



The Bruckner Journal

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BRUCKNER AND INTOLERANCE

I recently attended a performance of the Ninth Symphony in Boston as part of Andris Nelson's ongoing complete cycle there and in Leipzig. In a review of the program in *The Boston Globe* from another evening, author Zoë Madonna referred to Bruckner as "an acquired taste, like a particularly pungent cheese" – referencing the ageless tropes of "rustic sensibilities", "off-putting personal habits", and "unpopular-kid-on-the-block status".

During our recent mailing regarding renewals for the Journal, I received a reply from a subscriber informing us that he would not be continuing his subscription. The reason noted in his email was the Journal's "uncritical embracing" of "unconvincing and unnecessary" performing arrangements of the Ninth Finale – further described as "embarrassingly inferior" to what Bruckner would have managed to complete himself.

As the bicentenary of Bruckner's birth arrives in 2024, we are approaching a monumental milestone for the composer that not only represents our muse but has also expanded greatly in acceptance and scholarship in our times. New volumes of the collected works have begun to be released, representing the latest in definitive research of the editions. Our very own "concert listings" contains over 200 listings worldwide over the next few months. Performances of the reconstructed Finale of the Ninth are no longer rarities - and the current issue contains an article that painstakingly discusses the extant sources involved in work on the Ninth Finale. The upcoming "Red Book" of the Bruckner Society of America seeks to promote better understanding and dispel confusion concerning the composer and various versions.

Very few, if any, composers remain the subject of such opinionated intolerance by the time of their bicentenary. Be it in the concert hall, in discussing a new edition being published, or hearing an unfamiliar interpretation of a favorite work, as enthusiasts we are the best advocates of a composer we champion. Bruckner's endurance merits greater acceptance – and tolerance – not only from those who remain casual listeners, but also especially from those of us who desire his greater endearment.



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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:

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:

www.facebook.com/brucknerjournal



The Bruckner Society of America

Recordings of the Year

At its Annual Meeting in September 2018, the Board of Directors of the Bruckner Society of America selected their Bruckner Recordings of the Year:

Recording of the Year

Christian Thielemann
Dresden Staatskapelle
Symphony No. 1
C Major DVD and Blu-Ray

Historical Recording of the Year

Hans Rosbaud
SWF Symphony Orchestra
Symphonies 2-9
SWR Classic

Information provided from abruckner.com/thebrucknersociety/recordings-of-the-year/



**The 11th Biennial Bruckner Journal
Readers Conference
12-13 April 2019**



Hertford College, Oxford UK

Once again, the biennial Bruckner Journal Readers Conference will be held in the warm and inviting surroundings of Hertford College, Oxford, at the generous invitation of the late Dr. Paul Coones.

The Conference will begin on the evening of Friday 12 April and continue throughout the day on Saturday 13 April, closing with an evening performance in the stunning chapel.

We are pleased to feature the
Fitzwilliam String Quartet

performing the

BRUCKNER QUINTET IN F MAJOR & SCHUBERT QUARTET IN G MAJOR!

This is a wonderful opportunity for Brucknerians to meet together in pleasant surroundings, hear papers from leading scholars in the field and from other Bruckner enthusiasts. As with the Journal itself, non-academic music lovers need not be intimidated and can be sure they will find a friendly welcome and much to enjoy, to think about and discuss.

Presentation topics will include:*

Alan George: *Challenges posed by performing the Bruckner Quintet*

Andrea Harrant: *Bruckner's first year in Vienna (1868/69)*

Malcolm Hatfield: *Beethoven, Bruckner and his Finale 'problem'*

Paul Hawkshaw: *The early history of Bruckner's Seventh Symphony*

Ben Korstvedt: *What is a Version, and What Difference does it Make?*

Eric Lai: *Formal challenges in the Adagio of Bruckner's Ninth Symphony*

Miguel Ramirez: *'Lost in Rio'. Emil Lamberg, a Bruckner student in Brazil*

Thomas Röder: *Bruckner as improviser*

William Carragan: *Bruckner's Simplest Idea: forms of the late Allegro movements*

Ken Ward: *Either/Or - The Aesthetic and the Ethical Approach to Bruckner*

**subject to change*

Accommodations:

For accommodation those attending will find [University Rooms – Oxford](#) a useful website where rooms can be booked at reasonable rates in splendid surroundings at Oxford University Colleges. Here: tinyurl.com/OxfordRooms

Accommodation can also be found using the Oxford Tourist Information Centre -
telephone: +44 (0)1865 686430

email: info@experienceoxfordshire.org

website: www.experienceoxfordshire.org

Accommodation is available at Hertford College itself –
contact Hertford College Conference Manager: Mr. Fatjon Alliaj

email: fatjon.alliaj@hertford.ox.ac.uk

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A NEW VERSION OF THE THIRD SYMPHONY

William Carragan

Contributing Editor, Anton Bruckner Collected Edition, Vienna
Vice-President, Bruckner Society of America

On April 25, 1877, Anton Bruckner completed work on a thorough revision of his “Wagner Symphony”, the first of many. In this revision he shortened the first movement and finale each by nearly 100 measures, and the scherzo by two, while he lengthened the adagio by ten measures of music. In these revisions the citations of themes from Wagner’s operas *Tristan und Isolde* and *Die Walküre* were removed from the first movement and finale, but the openings of parts 1 and 3 of the adagio were broadened and the string accompaniment in part 5 was completely reconceived in the manner of *Tannhäuser*. Most striking, in the first movement the opening trumpet theme was added as a two-part canon near the end of the exposition, and in the finale that same motto theme was also made into a brilliant four-part canon which was placed in the middle of the development. In both locations in the score it was prominently labeled *THEMA*, in the finale in all four of its overlapping entries. Except for these changes, all the formal elements of the original 1873 score are found in this revised version as well. One of those elements of the 1873 score retained and developed in 1876 is an interesting passage of 38 measures in which the chorale theme from the second or B theme group is played unexpectedly loudly accompanied by material from the A theme and the motto theme from the first movement. This is followed by a dialogue between the loud C theme and the quiet B theme chorale. This version, though completed in the spring of 1877, is called the “1876” version because its characteristic five-part slow movement was dated 1876 and was published many years ago by Nowak with that date. In that way confusion with the version as later revised in the fall of 1877 can be avoided.

While one might imagine that so much revision would justify a prompt renewal of the effort to arrange a performance, there then ensued a substantial number of further revisions, several of which create serious departures from Bruckner’s usual formal procedures. The suspicion that these new changes were instigated by other people than the composer can hardly be avoided. The result of those processes, completed on October 12, 1877, is the present state of the holograph manuscript now known as Mus.Hs. 19475 in the Austrian National Library. That manuscript in one way or another served as the basis for the premiere performance on December 16, 1877. In this second phase of the second version, the 38-measure passage was eliminated. The first four measures of the 38 are still there on a left-hand page, crossed out, and the last eight are on a right-hand page, also crossed out, but the pages with the middle 26 measures were removed and have been lost. The surviving set of orchestral parts copied from Mus.Hs. 19475, from which one could try to reclaim those measures, are missing the oboes, the second trombone, the timpani, and the upper four string parts. Thus in order to hear this early, formally-complete phase of the second version, those parts must somehow be supplied in some way. Fortunately, the similarity of this music to the corresponding passage in the 1873 version means that a reasonable reconstruction of the earlier phase of the finale and the symphony can be attempted.

The accompanying tables show the formal structure of the finale in the versions of 1873/1874, 1876, 1877 (Nowak)/1878 (Oeser), and 1889. In them **a** represents the opening accompaniment, **A** the true theme in the bass, **Ba** the polka ingredient of the second theme group and **Bb** the simultaneous chorale, and **C1**, **C2**, and **C3** the three successive melodic cells of the third theme group. The detached codetta is given by **K**, with the understanding that **K** in the recapitulation is not very close to **K** in the exposition.

The 38 measures beginning at measure 351 in the reconstructed 1876 version can be seen from the surviving parts to be closely similar to measures 395–432 in the 1873 version. They begin with four measures of an accompanimental figure drawn from the music at the beginning of the movement. These survive in Mus.Hs. 19475, and are readable though crossed out. Immediately after that begins a passage unique in Bruckner’s music, which develops simultaneously the chorale theme played loudly by the trumpets and trombones, the accompaniment texture derived from the first theme of the finale in the strings, and the motto theme from the first movement in the woodwinds. This continues for 14 measures until the C theme bursts in for six measures, followed by two measures of silence. One phrase of the chorale theme is then heard in the winds with pizzicato strings, five more loud measures of the C theme, and silence again. Finally the chorale re-enters more soberly and quietly than it had sounded in 1873, and in that form, extending through 28 measures, it was retained through all subsequent versions.

