



The Bruckner Journal

www.brucknerjournal.com

Issued three times per year and sold by subscription

Editor: Michael Cucka

Retired Editor: Ken Ward (2004-2016)

Founding Editor: Peter Palmer (1997-2004)

Associate Editors: Dr. Crawford Howie, Dr. Dermot Gault, & Raymond Cox

VOLUME TWENTY-TWO, NUMBER ONE, MARCH 2018

In This Issue:

2018 Readers Poll	Page 2
150 Years Later: Simon Sechter's Legacy <i>Miguel J. Ramirez</i>	Page 4
Early Wagner Allusions in Bruckner's First Symphony <i>Thomas Röder</i>	Page 14
Clemens Krauss: Bruckner Interpreter <i>Eric Lai</i>	Page 22
USA Bruckner Marathons <i>Neil Schore</i>	Page 33
Concert Reviews	Page 37
Recording Reviews	Page 44
New & Reissued Releases	Page 56
World-Wide Concert Listings	Page 57

Recordings: Old vs. New

This issue contains our first ever Readers Poll, in which we asked subscribers to submit their top choices for each of Bruckner's eleven symphonies.

Some unique findings are reported in the Poll; however, one item I found most curious of all deserves comment here. This would be the paucity of what would be referred to as "modern recordings", particularly featuring newer artists.

Despite submission of over 1100 entries for all symphonies – with many works receiving over 100 – the number of recordings released in the last 5-10 years or so by first-time artists was almost non-existent, certainly representing only a few percentage points of the overall total.

Isolated submissions favouring some of these recordings are notable: Simone Young, Nézet-Séguin, Nott, van Zweden, Ballot, Welser-Möst, Lim, Nelsons, and Schaller (who had the greatest number of submissions across the most symphonies of this group).

Is there anything to be made of this result? Obviously, there is a certain amount of sample size bias. Although participation in our Poll was better than anticipated, certainly a greater number of participants may have led to a greater number of these recordings being recommended. Or perhaps not.

Of course there is the element of subscriber age. We are an older lot for the most part, so those recordings that we heard during those influential years shaped our individual experiences of coming to Bruckner. Since this can often be decades ago, it is not surprising that readers will submit that recording as their best – the one recording to which all subsequent others are judged.

But what if it is something else? Is it possible that modern artists will never usurp the likes of the "masters", whoever it is that each reader would like to include on this particular list?

I would like to think that is not the case. The fresh energy brought to Bruckner's works by these newer artists, frequently with the most current editions, is refreshing. Their interpretations may not be the same as how one came to know a work, but are nonetheless just as revelatory and exciting. Perhaps we simply need to give them a chance – buy a new recording and take a chance that the next hour can become a new favourite.



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Silhouette by Otto Böhler

THE BRUCKNER JOURNAL - Online

Readers are reminded of the Journal's presence on the Internet:

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:

<http://www.brucknerjournal.com>

Additionally, The Bruckner Journal now has a presence on Facebook. The page will be periodically updated with information pertinent and of interest to our readers. A page for posting by subscribers has also been set up with the intent to develop a discussion forum of like-minded individuals. Once you “like” our Facebook page, clicking the “Sign Up” button allows you to access the discussion page, which is otherwise private. We look forward to you joining us:

<https://www.facebook.com/brucknerjournal/>

2018 READERS POLL

For the first time in its 20+ year history of publication, The Bruckner Journal has compiled its first Readers Poll! Not only did the Poll allow for an element of entertainment with interaction from our readers, but it also provided a unique insight from a group of diverse individuals who are bound by a passionate love for the music of Anton Bruckner.

Although several possibilities were considered, the topic chosen for our first ever Poll seemed obvious: what would be the top choice for recording of each of the Symphonies? There are many aspects in which fans of Bruckner can find debate: version history and performance, tempo and pacing, instrumentation, etc. But sit down at a table or chat after a concert, and one thing is clear: we all have our favorite performances – often to the disagreement of another listener. Thus, the genesis of this poll – to see if there can be a consensus of what most readers would agree are the best recordings of the Symphonies. Likely topics in the future will include choral works, preferred conductors, box sets, and anything else that will be of interest to those that make this Journal unique: our Readers!

In terms of methodology, this survey was born from emails sent directly to those Readers with active subscriptions. Although most were simply contacted by email, there were readers who were contacted and responded the old-fashioned way: snail mail. It was requested that each respond with their submissions of each of the 11 Symphonies with as many selections as they felt appropriate, ranked if necessary. From there, the results were compiled in a spreadsheet and analyzed, leading the results published in this issue.

First, some general observations are of interest. The response rate was about a third of the subscribed Readers – much better than I anticipated. The responses varied from brief lists of recordings, to extended tomes with detailed explanations of the choices. Some readers submitted a single choice for each symphony, whereas others listed multiple. An occasional reader would provide a response dedicated to a single conductor, such as “all the recordings by conductor X”. Most, however, were quite varied.

Overall, the selection submissions consisted of about 1100 choices across all symphonies. As expected, some symphonies (Nos. 3-9) had more responses than earlier works. In general, all symphonies received responses – although one reader replied with a single submission, so that left each of the remaining symphonies with one empty response. Not all symphonies had responses from all readers; the highest non-responders being the early symphonies (Study, No. 1, Nullte). However, about one-half of our readers did not provide a response for the Ninth w/ Completion. For those who provided comment about the lack of selection in the Ninth, the responses varied from those who were unfamiliar with the completions, those that did not think any of the recordings were satisfactory, and those that felt the completion did not belong in the canon.

Despite some of the symphonies having well over 100 submissions, there was no instance of a “clear-cut” winner for any of the symphonies. Often the spread was simply a few votes, frequently less. Some symphonies had a clear “top three”, whereas others (e.g. No. 5) had over a “top 5”. As such, I decided to compile the results of the Poll in stages. What is published here are the recordings with the most votes that stood out from the rest for each symphony – tabulated with the number of responses and respondents. From

there, an online survey has been created for Readers to vote on those top choices in order to select the overall favorite. The survey is published at the link below and will remain open until the final results are compiled before the July issue, so readers will have a few months to complete the survey. If some Readers would rather submit their final choices by email – or snail mail! – please do not hesitate.

ONLINE SURVEY: <https://www.surveymonkey.com/r/KJTHKQ3>

SYMPHONY	TOP CHOICES	#RESPONSES
Study	1. Skrowaczewski/Saarbrücken RSO/OEMS 2. Tintner/Royal Scottish NSO/Teldec 3. Inbal/Frankfurt RSO/Naxos	50
No. 1	1. Tintner/Royal Scottish NSO/Naxos 2. Abbado/Lucerne Festival Orch/Accentus, DG 3. Skrowaczewski/Saarbrücken RSO/OEMS	73
Nullte	1. Skrowaczewski/Saarbrücken RSO/OEMS 2. Tintner/Ireland NSO/Naxos 3. Haitink/RCO/Philips 4. Inbal/Frankfurt RSO/Teldec 5. Schaller/Philharmonie Festiva/Profil	49
No. 2	1. Giulini/VSO/Testament 2. Tintner/ NSO Ireland /Naxos 3. von Karajan/BPO/DG	79
No. 3	1. Skrowaczewski/Saarbrücken RSO/OEMS 2. von Karajan/BPO/DG 3. Haitink/RCO/Phillips 4. Schuricht/VPO/EMI, etc.	97
No. 4	1. Celibidache/Munich PO/EMI 2. Klemperer/Philharmonia/EMI 3. Wand/BPO/BMG 4. Böhm/VPO/Decca	120
No. 5	1. Wand/Cologne RSO/RCA 2. Welser-Möst/LPO/EMI 3. Skrowaczewski/Saarbrücken RSO/OEMS 4. Jochum/Bavarian RSO/DG 5. Celibidache/Munich PO/EMI 6. Furtwängler/BPO/'42 7. Jochum/Dresden Staats/EMI	109
No. 6	1. Celibidache/Munich PO/EMI, Sony 2. Klemperer/New Philharmonia/EMI 3. Keilberth/BPO/Teldec 4. Skrowaczewski/Saarbrücken RSO/ OEMS	100
No. 7	1. von Karajan/VPO/DG 2. Furtwängler/BPO/'49 3. Rosbaud/SW German RSO/OEMS 4. Jochum/Dresden Staats/EMI 5. Blomstedt/Leipzig Gewandhaus/Querstand	116
No. 8	1. von Karajan/VPO/DG 2. Giulini/VPO/DG 3. Skrowaczewski/Saarbrücken RSO/OEMS 4. Schaller/Philharmonie Festiva/Profil 5. Wand/BPO/BMG, RCA 6. Furtwängler/VPO/'54	128
No. 9	1. Giulini/VPO/DG 2. Schuricht/VPO/EMI 3. von Karajan/BPO/DG 4. Furtwängler/BPO/'44	111
No. 9 w/Compl.	1. Rattle/BPO/EMI (SPCM) 2. Schaller/Philharmonie Festiva/Profil (Carragan) 3. Wildner/Westfalen NPO/Naxos (SPCM) 4. Schaller/Philharmonie Festiva/Profil (Schaller) 5. Eichhorn/Bruckner Orch Linz/Camerata (SPCM)	53

150 Years Later: Another Look at Simon Sechter's Legacy

Miguel J. Ramirez

As the sesquicentennial of the death of Simon Sechter (1788-1867), 2017 is a fitting year to reexamine his legacy. And what better forum to do so than a journal devoted to his most illustrious disciple! At the Bruckner Conference in Oxford earlier this year, I presented a paper in which I explored the implications of the anecdotal evidence for Bruckner's views on the relationship between Sechterian theory and his compositional practice—evidence that is often incongruous and at times even self-contradictory.¹ In my paper I concluded that, all in all, the anecdotal evidence suggests that Bruckner embarked on an inner journey that took him from initial belief in the compatibility between tonal theory and free composition to complete acceptance of a disjunction between the two. Because of time limitations, my presentation barely touched upon another type of evidence that supports this scenario, namely, theoretical-analytical evidence—particularly the shortcomings of Sechter's system vis-à-vis the tonal language of late Romantic music. In a sense, the present essay is a prequel to the scenario I proposed at the Oxford Conference. Both the paper and this essay, incidentally, are part of a broader study that also includes a survey of the changes that Bruckner's harmonic language underwent in the 1880s as well as a detailed assessment of the analytical applicability of Sechterian fundamental bass to the music of Bruckner.²

* * * * *

Despite his compositional accomplishments, thirty-year-old Bruckner must have felt the need for a more solid grounding in harmony and counterpoint;³ and it is not difficult to see why he sought the help of Sechter: at the summit of his career at the time, the theorist was widely regarded as the leading contrapuntist of his generation.⁴

Owing to its conservative nature, Sechterian fundamental bass has long met with widespread criticism, and *Die richtige Folge der Grundharmonien* in particular was deemed anachronistic already at the time of its publication in 1853. Bruckner's student Ernst Decsey, for instance, referred to Sechter's treatise as “a museum piece . . . made obsolete by compositional practice already as it appeared in print.”⁵ The disjunction between Sechterian theory and Brucknerian compositional practice, incidentally, is far from an isolated occurrence. On the contrary, the theory/practice dichotomy is arguably a constant phenomenon in western art music, and it is particularly relevant to nineteenth-century tonality. As Robert Wason notes,

at few points in the history of music do theory and practice seem to be more out of touch with one another than they were [in the 1850s]. While Liszt and Wagner were occupied with the composition

¹ Miguel J. Ramirez, “‘This is the rule. Of course, I don't compose that way’: Bruckner, Sechter, and the Theory/Practice Dichotomy” (Paper presented in Oxford University's Hertford College, on April 1, 2017).

² The present essay develops material that I introduced in my Ph.D. dissertation, “Analytic Approaches to the Music of Anton Bruckner: Chromatic Third Relations in Selected Late Compositions,” vol. 1, pp. 99-144. As for the evolution of Bruckner's tonal language, see my 2013 article “Chromatic-Third Relations in the Music of Bruckner: A Neo-Riemannian Perspective,” pp. 155-209. This essay and the paper I read in Oxford last April present work-in-progress material for a monograph about contradictions in Bruckner's life and music.

³ By the time he started his studies with Sechter in 1855, Bruckner had composed several large-scale sacred works. In addition to three early Masses (WAB 25 of 1842; and WAB 9 and WAB 146 of 1844), he had already written his first significant compositions, namely, the *Requiem* in D-minor, WAB 39 of 1849 and the *Missa solemnis* in B flat minor, WAB 29 of 1854.

⁴ The tradition of Viennese fundamental-bass theory arguably extended from Emanuel Aloys Förster (1748-1805) in the late eighteenth century through Carl Mayrberger (1828-1881) in the second half of the nineteenth. In the 1850s Sechter certainly was the most prominent representative of this tradition. Relevant discussions of Sechterian fundamental bass include Ernst Tittel, “Wiener Musiktheorie von Fux bis Schönberg,” pp. 163-201; Manfred Wagner, *Die Harmonielehren der ersten Hälfte des 19. Jahrhunderts*, esp. pp. 11-29; Walter Zeleny, *Die historischen Grundlagen des Theoriesystems von Simon Sechter*; Robert Wason, *Viennese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg*, esp. pp. 31-64; Jonathan Brooks, *Imagined Sounds: Their Role in the Strict and Free Compositional Practice of Anton Bruckner*, pp. 127-81; and Frederick Stocken, *Simon Sechter's Fundamental-Bass Theory and Its Influence on the Music of Anton Bruckner*.

⁵ Decsey, *Bruckner: Versuch eines Lebens*, p. 37: “Die richtige Folge der Grundharmonien . . . das aussieht wie ein Museum . . . Dieses Lehrbuch, überholt durch die Praxis der Künstler, war schon veraltet, als es erschien.”

of *Zukunftsmusik*, Moritz Hauptmann and Simon Sechter produced two works...which were essentially recastings of eighteenth-century ideas—at least with respect to harmonic theory.⁶

In what follows, I will discuss some of the defining tenets of Sechterian fundamental bass, and I will focus on those aspects of Sechter's system that are particularly problematic when dealing with some of the most progressive features of late nineteenth-century tonality.

To a large extent, Viennese fundamental-bass theory is indebted to ideas developed in the first half of the eighteenth century by Jean-Philippe Rameau (1683-1764).⁷ Sechter's views on fundamental bass are for the most part presented in *Die richtige Folge der Grundharmonien*, the first of his three-volume *Grundsätze der musikalischen Komposition* (1853-54).⁸ In it, Sechter starts his exposition with the diatonic scale—i.e. the major scale, on the one hand; and an expanded version of the minor scale that includes the natural, harmonic, and melodic types, on the other hand.⁹ The distinction between the major and minor scales, incidentally, constitutes a first step in a system built around a rigid separation of modes. Needless to say, in the context of the major-minor tonal system prevalent in the nineteenth century the implications of the rigid separation of modes inherent in the Sechterian system could not be more consequential.

Given the central role that the notion of harmonic syntax plays in fundamental-bass theory, it is not surprising that Sechter's most salient contribution to the theory has to do with the correct progression of harmonies—the *richtige Folge* in the title of his treatise—within a diatonic framework. The prototypical Sechterian progression is the circle of descending fifths in the fundamental bass, a progression or sequence known as the “Sechterian chain” (*sechtersche Kette*). In the literature on fundamental bass, scholars have noted the indebtedness of Sechter's paradigmatic fundamental-bass progression to the Rameauian notion of *basse fondamentale*—and ultimately to that of *cadence parfaite*.¹⁰ Robert Wason, for instance, points out that “although Rameau presents two contradictory explanations, it seems that he would prefer to limit the progression of the fundamental bass to fifths and thirds, their inversions, and combinations thereof.”¹¹ Example 1 reproduces two of Sechter's illustrations of his paradigmatic progression.

Example 1 Prototypical Sechterian progression (in C major)¹²

a) Triads



⁶ Wason, “Progressive Harmonic Theory in the Mid-Nineteenth Century,” p. 55.

⁷ David Bernstein notes that within the nineteenth-century tradition of Austro-German harmonic theory “three individual trajectories can be traced back by differing routes to Rameau’s own theory: scale-degree (*Stufen*) theory, fundamental-bass theory, and function theory.” Bernstein, “Nineteenth-Century Harmonic Theory: The Austro-German Legacy,” p. 778. NB: In Sechter’s case, the connection was most likely indirect: scholars have pointed out that at late as 1846 Sechter did not seem to have had first-hand knowledge of the Rameauian theories—as suggested by his omission of Rameau’s works from the list of treatises he had studied. See Sechter, “Etwas über mein Studium,” p. 448.

⁸ See Sechter, *Die Grundsätze der musikalischen Komposition*, vol. 1: *Die richtige Folge der Grundharmonien, oder, Vom Fundamentalbass und dessen Umkehrungen und Stellvertretern*. For an English translation—albeit a significantly edited one—of the first volume of Sechter’s treatise see *The Correct Order of Fundamental Harmonies: A Treatise on Fundamental Bases, and their Inversions and Substitutes*, translated and adapted by Carl Christian Müller. NB: Volumes 2 and 3 of Sechter’s *Grundsätze*, which appeared in 1854, deal with harmonic rhythm, counterpoint, and other aspects of the compositional process.

⁹ As Wason, Bernstein, and other scholars have noted, the diatonic scale as starting place constitutes a point of intersection between Sechterian theory and the German tradition of scale-degree theory established by Abbé Georg Joseph Vogler (1749-1814) and by Gottfried Weber (1779-1839). See Wason, *Viennese Harmonic Theory*, p. 33; and Bernstein, “Nineteenth-Century Harmonic Theory,” p. 788.

¹⁰ On the Rameauian notion of fundamental bass see Thomas Christensen, *Rameau and Musical Thought in the Enlightenment*, pp. 103-32; and Joel Lester, “Rameau and Eighteenth-Century Harmonic Theory,” pp. 761-68.

¹¹ Wason, *Viennese Harmonic Theory*, p. 38.

¹² Sechter, *Die richtige Folge*, p. 13 (a) and p. 19 (b). NB: Although the Roman numerals are not included in Sechter’s examples, they are given in the text.

b) Seventh-chords

It must be noted that in the prototypical Sechterian progression ascending fifths and thirds (or descending fourths and sixths) are allowed under certain conditions. In *Die richtige Folge* Sechter explains why, as a result of voice leading and dissonance handling, ascending fifths and thirds involving the second and seventh scale degrees are not allowed.¹³

In the Sechterian fundamental-bass progression, the one interval that is not allowed under any circumstances is the second (and its inversion the seventh). In order to circumvent his self-imposed prohibition of stepwise progressions in the fundamental bass, Sechter had recourse to the notion of intermediate fundamental (*Zwischenfundament*), i.e. a conceptual or imagined tone interpolated between tones in a progression of the fundamental bass. Example 2 illustrates Sechter's notion of intermediate fundamental.

Example 2 Sechter's illustration of the intermediate fundamental¹⁴

a) In C major

b) In A minor

Sechter's *Zwischenfundament* is widely regarded as the most controversial aspect of his fundamental-bass theory.¹⁵ Not only is the intermediate fundamental an artificial construct that contradicts compositional practice and aural perception, it also raises questions about specific harmonic and voice-leading issues. The notion of intermediate fundamental, incidentally, was problematic already in Rameau's theory of harmony. It is not surprising, then, that Sechter's elevation of this construct to the category of a basic premise—and his indiscriminate application of it to all stepwise progressions—is regarded as the most contentious aspect of his theory of fundamental bass.

Another serious drawback of Sechterian fundamental bass is its indifference toward harmonic function and hierarchy. To be sure, Sechter introduces his prototypical sequence by pointing out the hierarchical distinction between the *Hauptaccorde* (i.e. the Tonic, Dominant, and Subdominant chords) and the rest of the harmonies¹⁶—a point brought up by Graham Phipps in his review of Frederick Stocken's monograph on the

¹³ Ibid., pp. 22-23 and 98. NB: In the major mode, the juxtapositions allowed are: I—V, IV—I, vi—iii, IV—vi, VI—I, I—iii, and iii—V. In minor, they are: i—V, iv—i, VI—III, iv—VI, VI—i, i—III, and III—V. To be sure, the example of ascending fifths given by Sechter is particularly limited: in connection with the notion of “reciprocal effect” (*Wechselwirkung*), Sechter provides the progression I—V— I—V⁷— I—IV—I— V⁷— I (idem, p. 13).

¹⁴ Ibid., p. 19 (§9) and p. 76, respectively. NB: D is the intermediate fundamental in example 2a; B in 2b.

¹⁵ Among the other controversial aspects of the theory, perhaps the most contentious is Sechter's interpretation of chromatically altered harmonies as hybrid chords (*Zwitteraccorde*), i.e. as chords constituted by notes that belong to different keys—or, in modern terms, by pitch classes that belong to different diatonic collections.

¹⁶ Sechter, *Die richtige Folge*, p. 12: “Der wichtigste Accord ist der Dreiklang auf der 1^{ten} Stufe, welche auch Tonica oder Hauptton genannt wird, weil auf denselben alles Uebrige bezogen werden muss und Alles nur mit ihm geendet werden kann, so wie auch dieser Accord am besten und natürlichsten im Anfange vorkommt. Der diesem an Wichtigkeit zunächst steht, ist der Dreiklang und der Septaccord der 5^{ten} Stufe, welche auch Dominant oder reine Oberquint des Haupttons genannt wird. Der Dreiklang der 4^{ten} Stufe, welche Unterdominant oder reine Unterquint des Haupttons genannt wird, ist der dritte der wichtigen Accorde, weil man auch von ihm zum Dreiklang der Tonica zurückgehen kann.” In Müller's translation, the passage reads: “The most important chord is the *triad of the 1st degree*, which degree is also called *Tonic* or principal tone, because every harmonic combination must bear relation to it, and because it forms the proper conclusion, as it is also the most appropriate commencement of a composition. The next important chord is the *triad, or chord of the seventh, of the 5th degree*, which degree is also called *Dominant*, inasmuch as it leads back directly to the tonic, and accordingly occurs as the last chord but one. The *triad of the 4th degree*, which degree is called *Subdominant*, is the third of the important chords, because it also affords the opportunity to return to the tonic triad.” Müller, *The Correct Order*, p. 41. NB: Sechter revisits the notion of tonal hierarchy on pp. 51, 101, and 171 of his treatise.

influence of Sechterian theory upon Bruckner's music.¹⁷ However, in *Die richtige Folge der Grundharmonien* Sechter does not pursue the implications of this statement. And, perhaps more importantly, the Sechterian model does not provide a means whereby the notion of tonal hierarchy can be incorporated into its analytical apparatus. My observations, therefore, refer to the fact that, as an analytical model, the Sechterian system lacks the means by which tonal hierarchy and functions can be meaningfully taken into account. Indeed, except perhaps for the V⁷—I type of final cadence (*Schlussfall*), Sechter's sequential model does not furnish a tool to systematically distinguish between a V—I and a I—IV harmonic juxtaposition: in both cases, the fundamental bass moves according to the "natural progression" (*natürliche Ordnung*) of descending fifths.¹⁸ Consequently, a V—I juxtaposition in the key of C major can also be interpreted as VII—III in A minor; and, not coincidentally, the triads on scale degrees II, III, and VI can imply the key(s) to which they belong as much as a triad on V does, since the only requirement for a chord to imply a given key is that it be built on any of its diatonic scale degrees.¹⁹ Given that Sechterian fundamental bass construes harmonies in any key to which they can possibly belong, it often confronts the analyst with any number of possible interpretations for a given chord progression. As Stocken notes, "used as an analytical tool, fundamental-bass theory would actually, in its purest form, merely present a bewildering array of chordal identities."²⁰

From the perspective of late Romantic tonality, the most problematic aspect of Sechterian theory is arguably its essentially diatonic nature, particularly its fundamental reliance on the diatonic scale and circle of descending fifths. To be sure, Sechter devoted significant portions of his *richtige Folge der Grundharmonien* to the discussion of chromaticism.²¹ Still, his views on the subject seem anachronistic, especially when his system is assessed against the backdrop of the highly chromatic music that many of his contemporaries were composing at the time. The most constraining aspect of the Sechterian approach to chromaticism is perhaps the notion that all chromatic phenomena are always reducible to a diatonic basis. According to Sechter, "the use of chromatic tones cannot be extended to fundamentals. The chromatic scale of C-major, therefore, has no other fundamentals than the diatonic."²² Chromaticism, in other words, cannot reach the fundamental bass, and all chord progressions are therefore based on the diatonic scale. As Wason notes,

the main assumption underlying Sechter's theory of chromatic progression (*chromatische Fortschreitung*) is essentially that which was implicit to most Viennese systems of harmony of the first half of the nineteenth century: every chromatic structure, without exception, is reducible to a diatonic one.²³

Thus to the extent that chromatic inflections cannot be applied to the fundamental bass, in the Sechterian system chromaticism is construed within very narrow confines. Sechter's approach to chromaticism, incidentally, goes hand in hand with his conservative stance on tuning. As James Chenevert points out,

¹⁷ See Graham Phipps, "Simon Sechter's Fundamental Bass Theory as a Guide to the Compositional Practice of Anton Bruckner: An Assessment of Frederick Stocken's Recent Study," pp. 115-17. (Stocken's monograph, titled *Simon Sechter's Fundamental-Bass Theory and Its Influence on the Music of Bruckner*, will be addressed in some detail presently.)

¹⁸ This lack of functional distinction can be seen in both the triadic and seventh-chord versions of the Sechterian paradigmatic progression (see examples 1a and 1b above). In its inability to identify harmonic functions, incidentally, Sechterian fundamental-bass analysis differs from Rameau's *basse fondamentale*, in which a consonant triad is by definition a tonic, whereas non-tonic chords are always defined—either explicitly or implicitly in the analysis—by the presence of a dissonance.

¹⁹ To be fair, at the beginning of his discussion of diatonic modulation Sechter notes that hearing the Dominant and Subdominant chords is necessary to recognize a harmony as a (new) Tonic: "Damit man einen Dreiklang als jenen der Tonica wirklich erkennen kann, müssen wenigstens auch Dreiklang oder Septaccord der Dominant und der Unterdominant vorher gehört werden." (*Die richtige Folge*, p. 101). Sechter's illustrations, however, show that a key can be implied by chords on any scale degree. An example of this is the juxtaposition of the F-major and C-major triads that Sechter uses to illustrate the notion of simple diatonic progression. In the example, this juxtaposition is simultaneously interpreted as VI—III in A minor, IV—I in C major, and I—V in F major (see *idem*, p. 176).

²⁰ Stocken, *Simon Sechter's Fundamental-Bass Theory*, p. 147.

²¹ See Sechter, *Die richtige Folge*, part 3, pp. 99-162: "Diatonic Modulation and Chromatic Progression in a Major Key;" and part 4, pp. 163-218: "Chromatic Progression in a Minor Key and the Enharmonic Modulation."

²² *Ibid.*, p. 121: "Der Gebrauch der *leiterfremden* Töne darf nicht auf die Fundamente ausgedehnt werden, daher bleiben auch in der chromatischen C dur Tonleiter alle Fundamente so wie in der diatonischen." My citation in English is from Müller's translation, *The Correct Order*, p. 130.

²³ Wason, *Viennese Harmonic Theory*, p. 53.

Sechter favored a type of just intonation in which five of the seven diatonic triads—I, IV, V, iii, and vi in major; i, iv, v, III, and VI in minor—contain completely pure fifths and thirds.²⁴

Sechter’s approach to modulation constitutes another constraining aspect of the theory. To be sure, in his discussion of “diatonic modulation” he accounts for a wide range of keys.²⁵ However, even if all major and minor keys are possible goals of a modulation, the Sechterian system is restricted to an essentially diatonic method for modulating. From Sechter’s exposition, it is clear that it is possible to modulate to any remote key—provided one follows a multi-step process whereby each step represents a smooth shift between closely related chords and/or keys. Using a chart of keys (*Tabelle der Tonleitern*) as a sort of roadmap, Sechter describes modulations to distant tonal areas as a series of shifts to the right (sharp-wards) and/or left (flat-wards) from a given key. As shown in Table 1, Sechter arranges all keys in two parallel rows—one for major keys, the other for their relative counterparts—within a succession of pure fifths.

Table 1 Sechterian chart of keys²⁶

C♭	G♭	D♭	A♭	E♭	B♭	F	C	G	D	A	E	B	F♯	C♯
a♭	e♭	b♭	f	c	g	d	a	e	b	f♯	c♯	g♯	d♯	a♯

According to Sechter, a modulation from C major to A-flat major, for instance, is achieved through a process whereby the triad of C major is treated as dominant triad of F minor, to be succeeded by the tonic triad of that scale. The triad of F minor is then treated as that of the 6th degree of A♭ major, whose tonic is reached in the usual manner.²⁷

For Sechter, then, modulations to distant keys are the sum of various shifts within multi-step processes—up and down his rows of fifths, as it were—and each of these shifts or steps seems to be construed as a modulation or tonicization *en route* to the final goal of the modulating process.

* * * * *

In addition to its problems as a theoretical model, the Sechterian system faces serious challenges as an analytical tool—challenges that can be viewed from two different perspectives:

(i) On the one hand, the epistemological status of Sechterian analysis can be called into question. Scholars have pointed out that Sechter’s *Grundsätze* is not a speculative treatise but a pedagogical work, an essay in the tradition of textbooks designed to guide the student through the intricacies of harmonic syntax and voice leading. In a discussion of Sechter’s prototypical progression in the context of the fundamental-bass theoretical tradition, for instance, Carl Dahlhaus concludes that “[Sechter’s] series of Roman numerals is no theory at all.”²⁸ Not surprisingly, Phillips admits that “fundamental bass theory was less an analytical tool than a practical approach to the essential rules of composition.”²⁹ Elsewhere, he argues that while the fundamental bass tradition had become inadequate to supply a conceptual foundation for the increasingly

²⁴ See James Chenevert, *Simon Sechter’s ‘The Principles of Musical Composition’: A Translation of and Commentary on Selected Chapters*, pp. 19-33. On the implications of just intonation within the context of a system based on tertian relations, enhanced chromaticism, and enharmonicism, see Wason, “Progressive Harmonic Theory,” pp. 58-61.

²⁵ Sechter, *Die richtige Folge*, section titled “Diatonische Tonwechslung” (Diatonic Modulation), pp. 101-118.

²⁶ Sechter, *Die richtige Folge*, pp. 107 and 210. In Sechter’s *Tabelle*—and in his exposition in general—the point of departure is the C-major / A-minor pair of related keys. It must be noted that Sechter’s separation of modes is not exclusive to his chart of keys. The issue of related keys (*verwandte Tonleiter*), for instance, is addressed in four separate sections of his treatise: “Diatonic Scale-Degrees in C major,” pp. 11-52; “Diatonic Scale-Degrees in A minor,” pp. 55-62; “Chromatic Scale-Degrees in C major,” pp. 119-62; and “Chromatic Scale-Degrees in A minor,” pp. 165-200.

²⁷ *Ibid.*, 109: “um von der C- nach der As dur Tonleiter zu gelangen, nimmt man den C dur Dreiklang auf der 5^{ten} Stufe von F moll stehend an, wonach sogleich die Tonica von F moll kommen kann; der F moll Accord ist zugleich auf der 6^{ten} Stufe der As dur Tonleiter, wonach man nach der natürlichen Ordnung der Fundamente bald zum Ziele kommt.” My citation in English is from Müller, *The Correct Order*, p. 117.

²⁸ Dahlhaus, *Studies on the Origin of Harmonic Tonality*, p. 36.

²⁹ Phillips, “Viennese Fundamental Bass Tradition,” p. 397. It must be noted, in this regard, that Phillips’s task is “less to demonstrate [the Sechterian system’s] inadequacy as a tool for the analysis of late-nineteenth century music than to explore the extent to which it operated for Bruckner as a crucial component of his compositional technique.” (Phillips, *Bruckner’s Ninth Revisited*, vol. 1, p. 320).

chromatic musical language of the later nineteenth century, it was far from inadequate in imparting the ground rules for its composition; Bruckner's case makes this abundantly clear.³⁰

Phillips's views are shared by Stocken, who observes that Sechter never uses the term "fundamental-bass theory" as such, and the translation of his treatise *Die Grundsätze der musikalischen Komposition* as "The Foundations of Music Composition" is a reminder that it may not actually be wise to locate this so-called theory chiefly in the analytical or theoretical context at all. Rather, fundamental-bass theory might better be viewed . . . as a practical compositional "method" rather than as a full-blown "theory."³¹

Stocken goes even further: he concedes that "fundamental-bass theory is not just an inadequate tool for analysis; it is, in fact, the opposite of analysis."³² To be fair, Stocken's monograph provides what is arguably the most exhaustive and objective examination of the relationship between Sechterian fundamental bass and Brucknerian harmony—an examination that he supplements with insightful analyses of some of Bruckner's most chromatic music undertaken "from the perspective of the composer actually creating the music." As he notes, viewed from a practical compositional perspective rather than from a purely theoretical angle, it is easier to understand the allure that fundamental-bass theory had for Bruckner. Whatever its failings as a theory, it is still possible to see how it could have helped stimulate the composer's creative mind to be aware of the full range of possibilities for any given harmonic situation.³³

Nonetheless, to the extent that an analytical model represents the practical application of a cogent, systematic, and self-sufficient theory, the lack of a true theoretical edifice behind Sechter's system casts doubts on the very notion of Sechterian analysis.

