhr Piano Festival*)

Mozart: Piano Concerto No. 24 in C minor (Rafał Blechacz)

Bruckner: Symphony No. 3 in D minor

WDR Sinfonieorchester Köln / Christoph Eschenbach

[13 July 8p: Konzertsaal, Musik- und Kongreßhalle,](#)

[Lübeck](#)

(*Schleswig-Holstein Music Festival*)

Bach (Webern, A): The Musical Offering, BWV 1079;

Fugue No. 2, Ricercata a 6

Liszt: Piano Concerto No. 2 in A major (Evgeny Kissin)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Symphoniker Hamburg / Sylvain Cambreling

[13 July 8p: St Matthäuskirche, Munich](#)

Bruckner: Mass No. 2 in E minor
Bruckner: Motetten
Martin Wiedenhofer, org; Münchner Motettenchor
Junge Münchner Bläsersolisten / Martin Haag

[18, 19 July 8p: Beethoven-Saal, Liederhalle, Stuttgart](#)
[20 July 8p: Rolf-Böhme-Saal, Konzerthaus, Freiburg im Breisgau](#)

Schönberg: Piano Concerto (Mari Kodama)
Bruckner: Symphony No. 6 in A major
SWR Symphonieorchester / Kent Nagano

[24 July 8p: Paulskirche, Heidenheim an der Brenz](#)

Bruckner: Symphony No. 8 in C minor
Südwestdeutsche Philharmonie Konstanz / Marcus Bosch

[28 July 7p: Spiegelsaal, Schloss Herrenchiemsee, Herrenchiemsee](#)

(*Herrenchiemsee Festspiele*)
Wagner: Der fliegende Holländer, overture
Beethoven: Piano Concerto No. 2 in Bb major (Mari Kodama)
Bruckner: Symphony No. 7 in E major
Orchester der Klangverwaltung / Kent Nagano

[28 July 5p: Evangerische St Martinskirche Stöckenburg, Vellberg](#)

(*Hohenloher Kultursommer*)
Halm: String Quartet in G minor
Halm: String Quartet in A major
Bruckner: String Quintet in F major
Sachiko Kobayashi & Matthias Neundorf, vln;
Tomoko Yamasaki & Paul Pesthy, vla; Chihiro Saito, vc

[5 Aug 8p: St Nikolai-Kirche, Kiel](#)

[6 Aug 8p: Dom, Lübeck](#)

(*Schleswig-Holstein Musik Festival*)
Parry: Songs of Farewell; excerpts
Bruckner: Mass No. 2 in E minor
Schleswig-Holstein Festival Chor
Wind ensemble of the Musikhochschule Lübeck /
Nicolas Fink

[17 Aug 3p: Kloster, Choring](#)

(*Choriner Musiksommer*)
Works by: **Schmelzer, Gabrieli, Bach, Telemann, Bruckner, Mendelssohn**
Ludwig Güttler Brass Ensemble / Ludwig Güttler
(cond/trpt)

[17 Aug 8:15p: Basilika St Marcellinus und Petrus, Seligenstadt](#)

Handel (Ess): Water Music, Vivo
Handel (Schottstädt): Rinaldo Lascia chi'o pianga

Bach (Ess): Brandenburg Concerto No. 2 in F major, Allegro

Mendelssohn (Schottstädt): The Hebrides Overture, "Fingal's Cave"

Dvořák (Schottstädt): Symphony No. 9 in E minor "From the New World", Largo

Bruckner (Schottstädt): Symphony No. 4 in Eb major "Romantic", Scherzo

Opera excerpts from: **Verdi, Wagner, Humperdinck, Weber**

Turner: Horn Quartet No. 2, "Americana"

Piazzolla (Köhler): Meditango

Shaw: Fripperies

German Hornsoud: Christoph Ess, Sebastian Schorr, Stephan Schottstädt, Timo Steininger

[22 Aug 8p: Friedrich-von-Thiersch-Saal, Kurhaus, Wiesbaden](#)

(*Rheingau Musik Festival*)