Beginning with the Second Symphony, the first of the Vienna-style symphonies, Bruckner instituted the practice of placing a substantial reference to the B theme in the development shortly before the recapitulation, both in first movements and in finales. Of 34 identifiable versions of Symphonies 2 through 9,

28 have this feature, with 12 of the passages lying directly before the recapitulation and 8 more separated from the recapitulation by a transitional passage developed from the B material. In the finale of the Third, that passage is the sober chorale just described. But the sonorous brass citations of the B theme within the preceding 38 measures are of an altogether different character. Nowhere else does he develop the B theme in conjunction with two other themes. In reacting to the perceived need for revision in the summer of 1877, Bruckner might have regarded this passage, which also contains strenuous citations of the C theme, as expendable. After all, only 14 of the 34 cases contain the C theme in the development at all. Before we let him off so lightly, though, let us remember that at this point he also drastically interfered with the five-part adagio, transforming it into an asymmetric three-part form in which the delicate balance among the thematic cells is utterly shattered.

For the first publication of the Third Symphony, undertaken by Theodor Rättig in 1878, a new copy score was prepared and is now preserved in the National Library as Mus.Hss. 34611 (movements 1, 2, 4) and 6058 (scherzo). Considering this manuscript with the others, the histories of two details, one near the beginning of the first movement and one at the end of the scherzo, illustrate Bruckner's known methods of revision, and also exemplify some of the chaos surrounding the development of the second version. The first of these cases is in the first theme group of the first movement. Following Beethoven's example in his Ninth Symphony, and building on features of his own Second, Bruckner conceived the first theme group in two melodic ideas: a striking triadic trumpet melody which ever so slightly suggests Wagner's *Flying Dutchman*, and a stern unison with a rather complex rhythm and a meditative continuation. Each of these is developed twice, the first time in a wave of sound with the trumpet theme and the unison both in the tonic D minor, and then a second wave beginning in the dominant A major with the unison starting in B flat major. In the 1873 version, the second wave begins after two rest measures, and in the 1889 final version it begins immediately with the cadence that closes the first wave, the two rest measures having been eliminated. In the Oeser score of 1878 depending on Mus.Hs. 36411, the rest measures are already eliminated, but in the Nowak score representing Mus.Hs. 19475 in its condition of October 1877, they are still present with no indication to be deleted. So too they must have still been there in the 1876 version. Two measures later, a pair of accompanimental measures preceding the trumpet entrance were already crossed out in 19475, and the clarinets and bassoons lowered by an octave in the following four measures. That could have been done in the revision of summer 1877, or it might be an earlier compositional process carried out in the work of 1876.

The other curious case is Bruckner's gradual extension and enhancement of the end of the scherzo. In 1873, the music resolves into D major at measure 147, where for two measures the violins play their melody centered around A above the staff, and then for two measures they play centered around D a fourth above. The final cadence note is D in measure 151. In the Nowak 1877 score, there are four measures centered around A and four around D, and Oeser 1878 agrees. But in the Mahler arrangement for piano four hands, dating from the last phase of working on the second version, there are two measures centered on A and four centered on D. As for the manuscripts, 19475 shows two measures on A and two measures on D with "rep" written above the D measures but not the A measures, while in 6058, the copy score of the scherzo, there are two measures on A and four written-out measures on D, just as in the Mahler piano score. It seems as if the lengthening of the A measures from two to four took place on the galley proofs for the publication. For 1889, all eight measures center around the high A over an octave above the staff. Bruckner frequently adjusted the endings of movements; for the Second Symphony there are three different endings for the first movement (none of which agree with Haas and Nowak), and no fewer than five endings for the finale.

The reconstructed 1876 version of the Third Symphony, which constitutes the earliest phase of the second version of that much-revised symphony, was given its first performance on March 2, 2019, by the New England Philharmonic Orchestra under the direction of Richard Pittman in Boston, Massachusetts. I would like to thank Maestro Pittman and the orchestra for undertaking this project and carrying it out with skill, dedication, and verve.

Figures and Tables continue on the next page...

BRUCKNER: Symphony No. 3, IV movement All Themes (second version)

Analyses

1873, 1874

m. 1, **a**
 m. 9, **A**
 m. 25, **a**
 m. 33, **A**
 m. 65, **b**
 m. 69, **Ba and Bb**
 m. 134, *Tristan*
 m. 147, *Sym. 2*
 m. 161, **Ba and Bb**
 m. 209, **C1**
 m. 221, **C2**
 m. 245, **C1**
 m. 257, **C3/A inv.**
 m. 279, **K**
 m. 294, end (cadence)

m. 295, **K**
 m. 315, **a**
 m. 323, **A**
 m. 359, **a**
 m. 367, **A**
 m. 391, **a**
 m. 395, trumpets
 m. 399, motto, **Bb** (loud)
 m. 415, **C1**
 m. 423, **Bb**
 m. 427, **C1**
 m. 433, **Bb, (Ba)** (quiet)
 m. 475, **a**
 m. 483, **A**
 m. 499, **a**
 m. 507, **A**
 m. 537, **Ba and Bb**
 m. 581, **Ba and Bb**
 m. 601, **C1**
 m. 619, **C2**
 m. 637, **C1**
 m. 675, three movts.
 m. 689, **C3/A inv.**
 m. 715, **(K)**
 m. 725, Coda, peroration
 m. 764, end

1876

m. 1, **a**
 m. 9, **A**
 m. 25, **a**
 m. 33, **A**
 m. 65, **Ba and Bb**
 m. 125, **Ba and Bb**
 m. 155, **C1**
 m. 167, **C2**
 m. 185, **C1**
 m. 197, **C3/A inv.**
 m. 219, **K**
 m. 232, end (cadence)

m. 233, **K**
 m. 251, **a**
 m. 259, **A**
 m. 293, **a**
 m. 301, **A**
 m. 341, motto (*THEMA*)
 m. 351, unison (**a**)
 m. 355, motto, **Bb** (loud)
 m. 369, **C1**
 m. 377, **Bb**
 m. 381, **C1**
 m. 389, **Bb** (quiet)
 m. 417, **A**
 m. 433, **a**
 m. 441, **A**
 m. 471, **Ba and Bb**
 m. 505, **Ba and Bb**
 m. 517, **C1**
 m. 537, **C2**
 m. 553, **C1**
 m. 593, first movt.
 m. 599, **C3/A inv.**
 m. 625, **(K)**
 m. 635, Coda, peroration
 m. 676, end

1877, 1878

m. 1, **a**
 m. 9, **A**
 m. 25, **a**
 m. 33, **A**
 m. 65, **Ba and Bb**
 m. 125, **Ba and Bb**
 m. 155, **C1**
 m. 167, **C2**
 m. 185, **C1**
 m. 197, **C3/A inv.**
 m. 219, **K**
 m. 232, end (cadence)

m. 233, **K**
 m. 251, **a**
 m. 259, **A**
 m. 293, **a**
 m. 301, **A**
 m. 341, motto (*THEMA*)
 m. 351, **Bb** (quiet)
 m. 379, **A**
 m. 395, **a**
 m. 403, **A**
 m. 433, **Ba and Bb**
 m. 467, **Ba and Bb**
 m. 479, **C1**
 m. 499, **C2**
 m. 515, **C1**
 m. 555, first movt.
 m. 561, **C3/A inv.**
 m. 587, **(K)**
 m. 597, Coda, peroration
 m. 638, end

1889

m. 1, **a**
 m. 9, **A**
 m. 25, **a**
 m. 33, **A**
 m. 65, **Ba and Bb**
 m. 125, **Ba and Bb**
 m. 155, **C1**
 m. 167, **C2**
 m. 185, **C1**
 m. 193, **C3/A inv.**
 m. 215, **K**
 m. 228, end (cadence)

m. 229, **K**
 m. 247, **a**
 m. 255, **A**
 m. 279, **a**
 m. 283, **A**
 m. 323, motto
 m. 331, **Bb** (quiet)
 m. 361, **Ba and Bb**
 m. 393, **C1/A**
 m. 413, **(A inv.)**
 m. 441, **(K)**
 m. 451, Coda, peroration
 m. 495, end

NOTES ABOUT THE FINALE OF ANTON BRUCKNER'S NINTH SYMPHONY

Roberto Ferrazza

The Available Documentation and the Sources

The existent autograph material of the Finale of Bruckner's Ninth Symphony was published in its entirety, in facsimile, by Musikwissenschaftlicher Verlag (MWV), edited by John A. Phillips (Vienna 1996), with the volume *Anton Bruckner. IX Symphonie D-moll, Finale, Faksimile-Ausgabe*, the publication of which follows the historical one of 1934 - *Anton Bruckner, Entwürfe und Skizzen zur IX Symphonie*, edited by Alfred Orel (also published by MWV) - with additions to autograph sheets (subsequently discovered or found) and clarifications/corrections on their cataloguing.