(ii) On the other hand, Sechterian analysis can be questioned from a methodological perspective. The Sechterian analytical model can rightly be perceived as rudimentary in that it is limited to assigning fundamental tones and scale degrees to individual chords within very localized, constantly changing diatonic contexts—all the more so when it is applied to highly chromatic music. Regardless of its value as a historically authentic method for the examination of Bruckner's music, the utilization of Sechterian analysis poses formidable challenges. Understandably, the choice of a pre-Riemannian, pre-Schenkerian model is widely viewed with skepticism—at least from the vantage point of current music analysis.

These objections notwithstanding, the Sechterian system has been applied to the analysis of highly chromatic music. Analytical examples of actual compositions undertaken by Sechter would perhaps lead to a better sense of how his theory of fundamental bass would be able to account for the intricacies of nineteenth-century tonality. Regrettably, no such analytical applications of the system by the theorist himself are extant. Some of his students and followers, however, applied Sechterian fundamental bass to the analysis of highly chromatic music by Wagner. In an essay published in 1881, Carl Mayrberger (1828-1881) was the first to analyze music from *Tristan und Isolde* along Sechterian lines³⁴—an analysis that, according to Friedrich Eckstein, was "warmly received" by Bruckner.³⁵ In addition to Mayrberger, those who undertook analyses of Wagner's music from a Sechterian perspective included Bruckner's pupils Josef Schalk (1857-1900) and Cyrill Hynais (1862-1913).³⁶

³⁰ Phillips, *Bruckner's Ninth Revisited*, vol. 1, p. 318.

³¹ Stocken, *Simon Sechter's Fundamental-Bass Theory*, pp. 3-4.

³² *Ibid.*, p. 146.

³³ *Ibid.*, p. 147.

³⁴ Carl Mayrberger was a student of Gottfried von Preyer (1807-1901), who had in turn studied with Sechter. Mayrberger's analysis, titled "Die Harmonik Richard Wagners an den Leitmotiven aus 'Tristan und Isolde' erläutert," first appeared in *Bayreuther Blätter* 4 (1881): 169-80. Under the same title, an expanded version of the analysis was published later that year by the Bayreuther Patronatverein. For an English translation of the latter version, see Ian Bent, ed. and trans., "The Harmonic Style of Richard Wagner, Elucidated with Respect to the Leitmotifs of 'Tristan and Isolde,'" vol. 1, pp. 221-52.

³⁵ Friedrich Eckstein, *Erinnerungen an Anton Bruckner*, p. 52: "man merkt die genaue Übereinstimmung mit den Gedankengängen Sechters und insbesondere Bruckners, der diese Studie des Preßburger Musikers gleichfalls wärmstens begrüßt hatte;" which can be translated as "[Mayrberger's analysis] was in accordance with the views of Sechter, and especially with those of Bruckner, who also received it warmly."

³⁶ See Josef Schalk, "Das Gesetz der Tonalität," in *Bayreuther Blätter* 11 (1888): 192-97, 381-87; 12 (1889): 191-98; and 13 (1890): 65-70; and Cyrill Hynais, "Die Harmonik R. Wagner's in Bezug auf die Fundamentaltheorie Sechter's," in *Neue Musikalische Presse* (1901), 10/4, 50-52; 10/5, 67-69; 10/6, 81-82; and 10/7, 97-100. (It must be noted that the excerpts analyzed by Hynais are essentially diatonic, and in that respect they do not represent a test of Sechterian theory as a tool to analyze the chromatic music of Wagner and other nineteenth-century composers). For a discussion of Schalk's views on harmony, see Wason, "Josef Schalk and the Theory of Harmony at the End of the Nineteenth Century," pp. 122-39.

Already around the turn of the twentieth century, however, the theorist Georg Capellen (1869-1934) argued that Sechter's system was inadequate for the analysis of the Wagnerian tonal language.³⁷ In a rebuttal of Sechterian theory—and of its analytical application by Mayrberger and Hynais—Capellen concluded that the realm of chromaticism and enharmonicism within which Wagner celebrated his greatest triumph is intentionally avoided, or at best touched on, obviously because the theory does not know what to make of it.³⁸

Capellen's objections were later shared by Ernst Kurth (1886-1946), who referred to Sechter's system as "musically and scientifically primitive" (*musikalisch und wissenschaftlich primitive Satzlehre*).³⁹ In view of the nature of the problems inherent in the analytical application of Sechterian theory to Wagner's music, it is difficult not to agree with Walter Zeleny, who—echoing Capellen's views on the subject—concludes that "the attempts to explicate Wagner's harmony by way of Sechterian theory are fundamentally misguided."⁴⁰

* * * * *

Arguably, one is justified in believing that the objections raised over a century ago against the utilization of Sechterian fundamental bass for the analysis of Wagner's music are also relevant in Bruckner's case—that because of its deeply diatonic nature the Sechterian system is hardly an adequate tool to examine the intricacies of the Brucknerian tonal language. However, in spite of the long-held view of Sechterian fundamental bass as anachronistic vis-à-vis late-nineteenth-century harmony, since the turn of the twenty-first century several scholars have undertaken the analysis of Bruckner's music from a Sechterian perspective—an analytical strategy that certainly requires detailed assessment and examination.⁴¹

Needless to say, Sechterian fundamental bass poses formidable challenges when it is applied to the analysis of many passages in Bruckner's late music in which the sense of tonic centrality is temporarily suspended owing to the utilization of chromatic third relations, symmetric divisions of the octave, and other types of non-functional chord progressions. Although motion by thirds in the fundamental bass is allowed by Sechter, the chromatic nature of the third-relations typical of Bruckner's late music certainly lies beyond the Sechterian tenets. (Whereas in the Sechterian system fundamental-bass motion by thirds is usually a byproduct of the intermediate fundamentals that Sechter is forced to interpolate in order to avoid stepwise motion, in Bruckner's music motion by thirds results from a direct and deliberate juxtaposition of triads that belong to different—and often quite remote—diatonic collections, oftentimes at the expense of common tones.) Furthermore, while in Sechter's system motion by ascending fifths in the fundamental bass is not forbidden on principle, it is allowed only under special circumstances. By contrast, the chains of ascending perfect fifths featured in some of Bruckner's late works run *counter to*—in a literal sense—the "natural direction" (*natürliche Ordnung*) of descending fifths (*Quintfallsequenz*) that characterizes the prototypical Sechterian fundamental-bass progression.⁴²

³⁷ See Georg Capellen, "Ist das System Sechters ein geeigneter Ausgangspunkt für die theoretische Wagnerforschung? Streitschrift;" and "Harmonik und Melodik bei Richard Wagner: zugleich eine Kritik der bisherigen Erklärungsversuche," pp. 3-23. On Capellen's criticism of Sechter and Mayrberger, see Bernstein, "Georg Capellen on *Tristan und Isolde*," esp. pp. 50-62.

³⁸ Capellen, "Ist das System Sechters," p. 35: "Das Gebiet der Chromatik und Enharmonik, auf welchem Wagner seine größten Triumphe feiert, wird geflissentlich gemieden, höchsten gestreift, offenbar weil die Theorie nichts damit anzufangen weiß." My citation in English is from Bernstein, "Georg Capellen on *Tristan und Isolde*," p. 42.

³⁹ See Ernst Kurth, *Romantische Harmonik und ihre Krise in Wagners 'Tristan'*, pp. 308-09, fn. 1. NB: Mayrberger's study is discussed in pp. 48-49, fn. 1 of Kurth's monograph.

⁴⁰ Walter Zeleny, *Die historischen Grundlagen*, p. 469: "In Wahrheit handelt es sich aber bei den Versuchen, Wagner mittels der Sechterschen Theorie zu erklären, um einen grundlegenden Irrtum."

⁴¹ For studies and analyses addressing Bruckner's works from a Sechterian perspective, see Elmar Seidel, "Simon Sechters Lehre von der richtigen Folge der Grundharmonien und Bruckners Harmonik," pp. 307-38; Graham Phipps, "Bruckner's Free Application of Strict Sechterian Theory With Stimulation From Wagnerian Sources," pp. 228-58; John Phillips, *Bruckner's Ninth Revisited*, vol. 1, pp. 307-96; Phillips., "Viennese Fundamental Bass Tradition," 396-406; Jonathan Brooks, *Imagined Sounds*, 247-361; Frederick Stocken, *Simon Sechter's Fundamental-Bass Theory*, pp. 197-242; Florian Edler, "Anton Bruckner und Simon Sechter," pp. 101-18; and Daniel Hensel, "Simon Sechter, seine Fundamentalbass-Theorie und die Auswirkungen auf die musikalische Konstruktion im Werk Anton Bruckners" pp. 91-112. On the Bruckner-Sechter relationship, see also Leopold Brauneiss, "Bruckners Studien bei Simon Sechter," pp. 161-71.

⁴² See for instance mm. 23-28 of the Adagio from the Eighth Symphony (1890) and mm. 103-07 of *Psalm 150*, in Leopold Nowak, ed., *Anton Bruckner: Sämtliche Werke*, vol. 8/2, pp. 71-72; and Franz Grasberger, ed. *Anton Bruckner: Sämtliche Werke*, vol. 20/6: *Psalm 150*, p. 19, respectively. For a detailed analysis of some of these passages, see Ramirez, "Chromatic-Third Relations in the Music of Bruckner," pp. 155-209.

To be sure, Sechter's approach to fundamental bass had a strong and lasting impact on Bruckner's training and teaching. Its impact on his free-composition endeavors, however, is a matter for debate—and so is the concomitant utilization of Sechterian theory as an analytical tool to illuminate his strategies regarding harmony and tonality. As I have argued elsewhere, Sechterian fundamental bass is not inherently apt for shedding light on Bruckner's late tonal language—or, for that matter, on late nineteenth-century tonality in general.⁴³ In any case, it is difficult to ignore—or even downplay—the magnitude of the gap that separates the harmonic syntax of Bruckner's late music from Sechter's paradigmatic fundamental-bass progression.

Rather than engaging in the sort of hagiographical narrative typical of essays written to commemorate historical figures, I have aimed at providing a more sober and objective account—one that not only places Sechter's legacy in the larger context of the history of tonal theory but is conducive to a better understanding of Bruckner's conflicting views on the relationship between Sechterian theory and his compositional practice. A better understanding of Bruckner's views on the theory/composition relationship will in turn shed light on the nature of the remarkable contradictions that constitute such a fascinating part of his personality, his artistic mindset and, ultimately, his oeuvre.

MIGUEL J. RAMIREZ is Teaching Assistant Professor of Musicology at East Carolina University. He holds a Ph.D. in the History and Theory of Music from the University of Chicago, as well as a Doctor of Musical Arts in oboe performance from Boston University and an Artist Diploma in orchestral studies from the Hochschule für Musik of Frankfurt, Germany. In addition to the music of Bruckner, his research interests include Austro-German music and culture in the nineteenth century, the history of tonal theory, neo-Riemannian theory, eighteenth-century performance practice, and the cultural links between Germany and Latin America during the Third Reich. He is also interested in creative writing, and he is the author of *For Later Times*, a partly-fictional screenplay for a feature film about Bruckner and the reception of his music in Nazi Germany.



Simon Sechter (1788-1867)

⁴³ See Ramirez, "Analytic Approaches to the Music of Anton Bruckner," vol. 1, pp. 99-144.

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Early Allusions to Wagner's Music in Bruckner's First Symphony

Thomas Röder

In 1863, an important period in the life of Anton Bruckner came to an end. His self-chosen final apprenticeship with the Linz *Theaterkapellmeister* Otto Kitzler was terminated, and Bruckner suggested celebrating this with a “*Freisprechung*” or “*Lossprechung*”, the concluding ritual in the German speaking craftsmanship. It means that, after the apprenticeship, the person now becomes a journeyman and is allowed, or better, obliged to travel across the country in order to learn various techniques or different forms of organization. Some time after finishing an overture, a symphony and a psalm, which was recorded with the date of July 10, Bruckner invited his teacher including wife “for a cart ride, which led us to the nice hunting lodge situated near the woods of Kirnberg, where the requested *Freisprechung* took place during a joyous meal”.¹

If it is the meaning of a “*Freisprechung*” that learning has just begun, then it was a helpful turn of fate that a few months later via Kitzler Bruckner was presented his first master beyond the classical canon. We may also assume that this was his last master: Richard Wagner became his ideal of musical excellence. Otto Kitzler reports: “His [Bruckner's] “astonishment was ... not small when I told him that I wanted to stage ‘*Tannhäuser*’, and grew as I brought him the score and called his attention to the beauty of the composition, the innovation of the orchestration. [...] Bruckner ... thoroughly studied the score before and after the performance of ‘*Tannhäuser*’.”²

The omitted passage in this quote points somehow to the scope of the following remarks. Here, Kitzler obviously reflects on a discussion already going around 1900 when he adds: “This [the acquaintance with Wagner's work] was in December 1862. Therefore it is erroneous to assume that, before writing his Mass in D and his First Symphony in C minor, Bruckner had no knowledge of Wagner's music, and that his orchestration developed without any influence of Wagner's music.”³

Kitzler's remark, made in 1904, points to a discussion which must have arisen during the ten years after the death of Bruckner. It was, simply spoken, the question: what role Wagner played in the final stage of Bruckner's musical studies. For his first biographer, Franz Brunner, it was not until 1865, when Wagner, then in person, entered the scene, at the occasion of the premiere of *Tristan und Isolde*.⁴

In his biographical essays, August Göllerich, the appointed biographer, described Bruckner as a quite discrete musician, grown out of solitude:

Without Wagner, Bruckner would have become the great master as well, as whom posterity shall revere. His first works stand for this, which show new ground (*neue Bahnen*) broken in a completely autonomous way at a time Bruckner did not know anything at all of the real Wagner.⁵

¹ Otto Kitzler, *Musikalische Erinnerungen*, Brno 1904, p. 31: Bruckner “lud mich zu einer Wagenpartie ein, die uns nach dem reizend am Walde gelegenen Jägerhause von Kirnberg brachte, wo bei fröhlichem Mahle die gewünschte Freisprechung erfolgte”. Usually, and today, “Kirnberg” is spelled “Kürnberg”, but 1984, the inn was demolished because of its ruinous state. The date “10. Juli 1863” is recorded in the so-called “Kitzler-Studienbuch”, cf. Paul Hawkshaw and Erich Wolfgang Partsch, Eds. *Das 'Kitzler Studienbuch'. Anton Bruckners Studien in Harmonie- und Instrumentationslehre bei Otto Kitzler (1861-63)*, Vienna 2015 (*Anton Bruckner Sämtliche Werke XXV*), p. 325.

² *Ibid.*, p. 29-30: “Sein Erstaunen war daher nicht gering, als ich ihm sagte, daß ich Wagner's “*Tannhäuser*” aufführen wolle, und wuchs, als ich ihm die Partitur brachte und ihm [sic] auf die Schönheiten des Werkes, auf die Neuheit der Instrumentation aufmerksam machte. Bruckner machte ... gründliche Partiturstudien vor und nach den Aufführungen des ‘*Tannhäuser*’”.

³ *Ibid.*, p. 30: “Das war im Dezember 1862. Es ist daher eine irriige Annahme, daß Bruckner vor seiner Messe in D und vor seiner ersten Symphonie in C-moll keine Wagner'sche Musik gekannt habe, und daß seine Instrumentierung ohne irgend welche Einwirkung Wagner'scher Musik entstanden sei.”

⁴ Franz Brunner, *Anton Bruckner. Ein Lebensbild*, Linz 1895, p. 14.

⁵ August Göllerich, 'Anton Bruckner', in: *Linzer Tages-Post*, 20.10.1896: “Bruckner wäre auch ohne Wagner der große Meister geworden, als den ihn die Nachwelt verehren wird. Bürgen hiefür sind seine ersten Werke, welche die neuen Bahnen zu einer Zeit ganz selbständig beschriften zeigen, wo Bruckner vom eigentlichen Wagner überhaupt nichts kannte.”

Göllerich does not illustrate his statement, but mentions the Requiem of 1849: already composed before the Sechter course, this Requiem dashed the hope to explain “a creative power like this by means of mere rules”.⁶ And a Linz critic at the occasion of the performance of the First Symphony in 1898:

The First Symphony (C minor) already displays Bruckner's musical physiognomy in its full peculiarity. Nothing borrowed, emulated – everything grown out of the innermost.⁷

And in the Finale, the “teutonic elemental force of the composer cuts loose”.⁸ In this last quote, the same appraisal can be read as more than 30 years before, except the nationalistic tone. For instance, format and boldness of the Mass in D minor was evident; and without dealing too much with this composition, the critics of the 1864 Linz newspapers were right in writing of a “mighty musical fiery spirit”, which “goes in plain originality his own way”.⁹ The critic Franz Gamon quotes some Wagner thoughts to qualify himself as familiar with the new school but still does not draw a direct line from Wagner to Bruckner. Some passages, above all the *Resurrexit*, reveal “a concept that belongs to the new trend”, and Gamon sees in this respect some misproportion between the dimension of the words and the expansion of music: for Gamon, with 28 measures, the Resurrection drags on too long.¹⁰ It is not entirely clear whether Gamon criticizes the imperfect design within an otherwise welcomed “new trend” or the trend itself. But he gives insight into a view that prefers to emphasize the conventional traits in Bruckner's composition, namely the polyphonic style.

The information about Kitzler's role in providing the *Tannhäuser* score became standard only after 1904, when Kitzler's *Musikalische Erinnerungen* were published. Already the biography by Rudolf Louis contains an exhaustive extract of the Kitzler memories.¹¹ For Louis, it was clear that the “acquaintance with Wagner's ‘*Tannhäuser*’ ... caused a complete revolution in Bruckner's musical thought and sensation, the shock of which cannot be imagined powerful enough”.¹² But it is understandable that Louis, in his description of the First Symphony, avoids specifying this revolution in certain musical aspects. His poetic writing revolves around the impression of the First Symphony as a “gigantic document of chaotic turmoil”, extraordinary in its representation of *Storm and Stress* in a most extreme form.¹³

Tannhäuser

In the commentaries on Bruckner's First Symphony (composed 1864-1866, first performance on 9 May 1868), the label “Tannhäuser passage”, “Tannhäuser cascades” or even “Tannhäuser quote” is

⁶ Ibid.: Schon vor dem Unterrichts bei Sechter entstanden “würde [das Requiem] der theoretischen [i.e. historischen] Erklärung Bruckners ... die letzte Hoffnung rauben, eine schöpferische Vollkraft wie diese durch bloße Regeln erklären zu wollen.”

⁷ Dr.-z., *Linzer Tages-Post*, 24.3.1898: “Die erste Symphonie (C-moll) zeigt schon Bruckners musikalische Physiognomie in ihrer ganzen Eigenthümlichkeit. Nirgends Entlehntes, Nachempfundenes, alles von innen herausgewachsen.”

⁸ Ibid.: “Die teutonische Urkraft des Componisten geht außer Rand und Band.”

⁹ Moritz von Mayfeld, in: *Linzer Abendbote*, cit. after August Göllerich / Max Auer, *Anton Bruckner*, vol. III/1, Regensburg 1932: “gewaltiger, musikalischer Feuergeist” (p. 297-8), “geht in voller Originalität seine eigenen Wege” (p. 300).

¹⁰ Franz Gamon, in: *Linzer Zeitung*, cit. after Göllerich/Auer (fn. 9), p. 300-304; 304: “diese Auffassung, welche der neueren Richtung angehört”.

¹¹ Rudolf Louis, *Anton Bruckner*, Munich and Leipzig 1905, p. 50-61. Before Louis, the Vienna critic Max Graf could obtain Kitzler's memories from the author, but reproduces it uncommented, cf. Max Graf, ‘Anton Bruckner’, in: *Die Musik* 1, 1901/02, p. 299-300.

¹² Ibid., p. 190: “Die Bekanntschaft mit Wagners ‘Tannhäuser’ ... bewirkte in Bruckners musikalischem Denken und Empfinden eine vollständige Revolution, deren Erschütterung man sich nicht gewaltig genug vorstellen kann.”

¹³ Ibid., p. 191-192: “Riesendokument chaotischen Gärens”; “ihr” (the symphony) ist “kein zweites Werk der Tonkunst an die Seite zu setzen ..., das in gleicher Weise den Sturm und Drang in extremster Ausprägung repräsentierte”.

somewhat established.¹⁴ It means a short passage in the first movement of the First Symphony that closes the first part. After the lyric intermezzo of the second theme gains momentum, the orchestra takes up phrases of the first theme again, a new starting crescendo leading to a complete change of pace: “*Mit vollster Kraft, im Tempo etwas verzögernd, (und auch so bleiben bis Tempo I)*”.¹⁵ The demisemi-quavers in both the violins are the main element for the new tempo. The three trombones in unison present the melody, now becoming the theme. Before these seven bars have passed, the modified theme, played by the flute, is now more discernible. This phrase marks the tonal end of the first part of the movement; an appendix that follows secures the tonality with full cadence.

At the beginning and at the end of these few bars there is a four-six chord over B-flat. First it is reached as if it were the goal of a dominant shift. At the end it is reached conventionally, as a suspension chord with its solution on a dominant chord on B-flat. Most of the chords are dissonant, but the outlining harmony is comprehensible: from the four-six to a half-cadence to a prominent C major, then as it would continue in the G-flat world to the cadential four-six, the door to the proper pivot of the formal section. This progression is somehow roughly outlined by the trombones' theme in unison (exception: the C major); meaning: necessary notes, but not really a melody. Beyond the full set of harmony in the woodwinds, the spectacular garlands of the high strings give the passage its character: an orchestral picture. The violin figuration, which is a sequence of consequently bound three-note phrases, hide the simple notion of scales and extreme tones in connection to the turning points.

As the First Symphony was performed later, it seems that among Wagnerians and Anti-Wagnerians, any relation to *Tannhäuser* was not focused upon, as it was in Linz. In his article on the Vienna premiere of the First Symphony, the critic Max Kalbeck first tells a metaphorical story about the hermit Saint Hieronymus who nearly came to an end when his pets - a little dog and a lion - went mad and turned his home into chaos. Kalbeck: “Hector Berlioz, who had an undeniable influence on Bruckner’s First Symphony, the same way as Richard Wagner had on the later works of the composer, [Hector Berlioz] would not resent this program.”¹⁶ The mention of Berlioz is surprising; the connection between Wagner and Bruckner even at the end of the century was not entirely obvious.

August Stradal wrote a study on Bruckner’s First Symphony in 1912. According to Stradal, Louis and Gräflinger were the first who stated that Bruckner was completely affected by the *Tannhäuser* music, moved to some sort of sudden creativity.¹⁷ And Stradal does not hesitate to demonstrate that the progressive music was Bruckner’s, and the traditional was Wagner’s. Therefore, it is not the *Tannhäuser* Wagner but the contemporary *Tristan* Wagner who effected a Wagner influence on the Linz organist. Between this particular passage of the First Symphony and the *Tannhäuser* “*Pilgerchor*” prevails a relation of sheer semblance: “Perhaps a reiterated violin phrase in the first movement, which indeed has some likeness to the well-known violin phrase in the *Tannhäuser* overture, led both the biographers to the presumption, that Bruckner in his First symphony was influenced by *Tannhäuser*.”

Max Auer, in his *Bruckner* of 1923, highlights the theme of this passage (and not the

¹⁴ It seems that not until the years after 1950 the notion of the connection between “*Tannhäuser*” and one certain point in the course of the first symphony was explicitly stated and established as standard in the majority of later accounts. To my preliminary knowledge it was Max Dehnert, who spoke first of “violins in the manner of the ‘*Tannhäuser*’-Overture” (“Violinen in der Spielmanier der ‘*Tannhäuser*’-Ouvertüre”): Max Dehnert, *Anton Bruckner: Versuch einer Deutung*, Leipzig 1958, p. 174. Before that date, it is only August Stradal who in 1912 points to that resemblance (see footnote 17).

¹⁵ Anton Bruckner, *Symphony No. 1 in C minor*, 1868 Version (“Linz Version”), ed. Th. Röder, Vienna 2016 (*New Anton Bruckner Complete Edition* III,1: I/1), p. 23 / measure 92: “With fullest power, slightly retarding in tempo (remain this way until Tempo I)”.

¹⁶ *Wiener Montags-Revue* 21. December 1891, also in Göllerich/Auer (fn. 9) IV/3, 1936, p. 211-213.

¹⁷ August Stradal, ‘Anton Bruckners erste Sinfonie in c moll. Eine Studie’, in: *Neue Zeitschrift für Musik* 79, 1912, p. 71: “Vielleicht verleitete eine sich wiederholende Violinfigur im ersten Satze der Sinfonie, welche tatsächlich Ähnlichkeit mit der bekannten Violinfigur in der *Tannhäuser*-Ouvertüre hat, die beiden Biographen zu der Annahme, dass Bruckner bei der ersten Sinfonie vom *Tannhäuser* beeinflusst war.” It is more plausible to assume that it was Otto Kitzler’s *Erinnerungen* which led to this presumption.

accompanying figuration); he declares, that here “sounds one of the boldest themes of Bruckner’s in trumpets and trombones, which antedates the “Siegfried motif” of the “Nibelungen” and which is accompanied by the pattering patterns of the violins, similar to the *Tannhäuser* overture”.¹⁸

This has been taken up thoughtfully; in a remark as a footnote, Ernst Kurth in his 1925 *Bruckner* pointed out that this kind of “Siegfried-Motif” must indeed be an anticipation of music Bruckner could not know at the time.¹⁹ What we get here is an impression of the discussions about the musical relations between Wagner and Bruckner, the chronological priorities, the similarity between them or the stylistic gaps or to state the independence of each other. These issues were fervently discussed in first decades of the past century.²⁰

But the real issue, at least to me, is the musical meaning of a musical invention like this in the context of the first movement of the symphony. It seems that Bruckner somehow had to slow down the restless moving of the main theme and its allies. The seven-bar insertion brings in a retarding function by its natural design, by its loudness and the speed of the accompanying figures. What narrative with *Siegfried* or *Tannhäuser* would make sense? Is Bruckner telling us that it was the opera which unbound his creative powers, that he finally found out that much more is possible as he allowed himself to dream of, even a *contrapunctus floridus transcendens*? But it may not be too uncertain to consider the common structures of these pieces of music. It is the strict layer thinking, indeed a Berlioz specialty; a relation between layers that is in our case only partially regulated by the rules of counterpoint.²¹ Wagner, in the *Tannhäuser* overture, is bound to the eight-note-scale, filling each bar and doubles, somehow uncontrapuntally, prominent melody notes. But what matters most is the permanent breaking of the scale by means of little suspensions or *appoggiature* (in German so called “*Seufzer*” figures). This is a quite unorthodox figuration on a chorale melody, a rhetorical means almost used to overkill here by its consequent application.



Ex. 1a Wagner,
Tannhäuser I:
reduction of the violin
figuration (see Ex. 1b)



Ex. 1b Extract of the 'Pilgerchor'; upper numbers: interval relation violins—bass; numbers between both upper staves: interval relation violins—chorale melody

¹⁸ Max Auer, *Bruckner*, Leipzig 1923, S. 67: “... erklingt eines der kühnsten Themen Bruckners aus Trompeten und Posaunen, das das “Siegfried-Motiv” aus den Nibelungen vorausnimmt und von prasselnden Violinfiguren ähnlich wie in der “Tannhäuser”-Ouvertüre umrauscht wird”.

¹⁹ Ernst Kurth, *Bruckner*, Berlin 1925, vol. 2, p. 744.

²⁰ Christa Brüstle, *Anton Bruckner und die Nachwelt*, Stuttgart 1998, S. 39-40.

²¹ Cf. Hector Berlioz, *Sinfonie fantastique*, ed. Nicholas Temperley, London 1977 (Kassel 1972, *New Berlioz Edition*, vol. 16), p. 102 (*Marche au supplice*, m. 97), p. 115 (*Songe d'une Nuit du Sabbat*, m. 5) or, in the first movement, the passage following m. 408 (p. 34).

Bruckner's design is more straightforward, the figuration similar to an instrumental exercise. (I want to restrict the observations on the first 'Linz' version, where the idea is plainly displayed). The scales follow the harmonic progression, reaching the nadir at the point of the half-cadence in E-flat, then changing the scale at the half-cadence in F minor, then following the G-flat interpolation, then repeating the ambivalent harmony before formulating the preliminaries of fixing the new key. Figuration and melody are bound to this harmonic progression.

Ex. 2a Bruckner,
Symphony No. 1, 1st
movement, m 92-97
(violins, trombones, bass);
interval numbers as in Ex.
1b

Ex. 2b Bruckner,
Symphony No. 1,
1st movement, m
90-98, reduction

But the abrupt entrance of this passage, its disturbing effect on a symphonic movement that moved on its way in a marching pace, a formal point that leads commentators to uncertainty (whether a third? or a fourth theme?) and its singular appearance - all these aspects mark clearly that here a composing subject is going to express its free musical will actually achieved. That has to do with Wagner's tragic hero, but at the same time not. What is to be excluded is the presumption that this could be some kind of a quotation. What to take in consideration is a link between this passage and Bruckner's study of Berlioz, either already with Kitzler or, shortly after, with Ignaz Dorn and most presumably just by orchestral scores.

Today, talking of the 'Tannhäuser reminiscences' is common, sometimes so common that one wonders if there is an ironical subtext. We use this label and, as I suspect, do not really believe that saying so implies denoting the remnant of an expression of a life changing Wagner experience, that was indeed "dramatic".²²

Tristan und Isolde I

It is interesting to see that some early Bruckner biographers emphasize the chronological circumstances around the First Symphony.²³ The central point is Bruckner's visit to Munich to attend

²² "Ah, this is dramatic" Hans von Bülow is said to comment this passage ("a trombone passage") when Bruckner exposed his score to him. Cf. Göllicher/Auer (fn. 9), p. 316: "Bei einer Posaunenstelle rief er [Bülow] wild: 'Ha, das ist dramatisch!'"

²³ Cf. Kitzler's remarks, quoted above (footnote 3).

the premiere of *Tristan und Isolde*. Here, presented as a “before” and a “after”:

January 1865	Bruckner begins to work on the first movement of the First Symphony.
March 10th	Date on a worked out sketch of the Scherzo
May 14th	Date at the end of the first movement
May 15th	Bruckner travels to Munich for the premiere of <i>Tristan und Isolde</i> , which was scheduled for the same day and then postponed briefly.
May 18th	Wagner signs a photograph for Bruckner.
May 25th	Date at the end of the Trio
End of May	Bruckner leaves Munich.
June 19th	Bruckner attends the third <i>Tristan</i> performance.

Bruckner brought the finished parts of his new work to Munich: the first movement and the Scherzo of his Symphony C minor. He could not know that there was more than just an occasion peripheral to an opera to show this score to competent and influential persons. There was a larger congregation of distinguished Wagner followers who had now to wait, actually for almost a month. They seem to have minimized their waiting time with informal meetings, as is told by some reports.

The historian Sebastian Röckl: “For the friends of Wagner, in the morning the meeting point was Bülow ... in the afternoon Wagner’s charming mansion, where again Bülow played out Wagner’s latest creations; Wagner sang from “*Rheingold*” and fragments out of “*Meistersinger*”...”²⁴

In his *Tristan-Fahrt*, the critic and writer on music, Richard Pohl: “The tireless, inexhaustible Bülow generously shared his musical treasures with us, whatever we were inclined to hear. On his pianos, there is the latest in musical literature; and in his head, the rest that lies not on the piano. Concerning the gigantic technique and endurance he is equal to his father-in-law, in matters of memory he excels him. [...] With Richard Wagner, impressions of art and moods of another kind awaited us. Here we were in the homely world of German tales and musical poetry, in which he gave us full and deep access to miracles, in Nibelheim and Walhall, and again in Nuremberg at Hans Sachs. Bülow played and Wagner sang...”²⁵

On May 18th, after three days, Bruckner received a signed photograph from Wagner. But more important were the artistic achievements. In about a week he wrote the noticeably lacking Trio to the Scherzo; and he decided to write an altogether new scherzo.

Regarding the first, the Trio: Perhaps the air was full of chromatic lines, although the reports only mention the *Ring* and the *Meistersinger*. But a vocal score of *Tristan* was surely accessible. (In the biographies, there are no remarks about the question whether Bruckner had gained some knowledge about the *Tristan* music in advance.) In any case, the thematic constellation of the Trio is a nice solution of the antecedent-consequent-task, and Bruckner could use some organistic tricks or models like the chromatic movement of outer parts. But the elongation and free treating of the suspended notes are the hallmark of the *Tristan* prelude, and this is immediately perceivable – notably if one knows the interrelation.