Bruckner: Symphony No. 8 in C minor
Leipzig Gewandhaus Orch / Andris Nelsons

[31 Aug 7:30p & 1 Sept 6p: Philharmonie, Kulturpalast, Dresden](#)

Bruckner: Symphony No. 8 in C minor
Dresdner Philharmonic / Marek Janowski

[31 Aug 8p: Alfried-Krupp-Saal, Philharmonie, Essen](#)
[1 Sept 8p: Semperoper, Dresden](#)

Mahler: Rückert Lieder (Christian Gerhaher, bar)
Bruckner: Symphony No. 6 in A major
Gustav Mahler Jugendorchester / Herbert Blomstedt

[1 Sept 5p: Abteikirche, Ebrach](#)

(*Ebrach Summer Music Festival*)

Bruckner: Mass No.1 in D minor

Bruckner: Te Deum in C major

Prague Radio Symphony Orch / Gerd Schaller

[2 Sept 8p: Philharmonie, Cologne](#)

[3 Sept 8p: Alfried-Krupp-Saal, Philharmonie, Essen](#)

[5 & 6 Sept 8p: Grosser Saal, Gewandhaus, Leipzig](#)

Bruckner: Symphony No. 8 in C minor
Leipzig Gewandhaus Orch / Andris Nelsons

[6 Sept 7:30p: Stadtpfarrkirche St Jakob, Friedberg in Bayern](#)

(*Friedberger Musiksommer*)

Strauss: Horn Concerto No. 1 (Radek Baborak)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Prague State Opera Orch / Karl-Heinz Steffens

[7 Sept 8p: Kaiserdom, Königslutter am Elm](#)

Mozart: Oboe Concerto (Salomo Schweizer)

Bruckner: Symphony No. 7 in E major
Staatsorchester Braunschweig / Gerd Schaller

[10 Sept 8p: Philharmonie, Berlin](#)

[18 Sept 8p: Philharmonie, Gasteig, Munich](#)

Schnittke: Symphony No. 1

Bruckner: Symphony No. 6 in A major
Munich Philharmonic / Valery Gergiev

[13 Sept 7p: Basilika, Ottobeuren](#)

Mozart, L : Sinfonia in D

Mozart: Missa in C, K 337, "Missa solemnis"

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Schwäbisches Jugendsinfonieorchester / Carolin Nordmeyer

[19 Sept 8p: Philharmonie, Gasteig, Munich](#)

Wagner: Siegfried Idyll

Bruckner: Symphony No. 7 in E major
Munich Philharmonic / Valery Gergiev

[20 Sept 7:30p: Alfried-Krupp-Saal, Philharmonie, Essen](#)

Bruckner: Mass No. 2 in E minor

Bruckner: Symphony No. 2 in C minor (1877)
Collegium Vocale Gent
Orchester des Champs-Élysées / Philippe Herreweghe

[20 Sept 8p: Philharmonie, Gasteig, Munich](#)

Mozart: Symphony No. 36 in C major, "Linz"

Bruckner: Symphony No. 5 in Bb major
Munich Philharmonic / Valery Gergiev

[25 Sept 8p: Friedrich-von-Thiersch-Saal, Kurhaus, Wiesbaden](#)

World Premiere: Composition Composition Prize

Schubert: Symphony No. 8 in B minor, "Unfinished"

Bruckner: Symphony No. 7 in E major
Hessisches Staatsorchester / Patrick Lange

[27. 28 Sept 8p & 29 Sept 4p: Großer Saal, Konzerthaus, Berlin](#)

Bruckner: Symphony No. 8 in C minor
Konzerthausorchester Berlin / Eliahu Inbal

[28 Sept 8:30p: Dom, Altenberg](#)

(*Altenberger Kultursommer*)

Bruckner: Symphony No. 5 in Bb major
Bayer Philharmoniker / Bernhard Steiner

[1 Oct 8p: Beethoven-Saal, Liederhalle, Stuttgart](#)

Haydn: Piano Concerto in D major (Dan Ettinger)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Stuttgarter Philharmoniker / Dan Ettinger

[11 & 12 Oct 8p: Bamberg, Konzerthalle, Joseph-Keilberth-Saal, Bamberg](#)