Österreichische Nationalbibliothek (ÖNB, Austrian National Library) and Wienbibliothek im Rathaus (Vienna City Library) have recently made available on their website high-resolution scans of all the stored material, thus allowing an adequate reading of the autograph and the distinction of nature (pencil or ink) of the graphic markings, which is not possible in the monochrome publication of MWV.

The handwritten documentation is divided mainly into "particella sheets" (sheets of sketches) and "score sheets" (sheets of music, staves with all instruments).

Particella sheets (*Particellskizzen*)

These are sheets related to the primary phase of the composition (draft, sketches, notes, memorandum) - prior to the drafting of the orchestration (and then to the score sheets), divided into groups of staves composed of two to six - in which the main and secondary thematic lines and harmony are summarized. From the examination of the sources we have about twenty particella sheets for a total of 66 pages, but only about fifty pages are written and actually contain notes and sketches of the movement.

A first group of twenty-four pages (all in ÖNB Mus. Hs. 3194, with the exception of sheet in Mus. Hs. 28.238), contains in particella form (variable from two to four staves) the sketch of the movement, from the beginning up to a good part of the *Gesangsperiode* of the Recapitulation.

Another group of sheets with seven pages (in ÖNB Mus. Hs. 6086) contains a further sketch of the Exposition of the movement, from the beginning of the movement up to a phase that can be interpreted as a link to the third theme, the choral theme.

A single sketch sheet, numbered as "7" (in ÖNB Mus. Hs. 28.229), is expressed on the *Te Deum* motif, probably with reference to a first phase of the Development.

A four-page group (in ÖNB sub Mus. Hs. 6007) contains on the first page the beginning of the Fugue (second part of the movement), and, in the others, the initial part of the movement.

Finally, a group of nine pages (in ÖNB sub Mus. Hs. 6085) - rather incomplete and with many corrections, also containing harmonic schemes, attempts and drafts of difficult interpretation and collocation within the movement - refers unsystematic to various phases of the movement; probably, in many cases, these are simple ideas or options subsequently abandoned and, therefore, of modest use for integrative and reconstructive purposes.

However, it should be clarified that the content of the sketches (in particella) has not always been translated into the score sheets, given that in several cases it was material that has not been developed and then rejected; while in other cases the sketch has been used in the drafting of the score, but with variations or relevant changes.

In fact, for what concerns the sketches, it's necessary to hypothesize some opportune distinctions: the lesser part of them has been then transfused in the score sheets, albeit, sometimes, with relevant variations; another part, however, has been superseded, modified or completely reworked by the successive score sheets; a last part, instead, consists of sketches, provisional and contingent notes, schemes or harmonic approaches that are not always readable and interpretable, difficult, if not impossible, to use, as well as it's uncertain their location in the movement. In fact, as for the other movements of the Ninth Symphony, there are several intermediate steps from the sketches to the final result, perhaps because they are the result of a contingent and immediately implemented compositional solution, during a more advanced compositional phase, or because the intermediate sheets are lost, or destroyed by composer.

Sketches rarely offer indications on the timbre and almost never on the dynamics; in the case of only single notes, it's not easy to identify the thematic, harmonic and rhythmic elements. For these reasons, the use of sketches must be carried out with great caution and circumspection, only in cases of nonexistence of the orchestral texture, but without having the claim that they correspond to the "final truth" about the

composer's will. On the other hand, one can also think that using undefined or provisional sketches constitutes a "violation" of the composer's creative process, who has the right that certain embryonic ideas fall into oblivion, especially if there are withdrawals that prevent the objective interpretation.

Therefore, sketches can give us a *chance* - an initial hypothesis designed by the composer - that can allow us to identify, in some cases, the continuity of the thematic discourse and some harmonic solution, where their utilization is possible and coherent. However, their utilization is left to the sensitivity and interpretation of the one who completes the Finale.

Score Sheets (*Partiturbogen*)

The score sheets (sheets laid out with parts of all instruments) - each composed of four pages (*bifolios*) - represent the next stage of orchestration of the material contained in the *particella* sheets, with the presence of all the instruments used, distributed on 24 staves (or rather 23, because one is empty).

Bruckner numbered the score sheets progressively and their measures distinguished with metered numbers, sometimes also numbering the extent of entire sections developing between several sheets. During this phase there could still be changes and variations, with complete rewrites of passages and, therefore, of recopying and/or remaking of the score sheets, especially if they were not readable due to numerous corrections. As the formal structure and the thematic groups were defined and outlined, thus consolidating the overall state of the composition, Bruckner proceeded to the integral instrumentation, and lastly placed the indications of the tempo, dynamics and signs of articulation and expression. Even in this phase of advanced orchestration there could still be further changes, especially in the instrumental parts. Also, subsequently during the rehearsal of the symphony or after its first performance, as well as in the press - without considering that the same symphony could be subject, even after several years, to further versions and remakes. In fact, the original score, the same "first copy", often contains many corrections in the instrumental parts, by scraping the ink and redrawing the staves of the staff (if related to a measure) or by applying small paper inserts glued on the sheet (if related to several measures).

The surviving score sheets number eighty, for a total of 320 pages; and they are all kept in Vienna (most of them, 73 of 80, at the Austrian National Library, in Mus. Hs. 6085, 6087, 13.150, 19.645 24.264). However, some of these eighty sheets constitute further remakes of a same sheet, so that a single sheet may result in multiple versions; in fact, the editor of the first edition of MWV that published the autograph material in 1934, Alfred Orel, identified six phases relating to the time when the Finale score sheets were laid out, detectable by the type of paper used for each phase. He defined them, in chronological order, phase "A", "B", "C", "D", "F", "E" (phase "F", identified later, can be placed between phase "D" and phase "E"). This distinction is still maintained today, and consequently, the current edition of MWV indicates alongside the number of each sheet the version letter belonging to one of these phases, adding, where different, the autograph indicated on the same sheet (for example, sheet "2C", "2F", "2E", that is, the second score sheet existing in the "C", "F" and "E" versions, e.g. sheet "7C / 8" = sheet 7 of the version "C", indicated as "8" in the autograph). It should be noted, however, that at least thirty pages, of the 320 total, contain no notes (but only empty staves); and as many as 40% (32 of 80) of the score sheets concern only attempts to process sheet 1 and sheet 2.

Conversely, the presence of a single sheet-only version - as in the case of the score sheets 19 to 32 - does not always indicate an effective certainty of the composer's final will; it may also be possible evidence of the incompleteness of the work, because it is more likely that Bruckner would have made more versions of that sheet, considering his working method with the "progressive formation" of the score, or rather with progressive re-workings of a sheet, with some exceptions, until its last and satisfying definition.

Therefore, in the light of the presence of different versions, the number of sheets actually used can be further reduced, without considering that only 42 score sheets (for a total of 168 pages) comprise at least the part of the string instruments and are not limited to a simple melodic line (or just a few instruments). These sheets containing only primary melodic lines (found in flutes or oboe 1 or violins I), written in pencil and defined by the MWV editor as *Satzverlaufsentwurf* (continuity draft), and refer to a phase of initial drafting or sketching, and mostly allow to follow the mere thematic continuity of the passage.

The score sheets have different levels of completeness or incompleteness: in fact, they can be "complete" (fully orchestrated) or "almost complete" (with part of the complete string instruments, numerous indications for the wind instruments, rests not marked for instruments not used in that particular step), either with reference to all pages of the sheet or only to some of them; "sufficiently or moderately complete" (part of the complete strings and some indication for the wind instruments, or a complete part only for the strings); "poorly complete or incomplete" (indications for one or a few instruments, sometimes not related to the whole sheet, or limited to some measures), whose usefulness is given by the fact that the continuity of the

main thematic element can be found in them (so-called *Satzverlaufsentwurf*), recognizable at least in an instrument, most often in violins or in flute.

The "completely orchestrated" sheets are all written with ink, and may nevertheless contain some handwritten notes by Bruckner, probably testimony to a possible modification or integration project.

The "not completely orchestrated" sheets, on the other hand, are evidence of projects still in progress and therefore have a lower degree of certainty than the complete sheets. From sheet 18 (17cD) onwards the parts of the horns are written in pencil while the part of the string instruments is marked with ink. This confirms Bruckner's working method: he initially fixed the entire part of the strings and then, also on the basis of the notes, continued with the insertion of the wind instruments. Of course, the sign set in ink is a sign of a weighted confirmation of the note itself.