²⁴ Sebastian Röckl, *Ludwig II. und Richard Wagner*, Munich 1903, vol. 1, p. 98-99, cited in: Gertrude Quast-Benesch, *Anton Bruckner in München*, Tutzing 2006, p. 61: “Für Wagners Freunde war am Vormittage der Sammelpunkt bei Bülow ... am Nachmittag in Wagners reizender Villa wo wieder Bülow aus den neuesten Schöpfungen Wagners spielte und dieser das 'Rheingold' und Fragmente aus den “Meistersingern” sang ...”.

²⁵ Richard Pohl, 'Tristan-Fahrt', in: *Der Botschafter*, 2. June 1865, p. 1, cited in Quast-Benesch (fn. 24), p. 61 “Bülow, der Uermüdliche, Unerschöpfliche, theilte uns freigiebig von seinen musikalischen Schätzen mit, was wir hören wollten. Auf seinen Flügeln liegt immer das Neueste der musikalischen Literatur und in seinem Kopfe steckt alles Uebrige, was nicht auf dem Flügel liegt. In der riesenmäßigen Technik und Ausdauer steht er seinem großen Schwiegervater gleich; im Gedächtniß übertrifft er ihn. [...] Bei Richard Wagner erwarteten uns wieder Kunstindrücke und Stimmungen anderer Art. Hier waren wir in der Heimat-Welt deutscher Sagen und musikalischer Poesie, deren Wunder uns so tief und voll erschlossen in Nibelheim und Walhall, und dann wieder in Nürnberg bei Hans Sachs. Bülow spielte und Wagner sang ...”.



Ex. 3 Bruckner, Symphony No. 1, 3rd movement, Trio, m 1-11; chromatic moves are marked

The premise for the recomposition of the Scherzo is not obvious. In the long tradition of the Brucknerian biography, the idealisation of the hero and his genius does not allow to give emphasis on defeats. To tell it with restraint: The reverberation to his first Scherzo could have brought Bruckner to the decision that it is better to abandon the composition altogether and to write a new one. Expressed another way: The famous type of the *Bruckner Scherzo* was conceived in Munich. It is unknown if it was Bülow (whose commentaries Bruckner reported - but only on the first movement), or if it was Anton Rubinstein (or – Hanslick?), who convinced the composer to change his work. In any case, it was not Richard Wagner: Bruckner stated that he was asked, but did not have the heart to do show his score to the *Meister*. But perhaps it was just the *Neutöner* atmosphere which gave Bruckner the firm conviction that a Scherzo like his first composition would not fit into the modern musical world, nor in his symphony as well.

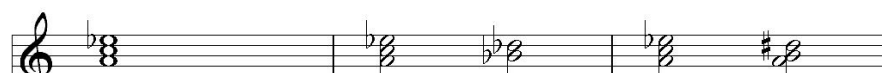
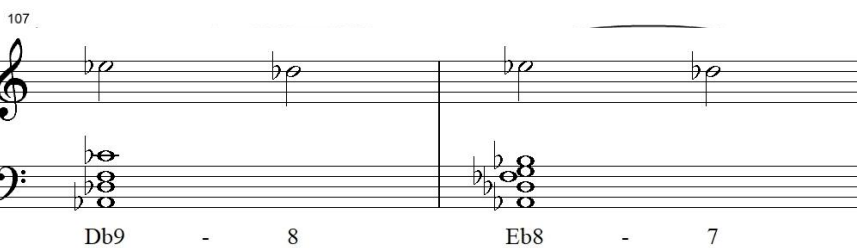
Tristan und Isolde II

A final example may demonstrate how similar in some musical situations the harmonic handling of both composers appears. Going a step further, one can draw a line between this short passage in the Finale of Bruckner’s First Symphony and the famous Love Duet in the second act of *Tristan und Isolde*. Again in Bruckner’s composition, this passage has its place at the beginning of the development (after letter D).²⁶

The basis for this comparison is somehow flimsy. It is a movement of the smallest musical



Ex. 4a Bruckner, Symphony No. 1, 4th movement, m 97-111



interval, the second, in this case the movement G-flat to F. In connection to a harmonic context, this interval could be significant: the tonal context is B-flat minor, where G-flat takes the step position vi. Here, the dominant seventh chord of B-flat minor is the basis, partially without its bass fundament F. The movable fourth voice adds timbre and harmonic sense. Its motivic-rhythmic shape comes out of the Finale's main theme; in these bars, the motif is reduced to three notes comprising the two steps G-flat and F, as stated. The harmonic meaning of this passage is to formulate the dominant F by an undecided oscillating, and therefore to be open for changing the direction; actually, the situation is solved in the dominant seventh chord on B (which finally is to be interpreted as a preparing chord to the C major region). In this setting, there appears quite unexpected the note G in the upper voice, as if trying out some harmonic possibilities, or as if evoking the sphere of Wagnerian signature sounds like the major ninth. The major ninth chord is not significant in *Tannhäuser*, but gives, via the "Dream Chords", a special flavor to the Love Scene in *Tristan und Isolde*. (The title "Dream Chords" stems from the "*Wesendonck-Lied*" "*Träume*", a study for the *Tristan* music.) The Love Scene did not go unnoticed to Bruckner's ears: "During the performance in Munich [the Linz cellist and pupil of Bruckner, Franz] Schober sat next to Bruckner who was full of adoration; he liked the Love Duet greatly."²⁷

By no means is there a direct quotation. And it doesn't matter if there should be a deliberate allusion to the *Tristan* music. But the quiet dreamy transitory passages, trying in most cases unexpected harmonic intricate ways will be a hallmark of all the later symphonies.

According to August Stradal, Bruckner wrote his First Symphony in some kind of "*Liebesrausch*" ("amorous intoxication"), in a state of mind that never would come again.²⁸ Stradal interprets the impression of a personal talk with his teacher Bruckner. He goes so far as to assume that Bruckner had the *Tristan* vocal score in advance, therefore the entire First Symphony, especially the first movement, is written as *Tristan* music. It is interesting to see that even a person of the Bruckner' inner circle comes to such scarcely comprehensible judgments. The chivalrous tone of the first movement of the First Symphony could point to one of the Wagner Romantic Operas - among them *Tannhäuser* - as well as others. But perhaps it is possible – when more closely examined – that the Munich visit amidst the composition of the First Symphony set off an important change in Bruckner's composing.

Ex. 4b Wagner, "Dream Chords" (above);
Bruckner, harmonic detail
of Ex. 4a

²⁷ Göllerich/Auer (fn. 9), p. 317: "Während der Aufführung in München saß Schober neben Bruckner. Dieser war ganz weg vor Begeisterung; namentlich das Liebesduett gefiel ihm außerordentlich."

²⁸ Stradal (fn. 17), S. 82: "So kühn und keck bin ich nie mehr gewesen, ich komponierte eben wie ein verliebter Narr, der ganzen Welt warf ich den Fehdehandschuh hin, so habe ich nie mehr komponiert."

Clemens Krauss as Bruckner Interpreter¹

Eric Lai

Introduction

The name “Clemens Krauss” is not a name that the modern-day classical music lover would usually associate with, yet he played an important role in shaping the musical culture of Europe during the first half of the twentieth century. Like many others, I knew this man primarily as a historical figure specializing in opera and concert music of the nineteenth century. In addition, his reputation as a specialist of Richard Strauss’s music and the founder of the Vienna Philharmonic New Year’s Concert is no secret to us.² Important though these contributions are, they somehow cloud his other achievements, such as the training he provided for the younger generation of conductors, as well as his advocacy of music by living composers. In terms of the former, Krauss was known as a mentor with “extraordinary teaching abilities,”³ and his pupils came from all over the world including—in addition to his native Austria—Germany, Norway, Croatia, Slovakia, Portugal, the United Kingdom, and the United States. Several of his students are more well known, such as the late Otmar Suitner (1922-2010), who was once referred to as “the last surviving product of Germany’s ‘Kapellmeister’ tradition.”⁴ Another is Sir Reginald Goodall (1901-90), a British conductor who gave the premiere of Benjamin Britten’s *Peter Grimes* in 1945. As for the promotion of new music, apart from Richard Strauss, Krauss had directed music of Berg, Debussy, Ravel, Dukas, Respighi, Stravinsky, Honegger, and other (at least in our time) lesser known composers like Joseph Marx, Franz Schmidt, and Alfred Uhl.⁵ These contributions of Krauss aside, and last but not least, we should not ignore his role as a Bruckner interpreter.⁶ This paper, therefore, addresses this rather unknown area of the conductor through an examination of his Bruckner activity as well as his contribution to Bruckner’s music as seen through the eyes of his contemporaries. In order to provide some context for the reader, I will begin by examining Krauss’s life, his musical lineage, and his performing activity before addressing the main topic.

Biographical Summary⁷

Born in Vienna in 1893, Krauss was a child born out of wedlock—his father was Hector Baltazzi, a cavalier at the Court of Franz Josef, and his mother, Clementine Krauss, was a singer and actress. A look at Clemens’ family tree reveals a rich musical heritage that resides on the maternal side, for his great-aunt, Gabrielle Krauss, was a prima donna at the Paris Opera, and her grandfather, a founding member of the

¹ This study was supported in part by funds from the Vice Provost for Research of Baylor University. I also want to express my gratitude to Dr. Andrea Harrandt of the Music Department of the Austrian National Library for her help in locating sources and providing information.

² Krauss’s discography includes all major operas and orchestral music of Strauss, and the acclaimed 1953 Bayreuth performance of the Ring cycle. For a summary of the history of the New Year’s Concert and Krauss’s contribution to the event, see <http://www.wienerphilharmoniker.at/new-years-concert/history>.

³ Ida Cook, “People xxiii: Clemens Krauss,” *Opera* (February 1954): 82.

⁴ Martin Anderson, “Otmar Suitner: Conductor who was the Last Surviving Product of Germany’s ‘Kapellmeister’ Tradition,” *The Independent*, February 19, 2010 (<http://www.independent.co.uk/news/obituaries/otmar-suitner-conductor-who-was-the-last-surviving-product-of-germanys-kapellmeister-tradition-1903928.html>).

⁵ The information about composers is gathered from a set of four hand-written diaries that belonged to Krauss that is now housed in the Clemens Krauss Archive of the National Austrian Library: F59.Clemens-Krauss-Archiv.158/1, F59.Clemens-Krauss-Archiv.158/2, F59.Clemens-Krauss-Archiv.158/3, and F59.Clemens-Krauss-Archiv.158/4. These diaries will be addressed in more detail later in the paper.

⁶ It was a few years ago, when I came across a score of Bruckner’s Eighth Symphony (1892) that was once the maestro’s personal copy in the Clemens Krauss Archive, that I began the unexpected journey of studying this conductor’s life and work. At the Bruckner Journal Readers Conference in 2015, I gave a paper entitled “Clemens Krauss’s Retouching of Bruckner’s Eighth Symphony,” in which I examined the changes Krauss made to the score. In addition to the usual markings that provide performance cues or interpretive instructions, there are retouches ranging from enrichment of existing textures to more drastic “recomposition” of original material. In terms of the latter, I commented on the famous ending of the symphony, where themes from previous movements are revisited and weaved into a contrapuntal fabric. By analyzing this reworked passage and comparing it with analogous locations of the 1887, 1890, and Robert Haas’s 1939 versions, I speculated on the reasons behind Krauss’s revision, and suggested further research on topics of performance practice, score alteration, and the possible influences from the first generation of Bruckner enthusiasts.

⁷ The summary is gathered from a variety of sources including Cook, “People xxiii,” 81-88; Götz Klaus Kende and Signe Scanzoni, *Der Prinzipal. Clemens Krauss. Fakten, Vergleiche, Rückschlüsse* (Tutzing: Hans Schneider, 1988), 297-98; Erik Maschat, trans. Peter Hutchinson, “Clemens Krauss,” *Recorded Sound* 42/43 (1971): 740-46; David Wooldridge, *Conductor’s World* (New York: Praeger, 1970), 222-27; and the Oxford Music Online.

Vienna Male Voice Choir, had sung under Beethoven's direction. Krauss's musical training began in 1901, when he was enlisted as a choirboy in Vienna's Imperial Court; he later entered the Music Academy and graduated in 1912. His conducting career began a year later, when he took up the post of chorus-master at the theater in Brno. Having served at the musical centers in Riga, Nuremberg, and Graz, and on the initiative of Franz Schalk, he returned to Vienna from 1922 to 1924 to assume the position of staff conductor at the State Opera, and a year later succeeded Ferdinand Löwe as Professor of Conducting at the Music Academy. This was followed by five years at the Frankfurt Opera before returning to Vienna again in 1929, now as director of the Vienna Opera. It was also during this latter period in Vienna that he began the Vienna Philharmonic's annual Strauss family concerts, predecessors of the New Year's Concerts that were to become a signature event of the orchestra. Since the late 1920s, in addition to activities in Eastern and Western Europe, Krauss travelled to London, New York, and Buenos Aires to direct concert and opera performances. Having served for seven years as Director of the Salzburg Mozarteum (1938-45), he was forbidden to conduct from 1946 to 1947 as part of the denazification process.⁸ Krauss died while on tour in Mexico City in 1954.

Krauss's musical lineage

Like many who received their professional training in the musical capital of Europe, Krauss saw himself as a bearer of Viennese musical culture. This observation is corroborated by a statement he made about his musical upbringing: "To the question, which teacher influenced my musical progress, I can only say it must have been the carriers of the Viennese tradition who laid the foundations of my musical life." He then mentions two names: "It was Franz Schalk who handed on Hans Richter's interpretations of Wagner's music-dramas to me, and thus conveyed the intentions of Wagner with regard to the performance of the *Ring* tetralogy and *Die Meistersinger*." In fact, as shown earlier, it was Schalk who brought Krauss back to Vienna in 1922 to assume the position of staff conductor at the State Opera. As for Krauss's second mentor, he continues: "If I must now dwell on the development of my interpretative personality and the subjective intentions which I follow when conducting, I must think above all of one man who had a profound and decisive influence on me. Artur Nikisch is my real master in conducting. I was staff conductor in the Stettin theatre for five years (1916-21), and during this time I had opportunities to hear his Berlin Philharmonic concerts and to attend innumerable rehearsals under him. I studied this unrivalled conductor's art, and let his fascinating yet wholly natural personality impress itself upon me. His presence taught me that one may refer to a conductor as an "artist" only when what he has learned becomes part of his nature, so that he is able to make complicated art sound simple..."⁹

The above statements reveal how important Schalk and Nikisch were in the formative years of Krauss's development. Not only did they exert a direct musical influence on Krauss, they also helped him advance his career. Surrounded by these two Bruckner authorities, therefore, it would be hard not to assume that Krauss had received information and advice from them on matters pertaining to Bruckner's music. The influence that Schalk, Nikisch, and other Bruckner supporters had on Krauss is a topic that deserves study.

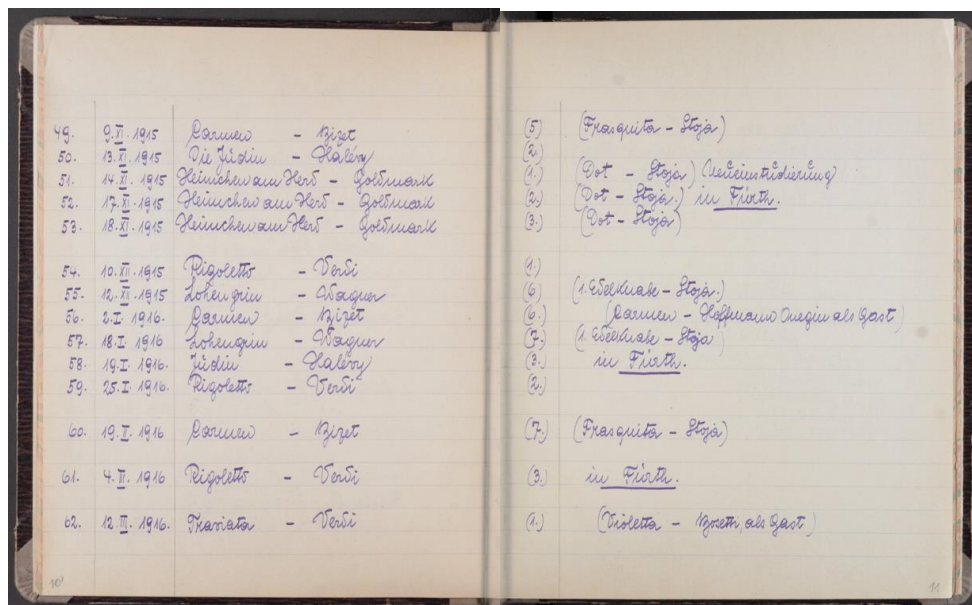
⁸ Like other prominent conductors whose careers were skewed by war and cultural politics, Krauss has received differing opinions about his association with the Third Reich. On one end, he was deemed a Nazi sympathizer. For example, as early as 1935, the American ambassador William Dodd labeled him "the Austrian Nazi conductor," and musicologist Karen Painter calls him "a Nazi collaborator of the first rank" (Michael Kater, *The Twisted Muse: Musicians and Their Music in the Third Reich* [Oxford: Oxford University Press, 1997], 257; Karen Painter, *Symphonic Aspirations: German Music and Politics, 1900-1945* [Cambridge: Harvard University Press, 2007], 163). On the other end, there are those who believe that, like other musicians high up on the artistic and political ladder during Hitler's reign, he "was tainted by default" (Anne Sebba, Foreword to Ida Cook, *Safe Passage* [Don Mills, Ontario: Harlequin, 1976/2008], 13). The British writer Ida Cook, who with her sister Louise operated a rescue mission for Jewish families during the war, asserts that "Krauss was never a member of the Nazi Party," and that "Louise and I should never have started our refugee work without the encouragement of [Krauss and his wife Viorica Ursuleac], and we could never have maintained it without their help" ("People xxiii," 85; and *We Followed Our Stars* [London: Hamish Hamilton, 1950], 109). Between these extremes, there are those who take the middleground, admitting Krauss's associations with the National Socialist Party while proving his anti-Nazi sentiment through personal reminiscences (Kater, *The Twisted Muse*, 52-53; Wooldridge, *Conductor's World*, 224-25).

⁹ Maschat, "Clemens Krauss," 741-42.

The Concert Diaries

Let us turn now to Krauss’s music making. In the Archive in Vienna, there is a set of four concert diaries labeled “Dirigier Daten,” or “Conducting data,” which list programs and related information of the maestro’s musical activity, from the first concert he gave in Brno in December 1912, to his last appearance in Mexico City in May 1954, shortly before his untimely death.¹⁰ Browsing through these diaries, one sees how organized and meticulous Krauss was in recording his performances. At the beginning of his career, when he was primarily an opera director, the programs were written on the left of the facing pages. Remarks about venue, performers, and other miscellaneous details usually appear on the right page (Example 1). Beginning 1919, when he was Kapellmeister at Stettin, he also appeared as a collaborative pianist in various chamber music settings; and by 1921, orchestral repertoire had become a standard in his engagements. As shown in Example 2, he performed Beethoven, Wagner, Smetana, and Dvorak on February 14, 1921. These activities notwithstanding, opera performance continued to be his major contribution during this period. As a result, the left pages were now exclusively filled with opera entries, while the right pages were reserved for orchestral events (Example 3). Finally, Krauss numbered his appearances chronologically throughout the four volumes (see Example 3, “605” and “610” for opera on the left margin, and “50” and “51” for orchestral concerts on the right margin). Based on this information, therefore, we know that he had directed an impressive 3386 opera productions and 979 symphony concerts throughout his career, excluding other performances of smaller scale as mentioned above.¹¹

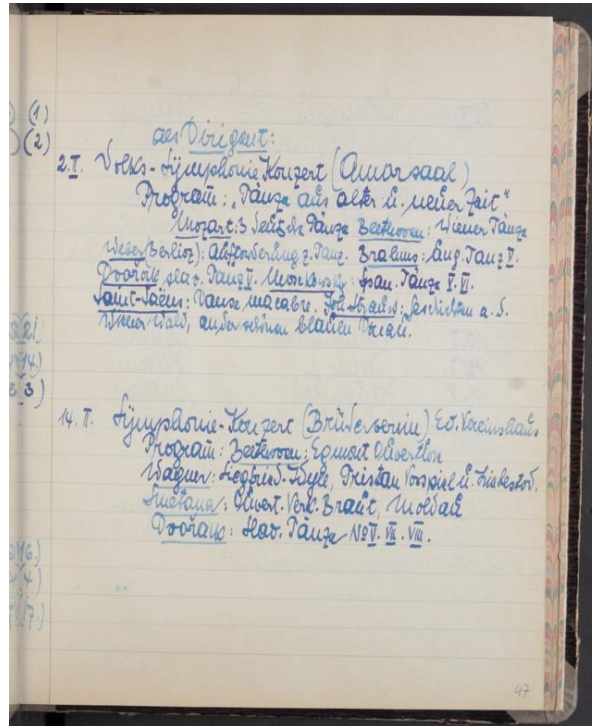
Example 1. Opera entries in Krauss’s diary (1915). F59.Clemens-Krauss-Archiv.158/1.



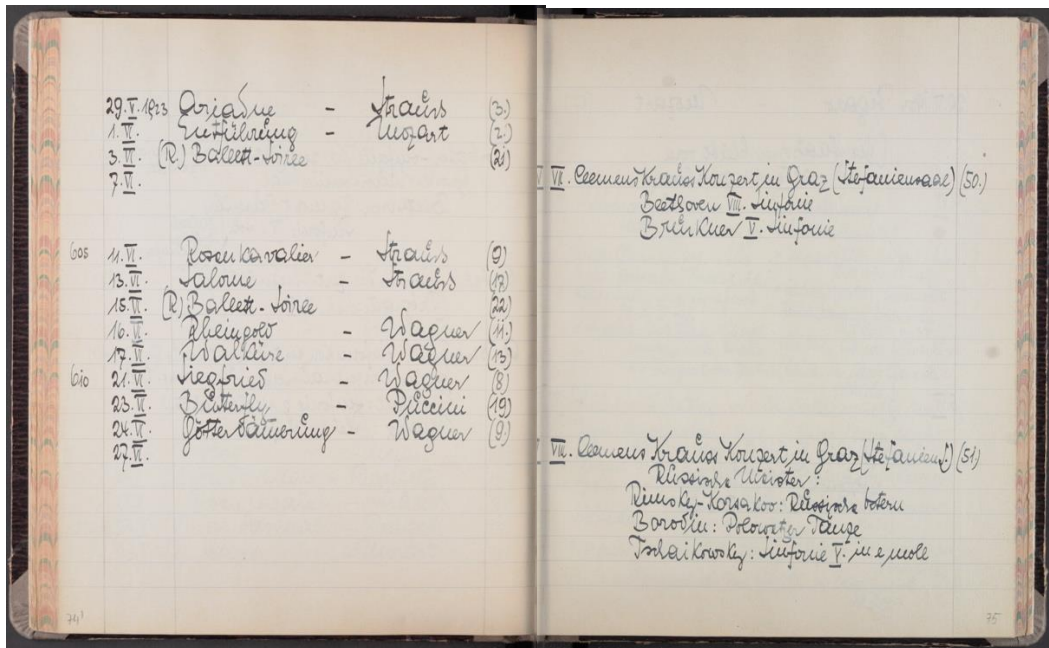
¹⁰ F59.Clemens-Krauss-Archiv.158/1-4. Some of the information in the third and fourth volumes dated 1938-54 is reproduced in a separate diary “Konzert Programme 1950- ” (F59.Clemens-Krauss-Archiv.132).

¹¹ In the first diary, the listing of orchestral performances begins with the ninth concert (“9.”) on Sept. 28, 1921, as the inscription on top of the page shows (“Fortlaufende Aufttrittsziffer der Sinfonie Konzerte” [Continuous numbering of the performances of the symphony concerts]) (F59.Clemens-Krauss-Archiv.158/1). Numbering of the first eight concerts do not appear, except for an annotation of “in Stettin insgesamt 8 Sinfonikonzerte [sic.] dirigiert” (“directed a total of eight symphony concerts in Stettin”) in an earlier page.

Example 2. Symphony concert entries (1921). F59.Clemens-Krauss-Archiv.158/1.



Example 3. Entries from 1923, including Bruckner's Fifth Symphony (June 7). F59.Clemens-Krauss-Archiv.158/1.



Focusing on Krauss's orchestral concerts, we see the diversity of his repertoire ranging from the mainstream classics of the eighteenth and nineteenth centuries to compositions by modern and living composers. As a result of his musical upbringing, Strauss and Wagner were frequently featured. In addition, his promotion of Mahler's music is noteworthy, as mentioned by the conductor Erich Leinsdorf in his book *On Music*: "During the years of the Weimar Republic (1919-33) several conductors and champions of Mahler broke a few batons...for these demanding scores...It was only through the influence of the [Vienna] Philharmonic's Clemens Krauss...that that composer's works were played by that orchestra."¹² In the next

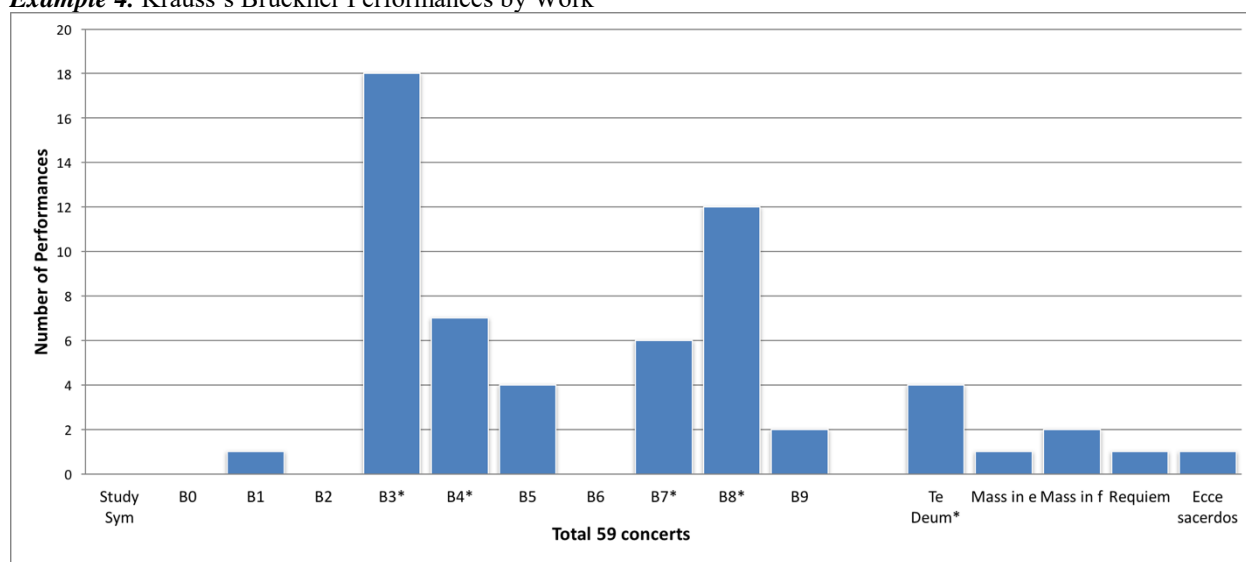
¹² Erich Leinsdorf, *On Music* (Portland, OR: Amadeus, 1997), 303-304.

paragraph, Leinsdorf laments the Austro-German music establishment’s lack of enthusiasm toward music by composers outside their territory during the first decades of the twentieth century, and he cites Krauss’s Vienna premiere of Debussy’s *Iberia* in 1933 as an occasion that countered that kind of attitude.¹³ Overall, Krauss was an extremely prolific conductor, whose repertoire is as broad and diverse as one can imagine for someone of his stature.

Bruckner Statistics from the Diaries

Having provided some information about Krauss’s orchestral repertoire, let us focus on his involvement with Bruckner. Example 4 shows the frequency of public performances of Bruckner’s individual works as recorded in the conductor’s diaries—the total adds up to fifty nine.¹⁴ The concerts can be divided into two groups: symphonies and sacred music. For the first group, Krauss had conducted all the symphonies except the Second, the Sixth, the Nullte, and the Study Symphony.¹⁵ Among those he directed, the Third ranks first in terms of number of performances, followed by the Eighth and the Fourth. The First Symphony was performed only once in 1926, and the Ninth twice in 1927 and 1932. As for sacred music, the Requiem, the Mass in E minor, and the motet *Ecce sacerdos magnus* were each performed once, and the Mass in F minor was featured twice. The *Te Deum* seems to be Krauss’s favorite sacred composition of Bruckner, for he directed it four times between 1921 and 1949, and this number does not include the radio broadcasts that he gave of this piece in November 1944.

Example 4. Krauss’s Bruckner Performances by Work



* Third and Fourth Symphonies: The performance on December 10, 1938 featured only the opening fanfare and the Scherzo, respectively.

Fourth Symphony: The performance on June 5, 1939 featured only the first movement.

Seventh Symphony: Only the Adagio was played at the Franz Schalk memorial concert on October 4, 1931.

Eighth Symphony: The Eighth Symphony in the May 8, 1932 program contains only the Adagio.

Te Deum: The radio broadcasts of this work on November 7-10, 1944 are not included in the analysis due to lack of detailed information such as frequency of broadcasts.

To be sure, the number of Bruckner performances given by Krauss (6% of all orchestral concerts) seems rather low when compared to those given by some of his contemporaries such as Löwe, Nikisch, and Volkmar

¹³ F59.Clemens-Krauss-Archiv.158/2. In addition to the Debussy, the program features Joseph Marx’s (1882-1964) *Nordic Rhapsody* (1929) and music of Wagner.

¹⁴ Given Krauss’s meticulous and methodical approach to memorializing his concert activity, it is surprising that he was not consistent in providing information about his studio activity. One such case is the recording of the Scherzo from Bruckner’s Fourth Symphony (July 3, 1929), which does not appear in his diary of the time. Nevertheless, this discrepancy should not affect the overall assessment of our analysis of Krauss’s Bruckner activity. More information about this recording, which is available commercially through EMI, can be found at <https://www.abruckner.com/store/abrucknercomexclus/abrucknercomcds/cdsymphonyno4scher/test.htm>. See also Example 6 below.

¹⁵ For symphonies, as shown in Example 4, some of the performances feature only an excerpt or a single movement.

Andreae, all of whom had conducted complete symphony cycles.¹⁶ Nevertheless, we should not underestimate Krauss's Bruckner involvement based on statistics alone—even though quantity does not place him among other famed Bruckner interpreters, his approach toward Bruckner's music, given his artistic background, as well as the historical significance of some of his performances are worth exploring.¹⁷ For example, Krauss's first concert of Bruckner's music took place in May 1921, when he directed the Seventh Symphony at the age of twenty eight, one year junior of Nikisch when he gave the world premiere of the same piece thirty seven years ago (1884).¹⁸ And four months later on September 28, Krauss gave a second performance in Graz (Example 5). Whether he was trying to emulate Nikisch I do not dare to conjecture, but the Seventh is one of several symphonic warhorses that he conducted early in his career, a time when he had barely established himself as a master of orchestral music.¹⁹ Later in the same year (1921), he tackled both the Fourth Symphony and the *Te Deum* in one night (December 9), and two years after that the Third, Fifth, and Eighth were included in his programs (1923). All five symphonies—Third, Fourth, Fifth, Seventh, and Eighth—were revisited within the next three years, when he was stationed in Frankfurt as director of the Opera and of the Museum Concerts (1924-29), succeeding Willem Mengelberg. The First Symphony was added to his repertoire during this time in March 1926. Having performed the Ninth Symphony in 1927, he returned to the Third Symphony again between 1927 and 1930 before giving a performance of the *Requiem* in Vienna in 1932. After revisiting the Ninth Symphony a second and last time in October 1932, he continued to give sporadic performances of the Third, Fourth, and Eighth symphonies in the next seven years (1933-39) before directing the Mass in E minor in 1941. In November 1944, under his baton the Vienna Philharmonic gave several radio broadcasts that include the *Te Deum*. However, after this event Bruckner began to disappear from his repertoire, except for three performances of sacred music packed within two days on September 4-5, 1949 featuring the motet *Ecce sacerdos magnus*, Mass in F minor, and the *Te Deum*.²⁰ These were Krauss's final appearances with Bruckner's music.

Example 5. Krauss's Bruckner Performance History

1921	B4, B7, Te Deum	1932	Requiem, B9
1923	B3, B5, B8	1933-39	B3, B4, B8
1924-26	B3, B4, B5, B7, B8	1941	Mass in E minor
1926	B1	1944	Te Deum (radio broadcasts)
1927	B9	1949	Ecce sacerdos magnus, Mass in F minor,
1927-30	B3		Te Deum

Example 6 gives the total number of Bruckner concerts given by year. As shown in the graph, there is a rise of Bruckner activity since his debut of the Seventh Symphony in 1921, followed by two peak periods. The first, which spans from 1923 to 1925 and contains a total of nineteen concerts, can be explained—at least partially—in terms of a need to establish himself with Bruckner's music following his rising fame as a conductor after his return to Vienna in 1922, as well as the increase in orchestral appointments through his post as Director of the Frankfurt Museum Concerts that began in 1924 (including concerts that were held in locations other than Frankfurt). The second peak, which occurred seven years later in 1932, relates to some

¹⁶ In an article about Barenboim's Bruckner symphony cycle held recently at Carnegie Hall (January 2017), Barenboim's concerts are compared to similar historic events given by Ferdinand Löwe (Vienna 1910-11, Munich 1913-14), Arthur Nikisch (Leipzig Gewandhaus 1919), and Volkmar Andreae (1928-29 and 1953) (David Allen, "A Long Party of Concerts to Celebrate Anton Bruckner," *New York Times*, January 13, 2017).