Haydn: Symphony No. 104 in D major, "London"

Bruckner: Symphony No. 6 in A major
Bamberg Symphony Orch / Herbert Blomstedt

[16 Oct 8p: Philharmonie, Gasteig, Munich](#)

Brahms: Violin Concerto in D major (Leonidas Kavakos)

Bruckner: Symphony No. 7 in E major
Munich Philharmonic / Valery Gergiev

[17, 18 Oct 8p & 20 Oct 6p: Großer Saal,](#)

[Elbphilharmonie, Hamburg](#)

[19 Oct 8p: Schloss, Kiel](#)

Haydn: Symphony No. 104 in D major, "London"

Bruckner: Symphony No. 6 in A major
NDR Elbphilharmonie Orchester / Herbert Blomstedt

[19 Oct 7p: Philharmonie, Gasteig, Munich](#)

Tchaikovsky: Piano Concerto No. 1 in Bb minor
(Behzod Abduraimov)

Bruckner: Symphony No. 7 in E major
Munich Philharmonic / Valery Gergiev

[24 & 25 Oct 8p: Philharmonie, Gasteig, Munich](#)

Weber: Euryanthe; Overture

Beethoven: Piano Concerto No. 2 in Bb major (Rudolf Buchbinder)

Bruckner: Symphony No. 9 in D minor
Symphonieorchester des Bayerischen Rundfunks /
Mariss Jansons

[26 Oct 6p: Hauptkirche, St. Michaelis, Hamburg](#)

Brahms: Schicksalslied

Brahms: Alto Rhapsody

Bruckner: Mass No. 3 in F minor
Susanne Bernhard, sop; Iris Vermillion, mez-sop;
Lothar Odinius, ten; Tareq Nazmi, bass
Orchester & Chor St. Michaelis / Christoph Schoener

27 Oct 8p: St Maximin, Trier

Bruckner: Symphony No. 7 in E major
Städtisches Orchester Trier / Jochem Hochstenbach

[28 Oct 7:30p: Kuppelsaal, Hannover Congress Centrum, Hannover](#)

Mozart: Piano Concerto No. 22 in Eb major (Igor Levit)

Bruckner: Symphony No. 9 in D minor
Pittsburgh Symphony Orch / Manfred Honeck

[29 Oct 8p: Grosser Saal, Elbphilharmonie, Hamburg](#)

Beethoven: Piano Concerto No. 2 in Bb major (Rudolf Buchbinder)

Bruckner: Symphony No. 9 in D minor
Symphonieorchester des Bayerischen Rundfunks /
Mariss Jansons

HUNGARY

[10 Oct 7p: Kodály Centre, Pécs](#)

Weber: Konzertstück in F minor for Piano and
Orchestra (Dénes Várjon)

Bruckner: Symphony No. 7 in E minor
Pannon Philharmonic Orch / Tibor Bogányi

ITALY

[17 Sept 8:30p: Kursaal, Meran](#)

(*Meraner Musikwochen*)

Bruckner: Mass No. 2 in E minor

Bruckner: Symphony No. 2 in C minor (1877)
Collegium Vocale Gent
Orchester des Champs-Élysées / Philippe Herreweghe

JAPAN

[9 July 7p: Sapporo Concert Hall Kitara, Sapporo](#)

(*Pacific Music Festival*)

Mozart: Sinfonia Concertante in Eb major
Bruckner: Symphony No. 6 in A major
Radek Baborák, hn; Alexander Bader, cl; Andreas Wittmann, ob; Stefan Schweigert, bsn
Sapporo Symphony Orch / Radek Baborák

[24 July 2p: Tokyo Metropolitan Art Space, Tokyo](#)

[25 July 7p: Suntory Hall, Tokyo](#)

Mozart: Symphony No. 38 in D major, K 504, "Prague"

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Tokyo Metropolitan Symphony Orch / Alan Gilbert

[25 July 7p: Symphony Hall, Osaka](#)

Mozart: Symphony No. 39 in Eb major

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Osaka Symphony Orch / Gabriel Feltz