Not all the incomplete score sheets are in the same instrumental conditions. In fact, there are sheets in whose original appear more orchestral indications; some sheets have a completely orchestrated page (sheets 14, 17, 21), others, have different instrumental indications in all (or almost) pages (sheets 4, 7, 16, 18, 19, 22, 23, 24); in other sheets the entire part of the string instruments appears with a single indication for wind instruments (sheets 30 and 32); finally, there are sheets in which only the part of the string instruments is marked (the whole sheet 27, most of the sheets 6, 26 and 29, where there are few measures with indications for wind instruments). However, the score sheets that appear less orchestrated (e.g. only in the part of the string instruments) were not necessarily those subject to greater integration, being able, on the contrary, to be complete even in some measures, in the absence of instrumental additions.

The score sheets 13 and 15 deserves distinct treatment: they are very incomplete, in different version, and their autograph, marked with pencil, is poorly orchestrated, appearing only the part of the flute 1, oboe 1 and violins I (these, for a few measures, limited to sheet 15); then, for both sheets, the last six measures of connection to the next sheet are to be reconstructed.

The score sheets contain almost the whole movement, outlined from the beginning until the end of the Recapitulation - even if, unfortunately, the continuity of the structure is interrupted in the Second Part, due to the lack of more than a dozen sheets related to the Development, to the Recapitulation, to the transition phase to the Coda, and to the whole Coda.

However, I suppose that all the missing sheets, at least those prior to the Coda, were written by Bruckner and therefore, at the moment, must be considered lost: for the intermediate sheets the assumption appears logical, as they are missing by virtue of the progressive numbering of the other sheets. Among other things, the hypothesis is confirmed by the fact that both the previous sheet and the one following the missing sheet are often written, even in complete or almost complete scores - excluding that the composer has wanted that gap.

We don't have score sheets related to the Coda; however, I supposed that it was composed, even in draft, considering that Bruckner had now completed orchestration, with various remakes of different score sheets; and this can be justified only in the presence of an overall ended conception phase. In fact, the attending physician, Dr. Richard Heller, testified that Bruckner had played the Coda of the Finale on the piano, in his presence - while Franz Bayer, Bruckner's friend, reported in the newspaper *Steyrer Zeitung* (May 10, 1896) that the composer had recently completed the whole draft of the Finale of the Ninth Symphony.

Some scholars believe that some sketches (in *particella*) could be attributed to the Coda. In particular, it is considered (see: *Anton Bruckner, IX. Symphonie D-Moll, Finale, Dokumentation des Fragments, Partitur, vorgelegt von J.A. Phillips, MWV, Wien 1999/2002, pages 81-83*) that preparatory Coda studies can be found in the sketches, in *particella*, kept at the Austrian National Library, precisely:

- 1) **sketch in Mus. Hs. 3194 / 3r**, of 24 measures, relative to the initial phase of the Coda (page 6, MWV ed.), over 12 measures, not connected, added in pencil;
- 2) **sketch in Mus. Hs. 6085 / 45r**, of four measures, constituting "lyric" choral passage, placed "in a presumable sheet 36", that is in a deemed sheet (*bogen*) presumably belonging to the Coda (page 45, MWV ed.);
- 3) **sketch in Mus. Hs. 6085 / 43r**, of 24 measures, relating to the phase of the final cadence and then to the conclusion of the same movement (page 47, MWV ed.).

I don't agree. Given that all these three sketches belong to a primary genesis phase of the movement - with all the consequent uncertainties and doubts about their effective confirmation and use in a more advanced compositional phase - I can observe contrary differences with these suppositions:

- The sketch in 3194 / 3r

As for the sketch in 3194 / 3r, in tempo C, I don't believe that the beginning of the Coda can be seen with certainty, lacking, among other things, any indication of Bruckner's in this meaning (e.g., *Schluss*, as Bruckner's indication for the First movement sketches of the Ninth Symphony preserved in the

Jagiellonska Library in Krakow, at PL-Kj Mus. ms. autogr. Bruckner). Presumably, it has to situate (also for the context of the sheets in which it is noted) in the initial part of the movement, interpretable as the original idea of the beginning of the connection/transition to the choral theme. In fact, the same tempo change in C and the same thematic and harmonic material (especially for the first six measures, considering the corrections in pencil) can also be found in the sketch on the next page numbered as "7" (ÖNB, Mus. Hs. 3194 / 7r, pag. 13 MWV edition), in which the reference "! !" is attributable: or to the back of the previous page "5" (ÖNB, Mus. Hs. 3194 / 5v, p.10 MWV ed.), where in the upper left margin of the sheet, that recall precedes the inscription "*von Choral*" (it's possible to notice thematic analogies with the phase of the transition to the Choral [third theme] realized in the score sheets 8 and 9); or, as an insert of the same Mus. Hs. 3194 / 3r sketch, second measure.

Furthermore, similar harmonic progressions are found in the bars of central particella in ÖNB, Mus. Hs. 3194 / 7v, p. 14, which also refers to the transition phase to the Choral.

Finally, the 3194 / 3r sketch begins with the E-flat major and not in D minor (tonic), while all Brucknerian Codas start with tonic (very rare exceptions: Coda of First movement of the Fourth Symphony, whose initial part of the Coda was modified, however, following a cut in the later version; and Coda of the Finale of the Sixth Symphony), above all in case of beginning of a new phase, after interruption of the narration or cadence, as well as in any Coda of Finales the initial metre is modified (similarly to what happens in the Codas of the First Movements, except for the Seventh Symphony, where the metre of the previous phase remains and the initial one returns only in the conclusive phase).

The situation could be definitively explained by the sheet 7B (in 6087 / 21-22), in which it is clear that Bruckner has eliminated the original E-flat (initial tonality of the sketch 3194 / 3r) to the first measure of timpani (the flat, in the timpani is transformed into natural) and to the double bass tuba (in pencil, the flat is erased), and then corrected all the subsequent measures of the horns and strings (see, in particular, cellos and basses).

The thematic element of the second stave of the sketch 3194 / 3r – in which it was approximately identified as a quotation from the *Hauptthema* of the First movement of the Eighth Symphony (but only the last three notes, that is the last chromatic nucleus with the semiquaver notes) – could be the original idea of the one made by the horn in the sheet 7B, meas. 14 et seq., or in the sheet 7C (in 6087 / 23-24), meas. 15 and et seq. Furthermore, this motif is subsequently taken up and elaborated on the sheet 11 (ÖNB, Mus. Hs. 3194 / 11r), beginning of the Second Part, with a rhythmic increase from semiquavers to quavers and in contrary motion.

- The sketch in 6085 / 45r

As for the sketch in 6085 / 45r, beyond the modest dimensions of the fragment (four measures, and further with cancellations), in evident state of incompleteness (only two staves and one note for each staff), in it is noted, before the staves, the number "19." (it's considered a reference even to the day of composition, "19. May"), while further down is noted "*bogen 36. 19. Ces*" (sheet 36. 19. C flat). The reference to "a sheet 36", without excluding that to a different sheet "19", is too fleeting, as well as vague, also in light of the chaotic order numbers of the sheets, among which also the nr. 35 and the nr. 36, present on what is considered the last existent score sheets, the *32nd*; indeed, on the last page of said sheet these numbers (35 and 36) are the only numbers noted in ink and the number 36 is deleted (with ink stroke). Moreover, the exact point of a hypothetical sheet "36", in which this sketch can be inserted, is substantially left to the editor's discretion.

- The sketch in 6085 / 43r

As for the sketch in 6085 / 43r, it is too embryonic and generic to be of practical use. Nor is there any certainty that such a sketch is attributable to the Coda; it could instead be referring to another part of the movement or to the cadence to the same Coda. Also for the indication of the dates, placed on the top edge of the sketch page, "*am 21 Donnerstag, 22 Freitag, 23 Samstag* (on Thursday 21, Friday 22, Saturday 23) we have no certainty if they refer to "May 1896" – the period in which Bruckner was probably completing the draft of the Finale - or to "November 1895"; even if they referred to "May 1896", it would not constitute a decisive argument to attribute these sketches to the Coda instead of the transition to the Coda.

From the sketch, only a dominant-tonic cadence to the ninth measure can be deduced, since the C flat of the first measure is visibly canceled by the composer (and therefore invalid), the F of the eighth measure seems to have been erased (still remaining the triad to F major and not to D minor), while the note at the bass of the sixteenth measure is an A (with major third, while the "7" above the A is deleted) and not a "G sharp" (as interpreted by Phillips), to whose side there is "H", without any indication, if flat or natural [*ed. note: a reproduction of this page is posted on the Journal website*].

The next tonic, held for only eight measures (the last two measures, without the D at lower octave), has no indication of any mode (major or minor), since in the lower staves, written in pen, there is an indication of a dominant (A major) followed by D minor (*d moll*, as composer's notation) and not by D major.