¹⁷ Krauss's case is similar to other conductors who had not produced complete cycles of Bruckner symphonies or whose Bruckner performances were not a major part of their repertoire (e.g., de Burgos, Leinsdorf, Steinberg) but whose readings are of significant historical and artistic value.

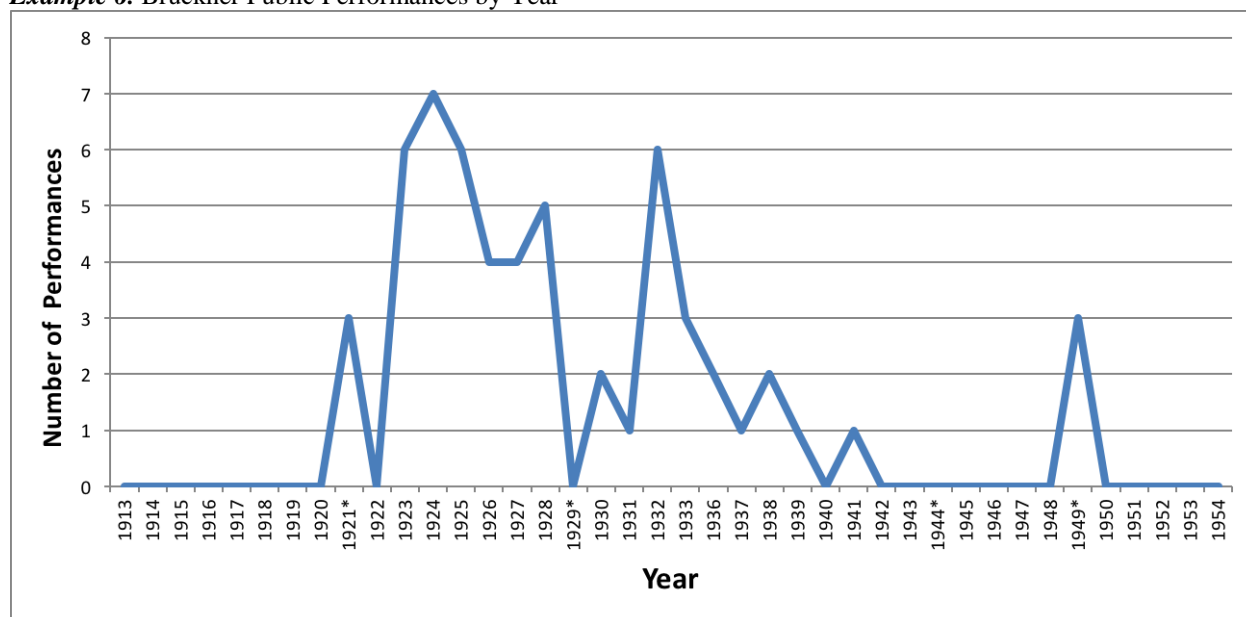
¹⁸ Siegmund von Hausegger was even younger when he gave his premiere of Bruckner's music—also the Seventh Symphony—at the age of twenty-six. See Christa Brüstle, "Siegmund von Hausegger: A Bruckner Authority from the 1930s," in *Perspectives on Anton Bruckner*, ed. Crawford Howie et al. (Aldershot: Ashgate, 2001), 344.

¹⁹ Krauss's opera debut began as early as 1912, but not until eight years later did he give his first full symphonic concert in February 1920, when he presented a program that includes Mendelssohn, Beethoven, Haydn, Liszt, and Wagner (F59.Clemens-Krauss-Archiv.158/1). His first public performance of Bruckner's Seventh Symphony was preceded by Tchaikovsky's Fifth Symphony (October 1920) and Schubert's Unfinished Symphony (November 1920), with the Tchaikovsky continuing to be a favorite throughout his career.

²⁰ *Ecce sacerdos magnus* and the Mass in F minor were featured on September 4, 1949. The *Te Deum* appeared in both concerts that Krauss directed on September 5, with one of them featuring the Mass in F minor.

special historical events during this time (which will be addressed below). Both peaks feature a mix of Bruckner compositions, instead of focusing on one or two works (e.g., 1923: Third, Fourth, Fifth, and Eighth symphonies; 1932: Fifth, Eighth, and Ninth symphonies, and the *Requiem*). Finally, even though it may not be particularly apparent from this graph, Krauss seemed to approach Bruckner gradually and not in a hasty manner. This is a topic I will return to later.

Example 6. Bruckner Public Performances by Year



* 1921: Four Bruckner compositions were played in three concerts, with the Fourth Symphony and *Te Deum* featured in one concert in Graz on December 9.

1929: Information about the recording of the Scherzo of the Fourth Symphony for the Gramophone Company on July 3 does not appear in the diary.

See <https://www.abruckner.com/store/abrucknercomexclus/abrucknercomcds/cdsymphonyno4scher/> for more information.

1944: The *Te Deum* was one of the works featured in the radio broadcasts with the Vienna Philharmonic on November 7-10. I do not include this information in the graph because the exact number of broadcasts of this piece is not known.

1949: These last three concerts of Bruckner’s music were given in two days on September 4-5.

Krauss as Bruckner Interpreter

Example 7 shows three of seven programs containing Bruckner within the second peak period that I referred to earlier (1932-35).²¹ All three concerts, which took place in Vienna, are unique in terms of their origins. The first two were memorial concerts for Franz Schalk, with the early one given a month after his passing on September 3, 1931, and the second as an anniversary event that took place the following year. In the first concert, Wagner’s *Faust Overture* and the *Adagio* from Bruckner’s Seventh were played—a clear tribute to Schalk’s contribution to the music of both composers. For the anniversary concert, only one work—the *Requiem*—was featured. In this case, the choice of music and the incorporation of both choral and orchestral forces for a sacred work by Bruckner reminded the audience not only of the appropriateness of this work for the occasion, but again the strong link that exists between Schalk and the composer. In a review published two months later, Heinrich Kralik refers to this performance as an “act of piety” (“*Akt der Pietät*”) and a “solemn service” (“*feierlichen Gottesdienst*”), and recalls Schalk’s past reputation as an honorary president of the Bruckner-Gesellschaft.²² In short, that Krauss was the conductor of these two events speaks of his importance as a protégé of Schalk, and therefore a representative and carrier of the Bruckner tradition.

²¹ The Bruckner compositions that appeared in the other three concerts are the Fourth Symphony (March 22, 1932) and Eighth Symphony (January 23-24, 1932 and May 8, 1932, the last one featuring only the *Adagio*—a funeral event). See F59.Clemens-Krauss-Archiv.158/2.

²² Heinrich Kralik, “Festtagung der Internationalen Bruckner-Gesellschaft in Wien,” *Die Musik* 25/3 (December 1932): 203.

Example 7. Three Historical Events Directed by Krauss

October 4, 1931 (F. Schalk memorial concert)
 - Wagner, *Faust* Overture
 - Bruckner, “Adagio” from *Symphony No. 7*

October 20, 1932 (F. Schalk memorial concert)
 - *Requiem*

October 22, 1932
 - Bach, *Brandenburg Concerto No. 3*
 - Beethoven, *Symphony No. 2*
 - Bruckner, *Symphony No. 9* (Orel)

In the same article, Kralik mentioned yet another concert by Krauss. Two days after the *Requiem* performance, on October 22, 1932, Krauss directed the Ninth Symphony in a program that also featured Bach’s *Brandenburg Concerto No. 3* and Beethoven’s Second Symphony. As I indicated earlier, the unfinished Ninth was not a popular choice among Krauss’s Bruckner repertoire, for he directed it only twice in his life. The first time was in November 1927, and we can be quite certain that Löwe’s version of 1903 was used in this concert, for this was the only published edition in circulation during that time. The second performance that happened six years later, however, is particularly interesting, for it was the original version by Alfred Orel that was presented. As we know, Siegmund von Hausegger is usually credited for the premiere of the Orel version in April 1932.²³ But Hausegger’s concert was *not* a typical event, for it featured *both* the Löwe and Orel versions in front of a small group of delegates from the International Bruckner Society with the purpose of comparing the two versions as part of a scholarly assessment to determine whether the Orel version would be suitable for publication, as Max Auer has detailed in his review:

The upcoming publication of the ninth volume of the “Complete Critical Edition of the Works of Anton Bruckner commissioned by the National Library with the support of the International Bruckner Society and edited by Robert Haas and Alfred Orel” finally unveils the Master’s original manuscript to the public. On the occasion of this publication, the International Bruckner Society organized for its members on April 2, 1932 in the Tonhalle at Munich a performance of Löwe’s arrangement as well as of the original version to find out, based on the impression and faithful rendition of the Master’s manuscript, whether the original version would be suitable for public performance and whether its original score should therefore be published.²⁴

This report reveals that, although Hausegger’s concert did include Orel’s version of the symphony, it was a “private” event that did not involve the public. Given the nature of this performance, and Krauss’s penchant for “memorializing” some of his concert activity through annotations of various kinds in his diaries, it is perhaps understandable why Krauss penned in his diary that *his* reading of the Orel version was an “*Uraufführung*,” even though it was already presented six months ago by Hausegger (Example 8).²⁵ To him,

²³ Hausegger’s reputation in this regard notwithstanding, the conductor’s attitude toward the Orel version and the facts behind this performance are more complicated, as Brüstle has observed: “...although Hausegger publicly was a prominent advocate of the ‘original versions,’ privately he had reservations”; “As a practical musician and conductor...Hausegger...was obliged to accommodate himself...to the results of Haas’s and Orel’s work. He did this by supporting the “*Originalfassung*” in public, while personally considering...Löwe’s arrangement of the Ninth musically far superior to the ‘original’” (“Siegmund von Hausegger,” 341, 347).

²⁴ “Die bevorstehende Veröffentlichung des 9. Bandes der “Kritischen Gesamtausgabe der Werke Anton Bruckner im Auftrage der Generaldirektion der Nationalbibliothek mit Förderrung der Internationalen Bruckner-Gesellschaft, herausgegeben von Robert Haas und Alfred Orel” lüftet nun den Schleier und bringt den Originaltext des Meisters vor die Öffentlichkeit. Aus diefem Anlass veranstaltete die Internationale Bruckner-Gesellschaft am 2. April 1932 in der Tonhalle zu München im Rahmen der Gesellschaft eine Aufführung fowohl der Löwe’schen Bearbeitung als auch der Originalfassung, umauf Grund des Eindruckes und des wirklichen Erklingens der Handschrift des Meisters Schlüffig zu warden, ob sich die Originalfassung für den praktischen Gebrauch eigne und ob daher das Stimmenmaterial herausgegeben warden folle” (Max Auer, “Anton Bruckners IX. Symphonie in der Originalfassung,” *Zeitschrift für Musik* 99 [1932]: 861).

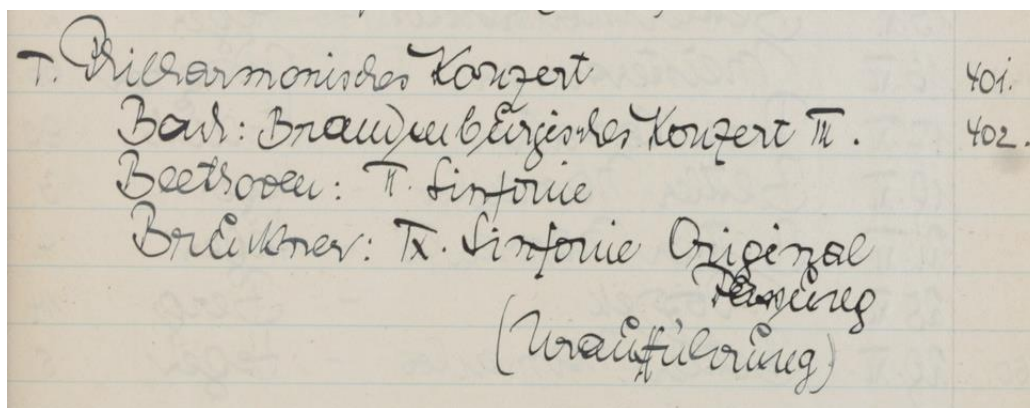
²⁵ Curiously, Krauss also indicated the performance of the *Requiem* at Schalk’s memorial concert two days ago on the same page as an “*Uraufführung*,” even though it was clearly not a Viennese premiere (a performance under Julius

his reading was a public premiere, an important landmark in the history of the Bruckner symphonic repertoire. This interpretation is supported by contemporary reviews of the concert. For example, in the same article by Auer, after mentioning Hausegger's performance, he adds:

38 years after its completion, Bruckner's 9th Symphony begins its journey through the concert halls, in the form wanted by the composer himself, with its *first public performance* in Vienna on October 23rd, 1932 with the Vienna Philharmonic under Clemens Krauss at the Festival of the International Bruckner Society.²⁶

Calling this special event organized by the IBG a "first public performance" (emphasis in original text) shows the historical significance Auer assigned to it. The fact that this was part of a *Festtagung* further underscores its historical significance.²⁷ As for the performance itself, according to Kralik, Krauss's reading was "nothing short of perfect" ("Die Aufführung des Werkes...war nichts weniger als vollkommen").²⁸ Indeed, Hausegger was the first person to give a concert reading of the Orel Ninth, but we also need to acknowledge Krauss's role in introducing it to the public and putting it on the map of symphonic canon, as the reviewers of the time have asserted.²⁹

Example 8. Krauss's entry for the Philharmonic Concert of October 22, 1932 (F59.Clemens-Krauss-Archiv.158/2)



But what about Krauss's interpretive style? How did he treat music in general? Did he approach Bruckner the same way he approached Wagner and Strauss, or did he tackle him differently? What is so special about his reading of the Ninth Symphony that earned him a "perfect score" from Kralik? Before we look at what critics say about some of these, let us read the words of Otto Strasser, an "insider" who had played under him on many occasions—to see how his players and singers thought of him. A violinist of the Vienna Philharmonic from 1922 to 1967, Strasser observes that Krauss "never indulged in a style of conducting that was overly exuberant or exaggerated, and yet he imparted a sense of joy and excitement to his performances, and this, as far as we [i.e., the VPO] were concerned, was what made them so interesting and stimulating." As for Krauss's relationship with the Court Opera, Strasser continues: "...he was always on the best of personal

Böhm was given at the Kirche am Hof on November 2, 1896

(http://www.abil.at/Datenbank_Scheder/Bruckner_Chronologie.php?we_objectID=19233&pid=408). The word "Uraufführung" in his diaries, therefore, may imply multiple meanings. Nevertheless, as I show in this paper, Krauss's use of this word to describe his reading of the Ninth Symphony in 1932 at least conveys the message that this was a significant event in his career.

²⁶ "Im 38. Jahr nach der Vollendung des Werkes beginnt Bruckners IX. Symphonie in der vom Meister selbst gewollten Gestalt ihren Zug durch die Konzertsäle mit der *ersten öffentlichen Darbietung* im Rahmen der Festtagung der Internationalen Bruckner-Gesellschaft in Wien am 23. Oktober 1932 durch Clemens Krauss und die Wiener Philharmoniker" (Auer, "Anton Bruckners IX. Symphonie," 862).

²⁷ Kralik, "Festtagung."

²⁸ Ibid., 203.

²⁹ The earliest recording of the Orel version was made by Klemperer and the New York Philharmonic on October 14, 1934. This recording predates Schuricht's reading with the Reichssender Orchestra Berlin by two and a half years (April 9, 1937; date uncertain according to https://www.abruckner.com/recordings/Reichssender_Orchestra_Berlin). The first commercial recording of the Orel version was made by Hausegger and the Munich Philharmonic in April 1938 (also the first recording ever made by the orchestra according to Gabriele Meyer as quoted in Brüstle, "Siegfried von Hausegger," 351-52), followed by Furtwängler and the Berlin Philharmonic on October 7, 1944.

and artistic terms with the chorus of the State Opera...The extent to which the Chorus revered Krauss is reflected in the award instituted in his memory, the Krauss Medal, which is conferred for services to the Concert Association of the Vienna State Opera Chorus.”³⁰ And finally, the violinist comments on an event with Bruckner’s music that took place in 1927:

“We were on a concert tour in Germany with Bruno Walter and Erich Kleiber and were invited and, for the conclusion of the tour, to give a concert with Clemens Krauss in the then very highly regarded Frankfurt Museum concert series...We played Bruckner's Third and Schubert's great C major symphonies...an Austro-Viennese program that showed us the best side of a very advanced Krauss in his development.”³¹

Strasser’s words have revealed a bond between a conductor and his ensemble that is “nothing short of perfect.” But what about views from the press? Here is an assessment given by music critic Ernst Décsey in a 1924 essay:

Krauss has a natural aptitude for modern music. He does not make bar lines noticeable; he gives melodies ample flow; he creates tension and release with the awareness that successions of tones are the expression of sways of energy coming from within the soul. His abilities come to shine in the works of Wagner, from *Tristan* onward, Richard Strauss, Franz Schreker, and also the native Austrian Anton Bruckner.³²

Décsey then remarks on the relationship between Krauss and Bruckner’s music:

For a long time, Krauss avoided this symphonic giant until he finally dared to climb to the top. Then, as a cerebral romantic, he showcases the wonderful formal logic of the final movements in Bruckner’s Eighth and Third symphonies...Krauss conducts towards the overall structural framework: in the first movement he is aware of the last, and he is so adaptable that he is able to reach a certain affinity with Bruckner in spite of his nervous ways that usually are so different from Bruckner’s monumental style. He loses himself in Bruckner like an obsessed actor does in his role, and transforms himself as if *he* were the composer of the symphonies.³³

There is quite a bit we can get out of this paragraph, but I would like to focus on three observations before closing the paper. First, Krauss was not a natural-born Brucknerian. According to Décsey, his expertise lies in his distinctive approach to melodic flow, pacing, and tension and repose that suits the highly dramatic and expressive style as found in the music of Wagner, Strauss, and Mahler. Perhaps, being self-aware of this—and this is my second point—Krauss did not rush into Bruckner, but took his time until he was ready “to climb to the top” by gradually mastering individual works, and submerging himself in several of them from time to time, in particular the Third, Fourth, Seventh, and Eighth Symphonies (Example 5). And finally, Décsey

³⁰ Otto Strasser, “Clemens Krauss and the Vienna Philharmonic,” liner notes for *Wiener Philharmoniker: Clemens Krauss*, Deutsche Grammophon 435 329-2, 7-8.

³¹ “Wir waren mit Bruno Walter und Erich Kleiber auf Konzertreise in Deutschland gewesen und eingeladen worden, zum Abschluss ein Konzert mit Clemens Krauss im Rahmen der damals sehr angesehenen Frankfurter Museumskonzerte zu geben...Wir spielten Bruckners Dritte und Schuberts grosse C-Dur-Sinfonie...ein österreichisch-wienerisches Programm, das uns einen in seiner Entwicklung weit fortgeschrittenen Krauss von der allerbesten Seite zeigte” (Otto Strasser, *Und dafür wird man noch bezahlt: Mein Leben mit den Wiener Philharmonikern* [Vienna, Paul Neff Verlag, 1974], 85-86. The Bruckner and the Schubert were played on June 25 and June 26, respectively. Other composers that were featured in the two concerts include Weber, Johann Strauss Jr., and Richard Strauss [F59.Clemens-Krauss-Archiv.158/1]. See also Strasser, “Clemens Krauss and the Vienna Philharmonic,” 7-8).

³² “Dieser Typus Krauss ist für moderne Musik geschaffen. Er macht nicht mehr Taktstriche sichtbar, er gibt dem Melos weiten Fluss, erregt Spannungen und löst sie, im Bewusstsein, dass Tonreihen Ausschwingungen innerer, seelischer Energien sind. Seine Fälle sind der Wagner vom ‘Tristan’ aufwärts, Richard Strauss, Franz Schreker und—hier meldet sich der eingeborene Österreicher-Anton Bruckner” (Ernst Décsey, “Clemens Krauss,” *Die Musik* 16/8 [1924]: 560).

³³ “Lange ging Krauss um den Riesen der Sinfonie herum, bis er den Gipfelaufstieg wagte. Dann stellt er in Bruckners Achter und Dritter als zerebraler Romantiker namentlich die wunderbare Konstruktionslogik der Finalsätze heraus...Krauss dirigiert auf das Gerüst hin: beim ersten denkt er an den letzten Satz, ist so einstellungsfähig, dass er eine gewisse Brucknersche Affinität erreicht, so verschieden sein nervöser Habitus sonst von Bruckners Kolossalerscheinung sein mag. Er verliert sich an Bruckner, wie der besessene Schauspieler sich in eine Rolle verliert, und verwesentlicht sich ihm, als sei *er* der Komponist der Sinfonien” (Ibid, 560-61).

praises Krauss for his ability to maintain the continuity and formal structure of the work, and to “reach a certain affinity with Bruckner” by being “one” with the composer, even though Bruckner’s style is not something natural for him. This suggests that Krauss has a special way of interpreting Bruckner, one that is motivated by a desire to reveal structural coherence in the music, and Décsey’s observation about the unity that Krauss has maintained between the beginning and ending of a symphony is one means of achieving it.³⁴

Clemens Krauss was a unique cultural figure of his time. The musical training he received and the artistic environment in which he grew up had provided a strong foundation for him to establish himself as a master of operatic and orchestral canon. Not only that, he was also an avid promoter of new music, one who was not bound by conventions, but instead believed in educating the public through great music that crosses geographical and stylistic boundaries. By reconstructing his concert activity, we have gained insights into Krauss’s association with Bruckner’s music. This information will in turn be a valuable resource for further studies into his role in continuing the Bruckner performing culture during the first half of the twentieth century, as well as his connection with the first generation of Bruckner followers.

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‘Mahler and Bruckner’ – a talk by Ken Ward

Of Bruckner and Mahler, Bruno Walter wrote: “conjure up one and the other is not very distant. Along with Bruckner’s music there vibrates a secret Mahlerian undertone, just as in Mahler’s work some intangible element is reminiscent of Bruckner.” Ken Ward will explore the relationship between the two composers, examining some of their music to discuss how they confronted similar problems in producing a post-Beethoven post-Wagner symphonic language. The two great C minor symphonies: Mahler’s 2nd and Bruckner’s 8th will be explored and also the two great unfinished symphonies, Bruckner’s 9th and Mahler’s 10th.

Ken Ward was Editor of *The Bruckner Journal* from 2005-2016. His love for the music of Mahler and Bruckner dates back to the early 1960s. He has given papers at Hertford College, Oxford, in the context of The Bruckner Journal Biennial Conference about Bruckner’s music and has provided introductory talks & reviews. In April 2011

Ken was awarded the Bruckner Society of America 'Medal of Honor', for "exemplary work in furthering the understanding and appreciation of the life and work of Anton Bruckner". He is a member of the Gustav Mahler Society UK.

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³⁴ This is of particular interest to me, for I am intrigued by how structural coherence that is uncovered through analysis can be experienced through performance. Referring again to the paper I gave two years ago (see footnote 6), Krauss’s retouched Adagio theme in the final pages of the Eighth Symphony could be motivated by a concern for orchestral balance as well as tempo relationship, for the augmentation of the theme slows down its speed to something that approximates its first appearance in the slow movement. Through this kind of “unified tempo,” an inter-movement connection of a higher order is created. This interpretation, I believe, is consonant with Décsey’s observation about the “overall structural framework” that Krauss has maintained in his reading.

Bruckner from Unfamiliar Sources at USA Marathons

This year's two annual USA Bruckner marathons offered intriguing performances from unfamiliar sources: Both the 19th annual "Brucknerthon" organized by Dave Griegel and Ramón Khalona and hosted at Dave and Seiran's home in San Diego, California on Saturday, September 3rd and the 9th annual "Brucknerathon" put on by John Berky at the Simsbury, Connecticut home of Ken and Ruth Jacobson one week later offered lineups of all of the eleven symphonies, with some bonuses and surprises. In fond memory of the great maestro Stanislaw Skrowaczewski both his London Philharmonic 7th and his string orchestra version of the Adagio from the String Quintet were played in San Diego. In Connecticut four of the recordings were presented as "mysteries," challenging the listeners to guess the orchestra and conductor, who were revealed only after the third movement. Both marathons offered one unpublished concert recording of considerable interest. In Connecticut, not only did we benefit from William Carragan's valuable timed analyses of several of the symphonies, we also heard a very interesting presentation by Vishnu Bachani on the use of tonality and modulation in Bruckner's codas. As usual, some 15-20 folks were in attendance at each event to enjoy good food, good drink (much beer), and stimulating conversation. My brief (personal) reviews follow. More detailed information (labels, catalog numbers, etc) may of course be obtained from John Berky's website, www.abruckner.com.

West: Symphony in F minor (1863 ed Nowak), Frieberger, Orchester Extempore, 30/4 and 1/5/1997

East: Symphony in F minor (1863 ed Nowak), Bosch, Aachen SO, 26 and 28/5/12

Opening the Brucknerthon in San Diego was this solid performance of the F minor symphony, played in memory of Austrian conductor Rupert Frieberger, who was born in Linz in 1951 and passed away in 2016. Frieberger sets a nice, measured opening pace with well-judged tempo inflections throughout. His strings are a bit underpowered but the brass playing is strong. The recording is clear and clean with nice hall resonance. The moderate tempos make this a fine middle-of-the-road option. In the East we heard a light, sprightly reading of this work by Marcus Bosch. Despite it being the shortest readily available version, it does not seem rushed. Percussion make a pleasant commotion in the second movement, and the finale is marked by prominent and well-balanced brass and winds. The sound is clear except for some booming timpani in the scherzo, and save for some minor ensemble problems near the end the playing is clean, despite the quick tempi.

West: Symphony No. 1 in C minor (1877 revised Linz, ed Nowak), Koizumi, Japan Century SO Osaka, 23-26/7/12

East: ("Mystery #1") Symphony No. 1 in C minor (1893 ed Hynais), Lim, Korean SO, 29/10/15

Each event presented a 1st that very few of the attendees were likely to have heard but none would forget. Kazuhiro Koizumi, whose outstanding Nowak 2nd was heard last year, gives a big, bold performance in the great tradition of Asahina's way with the early symphonies. It is energetic, packing a real wallop when called for. The slow movement is marked by a good ebb and flow, and the scherzo rocks with great brass playing. A measured pace for the finale in no way compromises the momentum but allows the strings to give full measure to their notes. This was an excellent performance with great sound from the Osaka NHK concert hall. The first Eastern mystery recording turned out to be the first modern recording of the 1893 Hynais edition (published by Doblinger) of the Vienna 1st. Hun-Joung Lim presents a playful and very individual performance with good bounce, wonderful balances, and a liquid and transparent flow that brings out orchestral lines throughout. He begins the slow movement very haltingly until the big tune breaks out and flows swiftly on. Subtle manipulations of tempi and dynamics mark the last two movements. The orchestra displays characterful winds, strong low strings, and solid horns. A wonderful surprise, considering this score's last appearance in recording was from F. Charles Adler in 1955.

West: Symphony in D minor ("Die Nullte"), Marriner, Stuttgart RSO, 1993

East: Symphony in D minor ("Die Nullte"), Schaller, Philharmonie Festiva, 3/2015

The only Bruckner left to us by Neville Marriner, who also passed away in 2016, was this very fine Nullte. It displays nice flexibility and appropriately energetic surges. Marriner has his own ideas about tempi, especially in the finale, which starts out white hot, cools down, enters the coda slowly, then gathers steam to end with a well-judged *ritenuto*. The sound (on a Laserlight disc) is spacious and rich with a wide dynamic range; only slightly shrill strings detract. Gerd Schaller, whose F minor was a high point in the East last year, is a bit less successful with the D minor. The first movement is low in energy, but the second has a warm,

prayerful feel to it. Things pick up with an energetic scherzo, and excellent brass and percussion give rise to a solid finale.

West: Symphony No. 2 in C minor (1892 ed Hynais), Lim, Korean SO, 26/4/16

East: Symphony No. 2 in C minor (trans for chamber orch, Payne), Pinnock, Royal Academy of Music (live performance prior to commercial recording, 3/2013)

Lim scores again with an outstanding 2nd, also featuring a rarely heard Hynais edition, which omits Haas' and Nowak's erroneous trumpet notes at the end of the first movement but has a big cut in the finale. The opening is modest in character, allowing Lim's skillful control of tempo and dynamics to have maximum effect. His second movement begins at a walking pace with perfect relaxation midway. A heartbeat in the strings underpins the big brass outburst to amazing effect. The scherzo is solid; at letter L in the trio the sound of the low strings high on the fingerboards is sublime, and the crescendo at the end striking. The effectively lyrical finale again displays his knack for drama and ability to manage transitions—despite the cut—leading to an outstanding coda. Great playing throughout. Wow! Trevor Pinnock's playing of Anthony Payne's realization of the 2nd for a 20-piece chamber orchestra was surprisingly effective. It is lively, the playing is beautiful, and the interplay between the sections fascinating and enjoyable. Well-chosen tempi for the second movement and clearly articulated effects in the violins for the scherzo are high points. But why play the erroneous notes in the trumpet at the end of the first movement—in 2013?

West: Symphony No. 3 in D minor (1889 ed Nowak), Kegel, Leipzig Gewandhaus O, 20/3/86

East: Symphony No. 3 in D minor (1877 ed Nowak), Thielemann, Dresden Staatskapelle O, 2-3/9/16

The San Diego event has introduced to us some notable performances by Herbert Kegel, most recently a fine 5th from Leipzig three years ago. His 3rd is again an effective performance, beginning with good dynamic control, lyrical phrasing, and massive outbursts. One of many highlights is the playful accenting by the brass in the scherzo and a trio that really dances. The finale displays good pacing and effective blending of the brass with the rest of the orchestra, but a rather exaggerated hesitation before the end. The Blu-ray Thielemann is typical of his Bruckner cycle: spectacularly played and recorded (in 5.0 surround), but afflicted with episodes of sluggishness, interruption of flow, and idiosyncratic manipulation of tempi and dynamics that rob the music of its inherent power. In general the central sections of each movement are done well, but subsequent interpretive fussiness invariably intrudes.

West: Symphony No. 4 in E-flat major (1886 ed Nowak), Jochum, Amsterdam Concertgebouw O, 19/1/75

East: (“Mystery #2”) Symphony No. 4 in E-flat major (1886 ed Nowak), Kempe, Munich PO, 25/11/72

Eugen Jochum's “Romantic” from the same year as the one in his acclaimed Dresden set is a fine representation of this conductor's art. The opening is beautiful—glorious brass. The pace is moderate, and despite, for example, the sudden acceleration before slowing into the development section, overall there are fewer and less exaggerated tempo changes than we typically hear from this conductor. The andante is sheer delicacy and the scherzo filled with energy. The finale includes (of course) the cymbal clash, and unexpected tempo manipulations make the end a thrilling ride. The 4th from Rudolf Kempe on IMG is not the same as the one released together with an excellent 5th on several labels. This performance is steady and flowing at the start with nice inflections developing in the middle movements. However, the sound suffers from shatter and blare in loud sections, and the ensemble gets messy in the finale. Still, it has its moments of power and impact that make it enjoyable overall.

West: Symphony No. 5 in B-flat major (1878 ed Nowak), Albrecht, Czech PO, 20-21/11/95

East: Symphony No. 5 in B-flat major (1878), Ballot, Altamonte O, 8/2017

Gerd Albrecht recorded a partial Bruckner cycle with the Czech Philharmonic in 1994 and '95. His 5th is quick to begin and displays considerable clarity among the instrumental lines. A slight pull-back at the coda of the first movement is effective. The second movement is moderate and lyrical, and the scherzo benefits from spacious sound and a punchy conclusion. The finale is kinetic, but the energy flags a bit at the close. Thanks to John Proffitt we were able to hear a pre-release of Remy Ballot's 5th, recorded in the summer in some of the best surround sound imaginable. Ballot's basic pace is on the slow side, but he makes that work better here than he has in the past with careful attention to dynamics and orchestral balances, as well as nicely shaped phrases. The Adagio is highlighted by outstanding playing from the winds. The scherzo begins moderately, but gives way to a quick trio and an even faster scherzo repeat. Emphases on low brass and strings make appealing effects. The middle sections of the first and last movements drag a bit, but Ballot regroups well to present very effective codas.