[31 July 7p: Muza Kawasaki Symphony Hall, Kawasaki](#)

Bruckner: Symphony No. 8 in C minor
Yomiuri Nippon Symphony Orch / Michiyoshi Inoue

[3 Sept 7p: Tokyo Bunka Kaikan, Tokyo](#)

[4 Sept 7p: Suntory Hall, Tokyo](#)

Berg: Violin Concerto, "Dem Andenken eines Engels"
(Veronika Eberle)

Bruckner: Symphony No. 9 in D minor
Tokyo Metropolitan Symphony Orch / Kazushi Ono

[5 Sept 7p: Suntory Hall, Tokyo](#)

Schubert: Symphony No. 4 in C minor, "Tragic"

Bruckner: Symphony No. 7 in E major
New Japan Philharmonic / Toshiyuki Kamioka

[6 Sept 6:45p & 7 Sept 4p: Concert Hall, Aichi Prefectural Art Theater, Nagoya](#)

Wagner: Siegfried Idyll

Bruckner: Symphony No. 7 in E major
Nagoya Philharmonic Orch / Kazuhiro Koizumi

[13, 14 & 15 Sept 3p: Kobelco Large Hall, Hyogo Performing Arts Center, Nishinomiya](#)

Bruckner: Symphony No. 8 in C minor
Hyogo Performing Arts Center Orchestra / Yutaka Sado

[20 Sept 7p: ACROS Fukuoka Symphony Hall, Fukuoka](#)

Wagner: Siegfried Idyll

Bruckner: Symphony No. 7 in E major
Kyushu Symphony Orch / Kazuhiro Koizumi

[21 & 22 Sept 2:30p: Kyoto Concert Hall, Kyoto](#)

Bruckner (Skrowaczewski): String Quintet in F major, Adagio

Mozart: Piano Concerto No. 24 in C minor (Jan Lisiecki)

Beethoven: Symphony No. 6 in F major, "Pastoral"
Kyoto Symphony Orch / Tatsuya Shimono

[11 Oct 7p: Kyoto Concert Hall, Kyoto](#)

Mozart: Symphony No. 35 in D major, "Haffner"

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Kyoto Symphony Orch / Ralf Weikert

[16 Oct 7p: Suntory Hall, Tokyo](#)

Wagner: Siegfried Idyll

Bruckner: Symphony No. 7 in E major
Tokyo Metropolitan Symphony Orch / Kazuhiro Koizumi

[25 Oct 7p & 26 Oct 3p: Hitachi Systems Hall, Sendai](#)

Hosokawa: Blossoming II

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Sendai Philharmonic / Taijiro Iimori

NETHERLANDS

[23 Aug 8:15p: Grote Zaal, De Doelen, Rotterdam](#)

[28 Aug 8p: Grote Zaal, Concertgebouw, Amsterdam](#)

(*BankGiro Lottery Summer Concerts*)

Mozart: Piano Concerto No. 27 in Bb major (Lahav Shani)

Bruckner: Symphony No. 5 in Bb major
Rotterdam Philharmonic Orch / Lahav Shani

[10 Oct 8:15p: Grote Zaal, Muziekcentrum Frits Philips, Eindhoven](#)

Britten: Simple Symphony for String Orchestra

Prokofiev: Violin Concerto No. 2 in G minor
(Augustin Hadelich)

Bruckner: Symphony No. 6 in A major
BBC Philharmonic / John Storgards

[26 Oct 8:15p: Grote Zaal, Muziekcentrum Frits Philips, Eindhoven](#)

Danielpour: Elegies (Marina Prudenskaja, mez-sop; Thomas Oliemans, bar)

Bruckner: Symphony No. 7 in E major
Philharmonie Zuidnederland / Hartmut Haenchen

NEW ZEALAND

[22 Sept 2:30p: St Andrew's on the Terrace, Wellington](#)

Beethoven: Fidelio, Overture

Mahler (Vinten): Piano Quartet

Bruckner: Symphony No. 3 in D minor
Wellington Chamber Orch / Michael Vinten

SOUTH KOREA

[4 July 8p: Lotte Concert Hall, Seoul](#)