Even if such a sketch was referable to the Coda, then a particular cadence is not clearly perceivable, everything seems still in the process of being elaborated, provisional, indefinite, in pencil, with erased notes and therefore not to be considered for the purposes of reconstruction. I also think that, using sketches in similar graphic conditions and claiming that only with them can a truly "Brucknerian" Coda be realized; and attributing to Bruckner the paternity of such a cadence seems to me a weak argument, does not follow a rigorous scientific method. Moreover, single notes, in addition to the harmonic uncertainty, specify nothing about the timbre, thematic and rhythmic context.

In my opinion, it is therefore more correct to declare that it must necessarily be a reconstruction of the Coda from scratch, based on harmonic procedures and cadences derived from Codas, actually realized by Bruckner in his symphonies.

The Integrative-Reconstructive Work of the Finale

The work of integrating the score can't disregard the knowledge of the Master's creative process, at least with reference to his last period of life, as can be seen from the preparatory autograph of the Eighth Symphony and the Ninth Symphony.

Bruckner sketched a first idea – main melodic line and harmonic support – on some staves (from two to six). When a compositional phase and/or a part of the movement became rather consolidated, even in the formal aspect, he proceeded to fix it, in *particella* form (on pages and numbered measures) - through a group of (three-) four staves, in which, in addition to the main thematic line and harmony, were also indicated other (voices or) thematic lines, occasionally attributed to some instruments. Some changes during this phase could result in the creation of additional *particella* in place of those previously composed.

When a stable and defined continuity of the compositional discourse and of its architecture was realized, a first draft on the score sheets followed, containing all the staves of the instruments, in which the material contained in the *particella* of the sketches was dispensed. This phase allowed a further and greater control on the movement structure and harmony of various passages and sections, as well as a fundamental distribution of the thematic lines (and of the harmonic parts) among the musical instruments, that is a primary orchestration phase, first marked in pencil and then, if confirmed, traced with ink. Bruckner could, for example, sometimes indicate on the margins of the sheet, in abbreviations (for example: "Es dur" = E-flat major), the harmony to be realized in the various measures or in the first measurements of the next sheet. The same indications in letter could also concern the notes to be affixed at the beginning of the next page.

Mainly, the parts of the string instruments, or of other guide-instruments (i.e. the development parts of the thematic process) were initially fixed, especially in the occurrence of the rests of the string instruments or their phase of a mere harmonic substrate. The string parts could be sketched, in pencil (especially on the staves of the brass instruments and of the timpani), before the ink annotation in the respective staves. Then, some wind instrument involvement (of significant importance for the passage) could be indicated or summarized, or only limited to the instrument indication, without notes, for example, for the doubling of thematic lines. In several cases, then, it is possible to find notes or annotations in staves not relevant to the instrument to which they refer, and this by evaluating both the type of writing and the extension of the instrument (for example, notes perhaps referable to the clarinet reported in stave of the oboe); or, he could resort to additional or supplementary sketches to review the thematic lines or to elaborate harmonic paths, even alternatives, of some phrases, periods or sections, or to make extensions or remakes to be inserted with appropriate recalls.

The state of the existent autographed score sheets witness to a phase in which the formal structure of the movement is defined, even if, undoubtedly, several passages and episodes still seem to have to be reorganized: there is in fact continuity of the sheets music from the introductory phase up to the beginning of the transition phase to the Coda; the same Coda, perhaps, was probably drafted in the lost sketches or score sheets. At the same time, Bruckner was proceeding to the definition of the orchestration, to be considered completed, including the lost sheets, to the extent of a third: almost entirely the Exposition, a large part of the Development up to the return (included) of the *Hauptthema* (main theme), climax of the Fugue. The remaining part of the score, on the other hand, appears (and it appeared so also due the lost sheets of the Coda) with the writing of the entire string instruments and various indications for wind instruments, either in notes or in musical notation in letters.

For these reasons, it can be hypothesized that the completion of the Finale would have engaged Bruckner for several months (if he would have enjoyed good health), even if we can't exclude that Master could have copied several sheets (those with greater corrections) and overhauled the same parts of the movement already composed, as evidenced by the elaboration of the other three movements, for which there are numerous corrections in the instrumental parts, also in the final drafting phase (see, the manuscript of the score deposited at the Austrian National Library, in Mus. Hs. 19.481, and at the Jagiellonska Library in Krakow, in PL-Kj Mus. ms. autogr. Bruckner).

Given the difficulties of the integration work, and due to the various gaps in the autograph material, I decided to proceed with the completion of the Finale in the awareness that the interventions to be carried out were essentially the following:

- **Firstly**, it was necessary to select the submitted autograph material and to choose which sheets (score) to use for integration.

The main methodology in choice of autograph sheets (in the case of score sheets in several versions) was directed to the latest chronological version, as ascertained by the musicological exegesis - on which conclusions I don't examine the question fully; also because it would require an in-depth (*de visu*) analysis of the autograph material.

Some additions in pencil shown on the score sheets (not necessarily following the additions in ink) were evaluated on a case-by-case basis, both in relation to their actual comprehensibility, and in relation to the content of the next sheet.

The notes deleted, erased or removed by the composer have not been considered for integration purposes, as there is no confirmation of the composer's actual will. In fact, the reading of the autograph manuscript presents some difficulties in reading and deciphering Bruckner's will. The relative work of the transcription obviously involves choices by the editor, who, without arbitrariness, must have the ability to discern, within the score sheet, between mere sketches and projects, between ink and pencil, and where it is actually relevant and usable for integration/reconstruction.

- **Secondly**, it is necessary to reconstruct the missing sections of the movement, due to the absence of score sheets, and to hypothesize the Coda, on the basis of Bruckner's Codas structure and orchestration models.

The lost sheets will naturally have to be reconstructed, as well as with the possible use of sketches contained in particella sheets - also with reference to the content of the last page of the previous sheet and the first page of the next sheet: basically to "mend" the passages, for which we have the *starting* and *arrival* data.

On the basis of the analysis of the manuscript, that is of all the existent autographed sheets, several sheets must be considered lost: a) in relation to the First Part, the sheets 1, 4, 6 and 7, of which however we have the score sheet of the previous version (sheet 1, entirely orchestrated, while the sheets 4, 6 and 7 are partially orchestrated); b) in relation to the Second Part, the sheet 20 relating to the Development; the sheet 25, the sheet 28 and the sheet 31, relating to the Recapitulation, to which must be added a further sheet (the 33), containing the transition to the Coda. To these five sheets, of which we do not have score sheets of previous versions, the sheets 13 and 15 are also to be added, of which sheets have been received in the sheet music, but in such a lacking state (with the exception of what can be used on sheet 12C) to force an extensive integration, especially for the sheet 15; c) and finally, the sheets relating to the Coda, which could be, as suggested by the present integration, five sheets.

- **Thirdly**, it is necessary to complete the orchestration, if it's found sketchy or insufficient, and in some cases suggest modest additions, of course using the instruments indicated in the Brucknerian autograph; in this regard, we also took into account the indications in letters (or symbols of notes) found in the autograph, sometimes also placed in staves other than the probable reference instrument (for example, because out of extension or because referenced with evidence to the strings). In most cases these annotations were then developed or confirmed in ink in the relative part of the string instruments, while the pencil part was contextually deleted.

Finally, it is necessary to provide all those indications (metre, tempo, dynamics, expression, articulation, etc.) indispensable for the complete execution of the score.

All additions, logically, if not obvious, must be made respecting Bruckner's style, with particular reference to the last symphonies.

The Reconstructed Score of the Finale

From the analysis of the existent material, the Finale of the Ninth Symphony appears coherent with Bruckner's last compositional choices, widely recognizable in the three movements of the completed symphony. First of all, there is the will to give life to a monumental Finale, like those of the Eighth Symphony and the Fifth Symphony, supported by a great structure that crowns and seals the whole symphony, whose first three movements are also characterized by extensive formal commitment.

It's a great structure that clashes with Bruckner's tendency, even more accentuated in this last symphony, in the organization of musical narration through the fragmentation of the thematic element into motivic cells and their constant combination/repetition/overlap in episodes of continuation and thematic development. The attempt to reconcile the fragmentation of the thematic material within a rigorous formal coherence involved many difficulties in elaborating the broad structure of the movement and the conception of a rich texture in those thematic and harmonic implications (often marked by progression, also chromatic, to the detriment of a functional tonal logic) present in the first three movements. And this implied a long gestation phase and a demanding realization, hampered by the Master's precarious health condition.