West: Symphony No. 6 in A major (1881 ed Nowak), Gelmetti, Frankfurt RSO, 16-17/1/97

East: ("Mystery #3") Symphony No. 6 in A major (1881 ed Nowak), Kubelik, Chicago SO, 12/82

Gelmetti's 6th strikes me as a rather glib affair. Quick and too quick sum it up. For example, the coda of the first movement is entirely lacking in breadth, even speeding up to the point of being disfigured by the end. Crude highlighting of the brass at times doesn't help. On the other hand, Kubelik in his several recorded 6ths demonstrated that he had the measure of this piece like almost no one else. His opening pace is moderate, allowing the strong timpani to make their effect and clearly deliberately raw-sounding trombone playing to cut through the orchestral fabric. Tempo relationships are expertly maintained. The second movement has a lovely flow with a perfectly judged hesitation before the close. After a scherzo with amazingly secure brass playing, the finale boasts effective phrasing, wonderful transitions, excellent clarity—you can hear everything—and again a quality of execution that defies superlatives.

West: Symphony No. 7 in E major (1885 ed Nowak), Skrowaczewski, London PO, 24/10/12

East: Symphony No. 7 in E major (1885 ed Nowak), Kobayashi, Japan PO, 15/1/04

In memory of the late Stanislaw Skrowaczewski the San Diego event presented this remarkable live performance of the 7th. His initial pacing is sensible, with effective pulling back especially in parts of the recapitulation and a gradual acceleration into the first-movement coda. The adagio is delivered patiently but with an urgent presentation of the B section. He really digs deep: The climax is delivered with enormous power but there's not a crude sound to be heard anywhere. This is an example of a 7th slow movement that has been held together virtually perfectly. The fast and muscular scherzo benefits from expert dynamic layering: The timpani are perfectly controlled with an effective crescendo at the end. The trio is serene. The swift finale still breathes. Its pulse is stretched in the recapitulation where careful control of balances prepares nicely for the coda. The sound is spacious and appealing. A fine 7th. Kobayashi's 7th was presented as a surround sound DVD in the East, but in fact the engineering wasn't particularly good: Congestion and distortion in louder sections was evident. Interpretively, the performance has a nice ebb and flow despite some exaggerated holdups at transitional points. The slow lead up to the first-movement coda with a steady crescendo makes for a glorious close. The adagio is similarly paced but loses a bit of momentum midway. A bit of a pull back during the crescendo to the stirring climax is effective, and the movement ends with a lovely, prayerful close. A muscular scherzo moves along smartly, and the entrance to the finale is nicely sculpted; some sections are a bit slow, but he maintains good tempo relationships throughout leading to a noble coda. Warm lower strings are noteworthy in this performance—the way the cellos support the higher strings in the adagio is very appealing—but the winds and brass are not very polished-sounding. All in all, a good if somewhat flawed presentation.

West: Symphony No. 8 in C minor (1890 ed Nowak), Lü, Taiwan National SO (aka Taiwan PO), 28/5/15

East: Symphony No. 8 in C minor (1887/90 mixed ed Haas), Leinsdorf, Boston SO, 6/12/69

With these two 8ths we entered uncharted territory, auditioning two unpublished recordings. I attended the Taiwan concert hardly prepared for the stirring performance that I was to hear. Shao-Chia Lü is a 30-something maestro who knows what he's doing, and he has an orchestra with the chops to deliver. His tempos are on the quick side; he tends to pull back a bit at transitions but never loses the flow. In fact, the quiet sections following the massively big outbursts are generally quick, giving rise to a very propulsive opening movement. His scherzo again has a lot of energy with imaginative choices in phrasing, such as the cellos playing their statements of the principal theme legato, a lovely effect. In the adagio Lü shows flexibility as well as imagination, early on quickening the tempo for the quieter sections, later slowing just a bit for contrast. A fast finale, building in power minute by minute, caps off a very satisfying performance. The seating arrangement for this concert was unusual and spoke to Lü's preferences in orchestral balance. The string basses stood at the back of the orchestra giving a powerful pulse to the overall sound and underpinning the marvellous low strings. In front of them were five trombones and five (!) trumpets, also facing forward, and playing with their bells up with thrilling effect in the final coda. The recording, which the orchestra does not plan to release commercially, was a gift to me, and a very welcome one. In the East a week later we heard the Leinsdorf, of which I had an aircheck. He conducted the 8th several times in his career, with this being the most interventionist and successful of the performances of his that I know. However, the broadcast tape was afflicted with a pronounced "wow" that generated nearly a ¼ tone pitch fluctuation throughout. Prior to the Brucknerathon this problem was successfully addressed using Capstan software. Leinsdorf presents an uncharacteristically (for him) very romantic interpretation, with considerable tempo variation in the otherwise quick opening movement. The exuberance of the BSO's legendary timpanist, Vic Firth, brings a white heat to the movement as well as to the entire performance. Instead of drum rolls to end the scherzo, he stunningly

pounds on the beats for the final four measures, the first of Leinsdorf's serious score tinkering in the performance. His adagio flows with a contrastingly slow basic tempo, but still with much ebb and flow, and huge climaxes. The finale is electric, about as fast as it's ever been played—these galloping horses are on something. Between Firth on the drums and the equally legendary trumpeter Roger Voisin, who sat first chair for this performance, I've certainly never heard such a vivid, in-your-face presentation of this music by a top-tier orchestra, still with hugely flexible tempi. But Leinsdorf has more tricks up his sleeve. At the restatement of the opening (letter Ee) he has the lowest horns play an octave up between measures 461 and 472, entirely altering the orchestral balance. And at the beginning of the final peroration of the coda at letter Ww, the horns, which here are usually buried beneath the trumpets, again play up for measures 717-722, to unique effect. Finally, this ferocious performance ends with the orchestra propelled at breakneck speed to the ritenuto on the fourth note from the end, whereupon Firth smacks his drum for all its worth, and then punctuates the last three notes on the drum as well, in the original tempo with which the symphony opened. Really, it's hard to imagine anything quite like this performance, either before or since. Not for the faint of heart, either.

West: Symphony No. 9 in D minor (1894 ed Nowak), Muti, Chicago SO, 6/16

East: Symphony No. 9 in D minor (1894 ed Nowak), Asahina, Tokyo SO, 16/3/91

Over the years I've been a fan of much of Riccardo Muti's work, and this 9th starts off promisingly, with a full, rich opening and deep bass. But it soon disintegrates into a hugely exaggerated, very episodic affair with distended tempi and extreme dynamics. The sound doesn't help, either, the scherzo in particular being very rough. The stop and start adagio closes a performance that is over the top, but not really in a good way. Of Takashi Asahina's eight commercially released 9ths, this one from Tokyo is my favorite. The few recordings he made with the Tokyo Symphony give evidence of a special relationship that led to exceptional music-making. The massive, powerful opening leads to a passionate, lyrical performance with rich brass, exciting control of dynamics and tempi, and a terrifyingly effective coda. Asahina's scherzo has a crushing impact, with a hollow-sounding drum that adds to the feeling of menace. He closes this performance with an intense adagio. Climactic moments are well-prepared, and the final catastrophe is truly catastrophic. The playing is exceptionally good with rich low strings standing out, the recording clear and transparent except for the densest of passages, and the overall sense being one of strong momentum and energy. Of course: Asahina was a spry youngster of 83 when he made this recording.

With full lineups of all eleven symphonies on both coasts, there was less time for bonuses. Out West, the adagio from the String Quintet orchestrated by Skrowaczewski provided a lovely interlude between Symphonies 7 and 8, and in the East Vishnu Bachani's discussion of Bruckner's codas gave us all new insight into the harmonic design of these great symphonic creations and allowed us all to better appreciate the music we were about to hear. An additional very special treat was a preview of William Carragan's upcoming new book that he distributed along with his timed analyses. The full publication—literally a “field guide” to the Bruckner symphonies—will illustrate the key differences among the versions of each symphony with over two hundred audio examples and performance excerpts of distinctive passages. The inclusion of his section on the 3rd Symphony was a tantalizing sampler, and we all look forward to the appearance of the entire volume very soon.

As has invariably been the case, these events both reacquainted us with old favorites and introduced us to some remarkable performances of less well-known provenance. My favorites—limiting these choices to recordings available to the public—included the Koizumi 1st and Jochum 4th out West, with Kegel's 3rd and Skrowaczewski's 7th meriting honorable mention. In the East the Kubelik 6th and Asahina 9th took the honors. (But that Leinsdorf 8th...that was something else entirely.) Special mention must be made of the performances by Lim from Korea. Both 1 and 2 were outstanding to hear. This set of Symphonies 1-9, which may be obtained from abruckner.com, was unanimously voted the 2017 Bruckner Recording of the Year Award by the board of the Bruckner Society of America. It is a remarkable achievement. Some reviews have balked at Lim's choice to perform the Schalk 5th. The reasons were partly budgetary (the Kalmus scores are affordable) and partly practical—even with the cut it is a daunting project for an orchestra that has never seen the score before, and, don't forget, this entire set derives from one-off live concert performances with no patching. To be sure, the edition is a legitimate concern, but of course this was the way the 5th was played for four decades, and Lim's is the first recorded performance that does it full interpretive, technical, and sonic justice. Get the set while you can.

As always, our thanks go to Ramón, Dave, and Seiran in California and John, Ken, and Ruth in Connecticut for their hospitality in hosting these very special events.

Neil Schore

Concert Reviews

BASINGSTOKE, UK

THE ANVIL

1 DECEMBER 2017

Mozart - Piano Concerto No. 23, K488 (Robert Levin)

Bruckner - Symphony No. 8 (ed. Haas)

Bournemouth Symphony Orchestra / Kirill Karabits

THIS FINE performance of the Haas edition of the Eighth was crowned with a magnificent presentation of the massive finale. The tempo was slow - not, I would think, as slow as Bruckner's *minim=69* metronome marking, but well on the way towards that, and the rewards in terms of clarity of purpose and formal cohesion were immense. The thumping opening crescendo into the annunciation of imperial magnificence (I refer to Bruckner's idea that this represented the meeting of the three emperors) had a true sense of power and glittering brilliance, capped with ceremonial rather than frenzied trumpet fanfares. It was quite wonderful.

And then, the slow tempo allowed a glowing rendition of the often somewhat nebulous second theme - amongst all the counter melodies, exactly which *is* the theme can sometimes leave the puzzled ear floundering. Where I was sitting I heard the viola's line in the foreground, and it was heartrendingly beautiful.

Conductor Karabits had the courage to maintain the generally slow pulse, with only one or two parts of the development given a faster heartbeat for a moment of added excitement. But as is so often the case, when this movement is taken slowly, although immensely long, it never outstays its welcome. Interpreters afraid that the movement is too long, too complex, or just too much for the audience and choose on these grounds to go for hell-for-leather excitement often seem to present a movement that soon outstays its welcome due to sheer incoherence and failure to give the notes time to speak.

He gave the last three notes a heavy *ritenuto* - a gesture that often leaves me unsure that a true sense of closure has been achieved, but on this occasion it worked very well, implanting a trenchant finality to the whole performance. On the other hand, the very opening of the symphony had not been quite so telling. The first movement, although well played by this fine orchestra, suffered a claustrophobic, somewhat stolid or prosaic approach, so denying us the full drama of which this movement is capable, and which should present that confrontation with mortality to which, to some extent, the rest of the symphony must be seen as a response. The performance seemed to lack something in dynamic attack and expressive nuance and didn't really seem to speak.

But with the Scherzo things burst into frenzied life, at a very quick and very effective tempo. The cellos and violas announced the repetitive dance motive with nicely separated notes - no slimey legato here, thank goodness - and the whole presentation was very exciting. The only weird imposition from the conductor was a sudden *piano... crescendo* shortly into the two *fff* closing sections - so, bars 51-53, bars 185-187 - rather like the similar effect Klemperer would do at the same place in the Scherzo of the Seventh. It was a surprise the first time round; by its fourth occurrence I found it a bit irritating: 'what's that for, what's that for?' The Trio was nicely played, though perhaps a little heavy, not as light and dreamy, and then shadowy and dreamy, as my preference is.

That hesitant beating rhythm that opens the Adagio was a model of clarity and rapt concentration, and violins introduced the theme with lashings of vibrato. There were times when the sheer passion of the playing made me anxious that the notes might tumble over themselves, the precise articulation of the opening not maintained in some of the more intense music. But this fault, if fault indeed it were, is to veer in the right direction, away from any risk of measured and uninspired literalness. The movement was beautifully shaped, ensuring that the rising arpeggios of the climax were absolutely overwhelming, and the Haas moment of exposed harps heard clearly and courageously. There could perhaps have been a little more poetry, a little more room to breathe, in the closing pages, but on the whole this was a very moving performance of this greatest of all slow movements.

You would have thought that as the last *fff* crotchet finished, and the audience burst into enthusiastic applause, that we had had our full measure - but Maestro Karabits had a further treat in store: he turned to the

orchestra, and behold, a miracle - the brass played the conductor's arrangement of *Locus iste*. It was a great encore - to finish a great concert.

Ken Ward

LONDON, UK

ROYAL FESTIVAL HALL

4 NOVEMBER 2017

Bruckner – Symphony No.8 (vers. composite, ed. Haas)

London Philharmonic Orchestra / Lawrence Renes

IN ASCENDING the mountain that is Bruckner's last completed symphony, modesty appears to be an unlikely weapon. Notable Brucknerian interpretations in the past have hence shown how less can be more, just as the Dutch conductor Lawrence Renes demonstrated with the London Philharmonic Orchestra, albeit with a slight reservation.

From the tutti of the first thematic group of the *Allegro Moderato*, it was apparent that Renes was not to impose upon the already monumental music a personal attitude of a protruding kind. In avoiding eccentricities in tempo, rubato or dynamics, the climaxes were moulded with natural élan. Such naturalism was met with an eye for balance – the meaty and clear-accented brass was palpable yet never without nobility, the flute (Juliette Bausor, notably) always ready to introduce a layer of elegance onto the stone walls of Bruckner's cathedral of sound, and the various string sections sharp and immaculately defined.

Yet rarely lacking in this natural grandeur was a sense of subtle spontaneity. The drawn out strings prior to the third thematic group in the recapitulation of the first movement, for example, introduced an element of suspense and perhaps a tinge of melancholy, which worked surprisingly well. The *Scherzo*'s opening string tremolo had a rippling delicacy to it. The marginal expansion of the climax of the *Adagio*, too, was immaculate in effect. The supposed nickname of the symphony, 'apocalyptic' – although not from the composer himself – was an apt adjective in illustrating the conveyed force. Modesty is not tantamount to the total lack of interpretation, and if these deft manipulations of Renes count as interventions, there was nothing unnatural or self-conscious about them.

Lasting approximately 80 minutes it was a sober reading, still one could have hoped for a greater degree of loftiness or mystery – elements integral in the make-up of Bruckner's late symphonies. While such was implied in the incredibly slow incipience of the *Adagio* – led by the strikingly earthly sonority of the double bass – the intentions were soon replaced with clear-eyed forward momentum.

Furthermore, there was an impression of the waning of spontaneity in the very movement which represents the culmination of the long and back-heavy work. Thus the *Finale*, however alert and vibrant, lacked the oomph of the 'modest' imagination so present in the three preceding movements. It was a good performance overall, and no doubt one of the most notable Bruckner performances from the capital in recent times. However, had the orchestra used up all its fuel in erecting the preceding climaxes? Encountering the coda taken in strict time, the dawning thought was that Renes forwent the opportunity of what could have been a truly great occasion of a Bruckner symphony.

Young-Jin Hur

[This article was published originally in *Seen and Heard International*, *MusicWeb International*]

And again...

THE BRUCKNER EIGHT! Possibly the greatest Symphony of all, but not all performances make good the claim for it. We have now heard it live rather more than a hundred times, and know what it is to come away with a niggling sense of disappointment. The cup can seem half empty for a number of reasons. There is the matter of versions. Half a century living in the knowledge of the Robert Haas version, actually a conflation of Bruckner's two versions, mostly the second, has endowed it with a near archetypal status, so that any performance of the Nowak edition, however good, must ultimately fail to satisfy. Nowak's representation of Bruckner's curtailments at the end of the *Finale* is musicologically sound and yet it takes something away from the Symphony's symmetry and its grand design, to say nothing of other grievous losses inflicted on the *Adagio*. The Haas version re-establishes its consummate form and restores direction to its voyage through realms that can seem very far-flung indeed, and Lawrence Renes evidently has it in his bones.

Happily he placed his second violins on the right, opposite the firsts, so that Bruckner's beautiful string antiphonies spoke to the full. Just as important, he had his cellos facing forwards to the audience, in virtue of which the *Adagio*'s ineffable second subject sang out more heartfelt and tellingly than we can remember. As a

whole the London Philharmonic covered itself with glory, and produced a sound that was often richly integrated, almost upholstered, but could also present a linear terracing of different instrumental groups, wherever Bruckner wanted it. At all times the sound maintained Bruckner's peculiar, luminous clarity.

This was the background for a very great performance. Renes displayed a consummate grasp of Bruckner's vast design and realised it grandly. His performance expressed everything to the full and yet exaggerated nothing. We counted it our finest Bruckner Eight since Karajan stood on the same podium in 1965 and 1979 with the Philharmonics of Vienna and Berlin. Except in the *Adagio*, Menes' tempi were more forward-moving than those of his great predecessor, but he maintained them consistently across whole movements, embracing Bruckner's rare modifications without disrupting the pulse. At the first movement development where the second subject appears inverted and the first violins embark on repetitions of its descending scale, softly at first but then in a minatory crescendo, Renes' avoidance of any accelerando allowed the passage its full magnificence, its towering force of expression. And towards the very end of this first movement, no conductor has brought out more fully the sudden shift in direction; the music has apparently been heading forwards to a point of brightness and optimism - hints of D flat - when it suddenly swerves upwards into crisis and catastrophe, C minor, with trumpets, horns and tympani battering it home. In his hands it never sounded more inevitable that the music should otherwise fall silent to leave them baying into the abyss. In the coda he maintained suspense and atmosphere while the pulse recedes and all sound finally gives way to silence. Nobody dared to breathe. In the *Scherzo*, he found all the elegance and interior grace of Karajan but his rather faster tempo enabled him to bring out a distinctive energy and vitality. The sheer excitement of the C major culminations was exaltation indeed.

In the *Adagio* he scaled yet greater heights. The opening syncopations breathed a perfect stillness and serenity, and across this the first violins floated their strange message of ecstasy and desolation. Renes hit off to perfectly the fusion of opposites. He drew us fully into this music's spiritual realm in an experience unknown until Bruckner made it possible. Nor have we ever heard Bruckner's different markings for the second subject register so meaningfully, its first *mf* statement a full-throated song for the cellos, but later, when violas add their voices, a *pp* that was all softness and inwardness. Above all Renes seemed to have a special insight into two wonderful passages which Bruckner cut from his 1890 version. The second of these, bars 209 to 219, must be among the most beautiful that Bruckner - or any one - ever conceived. Long ago, a Roman Catholic Priest likened the music immediately before this section to Blake's vision of God judging Adam from his chariot of fire; in this section itself he heard a prayerful intercession, and in the fortissimo afterwards a blazing benediction, an assurance of grace. Fanciful stuff? May be, but it certainly goes to the heart of the matter as Renes revealed it. He also left nothing unspoken in the great coda where Bruckner takes the opening string theme, music so beautiful that no enhancement could be possible, and yet transforms it, no - transfigures it - for horns and Wagner tubas. As the coda faded into silence, one of us leaned across to the other and murmured just one word; - "sublime".

After such perfection it is something of a challenge for the conductor to present the *Feirlich, nicht schnell*, as the culmination that Bruckner intended, but Renes was the right man for it. The first forty bars, for trombones and eight horns playing their chorale *ff* together against the pulsating strings, must be one of the most glorious things in Western high culture, and at this performance it was glorious indeed. As happened in the *Scherzo*, so now again in the second subject, Menes was more mobile and assertive than Karajan, not so much a matter of a tempo that was slightly faster, as of phrasing that was more emphatic. The third subject, the double unison, maintained its pace in the development to such an extent that it might have lost the prayerful character that it has now acquired, but no; the aura of the mystical remained. At the recapitulation, Renes brought out the violence of the music so blisteringly, that Bruckner's revised, partial version of the second subject would have been quite inadequate as a response, and here as everywhere Renes established that every note and even the tiniest silence was essential.

How many people can still remember now about Klemperer revealing himself as a Bruckner philistine in that he cut the final fugato, the third subject reprise. At this point Renes did make a slight alteration, as do many other conductors, which seems entirely apt; at the culmination of the fugato, the heavy brass bring back the first movement's main theme for an immense, crisis-determining statement and he upgraded its dynamic from *ff* to *fff*. As for the *Schluss Steigerung*, he ensured that there was no break when the woodwind take over and achieved an expansion so structural and life-enhancing as to create pure glory, glory which defies description.

We human beings live most of our lives in the hope and expectation of such experiences as these, and on this occasion the cup was not only full, but full to overflowing.

Paul (with Elizabeth) Dawson-Bowling

Bach - Violin Concerto in E, BWV 1042 (David Kim)

Bruckner - Symphony No. 8 (Haas ed.)

Philadelphia Orchestra / Yannick Nézet-Séguin

YANNICK NÉZET-SÉGUIN'S slowly progressing traversal of Bruckner's symphonies in Philadelphia – dovetailing with his recorded cycle with his Orchestre Métropolitain in Montreal, which is nearing its conclusion – took a giant leap forward with this performance of the 8th. His renditions here of the most familiar Bruckner symphonies, the 4th and 7th in particular, were thrilling, but they also had a moment-to-moment, seat-of-the-pants quality to them. Not this time. This 8th, which differed little in timing (about 87 minutes) from his Montreal recording, was an entirely organic affair, with the conductor in full control of the work's complex structure, the orchestra transparent in quiet passages and producing complex, often overwhelming layers of sound in the tuttis. From the start (and the first great climax that followed), it was clear that we were in for something special.

Best of all, inevitably, was the great Adagio. Here the Orchestra was in its glory, the superb wind soloists finely shading the murmurs of Bruckner's doubts, the cellos singing out the beautiful second theme, the whole building to a climax that was both heavenly and shattering. This is to take nothing away from the finale, which was as finely paced as it was fiery and – YNS's own description, in a short talk after the concert – just a little “operatic”. (He favors Haas, and manages to make the inclusions flow without making them seem intrusive.) In any event, there was never a time when this very long symphony actually seemed long.

Now that Nézet-Séguin has done the most popular Bruckner symphonies here, I have to wonder what comes next. The 1873 3rd, perhaps? Or perhaps the 5th? Neither has been done here in over a decade...

Sol L. Siegel

Morse Recital Hall – “The Late Romantics of Austria”

Mahler – *Five Songs from Das Knaben Wunderhorn* (Bryan Murray, ten; Sophiko Simsvive, pno)

Bruckner – Symphony No. 7 (arr. Chamber Orchestra, 1921)

Woolsey Hall

Bresnick – Grace

Bruckner – Symphony No. 8 (ed. Hawkshaw) – World Premiere

The Philharmonia Orchestra of Yale / Peter Oundjian

FOR A FEW DAYS last October, Yale University in New Haven, Connecticut was the center of some very unique Bruckner performances. Perhaps a coincidence, but the region in the Northeast United States referred to as New England (including Connecticut) is fortunate to be the home of many Bruckner personalities. Besides being the home of your editor, the region is also home to John Berky (of the definitive online Bruckner presence, abruckner.com); Ben Korstvedt (president of the Bruckner Society of America and editor of the New Anton Bruckner Complete Edition); William Carragan (vice-president of the BSA, contributing editor of the Bruckner Edition, and scholarly completion of the Ninth Finale). The latter three are all Kilenyi Medal recipients. No doubt, we are fortunate to have special Bruckner events in our area, and Yale provided the backdrop this week.

As a professor at Yale since 1984, Paul Hawkshaw is also a Kilenyi Medal recipient, as well as editor of the New ABG. His most recent publication for the new complete edition is a new edition of the original 1887 version of the Eighth. The performance this evening was the World Premiere of this edition, with subsequent performances to follow with the same conductor, Peter Oundjian in Glasgow (with the Royal Scottish National Orchestra in February) and in Canada (with the Toronto Symphony Orchestra in May). The Yale Philharmonia has a tradition of Bruckner performances, including those by its former music director, Lawrence Leighton Smith, as well as such dignitaries as Georg Tintner.

The concert was preceded by a very elucidating conversation between Prof. Hawkshaw and Maestro Oundjian in an event held before the concert. In the notes provided with the concert program, Prof. Hawkshaw provides this commentary on his edition of the Eighth:

When the present writer began to work on new editions of both the first and second versions of the Eighth Symphony for the *New Anton Bruckner Collected Works Edition* now being published under the auspices of the Austrian National Library in Vienna, he soon realized that Nowak had used a single copyist's score rather than the surviving autograph scores for his publication. The principal sources for the reading of the first version performed this evening are the autograph scores of movements one through three in the Music Collection of the Austrian National Library and a copy score of the Finale preserved in the same collection. Tonight, for the first time ever, Anton Bruckner's Eighth Symphony will be performed, as much as possible, as he originally conceived it. It is necessary to use a copy score for the finale because, in making his revisions for this movement, Bruckner obliterated many passages of the first version.

The performance by the Yale Philharmonia was wonderful. The acoustic of Woolset Hall is ideal for Bruckner: wooden and reverberant, providing plenty expansion of the big moments without saturation, and warm clear detail throughout. Conductor, Peter Oundjian, former lead of the Tokyo String Quartet, is no stranger to Bruckner. As Principal at Yale since 2015, as well as Music Director with The Toronto Symphony Orchestra and Royal Scottish National Orchestra (both appointments ending this year), Oundjian has recorded the Fourth on Toronto's own TSO Live label, performed the Seventh with the RSNO at the Proms in 2015, and the Te Deum in Baltimore. At Yale, previous concerts featuring the Eighth and Third have been well-received. This evening, he brought the best from his ensemble, with exciting sound from the brass and a rich sound from the strings. The expanded conclusion of the first movement was full of intensity; the sizable Adagio maintained control of the subtle complexity of the lines; and the Finale reverberated in the progression to the grand restatement of the themes in the closing bars.

Earlier that week, Yale also hosted a performance of the rarely heard Performing Edition for Chamber Ensemble, arranged by students of Arnold Schoenberg (Hanns Eisler, Erwin Stein, and Karl Rankl), as part of Schoenberg's Society of Private Musical Performances in 1921. Although never performed for the Society, the arrangement has appeared previously on recording, including the Linos Ensemble (Capriccio) and the Thomas Christian Ensemble (MDG).

Likewise preceded by words from Prof. Hawkshaw, the Yale Ensemble in performance consisted of Masters students, as well as members of the faculty on piano, violin, and horn. Making the aural adjustment for listening to a Bruckner symphony with a single wind and brass player, the string quintet sound of the remaining ensemble had added instrumentation from the duo pianos and harmonium, providing a unique coloration to the overall sound. Although certainly lacking in depth of presence with the absence of the full brass, especially Wagner tubas, the clarity the scaled-down instrumentation brought to many of the sections and subtle lines enabled an enthusiastic rehearing of familiar material.

The quality of the performance was exceptional throughout, particularly given the essentially isolated playing of the performers. The presence of pianos and harmonium brought the occasional smile and raised eyebrow to familiar moments. The choice of clarinet for the orchestration did sound distracting at times; and, unfortunately, the horn performer was not having a particularly good night. After one's ear adjusts to the minimalist sound and shallow depth of the orchestration, the listener can really enjoy hearing the work anew. Overall, a genuinely straightforward interpretation – expertly played and passionately delivered.

Michael Cucka

BOSTON, MA USA

SYMPHONY HALL

25 NOVEMBER 2017

Beethoven – Piano Concerto No. 1 (Rudolf Buchbinder)

Bruckner – Symphony No. 4, “Romantic” (1878/80, ed. Nowak)

Boston Symphony / Andris Nelsons

THE LATVIAN CONDUCTOR Andris Nelsons has earned rising notoriety in a relatively brief time. Over the span of some 15 years, he has developed from conducting student and early appointments, to a productive tenure with the City of Birmingham Symphony Orchestra, and now currently with both the Boston Symphony Orchestra and Leipzig Gewandhaus Orchestra. As Music Director of the BSO since 2014, his critical acclaim has earned him an almost immediate contract extension (with an evergreen clause). He assumed the title of *Gewandhauskapellmeister* in February 2018.

In addition to acclaim in the concert hall, Nelsons' recordings of late have likewise earned high praise. The first two releases of his Shostakovich symphony cycle with the BSO have been award-winning, including

consecutive Grammy Awards. The start of a Bruckner symphony cycle (Third) has also been well-reviewed (including in these pages). A Beethoven cycle is planned with the Vienna Philharmonic.

As an exclusive recording artist with DG, Nelsons' Bruckner recordings are being vigorously promoted. Although the Third has only been released at the time of this writing, the Fourth is due in February 2018, with the Seventh to follow in March. A recent promotional insert by the Gewandhaus Orchestra in Gramophone Magazine proclaims Nelsons' upcoming recordings as "The New Bruckner" (albeit with no connection to this Journal's associate editor Dermot Gault's critically acclaimed book by the same title).

Beginning with his first official season in Boston with the Seventh, Nelsons has performed a Bruckner symphony with the BSO in each subsequent season. This editor has had the opportunity to attend these concerts, including the following Third and last seasons Sixth. Although I had some minor reservations with the Sixth, the previous two instalments were quite enjoyable – particular the Third.

This season's Fourth was a mixed experience. The acoustic of Symphony Hall in Boston is wonderful and well-suited for Bruckner. And the audience greatly respects its new Music Director as they remained mostly silent during the performance, no early dismissals, and an exuberant ovation at the conclusion. Other than some problematic notes that plagued the first horn throughout the symphony, the BSO plays wonderfully with a warm, full sound that fills the hall.

The first movement opened well, despite a warble in the horn solo. Pacing was measured throughout, although some *ritardandos* between phrases and sections seemed accentuated, to the overall noticeable effect on pacing. Particularly distracting was a dragging of the pace during the development. However, the buildup in that section's chorale was dramatically expansive. And the coda built to blazing closing bars in the horns and brass.

Matters were more problematic in the second movement. More Adagio than Andante (and surely not "quasi allegretto") the pacing of the overall movement felt too purposeful and ponderous. The syncopation of the pizzicato stumbled and there was a lack of cohesiveness between the lines. This was made worse with moments of slowing between sections, bringing a feeling of stasis in the horn moment moving into the second section and the brass landler that comes later. Although there was a nice build and pace leading into the climax before the coda, the final measures were affected by an expansive *ritardando* and slowing of the climax itself. Overall, the movement felt over finessed and choked of its own inherent energy, reflected in its timing.

The Scherzo moved along nicely and was well-paced. The slowness returned in the Trio and felt awkward. Although marked *Nicht zu schnell*, the section is also noted *keinesfalls schleppend* and did seem to drag. The Finale was the best of the night. The exposition opening ended in a full-bodied unison. The brass played with fiery intensity, particularly during the triplets later in the section. Nelsons chose the more meditative approach to the Coda, which I think works well when maintained for the section. And the final bars were worthy of the ovation that followed.

Overall, Nelsons performance was beautifully played but hampered by some choices in tempo that affected pacing and flow. The tempos chosen, particularly for the Andante, and the timings for the movements in general, are similar to those of his mentor, Mariss Jansons, with the Bavarian RSO. Although Nelsons recording of the Fourth with Leipzig should be available by the time this review is published, it was not released during this writing. Online sources note the timings of that release to be similar to this performance, although the second movement is slightly quicker on disc.

Michael Cucka

[timing:19:27 / 17:41 / 10:51 / 22:08 = 70:07]

ROME, IT BASILICA DI SANT'IGNAZIO DI LOYOLA IN CAMPO MARZIO 4 NOVEMBER 2017

A monumental Bruckner in the Baroque Rome

ANTON BRUCKNER is very well known for his profound spirituality and the depth of his Catholic faith. After approaching music in Ansfelden first and then in Sankt Florian, all of his musical output remained embedded in a typically mystical and quasi-sacred flavour.

If this is generally recognized for his symphonies, it should even be more obvious in his sacred works, which are unfortunately underperformed. A significant occasion to meet this particular side of Bruckner's music was offered in Rome last November, when a huge selection of his sacred works was performed in the opening day of Rome's Sacred Music Festival "Pro Musica e Arte Sacra".

The Festival, now at its 15th edition, presents the Roman audience with a handful of gems from the sacred repertoire, featuring concerts performed in the splendid Roman Churches of *San Paolo fuori le Mura*,

Sant'Ignazio di Loyola and *Santa Maria del Popolo*, architectural gems that surround the spectator with their magnificence.

The concert dedicated to Bruckner's music was given the first night of the Kermesse, the 4th of November. The programme included extracts from the Requiem, the D Minor Mass and the entire *Te Deum*, performed by the Russian Kazan State Orchestra and the choirs of Palatina Klassik Vocal Ensemble and Philharmonischer Chor an der Saar under the baton of Maestro Leo Kraemer, with Susanne Bernhard, Susanne Schaefer and Heikki Kippeläinen as soloists.