[5 July 8p: Concert Hall, Seoul Arts Center, Seoul](#)

Mozart: Piano Concerto No. 20 in D minor (Fellner)

Bruckner: Symphony No. 8 in C minor
Seoul Philharmonic Orch / Antony Hermus

SPAIN

[3 & 4 Oct 7:30p: Palacio Euskalduna, Bilbao](#)

Grieg: Piano Concerto in A minor (Joaquín Achúcarro)

Bruckner: Symphony no. 7 in E major
Bilbao Orkestra Sinfonikoa / Erik Nielsen

SWITZERLAND

[11 July 8p: Kathedrale, St.Gallen](#)

(*St. Gallen Festival*)

Bruckner: Symphony No. 7 in E major
Sinfonieorchester St. Gallen / Modestas Pitrenas

25 July 7p: Salle des Combins, Verbier

(*Verbier Festival*)

Brahms: 4 Serious Songs (Matthias Goerne, bar)

Bruckner: Symphony No. 9 in D minor

Verbier Festival Orchestra / Franz Welser-Möst

21 & 22 Aug 7:30p: Münster, Basel

Gabrieli (Maderna): In ecclesiis

Bruckner: Symphony No. 8 in C minor

Sinfonieorchester Basel / Ivor Bolton

25 Aug 6:30p: Konzertsaal, Kultur- und
Kongresszentrum Luzern, Lucerne

(*Lucerne Summer Festival*)

Bruckner: Symphony No. 8 in C minor

Leipzig Gewandhaus Orch / Andris Nelsons

4 Sept 8:30p: Chiesa San Francesco, Locarno

(*Settimane musicali Ascona*)

Mozart: Piano Concerto No. 27 in Bb major (Lahav Shani)

Bruckner: Symphony No. 5 in Bb major

Rotterdam Philharmonic Orch / Lahav Shani

6 Sept 7:30p: Konzertsaal, Kultur- und
Kongresszentrum Luzern, Lucerne

(*Lucerne Summer Festival*)

Beethoven: Piano Concerto No. 4 in G major (Murray Perahia)

Bruckner: Symphony No. 7 in E major

Vienna Philharmonic / Bernard Haitink

7 Sept 6:30p: Konzertsaal, Kultur- und
Kongresszentrum Luzern, Lucerne

(*Lucerne Summer Festival*)

Bruch: Violin Concerto No. 1 in G minor (Vilde Frang)

Bruckner: Symphony No. 5 in Bb major

Rotterdam Philharmonic Orch / Lahav Shani

SWEDEN

19 Sept 7p: Konserterhus, Malmö

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Malmö Symphony Orch / Bertrand de Billy

19 Sept 7p & 21 Sept 3p: Stora salen, Konserthuset,
Stockholm

Borisova-Ollas: Violin Concerto "A Portrait of a Lady
by the Swan Lake" (Baiba Skride)

Bruckner: Symphony No. 4 in Eb major, "Romantic"

Royal Stockholm Philharmonic Orch / Sakari Oramo

UNITED KINGDOM

10 Aug 7:30p: Royal Albert Hall, London

(*Proms: 31*)

Brahms: Variations on the St. Anthony Chorale

Strauss: Four Songs (Lise Davidsen)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Philharmonia Orch / Esa-Pekka Salonen

23 Aug 7:30p: Royal Albert Hall, London

(*Proms: 47*)

Bach: Fantasia in G minor; Cantata No. 147 'Herz und
Mund und Tat und Leben' – Chorale 'Jesus bleibet
meine Freude' (transcr. Schmidt-Mannheim); Prelude
in E flat major; Chorale Prelude 'Wachet auf, ruft uns
die Stimme'; Fugue in E flat major

Bruckner: Symphony No. 8 in C minor

Gewandhausorchester Leipzig / Andris Nelsons

3 Sept 7:30p: Royal Albert Hall, London

(*Proms: 60*)

Beethoven: Piano Concerto No. 4 in G major (Murray Perhia)