The structure of the concluding movement emerges clearly from the autograph sheets music and undoubtedly refers to the model of the Brucknerian sonata form of the last symphonies, divided into two large blocks: the "First Part", coinciding with the Exposition, formed by three groups thematic, referred by me in the following order: "Hauptperiode" (Main or initial period = **HP**, or First thematic group), in which the *Hauptthema* – main theme is exposed; "Gesangsperiode" (Song period = **GP**, or Second thematic group), in which the *Gesangsthema* – song theme is exposed; and "Schlussperiode" (Final period, or rather Third thematic group), in which the *Unisonothema*, theme with homophonic features, is exposed, or, in the specific event of Finale, in light of the characteristics of the third theme, "Choralperiode" (Choral period = **CP**), being exposed a *Choralthema* in substitution of the *Unisonothema*; and the "Second Part", which includes the Development, with the recapitulation of the first thematic group (very varied, almost a second development), the Recapitulation of the second and third thematic group, and the Coda.

First Part

Second Part

Exposition.....	Development	[.....	Recapitulation	C o d a			
1	83	163	211	342	403	487	553
							633

HP	GP	CP	<i>(Te Deum)</i>	HP	GP	CP	
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SHEETS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38		
■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

■ = complete ■ = incomplete □ = missing

For the First Part (Exposition), we have nine complete sheets (1,2,3,5,8,9,10,11, and 12) and the three partially orchestrated (4, 6, and 7), but it is possible there existed (but not received) a fully orchestrated version of the sheets 4, 6, and 7, as well as a different version orchestrated (later) of the first sheet itself - without being able to exclude altogether that even the same complete sheets 8-12 could have been subjected to a new copying, by virtue of some possible subsequent modifications. In essence, I assume that the whole First Part had been completed and fully orchestrated (we still retain the sheet-frontispiece that contained it, in ÖNB, 6085 / 37r: see MWV ed., p. 328).

For the Second Part, from the Development to the beginning of the transition to the Coda, we have: the presence of fourteen partially orchestrated sheets, with at least the entire group of string instruments (14, 16, 17, 18, 19, 21, 22, 23, 24, 26, 27, 29, 30, and 32); the absence of fully orchestrated sheets; the lack of four sheets (20, 25, 28, and 31) - lost, to which two sheets (13 and 15) should be added which, although they have been received in the score form (even in different versions) present themselves in a very incomplete state (substantially they have to be rebuilt), probably of which a more advanced version has been lost. Only three pages are entirely orchestrated: the first page of the sheet 14, the second one of the sheet 17, the first page of the sheet 21, to which the first page of the sheet 12C (original version of the sheet 13) may be added, but

which is at the end of the first part (for two measures) and the beginning of the Second Part (for two measures).

The last sheet we have received is number 32. We don't have score sheets for the transition to the Coda and for the Coda.

It is therefore possible to consider that the overall structure of Second Part had been completed (with some doubts concerning the complete definition of the initial part of the Development) and partially orchestrated: the parts of the string instruments were fully written, while the parts of the wind instruments were to be completed (they're written part with ink and part with pencil), without excluding the presence of several sheets in the full score, or of additional sheets of sketches with instrumental notes.

The sheet containing the transition to the Coda (sheet 33, 16 measures) and the sheets of the Coda, sheets 34 - 38 (81 measures), are all of reconstruction; the Coda sheets were created having as support the typical structure of the Bruckner's Coda, also taking into account the testimony of Dr. Richard Heller, according to whom Bruckner would have designed the superimposition of the main themes of the symphony and the insertion, as a final song of praise to God, of the *Hallelujah* motif, drawn, according to the same testimony, from the "second movement" of the Ninth Symphony. In the integrated score, the trumpets final peroration is centered on the *Te Deum* motif: we don't know the exact tenor of Bruckner's words, nor are we sure if the reference to a theme of the second movement, understood as "Hallelujah", was a precise testimony, or Heller's misunderstanding or of those who have reported Heller's words. Instead, I believe that Bruckner intended to refer to the *Te Deum* motif, which he introduced at the beginning of the Second Part of the Final, and therefore the reference should be made to the "Second Part of the Final" and not to the "Second part/movement of the Symphony", which is the Scherzo, certainly incoherent with the sacred hymn. In fact, the beginning of the Christian hymn "*Te Deum laudamus*" means "*God We praise you*", and the term *Hallelujah*, hebrew word, expresses precisely the concept of *praise to the Lord*; lastly, the four-syllables subdivision of the Alleluja fits perfectly with the four-note motif of the *Te Deum* (see also Bruckner's *Psalm CL*, bars 15 et seq.).

In the reconstructed score (38 sheets, 633 measures), the First Part constitutes one third of the entire movement (210 measures), while the Second Part, including the Coda, is made up of the remaining two thirds (423 measures).

Also including the measurements taken from the sheets 13 and 15, the integrated score uses 459 measures (out of 633 of the total) found in the autograph score sheets. These measures include: 174 measures in full scores (including rests marked for unused instruments), of which 158 in the First Part and 16 in the Second Part; 285 measures partially orchestrated: 24 measures, albeit incomplete, due to lack of marked rest, were not however subject to orchestral integration; 115 measures had limited instrumental integrations (from 1 to 5 instruments), 146 measures had instrumental relevant integrations (over 5 instruments).

Since the integrated score consists of 633 measures, the remaining 174 measures, all in Second Part, are for the reconstruction of the entire orchestral texture; precisely:

- 53 measures are reconstructed with sheets (in partecella) of sketches, concerning the whole sheets 20 and 25, and three quarters of the sheet 28, as well as five measures of connection of the sheet 13 to the sheet 14, and four measures of the sheet 33.
- 121 measures, of which 81 in the Coda only, are of full reconstruction. Among the 40 measures not belonging to the Coda, ten measures may, to some extent, be logically deduced from the final measurements of the previous sheet and / or from the initial measurements of the next sheet; while twelve measures of the sheet 31, twelve measures of the sheet 33, four measures of the sheet 15 and two measures of the sheet 28 are of hypothetical reconstruction.

Finally, brief mention should be made of the cuts designed by Bruckner and pinned on his autograph. In fact, from the manuscript, four suggested cuts can be identified, indicated by the composer with the words "vi-", beginning of cut, and "-de", end of the cut.

All these cuts, if realized, make it possible to avoid the reconstruction of missing and lost score sheets, being included – and perhaps not accidentally – in the parts of the cut. In particular:

- a) the first cut (in the integrated score, corresponding to the bars 217-276) would probably exclude part of the sheet 13 (to be rebuilt), the sheets 14, 15 (to be rebuilt) and the first three pages of the sheet 16;
- b) the second cut (in the integrated score: bars 326-366) concerns entirely the lost sheet 20 and the sheet 21, as well as parts of sheets 19 and 22;
- c) the third cut (in the integrated score: bars 399-432) relates to part of the sheets 24 and 26 and to all the lost sheet 25;

d) the last cut (in the integrated score: bars 453-468) concerns part of the sheet 27 and much of the lost sheet 28.

Ultimately, this is a presumptive cut of at least a total of 150 measures, excluding at the same time, the reconstruction of at least five sheets (lost); in fact, as anticipated, we can't fail to notice that most of the missing sheets coincide precisely with the sections subject to possible cutting.

Considering the remarkable part of measures subject to a possible cut (a little less than a quarter of the entire movement!), it could also be assumed that Bruckner, fearing not being able to complete the work, thought to shorten it and limit the compositional effort.

The reconstruction/integration of score has not made any of the hypothetical cuts, either because they are not defined and realized by the Author (or at least there is no certain evidence of their carrying out or possibly rewriting of the passage); and also because, although excluding the need to reconstruct several lost or incomplete sheets, they would affect (except, perhaps, to some extent, the hypothesis related to the fourth cut) the formal and thematic balance of the movement.

Conclusion

Considering the deficient state, at various points, of the extant Finale sources [briefly, for this score: 27.5% of entirely orchestrated bars – the majority, 90%, related only to the Exposition – a part equal to 45% of bars has to be integrated into the orchestration, and the remaining part, 27.5% (at least) of bars has to be reconstructed in full], each Finale completion will be an hypothesis to propose to those interested in listening to it, for one to understand what Bruckner's project could be in general terms. To the shortcomings is added, then, the overall stage of the composition, still *in itinere* (in progress) and for sure not definitive - and considering Bruckner's modalities and the compositional characteristics, his corrections, changes, and also constant re-elaborations were still possible. However, despite the objective level of incompleteness of the original manuscripts, I believe that, having thoroughly assessed all the autograph documentation, it can achieve a sufficient and dignified definition of the movement by virtue of the intrinsic strength of what Bruckner composed, considering that all the themes and motifs of the Finale are present and adequately developed, and that, in some way, a continuity of writing can be detected at least until the transition to the Coda.