As evocative the setting could be, Sant'Ignazio's acoustic was not perfectly fit for an orchestral concert. The long naves, all surrounded with friezes, did not provide a perfect sound quality, with choir and orchestra sometimes overshadowed by each other. The slow, sometimes even Celibidachesque pace chosen by Kraemer amplified the sacred dimension of each piece, but definitely lacking clarity somehow. This was especially true for the first half of the concert, including the Requiem and Mass. A possible explanation is that the orchestra was not yet fully acquainted with the atypical stage. The *Te Deum*, instead, showed a much more coherent orchestral playing and a more confident approach, possibly due to the fact that it was the only piece flowing without any breaks. Although not a groundbreaking interpretation, the unique blending of Bruckner's music and the grandeur of Roman Baroque provided a unique experience, especially for the lucky ones in the front seats.

Rome, IT AUDITORIUM PARCO DELLA MUSICA - SALA SANTA CECILIA 17 OCTOBER 2017

The Young Orchestra's guide to Bruckner

THE SEVENTH SYMPHONY in E Major is one of the grandest masterpieces from Anton Bruckner's repertoire. The hour-long composition has spellbound listeners worldwide and still represents today a cornerstone of the late romantic symphonic repertoire; with its monumental orchestration, complex textures and plentiful counterpoint, the work is an extremely daring experiment for any orchestra to perform. And yet, the Young Italian Orchestra (also known as Orchestra Giovanile Italiana – OGI) brought it in a two-months long tour in Italy, in an ambitious programme made up by the Meistersinger Overture, Korngold's Violin Concerto, with Michael Barenboim as soloist, and the Seventh. The OGI, a project of Fiesole's Music School, a sunny neighborhood at the gates of Florence, enrolls the best young musicians around the whole country building a new generation of confident musicians grown under the baton of great maestros facing sophisticated repertoires. The conductor for the 2017 tour was Philippe Auguin, a former Karajan aide and director of Washington National Opera, also a teacher in conducting at the School.

On October the 17th, the Orchestra performed the programme in a special concert at Rome's Auditorium. The Wagner Prelude was played boldly by the orchestra, with enough self-confidence in a definite worthy performance. Korngold's concerto shown a unique sympathy between Barenboim and the orchestra. In his late-Romantic and dramatic concerto, Korngold conveys a fair amount of virtuosity with a couple of melancholic melodies, remarkable especially in the first movement, mixing modal harmonies with typical late romantic clichés. As in Korngold's celebrated film scores, the orchestra fades in and out of the scene, letting the soloist display all his ability. Other than a couple of minor defects in the second movement, the first part of the concert ended splendidly with two thundering Paganini encores performed by heart by Barenboim.

As already noted, the Symphony represented the biggest challenge for the orchestra; each of the four movements has some tricky solo parts, especially demanding for horns. The first movement, which starts with a pianissimo tremolo on strings, somehow maintained a Korngoldian taste, with interesting divergences from the average Brucknerian standard. The lead horn struggled at first, but rapidly gaining the strong voice required for a leading Brucknerian instrument. The painstaking *adagio* started again in a cinema-like fashion, revealing slowly its grandeur but reaching a memorable climax with a remarkably expressive Coda. At the beginning of the tumultuous Scherzo the orchestra displayed all its enormous potential, in movement of alternating feelings with a satisfying overall timbre and an elegant rendering of the Trio, bringing the work to his grandiose finale, ending a courageous performance in *crescendo*.

Filippo Simonelli

Founder, Quinte Parallele

An Italian-language online magazine devoted to digital communication in the revival of art music

Recording Reviews

<http://quinteparallele.net>

BRUCKNER: Symphony No. 9 (Nowak edition)

I. Feierlich, misterioso [24:41]

II. Scherzo. Bewegt, lebhaft - Trio. Schnell [10:58]

III. Adagio. Langsam, feierlich [24:17]

TAKEMITSU: "Ceremonial. An Autumn Ode" - for Orchestra with Sho (1992) [09:11]

Mayumi Miyata, Sho

Tonkünstler Symphony Orchestra / Yutaka Sado

rec. live 21-23 May 2017, Wiener Musikverein, Austria

TONKÜNSTLER TON 2004 [69:20]

This is a magnificent account – mighty and mysterious, in majestic recorded sound with a slight, golden aureole around the acoustic. It is a live recording, but there is absolutely no audience noise; all that can be heard is the intake of the conductor's breath before phrases, but the microphone placement is otherwise not too close.

Everything is perfectly judged: tempi, dynamics and phrasing and the playing throughout is superb, without blemish; the soft playing of the horns is especially praiseworthy. The balance between orchestral sections is ideal, the timpani at times prominent, then rumbling like distant thunder. Sado has a wonderful way of leaning into those long phrases of the first subject, to which he applies subtle rubato. The familiar music unfolds effortlessly but there is no sense of routine; the great fanfare climaxes of the first movement are delivered with weight and power.

The Scherzo is menacing and insistent, the flutes and violins flickering demonically above the percussive, bass ostinato underlay. The Trio is fleet and mercurial, again, Sado again applying rubato judiciously.

Brucknerians are now so habituated to hearing a reconstructed finale that a new recording which concludes this unfinished symphony with "just" the sublime Adagio is a novelty, but this performance is so well judged that it re-asserts the wisdom of ending it here. The ascending figures on shimmering strings, ethereal flutes and hieratic horns confirm the Adagio as the eschatological consummation of a spiritual journey in three movements and the way the horn in the concluding bars subsides into infinity over comforting pizzicato murmurs is wholly satisfying.

Takemitsu's short "Ceremonial" is a rarity and a curiosity for Western audiences and by no means inappropriate as an appendage to the symphony. The keening harmonics of the tone clusters produced on the solo sho are suitably other-worldly and create an interesting and atmospheric aural texture.

There are far too many highly desirable recordings of the three movement version for this new release to be an automatic first choice but the combination of superb sound and ideal interpretation makes it an easy recommendation to either a newcomer or the seasoned collector.

Ralph Moore

BRUCKNER: Symphony No. 5 ("Original edition", 1878 Nowak)

I. Adagio – Allegro [19:55]

II. Adagio. Sehr langsam [15:46]

III. Scherzo. Molto vivace [12:42]

IV. Finale. Allegro moderato [22:53]

Yomiuri Nippon Symphony Orchestra / Stanisław Skrowaczewski

rec. live 18 April 2008, Suntory Hall, Tokyo

DENON CD COCQ-85385 [71:16]

Bruckner's Fifth Symphony has variously been nicknamed the Church of Faith, Pizzicato, the Chorale, the Medieval and the Tragic – although the aptness of the latter is questionable, given the prevailing sense of victory which pervades the finale. Spiritual triumph is surely the theme and Skrowaczewski certainly embraces that here in this live recording from 2008 in Tokyo, emphasising from the very opening the mystery, weight and grandeur of the music, qualities enhanced by the detailed immediacy in the recording, which is rich in bass resonance. The pizzicato violins and flutes are given just the right prominence; indeed, clarity of exposition and strict control of tempi and dynamics combine with the utmost musicality of phrasing. There is no sense here of listening to a conductor who has slowed down in his declining years.

The recording is on the brisk side compared with several famous recordings by such as Abendroth, Eichhorn, Sawallisch, Karajan and Thielemann, but not excessively so. It is close to Welser-Möst's in drive



and momentum, with, like Ivor Bolton, a particularly fast Scherzo, and innocent of Furtwängler's rare error of simply pressing too hard and delivering too driven, erratic and nervy a performance. The timings here are similar to those of Gerd Schaller's superb 2013 recording (19:41; 16:27; 13:01; 23:40 = 72:52) and Ivor Bolton (19:17 16:10 12:15 22:43 = 70:45) with the Mozarteum, both of which are readings on the lighter side and preferred by Bruckner aficionados who favour a more propulsive approach as opposed to the "monumental".

I appreciate that reviewers attract opprobrium by making crude comparisons of timings between recordings, but the difference between this live recording from Tokyo and Skrowaczewski's later 2015 LPO release, also live, is surely significant. The latter is slower all round by a total of seven minutes, whereas, allowing for the inclusion of applause at the end of the fourth movement of the Denon recording, the timings for his 1996 recording on Arte Nova are virtually the same as in Tokyo. I was interested to read elsewhere that another reviewer found that Saarbrücken studio recording greatly superior to the live LPO one; it might be that Skrowaczewski slowed down as he aged but my own experience of him in the concert hall shortly before his death in February 2017 at 93 does not support that conjecture. I have not heard the LPO release but am given to understand that it is comparatively disappointing, not least for reasons of recorded sound and the fact that the orchestra was not on best form. However, comparison with the Arte Nova recording reveals that, good as it is, it is recorded at a considerably lower level and both the sound and the orchestral playing are fuller and richer for Denon, especially in the immediacy of the contributions from the timpani and the brass.

But is the Adagio taken too fast? For some, especially those habituated to Karajan, Celibidache or Thielemann or, this will undoubtedly be the case. There is a more of a determined purposefulness to Skrowaczewski's pacing than we hear in Karajan's weary trudge; for me, the ideal is encountered in Eichhorn's and Sawallisch's middle way but there is no gainsaying the coherence and consistency of Skrowaczewski's approach here; it works – and full credit to the Japanese orchestra's strings for the sumptuous lyricism of their playing. The movement rises to a magnificently rousing conclusion, the brass suitably prominent and hieratic.

The Scherzo is fast and fiercely staccato. The marking "hervortretend" (bold, striking, prominent) for the second violins indicates when they should be brought to the fore, but Skrowaczewski does this for whichever instrumental group is to carry the burden of the score or provide emotional underlining.

The fugal, contrapuntal and chorale elements of the finale are again wonderfully articulated; clarity and momentum are the hallmarks of Skrowaczewski's interpretation. The conclusion is riveting and the audience, previously inaudible throughout, erupts.

Ralph Moore

BRUCKNER: Symphony No. 6 in A major (1881 Version, ed. Haas 1935)
Symphonieorchester des Bayerischen Rundfunks / Bernard Haitink
rec. live, 4 & 5 May 2017, Philharmonie im Gasteig, Munich
BR KLASSIK 900147 [55:15]

Compared with the ten or so recordings with which I am familiar, this live recording is decidedly on the swift side, especially in the Adagio, but is hardly unusual in that regard, in that favourite versions conducted by Horst Stein (54:41), Wolfgang Sawallisch (54:51) and Klemperer (54:54) are similarly paced. Only Hans Rögner (52:17) is markedly speedier but that is typical of his approach to all of Bruckner's symphonies. Karajan (57:36), Schaller (57:30) and Eschenbach (59:59), for example, take a more leisurely view but without sacrificing tension. In many ways, Haitink's conception is closest to that of Stein, although the latter achieves an even more rapt quality in the Adagio. Choice of edition is largely irrelevant given that the differences between Haas and Nowak are small, although more recent performances seem to part company from Haitink here by choosing Nowak. What matters is the standard of playing and the quality of the engineering; both are exemplary here.

I find this to be one of the most fascinating and successfully recorded of Bruckner's symphonies despite its reputation as a "problem" symphony and its comparative neglect in concert halls, and one susceptible to a marked variation of tempi without any compromise on the part of the listener's enjoyment; I would happily take virtually any of those named above to my desert island. However, I listened again, at least in part, to many of the versions on my shelves and found that overall – and perhaps surprisingly – it is Gerd Schaller's magnificent recording on the Profil label that most satisfies my criteria for appreciating Bruckner's Sixth on disc.



However, this must rank amongst the most successful of Haitink's forays into Bruckner. He is known for humorously enquiring after a performance whether it was "too Dutch" – i.e. too "sensible" and "moderate" – but there is no danger of that here.

The "maestoso" opening of the first movement must be urgent and thrilling yet numinous, and in many ways Karajan is the most successful in generating those qualities. Haitink is close to Karajan and Sawallisch in his approach, but his tempi seeming faster than they are by dint of his clipping of the semiquaver triplet phrases and applying more staccato. This is an urgent, purposeful, even youthful reading; however, grandeur is maintained by dint of the sumptuousness of the orchestral playing, which maintains a noble majesty despite the propulsiveness of the phrasing. Sawallisch and Rögner are taut and nervy, Eschenbach more relaxed, Klemperer more deliberate, massive and granitic, while Ballot seems to combine elements of both, particularly as the opening is not by any means especially slow, despite the overall leisureliness of his pacing. Yet for me it is Schaller's careful phrasing and dynamic shading which trumps all comers, even above Karajan and Haitink here.

At 15:19 Haitink's Adagio is nearly four mins faster than Karajan (18:58) and Roberto Paternostro (19:16) and nearly five minutes faster than Eschenbach (20:08). It at first sounds a bit rushed and lacking repose but there is no doubting Haitink's grip and control and the movement unfolds seamlessly. The concluding bars are poised and sweet. However, Karajan secures more "grunt" in the lower harmonies and is more overtly Romantic in his shaping of the long melodic line, employing a greater dynamic range and finding just that touch more of magic.

The Scherzo is wonderfully sharp and rhythmically energetic, without contravening Bruckner's marking "Nicht Schnell", and marked by superb balance and interplay amongst the different banks of instruments. The horns in particular distinguish themselves in the Trio section by some gloriously euphonic playing.

The opening of the finale begins with the nervy, muttering strings interrupted by outbursts from the horns, generating a terrific sense of tension and expectation. Haitink's pacing continues to be swift – Ballot takes three minutes longer - which helps prevent any sense of incipient fragmentation and the movement builds inexorably to a splendid, blazing, typically Brucknerian climax.

Good as this is, for me it is Gerd Schaller who presents the most coherent and satisfying conception of this symphony, with all the right elements in perfect balance and in exemplary sound. On the other hand, the intensity and purposefulness of Haitink's direction throughout make this a recording to esteem highly.

Ralph Moore

BRUCKNER: Symphony No. 5

I. Adagio – Allegro [22:53/23:30]*

II. Adagio. Sehr langsam [22.12/22.41]*

III. Scherzo. Molto vivace [15:02/15:19*]

IV. Finale. Allegro moderato [27:09/28:00]*

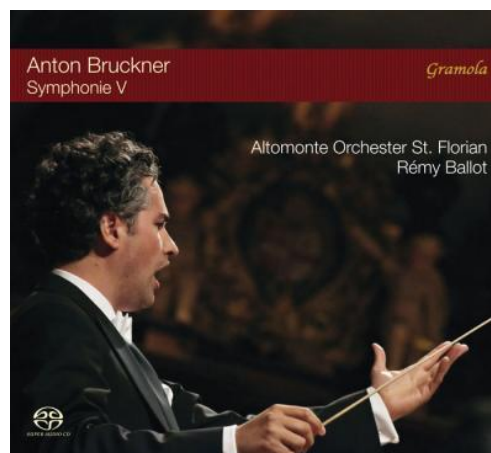
Altomonte Orchestra St Florian / Rémy Ballot

rec. Aug 18, 2017, Brucknertage St. Florian, Stiftsbasilika.

GRAMOLA SACD 99162 [87:16/89:29]*

*timings: [music/track]

One of the many very moving achievements of this performance is to be felt in the profound calm that underlies the whole conception, and that surfaces in passages of meditative quietude such as the second subject of the first movement, that quiet pizzicato chorale, or a wonderful transition between the A theme and the B theme of the Adagio on their second appearance, and even the chorale and fugue in the finale. These are moments of sheer magic folded within the ample acoustic of the abbey at St Florian in what is a beautifully recorded living performance - caught with all the advantages of hearing a real event rather than a studio confection, the cost being - if you regard it as a cost - the occasionally intrusive audience noise, especially two abrupt sneezes in the quiet opening pages, so faithfully recorded that first time round I thought someone in my house had caught this winter's 'flu. On the other hand, the gentle rustle and rumble of a quiet audience between movements adds to the sense of atmosphere and the privilege to feel oneself among



them, part of a true occasion. The generous space between the end of the music of one movement and the start of play in the next is very welcome - a performance such as this needs time to settle before moving on.

Listeners familiar with Rémy Ballot's previous performances will expect a very measured performance, and the overall timings would suggest this is another such, but I was never aware of the tempo disfiguring the structure nor undermining the purposefulness of the interpretation. Indeed, the opening introduction and the Allegro first theme are taken at a 'normal' tempo and have considerable vitality, but then the meditative second theme is wonderfully slow, and the third theme, by the use of a very grand and stately tempo, avoids the thumping raucousness that can beset it. That all works well, very well - and in the recapitulation too. The woodwind are striking in this recording and bring significance to their contribution that doesn't always shine so tellingly in some other performances, and of this I was particularly aware during the central development of the first movement and the build-up in the coda.

This is a symphony that progresses from the very start with the finale in mind, one consequence of which is that the intensity of the preceding movements is probably best kept within a sense of moderate proportion. Indeed, I find these movements at their most eloquent in the less heavy and over-dramatised performances. In Ballot's hands the coda to the first movement is strong, quick, and an exciting close, with tremendous timpani roll well caught by the recording, but always with enough restraint to allow that there is even mightier stuff to come. The Adagio that the Altomonte players give us is certainly slow and intense - intensely beautiful - but in, for example, the second subject I hear a restrained nobility, no sign of a feverish Mahlerian ecstasy, and all the lonely woodwind solos that wind the movement down have a quiet melancholy that speaks volumes.

Bruckner marks the Scherzo *Molto vivace* and emphasises the instruction by the addition of *Schnell* [Fast] in brackets. Ballot's tempo cannot be regarded as 'fast', but the Altomonte orchestra are wonderfully beguiling here, full of lilt and rhythm, and in fact the movement seems to feel shorter than many a quick performance.

The introduction to the Finale, with the review/dismissal? of the themes of the first and second movement sounds very portentous, you really get the feeling that something extraordinary is ahead of you - and the playing of the oboist (Angelika Gruber) in the reminiscence of the Adagio is particularly heartrending, all the little sections given plenty of time and space. The first theme Allegro moderato fugue is gripped strongly, articulated precisely. The scurrying second theme with its warm, pastoral trio brought a smile to my face - there was something very human about it, nestling within these mighty surroundings, and the brassy third theme blazed golden as it should, falling to near silence, just a *ppp* drum tremolo, into which - very slow - the cellos and basses present a rising scale, a passage of immense anticipation.

The chorale now arrives, it too very slow, and the fugue on the choral which follows is spelt out even slower. The rhythm is dogged, metronomic almost, so that rather than marching forward the fugue seems to prefigure minimalism and here presents more a state of being, hypnotic and mesmerising, a feeling that is confirmed rather than undermined when the dotted rhythms of the first theme fugue arrive. This whole chorale to double fugue passage in this performance wheels like the movement of the planets, a vast and slow central section to the movement. It was maybe only here that I would have welcomed a little more precise attack from the strings, they sound perhaps a little tired - not surprisingly! - but it's a live performance and you really wouldn't want such a virtuoso piece to sound 'easy'.

Things quicken up again for the recapitulation of the second theme and third theme transition to the coda. The recording, which copes magnificently with the acoustic of St Florian (another splendid achievement by producer and balance engineer, John Proffitt) is no doubt magnificent on SACD¹, though on my CD player through Stax electrostatic headphones it sounded a bit challenged in final pages, a little congested and the horns not as forward in their replies to the full brass as one might wish - or maybe the horns were exhausted too! But if so, these things are the merits of truly live performance which embodies the attempt of mere humans to scale the supreme heights, an aspiration to which this splendid double CD set is superb witness. The closing triumph does not in this performance sound to me like a blazing vision achieved through struggle, the result of purposeful and strenuous progress throughout the movement, but more like a final revelation of a state of calm and glowing blessedness that underlay the whole symphony.

The set is nicely presented in folding cardboard wallet, passionate and informative notes by Klaus Laczika, and divided between 2 CDs such that the finale has a CD all of its own. Applause, starting slightly before the reverberation has died away, is included. It is a worthy addition to that select group of recordings that do justice to this symphony that the composer himself never heard performed.

Ken Ward

BRUCKNER: Complete Symphonies, Mass No. 3, Psalm 146, Organ Works

¹ See p. 34, Neil Schore comments: "some of the best surround sound imaginable".

Philharmonie Festiva / Gerd Schaller

rec. live, July 2007 – July 2016, Abteikirche, Ebrach, Upper Franconia and Regentenbau, Bad Kissingen (D minor Symphony & Nos. 1 & 4 Volksfest finale), Germany.

PROFIL MEDIEN PH17024 [18 CDs]

These are all live recordings, co-productions with the BR Klassik label of the Bavarian Radio, made mostly during the Ebrachmusicksommer festival at the Abbey Church in the little Franconian town of Ebrach every year except 2009, and 2014, between July 2007 and July 2016. Three of the recordings – the D minor Symphony and nos. 1 and 4 (with the Volksfest finale) – were located at the Regentenbau, Bad Kissingen.

They have all previously been very positively reviewed in the Bruckner Journal and on the MusicWeb International website either by myself or by my reviewing colleagues, but this is their first issue collected together in a bargain box. There is no shortage of bargain Bruckner cycles for anyone wanting to acquire them in a convenient package, but this handsome 18 CD box set offers some unique selling points in addition to the intrinsic musical quality of the expert playing and conducting by Bruckner specialist Gerd Schaller: the works are recorded in an acoustic of the kind

Bruckner envisaged when he wrote them; the set includes live performances of “less well-known, ‘interim’ versions or variants that had previously never been performed but give revealing insights into Bruckner’s compositional approach”; in addition to the complete symphonies we get the Mass no. 3, Psalm 146, several organ works and a bonus of Otto Kitzler’s *Trauermusik* in memory of the composer.

The recordings of the Third in its first revised form of 1874 and the Eighth in the interim version of 1888 are both world premieres; furthermore, two versions of the Fourth and two different completions of the Ninth are included; those features alone should be sufficient to persuade the Bruckner enthusiast to invest.

The following reviews are adapted and condensed from those I previously wrote for publication in the Bruckner Journal, the MusicWeb International website, and Amazon:

F minor:

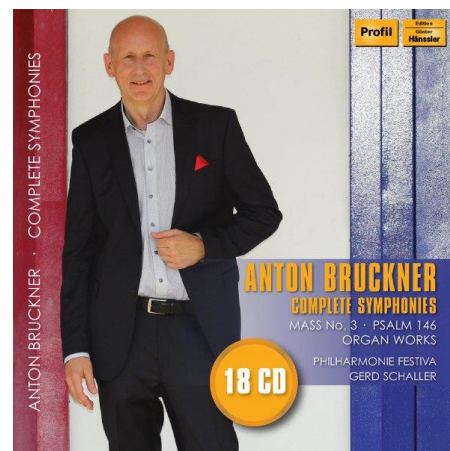
The so-called "Study Symphony", sometimes known as Symphony No. 00, understandably contains far fewer of the Brucknerian trademarks his aficionados prize. Indeed, some might concur with the verdict of Bruckner's teacher Otto Kitzler who adjudged it to be "uninspired", a criticism somewhat at odds with the appreciative and appreciable notes from Dr. Rainer Boss, but I am in full agreement that it could hardly be given better advocacy than it receives here. The sound engineering is once again of the highest order, the warm acoustic of the Regentenbau proving ideal for enhancing the textures of this music.

The symphony is essentially rustic in spirit, sounding very much like second-rate Schumann but perhaps we should go easy on this late-developing composer who was not yet forty and yet to produce his masterpieces. The main subject of the *Allegro molto vivace* is rather gauche and banal, its chord progressions and scurrying string passages seeming somewhat directionless and oddly punctuated by solo viola passages which seem artificially grafted onto the main musical argument. However, the pastoral second subject is attractive, there is a pleasing delicacy to the development and the conclusion to the movement is decidedly rousing. The *Andante* is again a little shapeless but the galumphing central section has an appealing charm and there is some lovely solo oboe playing. The *Scherzo* bustles boldly in a manner more proleptic of the later Bruckner symphonies, whose *Scherzi* are so often full of momentum and even aggression. The *Finale* is robust, romping and jolly, again very much in the Schumann mode.

D minor (*Die Nullte*):

I was unfamiliar with this symphony but reassured by my instant recognition of some very Brucknerian tropes in the opening bars which heralded a surprisingly mature and rewarding work; perhaps it is for this reason that although he initially disowned it, Bruckner apparently acknowledged its worth by preserving the score, so that it could be passed by his executors to the Linz state museum. The opening motif is a persistent, scurrying, semiquaver figure over a sombre march and punctuated by stately, defiant brass chords, all very proleptic of the beginning of the Third Symphony. Ultimately a magnificent climax is underlined by a characteristic Brucknerian pause of six beats and we thus remain on familiar territory.

The calm, richly harmonised introduction to the *Andante* creates a bucolic or pastoral atmosphere, followed by a chromatic theme, first falling then rising, which is passed around the orchestra from the cellos



to the woodwind to the flute to the strings. The Scherzo is typically rumbustious and faintly menacing; the Finale is grand but slightly stilted and disjointed; perhaps the least successful movement. Indeed, the comparatively short measure of the symphony's movements – at least by Bruckner's later standards – may perhaps partially be explained by his inability or unwillingness at this stage of his symphonic career to trust the material to longer development. For all its grandeur, it does not aspire to the cosmic "heavenly length" of the Fifth or the Eighth.

Nos. 1, 2 & 3:

In his survey of Bruckner's Third Symphony in the BBC Radio 3 "Record Review" the presenter ultimately chose the excellent Blomstedt recording of the original 1873 version, though to my mind he might just as easily have chosen this recording, also essentially the same, with all the Wagnerian allusions intact, but using William Carragan's unpublished edition of the 1874 version. His choice was based purely upon aesthetic rather than scholarly criteria and I found myself agreeing with him that while the plethora of editions and revisions of Bruckner's symphonies are a perennial source of interest to Bruckner musicologists and scholars, the average listener is not so much concerned with the specific version being played as the overall success and effect of that performance.

Nonetheless, the choice of edition can have a profound and discernible, in general, effect upon the listener's perception, even if he or she cannot precisely identify where and how the differences in the variant scores occur. Hitherto, recordings of the First have often been of the 1877 Linz revision and those of the Third have employed either the Nowak edition of the original 1873 version, the 1877 revision or the 1889 edition; Gerd Schaller's choice of the 1866 version of the former and his commissioning of William Carragan's edition of Bruckner's first revision of the latter in 1874 were motivated by his conviction that the original score of the First sounds wilder and more furious, especially in its finale, and that the Third emerges as warmer, more opulent and sophisticated as a result of Bruckner's elaborations, adding counterpoint and decoration. These additions are found in the twin of the score Bruckner presented and dedicated to Wagner; later in 1877 they were largely excised along with many of the Wagner quotations to produce a leaner, more concentrated version, but Carragan restores them here. There is no difference in the overall length of the scores but the earlier version is certainly grander and brassier in its climaxes. Schaller's assertion is that these newly edited original versions are "more vigorous, more impetuous" than other editions and Carragan endorses that assessment by describing them as "more quirky and challenging".

These recordings were made over three evenings at the Ebrach Musiksommer festival and evince all the virtues of the sound and performance apparent in the other recordings in this complete series of Bruckner's symphonies: a spacious, reverberant, yet still detailed acoustic, superlative playing from the orchestra and Schaller's own direct, unfussy and dedicated concentration on delivering the music just as it should sound. The performances are generally on the slower side but never drag – and of course the length of movements is sometimes attributable to the fact that in his later revisions Bruckner generally cut material, such as the repeats in the Scherzo of No. 2, which is here placed second, before the Adagio, as he first intended.

The opening march of the First is striking for its sense of purpose and direction; there is plenty of attack and an ideal balance between the competing instrumental groups, their sonorities remaining discrete and distinct, with an especially attractive contribution from the flute. The movement builds inexorably towards a grand climax and the concluding brass chords are splendidly emphatic. The Adagio is exceptionally spacious, free-flowing and lyrical; the Scherzo is first sharp, driven and obsessive, with a modernity redolent of Shostakovich, before easing into the good-humoured Trio section. Special mention must be made of the horns here, whose precision is attributable both to the players' skill and the sensitivity of the engineers who deserve rich praise for so effectively taming the famously long reverberance of the Abbey. The finale is busy, bustling, taut and unified, featuring even longer trombone quotations from *Rienzi* in this original version and rising to a stirring climax.

The Second Symphony opens with a long-breathed lyricism, noble brass passages and lovely exchanges between the different wind instruments. Schaller elegantly shapes the light, bucolic rhythms of Bruckner's rustic dances and captures the Schubertian – proto-Mahlerian? – sense of delight in Nature and the open countryside. The dynamics of the ensuing Scherzo are delicately graduated to balance the insistent, typically Brucknerian *ostinato* main subject and the Trio is all air and grace. The Adagio is rapt and warm, the lilting three-quarter time section before the conclusion deftly handled. The concluding four-note figure in C minor from the horns evokes a serene otherworldliness of which Vaughan Williams might have been proud. The finale opens in typically restless manner but gradually settles into a joyful, celebratory mode which alternates with another pastoral idyll. Bruckner is surely scene-painting here, creating a sonic vista of Alpine mountains, valleys and village dances, which is wonderfully evoked by Schaller and his forces before exploiting the broad acoustic of the recording venue to maximum dramatic effect in the closing bars.

The majestic account of the Third Symphony is perhaps the most compelling reason to acquire this box set. The opening is perfectly executed: spacious yet urgent and intense, its concentrated pulse thrilling. Once again, the playing of the horns and trombones is exemplary and Schaller manages to maintain the organic links between the sections of the music so that Brunnhilde's "Magic Sleep" motif is audibly reminiscent of the movement's mysterious pulsing opening. The Adagio is flawlessly played, flowing like a mighty river flooding into a boundless ocean. The Scherzo is neat, sharp and percussive, its measured and leisurely tempi buoyed up by the sheer weight of orchestral sound. If I have a mild reservation regarding the execution of the finale, it centres on what I hear as slightly stolid pacing at first, but the yodelling melody soon sings winningly and lifts proceedings; the climax of the symphony is compelling.

Nos. 4, 7 & 9:

For those unfamiliar with the Philharmonie Festiva, be reassured that it comprises soloists from the three main Munich orchestras, with the Munich Bach Soloists at their core. You may thus have no fears regarding its competency to handle Bruckner's massive sonorities and complex counterpoint. There are no flubs or blips, just immensely elegant and homogeneous playing of extraordinary facility.

The sound, too, is mostly exemplary in its clarity and definition, and only very occasionally slightly soft-edged, this being live and not subject to the highlighting of individual instruments to which audiophiles have become accustomed. A couple of discreet coughs apart in the first movement of the Fourth, there is hardly a trace of audience noise and no amplification of extraneous noise. The engineers have succeeded in recreating Bruckner's putative "cathedral of sound" in an actual church. The reverberation carries on for about five seconds once the music stops but it does not clog the texture during the actual playing. The brass blare brazenly, instrumental lines emerge cleanly without undue prominence and those rich harmonies and arresting dissonances, the result of Bruckner's increasingly daring experimentation, are beautifully articulated.

Schaller eschews excessive rallentandi and agogic distortions of the kind favoured by Jochum but is rarely routine or mundane. Just occasionally I felt I would have appreciated a little more attack and intensity in his delivery. The emphasis here is upon a stately sonorous quality where some rival versions find more tension.

Carragan argues that more bars are missing than the SPCM collaboration allows for. His version, completed in 1982 and here used in its latest performing edition from 2010, runs to 717 measures. It is the coda which leaves the greatest latitude for invention and it is there where we hear the greatest differences between completions.

I find myself joining the ranks of those convinced that this most transcendent of symphonies is best served by the addition of a Finale at least something like what Bruckner envisaged. It is clear that he intended in the Finale to reference themes not only from the preceding three movements but perhaps from preceding symphonies, too, confirming the Ninth as the summation of his life's work.

Carragan's decision to provide more extensive links where Bruckner's music is missing admits the possibility of hearing more of Carragan himself than Bruckner, whereas the relative brevity and fidelity of the SPCM edition admits fewer possibilities of indulgence. As such, it ends up sounding more consistently echt Brucknerian than some of Carragan's more exotic elaborations. Conversely, Carragan's greater inventiveness might be preferable to what some could hear as an over-reliance in the SPCM version upon a preponderance of descending ostinato figures of the kind we hear repeated eight times in the opening. For me, it all hangs together: the effect is of squadrons of golden eagles gradually descending. The succeeding lyrical section, beginning around 15 minutes in, is strongly reminiscent of the Siegfried Idyll; we then segue into echoes of Das Rheingold, with a big, thrilling, brass fanfare at 18:34, a sudden silence at 23:30 and finally a string tremolando crescendo.

Carragan's apotheosis is a more conventionally linear pealing of great bronze bells but his original use of brass for the coda is very striking. Indeed, his orchestral colouring is in general more brass and woodwind biased and there is a certain amount of doubling which can make the textures seem a little thick. I like Carragan's insertion of the "catastrophe chord" at 18:00 although some find it melodramatic and presumably either too derivative or anachronistic in its allusion to the screaming, dissonant outburst of despair in the Adagio and Finale of Mahler's Tenth Symphony.