Bruckner: Symphony No. 7 in E minor

Vienna Philharmonic / Bernard Haitink

UNITED STATES

10 Oct 7p, 11 Oct 11:30a, 12 Oct 8p: Concert Hall,
John F. Kennedy Center for the Performing Arts,
Washington DC

Mozart: Violin Concerto No. 4 in D major (Arabella Steinbacher)

Bruckner: Symphony No. 7 in E major

National Symphony Orch / Marek Janowski

20 Oct 2:30p: Heinz Hall, Pittsburgh

Mozart: Piano Concerto No. 22 in Eb major (Igor Levit)

Bruckner: Symphony No. 9 in D minor

Pittsburgh Symphony Orch / Manfred Honeck

25 Oct 8p & 26 Oct 5:30p: Hilbert Circle Theatre,
Indianapolis

Mozart: Piano Concerto No. 19 in F major (Francesco Piemontesi)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Indianapolis Symphony Orch / Markus Stenz

31 Oct & 2 Nov 8p: Symphony Hall, Atlanta

Wagner: Parsifal, excerpts

Korngold: Lieder des Abschieds (Kelly O'Connor)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Atlanta Symphony Orch / Donald Runnicle

With gratitude to Mr. Tatsuro Ouchi whose website
www.bekkoame.ne.jp/~hippo/musik/konzertvorschau/bruckner.html
is the source for much of the concert listing information



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ST. FLORIANER
BRUCKNERTAGE

BrucknerTage 2019

Bruckner's Second Symphony

BOOK PRESENTATION (18 AUG)

"*Années de Pèlerinage*" - New documents on August Göllerich's studies with Franz Liszt and Anton Bruckner and The Bruckner Collections of the St. Florian monastery (part 3)
Edited by Renate Grasberger and Elisabeth Maier

OPENING CONCERT (18 AUG)

"Bruckner Danced?!"
Dance ensemble of the Anton Bruckner Private University (Rose Breuss, dir)
BRUCKNER: Symphony No. 2 in C Minor
- arrangement for 2 pianos by Karl Grunsky
MOTHWURF: "Antworten auf Bruckner" [world prem]

CHORAL CONCERT (19 AUG)

"Gute Nacht"
Chor Ad Libitum
Stefan Kaltenböck, conducting
Works by: Reger, Palestrina, Gjeilo, Purcell, Bach, Ligeti, Schönberg, Brahms, Ešenvalds

FIFTH INT'L ORGAN NIGHT (20 AUG)

Andreas Etlinger, St. Florian
Sergio Orabona, Stuttgart
Jürgen Natter, Altsch
Edouard Oganessian, Paris
Stefan Kagl, Herford
Austrian Art Gang "Art of the Fugue Project"

CHAMBER MUSIC EVENING (21 AUG)

RAVEL: Piano Trio in A minor
MESSIAEN: *Quatour pour la fin du temps*
Eggner Trio
Matthias Schorn, clarinet

SYMPOSIUM (23 Aug)

"Bruckner Dimensions"
Bruckner's "Second"
Prof. William Carragan, USA
Prof. Dr. Hans-Joachim Hinrichsen, Switzerland
Desiree Mayer, Munich

SYMPHONY CONCERT (23 AUG)

Introductory Lecture: Klaus Laczika
MENDELSSOHN: Overture, *Die Hebriden*
BRUCKNER: Symphony No. 2 in C minor [version 1872, ed. William Carragan 2005]
Altomonte Orchestra
Rémy Ballot, cond.

CD PRESENTATION (24 AUG)

BRUCKNER: Symphony No. 5 (trans. for organ)
Official release of new Gramola recording
Matthias Giesen, org

BRUCKNER BRUNCH (25 AUG)

Florianer Musikverein – music for brass
Franz Falkner, cond.

Tickets available at the Tourist Office St. Florian, in the Brucknerhaus and online at:

tinyurl.com/2019BTtix1 & tinyurl.com/2019BTtix2

More information on ticket sales, discounts and festival passes at:

www.brucknertage.at



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18. - 25. August 2019
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The Bruckner Journal is printed by **THE PRINT HUB, 97B Pierson Lane, Windsor CT 06095**

www.printhubct.com