At the same time, it is undeniable that the work of integration/reconstruction, whoever realizes it, is only a proposal, an hypothesis, and it can never reach the Master's genius and his compositional and instrumental expertise. In fact, for what concerns me, on the different gaps to be reconstructed (for example, the initial part of the Development or the Coda), I had no certainties (nor can we have certainties): I never thought that, at that point, Bruckner "certainly he would have done that", I always thought that Bruckner, at that particular point "He would certainly have done it better". It is not just a matter of chaining and arranging a great quantity of notes, true or presumed, in *Brucknerian-style*, but it is necessary to give them continuity, fluidity, coherence and above all artistic value. Therefore, I understand and justify those who legitimately refuse any kind of completion, given the relevant, integrative or reconstructive intervention. Moreover, my published work (Anton Bruckner, *Nona Sinfonia, Finale*, BetMultimedia, Roma 2017), printed in different color of the notes, highlights the extent of my intervention: it will therefore be clearly visible for those who follow the score, to appreciate or not to appreciate *icto oculi* (immediately) my solutions, my additions or reconstructions, regardless of being able to read the report, written in Italian.

Therefore, even if I consider useful and interesting to propose a completion of the Finale, for the reasons expressed in the preface of my work mentioned above, I don't think it would be necessary to execute the Ninth Symphony in four movements. But it could rather constitute an interesting option to offer more frequently in concert; in this case it will be up to the orchestral conductor to choose among the reconstructive versions of the Finale the one he considers preferable.

The present notes are extracted from:

- Anton Bruckner, *Nona Sinfonia, Finale, integrazioni a cura di Roberto Ferrazza*, BetMultimedia, Roma 2017 (vol. I, "philological version", with report in appendix).
- Roberto Ferrazza, *Il Finale della Nona Sinfonia: una ipotesi ricostruttiva*, vol. 3, from *Tecnica e concezione compositiva nel sinfonismo di Anton Bruckner*, BetMultimedia, Roma 2018.

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Gesellschaft since 2008. His completion of the Ninth Finale was written between 2009-2017 (the Coda written previously in 2008) and is filed at the Austrian National Library, the Vienna City Library, and the Anton Bruckner Institut Linz. Interested readers may contact the author, including matters of obtaining the scores/volumes, at: roberto.ferrazza@teletu.it

Additional information, as well as a computer-generated audio file can be found at abruckner.com:

<https://tinyurl.com/FerrazzaNinth>

<https://tinyurl.com/Ferrazza9Audio>

Milestone Bruckner Marathons in the US

This year's two annual USA Bruckner marathons represented milestones: The San Diego "Brucknerthon", organized by Dave Griegel and Ramón Khalona and hosted at Dave and Seiran's home on Saturday, September 1st was the 20th such gathering, and the "Brucknerathon" put on by John Berky at the Simsbury, Connecticut home of Ken and Ruth Jacobson two weeks later was the 10th in that series of events. I was unable to attend the San Diego festivities, but Dave kindly provided me with copies of recordings that I didn't already own. Both marathons held a fascinating mix of old and new recordings. In addition, the passing of several notable Bruckner conductors, most prominent of them being Gennady Rozhdestvensky, was recognized in both playlists. 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: Overture in G minor (1863 revised version), Schaller / Prague RSO (5/2018)

I found Schaller's recording of the Overture to be less successful than those of the symphonies, in part due to the sound, which is rather dry and muffled. The performance lacks shape and is rushed in places. Its discomfite was an orchestration of the string quintet, which in the West made a very suitable introduction to Symphonies 6 and 7. As to other options for the Overture, Chailly's (Berlin RSO, 1988 on London) is more to my taste: energetic and well-proportioned. My favorite is the Asahina (New Japan PO, 1980, Tower)—a performance with surprising gravitas, recorded the same day as his 9th in the JVC set. It's a surging, powerful presentation on a rich sound stage: the St. Mary's cathedral in Tokyo, site of several wonderful Asahina recordings from that era.

East: Symphony in F minor (1863 ed. Nowak), Askenazy / Deutsche SO (9/1998)

Ashkenazy's only commercially recorded Bruckner is this quite fine F minor (coupled with a performance of the quintet, augmented for string orchestra). It is a vigorous as well as effectively lyrical presentation. Tempos are generally mainstream and the bigger moments are suitably emphatic. The fine playing and recording quality allow much detail to be heard, especially in the inner movements, and a propulsive entry to a grand finale coda caps it off very successfully.

West: Symphony No. 1 in C minor (1877 revised Linz, ed. Nowak), Bolton / Salzburg Mozarteum Orch (11-13/10/13)

East: Symphony No. 1 in C minor (1868 Linz, ed. Röder), Thielemann / Staatskapelle Dresden (6/9/17)

Ivor Bolton's 1st effectively highlights the qualities of the Salzburg orchestra: in particular, the low strings show an especially lovely tone color. Bolton adopts slow-to-moderate tempos with nice nuance. Although things seem on the verge of bogging down in parts of the slow movement and the start of the finale, he picks up the pace in time to provide effective climaxes. The scherzo is potent despite the moderate speeds, and the delicate trio provides contrast. The performance is impassioned, showing nice subtleties of dynamics, excellent instrumental detail, and very clever tempo manipulations in the finale. It is a stylistically apt and very enjoyable performance. Christian Thielemann's previous Bruckner hasn't particularly appealed to me, making this astonishing live performance on video a very enjoyable experience. It is the first recording using what will from now on most likely become the standard version of the "Linz" 1st, supplanting the 1877 revision that wasn't even written in Linz. It is the new critical edition prepared by Thomas Röder for the

New Anton Bruckner Complete Edition. It represents the symphony as it was first performed in 1868; it is unclear if it differs from the 1866 unrevised score edited by Carragan and recorded by both Tintner and Schaller. Thielemann opens the symphony with great energy, relaxing nicely for the B theme, turning emphatic for C, and then reestablishing the opening tempo for the development. Transitions are well-handled and dynamics well-managed. His slow movement shows nice pacing, good flow, and effective inflections—all the right musical gestures. The playing is sublime, with sweet strings and wonderfully blended brass. After a fast, electric scherzo and fine trio, the finale hits with a violent, powerful opening. This movement shows more tempo intervention, with effective relaxation before the development and a big slowdown before the recapitulation. It all works, though, and the ending—first fast, and then even faster—is exhilarating. Like the Leipzigers in the Blomstedt set, these Dresdeners are outstanding—real show offs! Combined with superb, warm surround sound and excellent video quality, this recording was for me the high point of both marathons.

West: **Symphony in D minor (“Die Nullte”), Asahina / Osaka PO (5/6/78)**

East: **Symphony in D minor (“Die Nullte”), Solti / Chicago SO (10/1985)**

Takashi Asahina’s 1978 “Nullte” was recently re-released as a stunning-sounding SACD by Tower Japan. I’ve written about it before, so I’ll be brief. I find it to be his best (out of four)—quite similar to but better played than his 1982 Sapporo Symphony performance heard in the 2016 San Diego Brucknerthon. Everything is in the right place in this performance, a satisfying arc from the nervous pulses driving the opening to the glorious, perfectly timed, brassy, percussive ending. The SACD set is pricey but worth it; otherwise, the original JVC set on CD still shows up used on occasion. Fortunately, we now have excellent alternatives from Chailly (Decca), Skrowaczewski from Japan (the best engineered of all), and Young (stylistically very different but still very satisfying). Until a performance from Indianapolis was released about 15 years ago, the Chicago Symphony was the only US orchestra to record the D minor commercially, first by Barenboim, and then this essay by Solti. Not unexpectedly, it is fast—the fastest on record, and as such, rather relentless. Yes, the orchestra is amazing, but the result is shapeless and unsatisfying.

West: **Symphony No. 2 in C minor (1872 ed. Carragan), Tintner / Nat’l SO of Ireland (16-17/9/96)**

East: **Symphony No. 2 in C minor (1872/77 mixed ed. Nowak), Muti / Vienna PO (15/8/16)**

Georg Tintner was the second conductor (after Kurt Eichhorn) to take up the challenges posed by the original (“first concept”) version of the 2nd symphony. He does well. His is a nuanced performance with a spacious opening, nice phrasing, and a suitably powerful ending to the first movement. The scherzo (in second position) is solid and brassy, and the less-familiar shorter coda is well-handled. His slow movement is solemn but doesn’t drag, and the finale, while meandering a bit at the beginning, closes satisfactorily. In particular, Tintner does well with the final peroration, which in clumsier hands comes off as a long, undifferentiated din of sound in this version. Here, the bass line is at least audible, and Tintner puts an exclamation mark on the final measures by doubling the volume of the orchestra! Overall, it’s a good, honest performance with few exaggerated effects. Riccardo Muti is the latest conductor to stick with the superseded Nowak score of the 2nd, even to the point of still playing the incorrect trumpet notes at the end of the first movement—and this in Vienna, of all places! As for the performance, it begins at a lumberingly slow tempo but gets better as it goes along. The vigorous and lyrical finale is best. It is the VPO, so of course the strings are beautiful, the bass lines are strong, and the brass outstanding.