Schaller's tempi in the first two movements of the Fourth will for some represent the just milieu between Tennstedt's broader pacing and Jochum's nervier, more erratic direction. His shimmering strings and mellow horns generate a marvellous sense of tense expectancy in the introduction to the first movement. The music seems to float in mid-air; once more I am conscious of how both Schaller's conducting and the acoustic of the recording combine to suggest vast space, although Tennstedt still has the edge when it comes to creating a sense of inexorable progress towards the exuberant climax. The playing is flawless; Schaller's steady concentration positively hypnotises the listener and we are swept along in wave after wave of refulgent sound. The smoothness of the lower strings in the Andante is a joy, although Tennstedt's Berlin Philharmonic

produces marginally more depth and resonance in their tone. Schaller's horns in the Scherzo are effulgent, although the acoustic slightly takes the edge off their articulation. Perhaps to counteract that, Schaller could have asked them to imitate Tennstedt's horns and play more staccato. Tennstedt phrases more lyrically in the quieter passages, but in the Finale it is Schaller who this time most successfully captures the suspense of the opening and builds to the first, splendid tutti peroration after only three minutes.

Used as I am to the rather thin sound on Karajan's 1970/71 recording of the Seventh for EMI, I was immediately very struck by the burnished, aureate glow of the cellos' ascending "dream" figure - actually a quotation from the Credo of Bruckner's D Minor Mass - and the continued depth of sound throughout. The great chorale for brass and Wagner tubas in the Adagio is the emotional heart of this symphony and it is supremely moving in Schaller's hands. I very much admire the way he dovetails the lyrical sections with the massive, funereal dignity of those passages echoing the cosmic grief of Siegfrieds Tod und Trauermarsch. The Scherzo is demonically driven, forming the perfect contrast to the preceding Innigkeit. I was conscious of little details such as how the acoustic permits the flickering flute embellishments to pierce the warm blanket of orchestral sound. The Finale is majestic and delicate by turns, culminating in a glorious paean to the divine.

No. 4 with the *Volksfest* finale:

Although it is with the same orchestra drawn from Munich bands, this recording of the Fourth from the Regentebau, Bad Kissingen, is rather different from the one Schaller made six years earlier of his live performance at the Ebrach Festival, in that it, of course, avoids the reverberant abbey acoustic which bothers some listeners but, more importantly, uses the second, 1878 version with the *Volksfest* final, which is five minutes shorter and hence more compact, and was ultimately discarded by Bruckner. As you might expect, otherwise timings and interpretation are very similar.

Both recordings are indeed very fine: the playing is sonorous and assured, with especially fine brass and woodwind and a lovely glow to the strings, but the balances here are better. The 1880 finale we now usually hear has been criticised for its diffuseness and the slight incongruity of its attempt to incorporate themes from all three preceding movements and is indeed perhaps fair to observe that it is amongst the less successful of Bruckner's concluding movements. I'm not sure that the *Volksfest* resolves that problem any better, in that while there is some brief allusion by the four horns to preceding material in the first movement, it otherwise first presents a cosier, folksier, more light-hearted aspect which is not necessarily consonant with the "Romantic" mood and programmatic content specifically narrated by Bruckner in his letters; it ends up being no more part of an organic progression than the later finale. However, it is more of a piece and in its closing pages shares material with the movement which replaced it with some very similar music: shimmering strings underpinning an assertive brass figure providing a suitably grand and climactic conclusion.

No. 5:

Broadly speaking, recordings of this symphony divide into two groups: those which embrace the more monolithic approach, employing steady speeds to build a granitic structure redolent of the by now clichéd image of Bruckner's "cathedral of sound" and the more fluid, free-flowing interpretations which value the dramatic over the numinous. Of course, such a distinction is crude, and one stance is not necessarily exclusive of the other, but it serves to provide a backdrop to assessing this current recording, which in fact sits squarely on the fence and might for some constitute the perfect via media between the two extremes.

Schaller's way represents a compromise position between faster, fleeter versions such as those by Rögner conducting the Rundfunk Sinfonie Orchester Berlin in 1983-84 and the young Franz Welser-Möst directing the LPO in Vienna in 1993, and, in the other category, the more grandiose recordings by such as Karajan and, more recently, Thielemann, both of whom take well over 80 minutes. Schaller is closer in timings to conductors such as Sawallisch, although I would say that by reason of the venue of this recording and Schaller's shaping of phrases, he has a foot firmly in both camps.

The spacious acoustic provided by Abteikirche lends a reverberation of some five or six seconds, which is hardly inappropriate to a symphony that has been given the sobriquets "Medieval", "Catholic" and "Church of Faith" in addition to more prosaic nicknames like "Pizzicato". The recording as it stands has a burnished glow to it, especially in the horns, that confers a hieratic dignity on proceedings. However, while nobody is as grand and majestic as Karajan in 1976, it is important to remember that verticality is not the whole story here; this symphony is full of humour and quirkiness as well as spiritual striving. Microphone placement must have been cunning, as instrumental details emerge cleanly and there is virtually no audience noise, yet there is huge depth to the sound and the listener is still aware of the sense of cavernous space.

Schaller's gift is for finding the just milieu without exaggeration or understatement. It helps that he is directing such a fine ensemble as the Philharmonie Festiva. Time and again, one is aware of the technical mastery of these musicians, from the extraordinary sonority of the last two minutes of the first movement, to

the thrumming buzz of the violas in the opening of the Adagio, sounding like a swarm of bees, to the raw impudence of the clarinet's interjections at the start of the Finale. At so many points in this performance, I find myself thinking that Schaller has judged matters perfectly: to take but one example, the mysterious conclusion to the Adagio with its pizzicato underpinning of the repeated melody from different wind instruments is so elegantly managed. Incidentally, it is here that we encounter the only really noticeable textual variant, as Schaller takes the option indicated in the last two bars in the preface to the Eulenburg print of Nowak's score and in the more recent revised edition of Nowak, having the flute take the alternative, repeated high A's over the pizzicato and the clarinet descend to a low D.

Schaller does not make the mistake of making the Adagio almost an Andante, thereby losing the measured grandeur of the movement and he shapes the entrance of the Big Tune just over two minutes in really beautifully. The Scherzo is released and rumbustious, at times almost riotous, achieving a judicious balance between rustic galumphing and Dionysian revelry in a manner redolent of Beethoven's *Pastoral*. It is that variety of mood which constitutes the antidote to Bruckner as liturgy. The Finale similarly catches the humour of the clarinet emulating Till Eulenspiegel and cheekily interjecting a theme that first sounds so perkily banal but will ultimately be developed into a monumental chorale and double fugue. Interestingly, Schaller demonstrates in his interpretation that he shares with Thielemann a particularly acute understanding of the value of rests and pauses in Bruckner's music; it is precisely when nothing is happening that one is most aware of the cumulative tension being generated. The last movement is simply triumphant: an inexorable progress towards a stunning peroration.

No. 6:

This performance presents no great surprises; it is essentially a sane, middle-of-the-road account with timings similar to celebrated recordings by of Sawallisch and Klemperer, except that the former is considerably brisker in the first movement and the latter some three minutes faster than both Sawallisch and Schaller in the Adagio. Indeed, I think it is in that propulsive first movement where Sawallisch continues to score over rivals. Although Schaller is certainly "maestoso", he misses the drive which makes Sawallisch's interpretation special and different; Sawallisch generates more intensity through his more positive and interventionist moulding of phrases which paradoxically allows the lyricism of Bruckner's melodies to emerge more strikingly, whereas Schaller is content to let the music flow on its way. Klemperer, by contrast, despite the same overall timing, finds more monumental grandeur in the music. Nonetheless, Schaller's control of dynamics is masterly, his pacing suggests a real overview and he delivers real weight at the massive brass choral at 4'41" and again at 8'41; in many ways, despite my slight reservations surrounding that opening movement, this is an exemplary version.

Despite the fact that Bruckner referred to it as "Die Kechste" (the cheekiest) of his symphonies, I do not respond to the apparently established idea that this symphony is somehow lighter or more pastoral than the symphonies which precede it; to me, this sounds like the typically "absolute music" of the mature Bruckner delineating a titanic struggle to reach the light, not some programmatic homage to Nature, although I concede that there is an element of lilting, bucolic charm in the Trio and the Adagio is certainly as serene and reposeful as a glorious sunset. The playing of the Philharmonie here is tender and exquisite. Otherwise, there is much militaristic tension in the music of the outer movements; the Scherzo is sharply accented and the horns are glorious.

The fourth movement might not be among the most coherent or even the best of Bruckner's finales, insofar as it misses the climactic inevitability and sense of arrival that we hear in the finales of other, later symphonies and its collection of motifs can seem a tad random, but Schaller finds urgency and nobility in the music, persuading the listener that there is a proper sense of direction in this movement and eschewing any sense of arbitrariness in the return to the tonic and providing a real sense of homecoming.

No. 8:

The acoustic here of the Ebrach Abbey translates very well into a recording, creating a grand, imposing sound without blurring detail and the quality of the orchestral playing by an orchestra assembled from the best Munich bands, is phenomenal. Schaller has a deft sense of timing and phrasing and seems rarely to make a misjudgment; anyone new to Bruckner could pick up these recordings and be in possession of a superb introduction to his inimitable symphonic style. This is not a version which Bruckner himself envisaged as such but a judicious assemblage of his ideas in progress as they were set down on individual manuscripts between the first performance in 1887 and the revisions over the next year or so. The Adagio, in particular, is different, being essentially the intermediary version before the composition of the one we usually hear today, which was written as late as 1889; some prefer it and I can hear why. I don't think Schaller quite achieves the

transcendence of Karajan in his last recording with the VPO but it's still a majestic performance; especially striking is the new passage for horns just before the cymbal crash. The Finale is simply terrific, too.

The bonus *Trauermusik* is interesting without being especially memorable, but it is a nice tribute to the composer, elegantly scored by the conductor here from the surviving piano MS.

No. 9 (Schaller completion):

There is no question but that this is an account to vie with the very best, immeasurably enhanced by an extraordinarily rich and complex arrangement and “elaboration” of the accumulated mass of sketches and sections of score which Bruckner left behind. Even without the finale, this would have been a monumental event; the addition of Schaller’s completion made it one of those musical memories to treasure.

The conductor, his orchestra and indeed the engineers of the Bayerischer Rundfunk have by now long experience of how best to exploit the abbey’s cavernous acoustic to best effect without permitting the music to become obscured by a wash of sound; certainly this recording reflects my own experience of the concert and the balance between instrumental groups is ideal.

From the very opening few seconds, we are made aware of Schaller's wonderful control of dynamics, the creeping string tremolando generating nerve-tingling tension until we ease seamlessly and gracefully into the broad melody of the second subject. This is a grand, opulent interpretation, in keeping with the dignity of the surroundings; Schaller's grasp on the pacing and structure of the piece and the smoothness of his transitions are exemplary. The music casts its spell over the audience; the proof of that is evident in that they remained rapt and still throughout the 85 minutes of this recording.

Especially magnificent are the horns and indeed the brass in general; the dominance of their message is redolent of matters eschatological and worthy of a masterwork symphony dedicated, in Bruckner’s own words, “to the Majesty of all majesties.” There is an overwhelming sense of an inexorable progress towards a great, final goal; Schaller requires no fussy or exaggerated effects but simply gauges the accelerandi judiciously at key points. The flutes and woodwind are particularly expressive in the *Gesangsperiode* of the first movement without ever courting *schmaltz*.

The Scherzo is at first delicate then devilish, the horns braying savagely, the pregnant pause before the tripping Trio artfully judged as the mood mutates into skipping insouciance before the reversion to fury.

The playing of the Adagio is beautifully precise and unified, no vulgar slipping or sliding, but building and building to a shattering climax while the violas flutter in the background like a fading pulse; this is the most refined, yet powerful and poetic of readings. The soul soars towards apotheosis as the wide-leaping strings and lonely flute provide a threnody to the fragility of humanity and its hope for salvation; the conclusion is exquisitely poised.

Even to attempt the provision of a fourth movement to this symphony is still considered superfluous in some quarters but we are surely now, after so many completions and performances, more accepting of the validity of the enterprise. Gerd Schaller certainly makes musical sense of the remnants of Bruckner’s score and the memory of my encounter with the final ten minutes of this performance remains for me one of the most thrilling musical experiences of my life. A great deal of that excitement is successfully transmitted via this recording. The emphatic contribution of the brass and the preponderance of aggressive rhythms lend a very military complexion to the movement, its repeated, jagged, falling theme set against a trumpet ostinato to create a restless, highly charged atmosphere, as if a marauding army were converging on a heavenly citadel. The sheer noise of the chorale, incorporating preceding themes, is overpowering; hence the moment of silence – another of those vital Brucknerian tropes – at 20’30”, before the mighty conclusion, becomes all the more effective.

The power, sincerity and conviction of Schaller’s completion and the virtuosity of this performance as a whole lead me to prize this recording as an accurate record of a truly spiritual experience.

Mass, Psalms:

The first great merit here is the sound quality: there is an angelic aureola of warmth about it, excellent balance between the mighty forces deployed, tremendous dynamic range and no loss of detail despite the reverberance of the venue. None of the comparable recordings from Jochum, Barenboim and Celibidache can compete for recorded sound: Jochum’s is over fifty years old and fine for its era but decidedly wiry to modern ears; Celibidache’s live recording, although digital, is marred by audience coughing – whereas there is barely a sound here.

The highlights here are in the singing of the Philharmonischer Chor at key points such as the impassioned and monumental opening “Kyrie”, which emerges as a genuinely supplicatory in its plea for mercy, and the truly thrilling “Et resurrexit”, central, in every sense of the word, to the Mass. All the performers here seem inspired and galvanised by the occasion, such that at times they are almost too demonstrative, but that

involvement underlines the truly dramatic nature of the Catholic liturgy and its emphasis upon salvation. One thinks here of the argument surrounding how visceral and “operatic” Verdi’s Requiem should sound but certainly Bruckner seems here to be embracing the same sense of the dramatic that we hear in the liturgical works of predecessors such as Beethoven’s “Missa solemnis” and Berlioz’ “Requiem and “Te Deum” – works with which Bruckner was familiar.

The “Credo” assumes the sonic landscape characteristic of a battlefield, the choir’s war-cries of “Credo” punctuating the restless, scurrying semiquavers of the underlying instrumental figures; this is Bruckner at his most stirring. Despite the pitiless demands he makes upon his performers in sustained fortissimo passages, there are also moments of repose and tranquillity to be savoured, and I concede all credit to the choir and orchestra that they are able to ratchet down the tension in order to embrace the tenderness of the “Benedictus”; both the singing and instrumental playing display enormous flexibility and virtuosity.

In terms of mere timings, just as he does when performing Bruckner’s symphonies, Schaller finds the juste milieu between others’ extremes. Barenboim and Jochum are more sprightly at 58 minutes and as such not as imposing; Celibidache, at 77 minutes, is to some ears excessively languorous. In my judgement, Schaller finds just the right balance at one hour precisely, conjuring huge weight without undue ponderousness.

The Psalm is a decided rarity. Were it not for the fact that we have Bruckner’s manuscript score, published as recently as 1996, I would defy anyone without foreknowledge of its composer to ascribe it correctly, it is so wholly uncharacteristic of his oeuvre. Indeed, it positively reeks of Mendelssohn’s oratorios at their most blithely insouciant.

Once again, the choral singing is the glory of this piece; the choir’s energy and conviction ensure that instead of regretting the absence of Brucknerian numinosity, the listener revels in the sheer exuberance of the melodies and comforting, richly Romantic harmonies, yet the rhythmic vitality of the counterpoint in the double chorus “Gross ist unser Herr” confirms that the baroque world of Handel and Bach is never far away. Soprano Ania Vegry has a vibrant, sometimes almost over-bright tone and handles the frequent melismata in her music with aplomb. She is well matched in the “Arioso” by Franziska Gottwald’s warm alto, with delightful individual contributions from solo flute, oboe, and violin. Especially uplifting is the fugal “Alleluia” concluding the work, introduced by a splendid brass fanfare and extending over nine minutes to provide a spectacularly confident testament to the fruits of Bruckner’s formal studies with Sechter.

The programme is completed by a recital from Gerd Schaller demonstrating Bruckner’s famed improvisatory powers as an organist and his command of fugal form. Schaller expertly and sensitively exploits the extraordinary range of stops of the mighty Ebrach organ to suit the varying demands of the six pieces here.

Ralph Moore

Details:

NB: CD 1 is mislabelled on the front of its cardboard slipcase as Symphony No. 1; it should be as per the reverse here:

CD 1: Symphony in F minor (Study Symphony) (1863) [43:23]

Edition: Gerd Schaller

CD 2: Symphony No. 1 in C minor (Early Linz version 1866) [51:34]

Edition: William Carragan

CD 3: Symphony in D minor WAB 100 (1869) – Die Nullte (1869) [43:29]

Edition: Gerd Schaller

CD 4: Symphony No. 2 in C minor (Version 1872) [70:21]

Edition: William Carragan

CD 5: Symphony No. 3 in D minor (Version 1874) [70:24]

Edition: William Carragan – World Premiere Recording

CD 6: Symphony No. 4 in E flat major Romantic (1878/1880 version) [65:43]

Edition: Leopold Nowak

CD 7: Symphony No. 4 in E flat major Romantic (1878/1880 version with Volksfest finale 1878) [60:11]

Edition: William Carragan/Leopold Nowak

CD 8: Symphony No. 5 in B flat major [72:52]

Edition: Leopold Nowak

CD 9: Symphony No. 6 in A major [57:30]

Edition: Leopold Nowak

CD 10: Symphony No. 7 in E major (1883) [64:52]

Edition: Leopold Nowak

CDs 11 [61:14] & 12 [38:15]: Symphony No. 8 (Variant of 1888) [85:42]

Edition: William Carragan – World Premiere Recording

Otto KITZLER senior (1834-1915) & Otto KITZLER junior (1863-1931)

Trauermusik (1906) (orch. Gerd Schaller) [13:37]
CDs 13 [36:54] & 14 [46:47]: Symphony No. 9 in D minor (1896) [83:41]
(Finale completed by William Carragan in 2010 revised version)
Edition: Leopold Nowak
CDs 15 [36:56] & 16 [47:46]: Symphony No. 9 in D Minor (1887-1896) 84:42
Four-movement version, with Finale completed by Gerd Schaller
Edition: Leopold Nowak
CD 17: Bruckner - Mass No. 3 in F Minor (1868) [60:21]
Edition: Leopold Nowak
CD18: Psalm 146 & Organ Works [56:48]
Psalm 146 (1858?) [30:03]
Edition: Gerd Schaller
Ania Vegry (soprano); Franziska Gottwald (alto); Clemens Bieber (tenor); Timo Riihauenen (bass); Philharmonischer Chor München, Philharmonie Festiva/Gerd Schaller
Organ Works [26:29]:
Bruckner's Bad Ischl improvisation sketches 1890, completed as "Festmusik" by Erwin Horn [8:35]
Andante in D minor (WAB 130) [1:49]
Postlude in D minor (WAB 126) [4:07]
Prelude and Fugue in C minor (WAB 131) [5:54]
Fugue in D minor (WAB 125) [3:58]
Prelude in C minor (WAB 129) [2:06]
Gerd Schaller (organ)

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NEW AND REISSUED RECORDINGS November 2017 to February 2018

Compiled by Howard Jones

FIRST ISSUES include Nelsons and the Leipzig Gewandhaus Orchestra in Sym. No. 4 to follow their well-received No. 3, a Salzburg No. 6 from Jansons and the VPO, as well as a cluster of downloads from orchestras based in China. Reissues include Schaller's Symphony cycle for Profil, including two performances of Sym. No. 9 with Finale, Mass No. 3, Psalm 146 and organ works, Dennis Russell Davies' cycle with the Linz Orchestra, and a set of four of the Symphonies with Skrowaczewski and the Yomiuri Nippon SO from Denon.

**First Issue*

CDs, VINYLs AND DOWNLOADS

SYMPHONIES

- Nos. 00 to 9 etc. Schaller/Philharmonie Festiva - see below under Collections.
Nos. 0 to 9 Davies, D.R./Linz Bruckner SO (Linz, 4/03 to 11/08) SONY 11 CD set 889985483312.
Nos. 0, 7, 8, 9 Skrowaczewski/Yomiuri Nippon SO (Tokyo, 8/10/14, 16/10/10, 25/03/10 & 23/09/09) DENON COCM-40081, -40078, -40077 and -40076 (46:08, 65:47, 78:26 & 61:00).
Nos. 2, 4 & 5 Konwitschny/Berlin RSO, Czech PO & Leipzig Gewandhaus Orch. (14/01/51, 1952 & 6/61) SCRIBENDUM 20 CD set SC 809 (55th Anniversary set) (64:40, 70:18 & 81:00) with works by 6 other composers.
Nos. 3 & 5 *Cohen/Musica Nova Orch. (30/03/14 & 30/06/16) MUSICA NOVA CDs (66:23 & 71:06). No.3 is 1874 variant and No.5 is ed. Schalk.
No. 3 *Herbig/Hangzhou PO (12/15) ORCHARD MUSIC HD-HALL DOWNLOAD (52:10).
Nos. 3 & 9 *von Maticic/French Nat. RO (Paris, 26/01/65 & 1963) ALTUS CDs 379 & 380 (63:02 & 59:12). No. 3 is 1878 version.
No. 4 *Ewald/Shenzhen SO (3/14) ORCHARD MUSIC HD-HALL DOWNLOAD (56:54).
No. 4 *Nelsons/Leipzig Gewandhaus Orch. (May 2017) DG Europe and Japan UCCG-1789 (70:08) with Wagner's Lohengrin Prelude.
Nos. 4 & 9 *Skrowaczewski/NHK SO (Suntory Hall 10April02 & NHK Hall 4April02) ALTUS 2 CD set ALT 381/2 (66:31 & 61:16)
No. 4 Solti/Chicago SO (27/01/81) DECCA 6 LP set 4832299 (63:07) with works by 6 other composers.
No. 5 *Ballot/Altomonte Orchestra St Florian (St Florian 18/8/17) 2 SACD set, Gramola 99162 (61:29, 28:00)
No. 6 *Domenech/Hangzhou PO (11/17) ORCHARD MUSIC HD-HALL DOWNLOAD (56:54).
No. 6 *Flor/Shanghai PO (28/11/17) DR CLASSICS DOWNLOAD (52:21).
No. 6 *Jansons/Vienna PO (Salzburg, 20/08/16) VPO OWN LABEL CD WPH-L-MJ-2017 (55:12).
Nos. 7-9, Te Deum Karajan/Berlin PO & Wiener Singverein (Berlin, 4 & 9/75) DG Japan 3 SACDs UCGG-9117/9 (64:32, 82:06, 61:02 & 24:56).
No. 7 Klemperer/BBC SO (02/12/55) 4 CD set ICAC 5145 (57:11) with works by 5 other composers.
No. 7 *Lim H-J/ SNU SO (22/06/13) SNU MUSIC CD (59:30).
No. 7 Sanderling, K.(Stuttgart, 12/99) SWR MUSIC CD SWR 19410 (71:14).
No. 8 (Haas) Furtwängler/Vienna PO & Berlin PO (17/10/44 & 3/49) PRAGA DIGITAL 2 SACD set PRD 350133.
No. 8 *Skrowaczewski/NHK SO (NHK Hall 12May06) ALTUS 2 CD set ALT 383/4 (81:19) with Mozart "Haffner".
No. 9 Giulini/RSO Stuttgart (9/96) SWR MUSIC CD SWR 19411 (61:47).

VOCAL & INSTRUMENTAL

- Choral Works Jochum/Bavarian Radio Chorus & RSO, German Opera Chorus & Berlin PO (7/62 to 1/72) DG 38 CD set 4798237 (Masses 1 - 3, Te Deum, Psalm 150, Motets) 'Jochum Complete DG Recordings Vol. 2, Opera & Choral Works' with works by 7 other composers.
'Drei Chorale' & Scherzo from Sym. No. 4
*German Horn Sound, GENUIN CD GEN 18493 'Hornlikes Works' with music by 12 other composers.

DVDs & BLURAYS

- No. 1 *Thielemann/Staatskapelle Dresden (6Sept2017) CMajor Unitel BluRay/DVD 744704 (56min).
No. 7 *Chun, C-Y /KNUA SO (03/05/09) KNUA SO CD.
No. 7 *Sung, S-Y /Gyeonggi PO (06/06/17) ARTE TV (Korea) DVD (69:09).
No. 7 Thielemann/Dresden SK (Dresden, 01/09/12) OPUS ARTE " DVDs & BLURAYS OA 1253 BD

& OABD 7235 BD (70:12) with works by R Strauss & Wolf.
No. 9 + Finale Schaller/ Philh. Festiva (Ebrach, 24/07/16) PROFIL DVD (85:24) with Finale completed by Schaller.

COLLECTIONS

Symphonies Nos. 00 to 9, Mass No. 3, Psalm 146 and Organ Works
Schaller/Philh. Festiva, etc (07/11 to 07/16) with two performances of Sym. No. 9 with Finale completions.

WORLD-WIDE CONCERT LISTING

March - June 2018

Compiled by Michael Cucka

PERFORMANCES IN SOME 24 COUNTRIES over the next few months, with a significant number in Germany. Highlights include a performance of “Nullte” in Croatia; several performances of No. 1, including Eschenbach with Vienna, Järvi and the NHK, and Gimeno and Dorsch in Germany; the new “Hawkshaw” edition of No. 8 will have additional performances in Canada under Peter Oundjian; Wigglesworth in Tokyo will perform the “Korstvedt” edition of the Fourth; a premiere of a new arrangement of the String Quintet for large orchestra by Gerd Schaller; and Rattle’s “finale” with Berlin featuring the 4-movt. Ninth (SPCM) at home, London, Vienna, and Amsterdam.

*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*

Austria

[10 March 7:30p: Großer Saal, Musikverein, Vienna](#)

Bruckner: Symphony No. 8 in C minor
Bruckner Orchester Linz / Markus Poschner

[19 & 20 March 7:30p: Stefaniensaal, Congress, Graz](#)

Bruckner: Symphony No. 8 in C minor
Dortmund Philharmonic / Gabriel Feltz

[25 April 12:30p: Großer Saal, Brucknerhaus, Linz](#)

(*open rehearsal*)

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

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

[19 May 11a: Großer Saal, Stiftung Mozarteum, Salzburg](#)

(* Salzburger Festspiele Pfingsten *)

Bruckner: Pange lingua

Brahms: Ein deutsches Requiem (Londoner Fassung)
(Genia Kühmeier, sop; André Schuen, bar; Pierre-Laurent Aimard, pno; Markus Hinterhäuser, pno)
Chor des Bayerischen Rundfunks / Jérémie Rhorer

[22 & 23 May 7:30p : Großer Saal, Musikverein, Vienna](#)

Bach: Violin Concerto in D minor, BWV 1052R (Leonidas Kavakos)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Wiener Symphoniker / Leonidas Kavakos

[25 May 3p: Großer Saal, Musikverein, Vienna](#)

(*open rehearsal*)

Bruckner: Symphony No.1 in C minor
Vienna Philharmonic / Christoph Eschenbach

[26 May 3:30p & 27 May 11a : Großer Saal, Musikverein, Vienna](#)

[3 June 7:30p: Stift Sankt Florian, St. Florian bei Linz](#)

Willi: DSONG für Orchester

Bruckner: Symphony No. 1 in C minor
Vienna Philharmonic / Christoph Eschenbach

[3 June 11a: Großer Saal, Musikverein, Vienna](#)

Abrahamsen: 3 Pieces for Orchestra

Bruckner: Symphony No. 9 in D minor (4-mvt. SPCM)
Berlin Philharmonic / Sir Simon Rattle

[16 June 3:30p: Großer Saal, Musikverein, Vienna](#)

[30 June 6p: Stiftskirche, Stift St. Florian, St. Florian bei Linz](#)

Schubert: Symphony No. 8 in B minor, D 759, "Unfinished"

Bruckner: Symphony No. 3 in D minor (1873)

Bruckner Orchester Linz / Markus Poschner

Bulgaria

[10 May 7p: Bulgaria Hall, Sofia](#)

Beethoven: Piano Concerto No. 1 in C major (Yovcho Krushev)

Beethoven: Fantasia for Piano, Chorus and Orchestra in C minor

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Sofia Philharmonic / Sascha Goetzel

Canada

[3 & 5 March 8p: Orpheum Theatre, Vancouver](#)

Wagner: Die Meistersinger von Nürnberg; Prelude to Act 1

Mendelssohn: Piano Concerto No. 1 in G minor (David Fray)

Bruckner: Symphony No. 3 in D minor

Vancouver Symphony Orch / Michael Sanderling

[9 & 10 March 8p: Centennial Concert Hall, Winnipeg](#)

Bach: Concerto for 2 Violins in D minor, BWV 1043 (Gwen Hoebig, Karl Stobbe)

Bruckner: Symphony No. 9 in D minor

Winnipeg Symphony Orch / Alexander Mickelthwate

[5 April 8p: Salle Raoul-Jobin, Palais Montcalm, Quebec](#)

Mozart: Adagio and Fugue in C minor, K 546

Mozart: Sinfonia Concertante in Eb major, K 364 (Anthony Marwood, vln; Isaac Chalk, va)

Bruckner: String Quintet in F minor, Adagio

Haydn: Symphony No. 44 in E minor, Hob I:44, "Trauer"
Les Violons du Roy / Anthony Marwood

[11 & 14 April 8p: Maison symphonique, Montreal](#)

[13 April 8p: Roy Thomson Hall, Toronto](#)

Berg: Violin Concerto, "Dem Andenken eines Engels"
(Christian Tetzlaff)

Bruckner: Symphony No. 7 in E major
Orchestre symphonique de Montreal / Kent Nagano

[2 May 8p & 3 May 2p: Roy Thomson Hall, Toronto](#)

[6 May 2:30p: Maison symphonique, Montreal](#)

[7 May 8p: Southam Hall, National Arts Centre, Ottawa](#)

Mozart: Piano Concerto No. 12 in A major, K 414 (Leon Fleisher)

Bruckner: Symphony No. 8 (1887, ed. Hawkshaw)
Toronto Symphony Orch / Peter Oundjian

[11 & 12 May 8p: Jack Singer Concert Hall, Calgary](#)

Mozart: Piano Concerto No. 20 in D minor, K 466 (Fei-Fei Dong)

Bruckner: Symphony No. 7 in E major
Calgary Philharmonic / Rune Bergmann

[11 & 12 May 8p: Chan Shun Concert Hall, Chan Centre for the Performing Arts, University of British Columbia, Vancouver](#)

[14 May 8p: Bell Performing Arts Centre, Surrey](#)

Beethoven: Violin Concerto in D major (Ray Chen)

Bruckner: Symphony No. 9 in D minor
Vancouver Symphony Orch / Bramwell Tovey

Croatia

[19 & 20 April 7:30p: Koncertna dvorana Lisinski, Zagreb](#)

Bruckner: Symphony No. 0 in D minor
Strauss: 4 letzte Lieder for Soprano and Orchestra, AV 150
Strauss: Der Rosenkavalier, Suite
Zagreb Philharmonic Orch / Dmitrij Kitajenko

Czech Republic

[22 March 7p: Spolecensky sal, Dum kultury mesta Ostravy, Ostrava](#)

Martinů: Cello Concerto No. 1 (Tomáš Jarník)
Bruckner: Symphony No. 5 in Bb major
Janáček Philharmonic Orchestra / Eivind Gullberg Jensen

[19 April 7p: Koncertni sal, Dum kultury, Teplice](#)

Tchaikovsky: Piano Concerto No. 1 in Bb minor (Anant Changwaiwit)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Severoceska Filharmonie Teplice / Alfonso Scarano

[24 May 7:30p: Sal Orpheum, Grandhotel Ambassador, Karlovy Vary](#)

Berlioz: Les Nuits d'ete (Karla Bytnarová)
Bruckner: Symphony No. 7 in E major
Karlovy Vary Symphony Orchestra / Martin Lebel

Denmark

[19 April 7:30p: Koncertsalen, Musikkens Hus, Aalborg](#)

Mahler: Rückert Lieder (Dorothea Röschmann)
Bruckner: Symphony No. 2 in C minor
Aalborg Symphony Orch / Rafael Payare

[20 April 7:30p: Koncertsalen, DR Koncerthuset, DR Byen, Copenhagen](#)

Strauss: Oboe Concerto in D major, AV 144 (Eva Steinaa)
Bruckner: Symphony No. 7 in E major
Danish National Symphony Orch/ Fabio Luisi

[22 April 3p: Symfonisk Sal, Musikhuset, Aarhus](#)
(*Chamber Concert/Aarhus Symphony Orch*)

Holmboe: Notater

Lotti: Crucifixus

Bruckner: 3 Motets

Corelli: Triosonate ca Chiesa, Op.37

Nielsen: 2 Præludier af Op.51

Holmboe: Sonate

Log: 3 Miniatures for Tuba and Wind Ensemble

Filas: Concert Romance 1988

Rolf Sandmark, ten-trb; Jens Vind, bass-trb; Jonathan Borksand Hanke, tuba/cimbasso; David Strong, pno

[14 June 8p: Alsjon, Sønderborg](#)

Ligeti: Atmosphères

Bruckner: Symphony No. 9 in D minor

Schleswig-Holsteinisches Sinfonieorchester; Sønderjyllands Symfoniorkester / Peter Sommerer

Finland

[28 & 29 March 7p: Konserttisali, Musikkitalo, Helsinki](#)

Bruckner: Symphony No. 5 in Bb major
Helsinki Philharmonic / John Storgårds

[13 April 7p: Tapiolasali, Espoo](#)

Mozart: Adagio and Fuga

Mozart: Sinfonia Concertante in Eb major, K 364 (Anthony Marwood, vln; Lilli Maijala, vla)

Bruckner (arr. Oeser) : String Quintet in F major, Adagio

Haydn: Symphony No.44 in E minor, Hob I:44, "Trauer"
Tapiola Sinfonietta / Anthony Marwood

[18 April 7p: Tuomiokirkko, Kuopio](#)

[19 April 7p: Konressi- ja konserttikeskus, Mikaeli](#)

Schubert: Symphony No. 8 in B minor, D 759, "Unfinished"

Bruckner: Symphony No. 9 in D minor
Kuopio Symphony Orch / Alberto Hold-Garrido

France

[31 May 8:30p: Basilique, Saint-Denis](#)

(* Festival Saint Denis *)

Bruckner: Symphony No. 7 in E major

Brahms: 4 Gesänge

Orchestre Philharmonique de Radio France / Mikko Franck

Germany

[2 & 3 March 8p: Großes Haus, Staatstheater, Mainz](#)

Beethoven: Coriolan Overture

Zimmermann: Sinfonie in einem Satz (1. Fassung)

Bruckner: Symphony No. 3 in D minor (1888/1889 version)
Philharmonisches Staatsorchester Mainz / Peter Hirsch

[8 & 9 March 8p: Grosser Saal, Gewandhaus, Leipzig](#)

[11 March 11a: Grosser Saal, Gewandhaus, Leipzig](#)

Widmann: NEW WORK [premiere]

Bruckner: Symphony No.7 in E major

Leipzig Gewandhaus Orch / Andris Nelsons

[8 March 10a: Konzertkirche, Neubrandenburg](#)

(*public rehearsal*)

[8 March 7:30p: Konzertkirche, Neubrandenburg](#)

[9 March 7:30p: Ernst-Barlach-Theater, Güstrow](#)

Mozart: Clarinet Concerto in A major, K 622 (Bettina Aust)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Neubrandenburger Philharmonie / Sebastian Tewinkel

[13 & 14 March 8p: Großer Saal, Konzerthaus, Dortmund](#)

[19 & 20 March 7:30p: Congress Graz: Stephaniensaal, Graz](#)

Bruckner: Symphony No. 8 in C minor
Dortmund Philharmonic / Gabriel Feltz

[16 & 17 March 8p: Philharmonie, Köln](#)

[18 March 8p: Konzerttheater, Coesfeld](#)

Schubert: Rosamunde Overture, D 644
Glanert: 4 Präludien und Ernste Gesänge nach einer Skizze von Johannes Brahms (Michael Nagy, bar)
Bruckner: Symphony No. 1 in C minor (1891 Vienna version)
WDR Symphony Orch Cologne / Gustavo Gimeno

[17 March 8p: Großes Haus, Theater, Lüneburg](#)

Haydn: L'Isola Disabitata, Hob XXIII:9; Overture
Lalo: Cello Concerto in D minor (Daniel Munck)
Bruckner: Symphony No. 1 in C minor
Lüneburger Symphony / Thomas Dorsch

[21, 22 & 23 March 8p: Philharmonie, Gasteig, Munich](#)

Berg: Violin Concerto, "Dem Andenken eines Engels" (Janine Jansen)
Bruckner: Symphony No. 7 in E major
Munich Philharmonic / Zubin Mehta

[30 March 8p: Stadthalle, Kassel](#)

Dallapiccola: Preghiere für Bariton und Kammerorchester (Armin Kolarczyk)
Bruckner: Symphony No. 6 in A major
Staatsorchester Kassel / Francesco Angelico

[30 March 5p: Max-Reger-Halle, Weiden](#) (*public rehearsal*)

[1 April 8p: Ordenskirche, Bayreuth](#)

[2 April 5p: Max-Reger-Halle, Weiden](#)

[3 April 7:30p: Rosenthal-Theater, Selb](#)

[4 April 8p: Volkshaus, Jena](#)

[5 April 7:30p: Thomaskirche, Leipzig](#)

Bruckner: Symphony No. 5 in Bb major
Internationale Junge Orchesterakademie / Matthias Foremny

[3 & 4 April 7:30p: Großes Haus, Theater, Münster](#)

Pärt: Mein Weg
Mozart: Motet, K 165, "Exsultate, jubilate" (Kathrin Filip)
Bruckner: Symphony No. 7 in E major
Münster Symphony Orch / Golo Berg

[7 April 7:30p: Konzertsaal, Kulturpalast, Dresden](#)

[8 April 6p: Konzertsaal, Kulturpalast, Dresden](#)

[18 April 8p: Philharmonie, Köln](#)

[24 April 8p: Philharmonie, Gasteig, München](#)

[25 April 8p: Audimax der Universität, Regensburg](#)

Schumann: Piano Concerto in A minor (Alica Sara Ott)
Bruckner: Symphony No. 7 in E major
Dresden Philharmonic / Michael Sanderling

[13 & 16 April 8p: Mendelssohn-Saal, Tonhalle, Düsseldorf](#)

[15 April 11a: Mendelssohn-Saal, Tonhalle, Düsseldorf](#)

Beethoven: Die Geschöpfe des Prometheus, op.43; Overture
Mozart: Sinfonia Concertante für Oboe, Clarinet, Horn, Bassoon and Orchestra in Eb major, K 297b (Gisela Hellrung, ob; Wolfgang Esch, cl; Quirin Rast, hn; Veikko Braeme, bn)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Düsseldorf Symphony Orch / Alpesh Chauhan

[15 April 3p: Kornmarktkirche, Mühlhausen](#)

(* Thüringer Bachwochen *)

Works by: **Bach, Händel, Mendelssohn, Bruckner, Dvořák, Piazzolla**

German Hornsoud

[19 April 7:30p: Kleiner Saal, Laeiszhalle, Hamburg](#)

(*Symphoniker Hamburg / Chamber Music Concerts*)

Arensky: String Quartet in A minor

Bruckner: String Quintet in F major

Makrouhi Hagel & Mihela Brecej, vln; Daniela Frank-Muntean & Sebastian Marock, vla; Li Li & Mariusz Wysocki, vc

[19 & 20 April 8p: Großer Sendesaal, NDR Landesfunkhaus Niedersachsen, Hannover](#)

Gubaidulina: Triplekonzert für Violine, Violoncello, Bajan und Orchester

(Baiba Skride, vn; Harriet Krijgh, vc; Elsbeth Moser, bajan/accordion)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
NDR Radiophilharmonie Hannover / Andrew Manze

[22 April 11a & 23 April 8p: Großer Saal, Elbphilharmonie, Hamburg](#)

Bruckner: Symphony No. 5 in Bb major
Philharmonisches Staatsorchester Hamburg / Kent Nagano

[27 April 7:30p: Konzertsaal, Pfalzbau, Ludwigshafen](#)

[28 April 7:30p: Festhalle, Wörth am Rhein](#)

[29 April 7:30p: CongressCentrum, Pforzheim](#)

Weber: Euryanthe, Overture

Beethoven: Piano Concerto No. 1 in C major (Bernd Glemser)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Deutsche Staatsphilharmonie Rheinland-Pfalz / Markus Huber

[29 April 11a & 30 April 7:30p: Konzertsaal, Musik- und Kongreßhalle, Lübeck](#)

Bruckner: Symphony No. 8 in C minor
Philharmonisches Orchester der Hansestadt Lübeck / Ryusuke Numajiri

[3 May 8p: Theatersaal, Forum am Schlosspark, Ludwigsburg](#) (* Ludwigsburger Schlossfestspiele *)

Ravel: Piano Concerto in G major (Bertrand Chamayou)

Bruckner: Symphony No. 9 in D minor
Orchester der Schlossfestspiele / Pietari Inkinen

[4 May 8p: Alfred Krupp Saal, Philharmonie, Essen](#)

Bruckner: Symphony No. 8 in C minor
Royal Concertgebouw Orch / Jaap van Zweden

[6 May 5p: Regentenbau Bad Kissingen \(Max Littmann Hall\)](#)

Mozart: Don Giovanni, Overture

Bruckner: String Quintet in F, arranged for large orchestra (premiere)

Beethoven: Symphony No. 5

Radio Symphony Orchestra Prague / Gerd Schaller

[15 May 8p: Stadthalle, Hagen](#)

Mozart: Clarinet Concerto in A major, K 622 (Bettina Aust)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Philharmonisches Orchester Hagen / Joseph Trafton

[16 May 7:30p: Theodor-Heuss-Saal, Harmonie, Heilbronn](#)

Mozart: Symphony No. 29 in A major, K 201

Haydn: Cello Concerto No. 1 in C major, Hob VIIb:1 (Harriet Krijgh)

Bruckner (arr. Stadlmair): String Quintet in F major, Adagio

Haydn: Symphony No. 47 in G major, Hob I:47

Württembergisches Kammerorchester Heilbronn / Andreas Spering

[18 May 7:30p: Münster, Konstanz](#)

[19 May 7:30p: Katholische Kirche, Meersburg](#)

Bruckner: Symphony No. 6 in A major
Südwestdeutsche Philharmonie Konstanz / Marcus Bosch

[21 May 4p: St Johannis, Würzburg](#)

Bruckner: Symphonische Praeludium in C minor
Rott: Symphony No. 1 in E major
Bayerische Musikakademie Hammelburg / Ron-Dirk Entleutner

[26 May 7p: Philharmonie, Berlin](#)

Abrahamsen: 3 Pieces for Orchestra [premiere]
Bruckner: Symphony No. 9 in D minor (4-mvt SPCM)
Berlin Philharmonic / Sir Simon Rattle

[2 June 8p: Kiliansdom, Würzburg](#)

(* Mozartfest Würzburg *)
Messiaen: L'Ascension; Prière du Christ montant vers son Père
Bruckner: Symphony No. 7 in E major
Bamberger Symphoniker / Manfred Honeck

[3 June 5p: Joseph Keilberth Saal, Sinfonie an der Regnitz, Bamberg](#)

Prokofiev: Violin Concerto No. 1 in D major (Josef Spacek)
Bruckner: Symphony No. 7 in E major
Bamberger Symphoniker / Manfred Honeck (?)

[3 June 5p: Dom St Stephanus, Halberstadt](#)

Schubert: Symphony No. 8 in B minor, D 759, "Unfinished"
Bruckner: Symphony No. 9 in D minor
Orchester des Nordharzer Städtebundtheaters;
Philharmonisches Kammerorchester Wernigerode / Christian Fitzner

[3 June 6p: Mendelssohn Saal, Gewandhaus, Leipzig](#)

Widmann: Oktett
Bruckner: Symphony No. 7 in E major (chamber arr: Eisler, Stein, Rankl)
Gewandhaus Octet

[7, 8 & 9 June 7:30p: Großes Haus, Brandenburger Theater, CulturCongressCentrum, Brandenburg an der Havel](#)

Beethoven: Piano Concerto No. 1 in C major (Lauma Skride)
Bruckner: Symphony No. 6 in A major
Brandenburger Symphoniker / Peter Gülke

[9 June 3p: Philharmonie, Köln](#)

Plog: Trio für Trompete, Horn und Posaune
Ewald: Quintett Nr. 1 für 2 Trompeten, Horn, Posaune und Tuba
Poulenc: Sonate für Horn, Trompete und Posaune
Bruckner: Aequalis No. 1 in C minor
Bruckner: Aequalis No. 2 in C minor
Falconieri: Passacalle
Schnyder: Duo Concertante für tenor- und bass-posaune
Bernstein: Dance Suite für Blechbläserquintett und optionales Schlagzeug
Kölner Philharmonie
(Andreas Jakobs, hn; Simon de Klein, trp; Bruno Feldkircher, trp; Aaron Außenhofer-Stilz, trb; Jan Böhme, trb; Carsten Luz, trb; Stefan Kühndorf, tuba; Alexander Schubert, perc)

[11 June 8p: St Lorenz, Nürnberg](#)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Staatsphilharmonie Nürnberg / Marcus Bosch

[13 June 7:30p: Deutsches Haus, Flensburg](#)

Ligeti: Atmosphères
Bruckner: Symphony No. 9 in D minor
Schleswig-Holsteinisches Sinfonieorchester; Sønderjyllands Symfoniorkester / Peter Sommerer

[15, 18 June 8p & 17 June 11a: Mendelssohn-Saal, Tonhalle, Düsseldorf](#)

Haydn: Te Deum in C major, Hob XXIIIc:2, "Maria Theresia"
Debussy: Fantaisie for Piano and Orchestra
Bruckner: Te Deum in C major
(Anke Krabbe, sop; Maria Kataeva, mez-sop; Tamsz Zagorski, ten; Karl-Heinz Lehner, bass; Alice Sara Ott, pno)
Düsseldorfer Symphoniker / Mario Venzago

[23 June 8p: Max-Littmann-Saal, Regentenbau, Bad Kissingen](#)

(* Kissinger Sommer *)
Rimsky-Korsakov: Russian songs (Julia Matochkina, mez-sop)
Bruckner: Symphony No. 7 in E major
Orchester der Russisch-Deutschen MusikAkademie / Valery Gergiev

[23 & 25 June 8p: Hoher Dom, Osnabrück](#)

Tallis: Why Fum'th in Fight
Vaughan Williams: Fantasia on a Theme by Thomas Tallis
Vasks: Dona nobis pacem
Bruckner: Mass No. 3 in F minor
(Liu, sop; Morfa, alt; Wagner, ten; Jenkins, bar)
Osnabrücker Symphonieorchester / Clemens Breitschaft

[27 & 28 June 8p: Philharmonie, Mercatorhalle, Duisburg](#)

Poulenc: Les animaux modèles, Suite
Gershwin: Piano Concerto in F major (Frank Dupree)
Bruckner: Symphony No. 6 in A major
Duisburger Philharmoniker / Ariane Matiakh

[28, 29 & 30 June 8p: Philharmonie, Gasteig, Munich](#)

Bruckner: Symphony No. 0 in D minor
Bartók: Piano concerto No. 3 (Piotr Anderszewski)
Hindemith: Symphonic Metamorphoses on Themes of Carl Maria von Weber
Munich Philharmonic / Paavo Järvi

Hungary

[28, 30 April 7:45p & 29 April 3:30p: Bartók Béla Nemzeti Hangversenyterem, Művészetek Palotája, Budapest](#)

Bruckner: Symphony No. 8 in C minor
Budapesti Fesztivalzenekar / Jukka-Pekka Saraste

Israel

[12 May 9p: Lowy Concert Hall, Charles R. Bronfman Auditorium, Tel Aviv](#)

Bach: Brandenburg Concerto No. 3 in G major, BWV 1048
Berio: Trombone Concerto (Christian Lindberg)
Bruckner: Symphony No. 9 in D minor
Israel Philharmonic / Zubin Mehta

Italy

[19 March 8p: Teatro alla Scala, Milano](#)

Hindemith: Nobilissima Visione
Bruckner: Symphony No. 4 in Eb major, "Romantic"
La Scala Philharmonic / Daniele Gatti

[13 April 8:30p: Conservatorio: Sala Verdi, Milan](#)

Tchaikovsky: Violin Concerto in D major (Patricia Kopatchinskaja)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra della Svizzera Italiana / Markus Poschner

[14 April 9p: Teatro Municipale, Piacenza](#)

Schubert: Symphony No. 8 in B minor, D 759, "Unfinished"
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra della Svizzera Italiana / Markus Poschner

[27 April 9p & 28 April 5:30p: Palermo](#)

Schubert (arr. Liszt): Wanderer fantasie, D 760 (Giuseppe Albanese)

Liszt (arr. Busoni): Rhapsodie espagnole, S 254

Bruckner: Symphony No. 6 in A major
Orchestra Sinfonica Siciliana / Claus Peter Flor

Japan

[2 March 7p: Suntory Hall, Tokyo](#)

[3 March 2p: Suntory Hall, Tokyo](#)

Suppé: Poet and Peasant Overture

Yun: Cello Concerto (Luigi Piovano)

MacMillan: The Confession of Isobel Gowdie

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

Japan Philharmonic Orch / Tatsuya Shimono

[17 March 7p: Terrsa, Yamagata](#)

[18 March 3p: Terrsa, Yamagata](#)

Takemitsu: Requiem for String Orchestra

Bruckner: Mass No. 2 in E minor

Brahms: Violin Concerto in D major (Yuzuko Horigome)

Yamagata Symphony Orch / Norichika Iimori

[31 March 2p: Symphony Hall, Osaka](#)

Bruckner: Symphony No. 8 in C minor

Kansai Philharmonic / Taijiro Iimori

[31 March 6p: Suntory Hall, Tokyo](#)

Sibelius: Violin Concerto in D minor (Jennifer Pike)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
(Korstvedt, 2004)

Tokyo Symphony Orch / Mark Wigglesworth

[7 & 8 April 3p: Festival Hall, Osaka](#)

Miyoshi: Noesis for Orchestra

Bruckner: Symphony No. 8 in C minor

Osaka Philharmonic / Tadaaki Otaka

[14 April 6p: Suntory Hall, Tokyo](#)

[15 April 2p: Muza Kawasaki Symphony Hall, Kawasaki](#)

Mahler: Symphony No. 10 in F# minor, Adagio

Bruckner: Symphony No. 9 in D minor

Tokyo Symphony Orch / Jonathan Nott

[15 April 3p: Hiroshima Bunka Gakuen HBG Hall, Hiroshima](#)

Mozart: Piano Concerto No. 12 in A major, K 414 (André Laplante)

Bruckner: Symphony No. 6 in A major

Hiroshima Symphony Orch / Tatsuya Shimono

[19 April 7p: Suntory Hall, Tokyo](#)

[22 April 2p: Minato Mirai Hall, Yokohama](#)

Mozart: Piano Concerto No.24 in C minor, K 491 (Anne Queffelec)

Bruckner: Symphony No. 6 in A major

New Japan Philharmonic / Toshiyuki Kamioka

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

Bruckner: Symphony No. 5 in Bb major

Kyushu Symphony Orch / Kazuhiro Koizumi

[18 May 7p & 19 May 2p: Sapporo Concert Hall Kitara,](#)

[Sapporo](#)

Chopin: Piano Concerto No. 1 in E minor (Charles Richard-Hamelin)

Bruckner: Symphony No. 3 in D minor (1877)

Sapporo Symphony Orch / Ken Takaseki

[18 May 7p & 19 May 3p: NHK Hall, Tokyo](#)

Tormis: Overture No. 2

Shostakovich: Piano Concerto No. 2 in F major (Alexander Toradze)

Bruckner: Symphony No. 1 in C minor

NHK Symphony Orch / Paavo Järvi

[1 June 6:45p: Shirakawa Hall, Nagoya](#)

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

Central Aichi Symphony Orchestra / Mark Mast

[14 June 7p: Symphony Hall, Osaka](#)

Wagner: Parsifal, Act 3 : Good Friday Music

Bruckner: Symphony No. 7 in E major

Japan Century Symphony Orch / Norichika Iimori

Malaysia

[9 June 8:30p & 10 June 3p: Dewan Filharmonik PETRONAS,](#)

[Kuala Lumpur](#)

Bruch: Violin Concerto No. 1 in G minor (Joshua Bell)

Bruckner: Symphony No. 7 in E major

Malaysian Philharmonic Orchestra / Mark Wigglesworth

Mexico

[13 April 8:30pm Xalapa, Veracruz, Sala Tlaqná](#)

Bruckner: Symphony No. 8 in C minor

Xalapa Symphony Orchestra / Guido Maria Guida

Netherlands

[15 March 8:30p: Zuiderstrandtheater, Scheveningen](#)

(*master class*) Lex Bohlmeijer, presenter

Bruckner: Symphony No. 6 in A major

Hague Philharmonic / Antony Hermus

[16 March 8p: Zuiderstrandtheater, Scheveningen](#)

[18 March 3p: Grote Zaal, Tivoli Vredenburg, Utrecht](#)

Wagenaar: Frühlingsgewalt

Mahler: Rückert Lieder (Barbara Kozelj)

Bruckner: Symphony No. 6 in A major

Hague Philharmonic / Antony Hermus

[2 & 3 May 8:15p & 6 May 2:15p: Grote Zaal,](#)

[Concertgebouw, Amsterdam](#)

Bruckner: Symphony No. 8 in C minor

Royal Concertgebouw Orch / Jaap van Zweden

[2018.05.12 14:15 : Grote Zaal, Concertgebouw, Amsterdam, NL](#)

Welmers: Memories III [world premiere] (Leo van Doeselaar, org)

Bruckner: Symphony No. 8 in C minor

Netherlands Radio Philharmonic Orch / David Zinman

[5 June 8:15p: Grote Zaal, Concertgebouw, Amsterdam](#)

Abrahamsen: 3 Pieces for Orchestra

Bruckner: Symphony No. 9 in D minor (4-mvt. SPCM)

Berlin Philharmonic / Sir Simon Rattle

[16 J& 18 June 8:15p: Grote Zaal, Concertgebouw, Amsterdam](#)

Mendelssohn: Piano Concerto No. 2 in D minor (Bertrand Chamayou)

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

Netherlands Philharmonic Orch / Marc Albrecht

[30 June 7:30p: Trinity Church, Harrow](#)

Rouse: Flute Concerto (Katherine Bryan)

Bruckner: Symphony No. 7 in E major

Trinity Orchestra Harrow / John Andrews

Norway

[1 March 7:30p: Store sal, Konserthus, Oslo](#)

Beethoven: Violin Concerto in D major (James Ehnes)
Bruckner: Symphony No. 6 in A major
Oslo Philharmonic Orchestra / Juanjo Mena

[11 April 7:30p: Store Studio, NRK, Oslo](#)

Kvandal: Oboe Concerto (Trygve Aarvi)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Norwegian Radio Orchestra / Ingar Bergby

Poland

[1 March 7:30p: Sala Koncertowa, NOSPR, Katowice](#)

Mozart: Symphony No. 34 in C major, K 338
Bruckner: Symphony No. 6 in A major
National Polish Radio Symphony Orchestra / Antoni Wit

[6 April 7p: Aula Uniwersytecka, Poznan](#)

[7 April 6p: Aula Uniwersytecka, Poznan](#)

Rachmaninoff: Piano Concerto No. 3 in D minor
(Lukáš Vondráček)
Bruckner: Symphony No. 3 in D minor
Poznan Philharmonic Orch / Marek Pijarowski

[20 April 7p: Sala koncertowa im. Karola Stryji, Filharmonia Slaska, katowice](#)

Dvorak: Cello Concerto in B minor, B 191 (Tomasz Strahl)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Silesian Philharmonic Orchestra / Modestas Pitrenas

Portugal

[19 April 9p & 20 April 7p: Grande Auditorio Gulbenkian, Lisbon](#)

Mozart: Piano Concerto No. 27 in Bb major, K 595 (Steven Osborne)
Bruckner: Symphony No. 7 in E major
Gulbenkian Orchestra / Juanjo Mena

[11 May 7:30p: Concert Hall, Esplanade, Singapore](#)

Beethoven: Piano Concerto No. 4 in G major (Christian Blackshaw)
Bruckner: Symphony No. 9 in D minor
Singapore Symphony Orch / Claus Peter Flor

Spain

[17 March 7p: Sala 1 Pau Casals, lAuditori, Barcelona](#)

[18 March 11a: Sala 1 Pau Casals, lAuditori, Barcelona](#)

Bruckner: Symphony No. 8 in C minor
Barcelona Symphony and Catalonia National Orch / Dennis Russell Davies

[22 & 23 March 8p : Sala Principal, Baluarte, Pamplona](#)

Goicoechea: Piano Concerto No.2 [premiere] (José María Prusuelos)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Navarra Symphony Orch / Josep Caballé Domenech

[6 & 7 April 7:30p: Sala Sinfonica, Auditorio Nacional de Musica, Madrid](#)

[8 April 11:30a: Sala Sinfonica, Auditorio Nacional de Musica, Madrid](#)

Mozart: Piano Concerto No. 20 in D minor, K 466 (Rudolf Buchbinder)
Bruckner: Mass No. 3 in F minor
Luba Orgonášová, sop; Marina Prudenskaya, mez-sop; Steve Davislim, ten; Albert Dohmen, bass;
Spanish National Orchestra / Juanjo Mena

[26 April 7:30p: Sala Sinfonica, Auditorio Nacional de Musica, Madrid](#)

Bruckner: Symphony No. 5 in Bb major

Orquesta Sinfonica de Madrid; Orquesta Titular del Teatro Real / Pablo Heras-Casado

[11 May 8:30p & 12 May 7p: Sala 1 Pau Casals, lAuditori, Barcelona](#)

Wagner: Wesendonck Lieder (Lise Davidsen)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Barcelona Symphony and Catalonia National Orchestra / Marc Albrecht

[11 May 7:30p: Sala Iturbi, Palau de la Musica, Valencia](#)

Mozart: Piano Concerto No. 21 in C major, K 467 (Elena Bashkirova)
Bruckner: Symphony No. 9 in D minor
Valencia Orchestra / Yaron Traub

Sweden

[4 March 6p: Stora Salen, Konserthuset, Helsingborg](#)

Purgina: Exploitation ur Vortex Peccatorum
Felice: Oboe and Bassoon Concerto [premiere] (Martin Larsson, ob; Magnus Nilsson, bsn)
Bruckner: Symphony No. 2 in C minor
Helsingborgs Symphony Orch / Andrew Manze

[5 April 7p: Konsertsalen, Konserthus, Malmö](#)

Sandström: Trumpet Concerto No. 2 (Per Ivarsson)
Bruckner: Symphony No. 9 in D minor
Malmö Symphony Orch/ Kristiina Poska

[23 & 24 May 7:30p: Stora salen, Konserthus, Göteborg](#)

Shostakovich, D : Piano Concerto No. 1 in C minor (David Huang, pno; Bengt Danielsson, trp)
Bruckner: Symphony No. 7 in E major
Gothenburg Symphony / Manfred Honeck

Switzerland

[7 March 8p: Cathedrale, Lausanne](#)

Mozart: Litaniae de venerabili altaris sacramento, K 243
Bruckner: Mass No.1 in D minor
Carole Meyer, sop; Annina Haug, mez-sop; Jorg Dürmüller, ten; Jean-Luc Waeber, bass
Orchestre de Chambre de Lausanne / Romaine Mayor

[19 March 7:30p: Franziskanerkirche, Luzern](#)

(*Lucerne Easter Festival*)
Bruckner: Os justi
Tomasi: Fanfares liturgiques
Bruckner: Mass No. 2 in E minor
Instrumentalisten der Hochschule Luzern / Ulrike Grosch

[5 April 7:30p: Stadtkirche, Winterthur](#)

Cerha: Viola Concerto (Jürg Dähler)
Bruckner: Symphony No. 3 in D minor (1889)
Musikkollegium Winterthur / Thomas Zehetmair

[12 April 8:30p: Sala Teatro, Lugano Arte e Cultura, Lugano](#)

Tchaikovsky: Violin Concerto in D major (Patricia Kopatchinskaja)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra della Svizzera Italiana / Markus Poschner

[18 & 19 April 7:30p: Münster, Basel](#)

Haas: Trombone Concerto (Mike Svoboda)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Sinfonieorchester Basel / Michał Nesterowicz

United Kingdom

[3 March 7:30p: Trinity Church, Nether Street, London](#)

Martin: Mass for Double Choir
Howells: Requiem

Bruckner: Five Motets
Durufilé: Four Motets
Finchley Chamber Choir / David Lardi

[3 March 7:30p: The Church of St John the Evangelist, Oxford](#)

Rossini: Petite Messe Solennelle
Bruckner: Motets
(Aoife Miskelly, sop; Carris Jones, con-alto; Chris Turner, ten; Ed Ballard, bar; Gavin Roberts & Sholto Kynoch, pno)
Oxford Bach Choir / Libby Burgess

[14 March 7:30p: Wigmore Hall, London](#)

Haydn: String Quartet No. 57 in C major
Widmann: String Quartet No. 4
Bruckner: String Quintet in F major (Nils Mönkemeyer)
Heath String Quartet

[23 March 7:45p: Grand Hall, Ulster Hall, Belfast](#)

Weber: Der Freischütz, Overture
Mozart: Piano Concerto No. 24 in C minor (Vikingur Ólafsson)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Ulster Orchestra / Rafael Payare

[27 March 1p: St John's Smith Square, London](#)

Poulenc: Stabat Mater
Bruckner: Selection of motets
Etcetera Civil Service Choir / Stephen Hall

[28 March 7:30p: Milton Court Concert Hall, London](#)

Gabrieli: Maria stabat ad monumentum
Stravinsky: Fanfare for a New Theater; Pater Noster; Ave Maria
Mozart: Missa Brevis in F major, K 192
Salonen: Concert Etude for Solo Horn (Ben Goldscheider)
Bruckner: Aequalis No.1 in C minor
Gesualdo: Omnes amici mei, Vineae electa
Stravinsky: Mass for Mixed Chorus and Double Wind Quintet
Britten Sinfonia / Eamonn Dougan

[28 April 7:30p: St John's Smith Square, London](#)

Bruckner, Ave Maria in F major for mixed choir and Organ continuo, WAB 5
Bruckner, Locus Iste, gradual, WAB 23
Bruckner, Os justi meditabitur, motet, WAB 30
Bruckner, Christus factus est pro nobis, motet, WAB 11
Mahler, Lieder eines fahrenden Gesellen
Brahms, Ein Deutsches Requiem - A German Requiem, Op.45
(Elin Pritchard, sop; Roderick Williams, bar)
Anton Bruckner Choir; London Mozart Players / Christopher Dawe

[4 May 7:30p: Brangwyn Hall, Swansea](#)

Bach (arr. Stokowski): Toccata and Fugue in D minor, BWV 565
Bach (arr. Esfahanai): Keyboard Concerto No. 1 in D minor, BWV 1052 (Mahan Esfahani)
Bruckner: Symphony No. 7 in E major
BBC National Orchestra of Wales / Joseph Swensen

[6 May 4p: Symphony Hall, Birmingham](#)

Mozart: Symphony No. 35 in D major, K 385, "Haffner"
Bruckner: Symphony No. 8 in C minor
Bruckner Orchester Linz / Markus Poschner

[30 May 7:30p: Royal Festival Hall, London](#)

Abrahamsen: 3 Pieces for Orchestra
Bruckner: Symphony No. 9 in D minor (4-mvt. SPCM)
Berlin Philharmonic / Sir Simon Rattle

United States

[2 & 3 March 8p: Music Hall, Cincinnati](#)

Wagner: Siegfried Idyll
Wagner: Tristan und Isolde; Prelude und Liebestod
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Cincinnati Symphony Orch / Marek Janowski

[4 March 3p: Knowles Memorial Chapel, Winter Park](#)

Bach: Suite No. 4 in D major, BWV 1069; Motet, BWV 230, "Lobet den Herrn"
Brahms: Alto Rhapsody; Ave Maria; Hungarian Dances Nos. 1,3,5
Bruckner: Te Deum in C major
Bach Festival Orchestra / John Sinclair

[6 April 11a: Robert E. Jacoby Symphony Hall, Jacksonville](#)

Bruckner: Symphony No. 7 in E major
Jacksonville Symphony / Courtney Lewis

[6 & 7 April 8p: Robert E. Jacoby Symphony Hall, Jacksonville](#)

Brahms: Symphony No. 3
Bruckner: Symphony No. 7 in E major
Jacksonville Symphony / Courtney Lewis

[19 & 24 April 7:30p, 21 April 8p : Lincoln Center, New York](#)

Mozart: Piano Concerto No. 22 in Eb major, K 482 (Till Fellner)
Bruckner: Symphony No. 9 in D minor
New York Philharmonic / Christoph Eschenbach

[27 April 10:30a & 28 April 8p: Powell Symphony Hall, Saint Louis](#)

Widmann: Violin Concerto (Christian Tetzlaff)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Saint Louis Symphony Orch / David Robertson



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brucknerjournal@gmail.com

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THE BRUCKNER JOURNAL

Editor: Michael Cucka
brucknerjournal@yahoo.com
editor@brucknerjournal.com
54 Suffolk Place
Bristol, CT 06010
USA

Subscriptions and Mailing:
Ken Ward
brucknerjournal@gmail.com
23 Mornington Grove
London, E3 4NS
UK