West: **Symphony No. 3 in D minor (1877 ed. Nowak), Wildner / Westphalia New PO (10/2001-1/2002)**

East: **Symphony No. 3 in D minor (1877 ed. Nowak), Asahina / Osaka PO (26/7/84)**

On both coasts we heard the second version of the 3rd symphony in the Nowak edition, with the scherzo coda. Wildner’s performance, while fairly conventional, has some nice features. Low strings are full and rich, the slow movement is nuanced and builds well, and the scherzo pounds effectively. On the other hand, the outer movements are rather ordinary, and the ending perfunctory. Asahina’s recording comes from the same Tower SACD reissue of the JVC set, as did the Nullte described above. Characteristic of Osaka performances from the mid-1980s, one immediately notices a vibrato in the horn playing; in its own way, it is appealing if unusual. The first movement is well-shaped with good forward motion and dynamic control. Asahina briefly detaches the brass from the strings rhythmically in the slow movement, to fascinating effect. In the scherzo, meticulous attention to orchestral balance, dynamics, and phrasing are very satisfying, and the measured but solid finale builds nicely to a conclusion with plenty of punch. The playing is untidy at times, keeping this one just out of the front rank of recordings of this score.

West: **Symphony No. 4 in E-flat major (1886 ed. Nowak), Honeck / Pittsburgh SO (6-8/12/13)**

East: **Symphony No. 4 in E-flat major (1881 ed. Haas), Guttenberg / O KlangVerwaltung (25-26/4/07)**

Manfred Honeck's 4th isn't quite what many hoped it might be: given Reference Recording's SACD sound, a good hall, and an A-list orchestra, the result is disappointing. On the positive side, the recording has a big, very realistic dynamic range, with appealing sonorities—almost organ-like—in the low registers. However, the brass require most of the first movement to settle in, with sloppiness at times from both the horns and trumpets. The remaining movements are much better, with appealing delicacy in the andante, good momentum to the scherzo with solid percussion, and a fine finale. Enoch zu Guttenberg is not a familiar name to most, but his passing earlier this year was noted by programming this 4th, his only Bruckner recording. It's a boisterous, decidedly unconventional performance in lovely surround sound. Dynamics are all over the place, sometimes within a single phrase, and HIPisms* such as straight tone and swells in the violins are heard. Phrasing eccentricities and emphases on odd beats appear here and there, and the big moments, especially in the brass and drums, are big indeed. Clearly a great time was had by all. A party record? Not quite—but certainly an entertaining alternative to most 4ths out there.

West: **Symphony No. 5 in B-flat major (1878 ed. Nowak), Rozhdestvensky / USSR MCO (24/2/84)**

East: **Symphony No. 5 in B-flat major (1878 ed. Nowak), Rosbaud / SWR SO (17-24/5/62)**

Gennady Rozhdestvensky passed away in June of 2018 at the age of 87. This 5th is for me one of the high points of his Bruckner work with the Ministry of Culture orchestra, a band that at some times could sound decidedly uncultured. Here the trumpets are, not surprisingly, very bright, but the brass in general are on pretty good behavior even when they let loose, which is often. Indeed, for a mid-80s one-off live performance, it's played pretty well. Rozhdestvensky is typically quite impetuous with his tempo manipulations, some of which are quite extreme but go well with interesting variations in dynamics and orchestral balance. The opening movement is your classic seat-of-the-pants conducting, never precious, but never a dull moment, either. In contrast the slow movement is steady going, leading to a more interventionist scherzo. The finale is on the whole quick, with prominent strings and much instrumental detail evident. Two truly thunderous timpani strokes usher in the final ten minutes and ultimately a fast and furious coda that appears to leave some of the brass players scrambling for a moment. Undeniably exciting. With Hans Rosbaud we are on saner ground. In fine, clear mono sound we hear a solid opening with sensible pacing and more broadening in the phrases than usual. Indeed, tempo relationships are handled expertly, with only a minimum of acceleration into the first movement's recapitulation and coda. Bass lines are strong although the horns are a bit recessed. A lovely vibrato in the oboe—something not heard much anymore—introduces the slow movement. Rosbaud's patience in allowing phrases to end very naturally pays dividends, as does his handling of dynamics. Intonation is not always spot-on, but the strings, especially the violas, are lovely. The measured scherzo avoids the cataclysmic excesses often heard but still rises to a potent close. Rosbaud's finale is the best part of the performance: It begins quickly and builds great energy. The rhythms are really brought out by the basses. Towards the latter part of the recapitulation he slows down to great effect, then sweeps into a powerful coda. Outstanding.

West: **Symphony No. 6 in A major (1881 ed. Nowak), López-Cobos / Cincinnati SO (3-4/2/91)**

East: **Symphony No. 6 in A major (1881 ed. Haas), Haitink / Bavarian RSO (4-5/5/17)**

Jesús López-Cobos, who passed away last March at the age of 78, recorded several Bruckner symphonies in Cincinnati, of which this 6th is a solid example. The orchestra boasts brilliant brass, good drums, and fine deep strings. The opening is well-paced, although some lack of coordination involving the winds is later noticeable, and the coda is a bit rushed. Phrasing remains a bit awkward in the slow movement, but dynamics in the inner movements are nicely handled, bringing out lines in the strings. Overall there is a gentle touch evident in the performance that is appealing. Bernard Haitink's work with the Bavarians starts off promisingly, but bogs down with a too-slow C theme in the opening movement. It does recover with a stately, well-proportioned coda. However, the performance then takes on a rather matter-of-fact quality until one reaches the finale, which comes to life with a good pulse and more interesting, nuanced tempo manipulation leading to a satisfying close.

West: **Symphony No. 7 in E major (1885 ed. Gutmann), Furtwängler / Berlin PO (18/10/49)**

East: **Symphony No. 7 in E major (1885 ed. Nowak), Ballot / Altomonte Orch (17/8/18)**

This Furtwängler performance of the 7th is the earliest one to come down to us complete. The sound is muddy and echoey for its time, but one adjusts. Constantly varying dynamics and supple and subtle tempo

adjustments atop a flowing tempo are very characteristic of his work. Dramatic acceleration and then deceleration into the B theme (in Gutmann but ignored by almost all other conductors) are noteworthy, as is the thunderous conclusion. The adagio is delivered patiently, accelerating towards the climax, which is preceded by a huge crescendo on an unwritten, anticipatory drum roll (an effect later employed by Tennstedt). The scherzo pounds away, but the finale shows a lighter touch and is played fairly straight. Thanks to John Proffitt we auditioned a hot-off-the-DAC recording of the BrucknerTage performance of the 7th. Remy Ballot's tempos have recently moved towards the mainstream, to good effect. The acoustic in the St. Florian basilica is very reverberant, but Proffitt succeeds in providing a recording that retains good inner detail as well as stunningly luxuriant surround sound. The opening movement is moderately paced with nice inflection. The transition to the coda uses an effective moment of relaxation to usher in an ending that is dramatic and glorious. The slow movement sustains the pulse with nice ebb and flow, and a breathtaking build up leads to a shattering climax that is captured beautifully in the recording. Despite the acoustic the vigorous scherzo reveals good detail in the bass even in the most thickly orchestrated passages. Both of the final two movements exhibit effective tempo management in what for me is Ballot's most successful Bruckner to date.

West: **Symphony No. 8 in C minor (1887/90 mixed ed. Haas), Kegel / Leipzig RSO (13-19/3/75)**

East: **Symphony No. 8 in C minor (1887 ed. Nowak), Rozhdestvensky / Bolshoi Theater Orch (10/3/09)**

Herbert Kegel's Bruckner has been welcomed to the San Diego marathon on several occasions. His 8th from 1975 shows many of the characteristic features of his work with attention to orchestral balances and nuanced phrasing standing out. The opening is patient with prominent winds and trumpets and thunderingly hard timpani. A smart and steady pace marks both the scherzo and trio. In the slow movement the strings come to the fore, but other instrumental choirs also have their turns. The low brass exhibit an interesting and appealing vibrato. The finale, like the scherzo, opens with a smart and steady pace. Brass are forward and very confident, and overall a performance with nicely nuanced relaxation leads to a solid close. In Connecticut we heard the only major Bruckner symphony version that Rozhdestvensky did not record commercially, the first version of the 8th in a privately-supplied tape. Sadly, for me it was not a success, in part due to glacially slow tempos much of the way. The first movement was typical, with big pauses, droopy phrase ends, too much that was too loud, and messy ensemble, especially at the end. There were some energetic moments, but they came all too seldom.

West: **Symphony No. 9 in D minor (1894 ed. Nowak), Maticic / Czech PO (4-5/12/80)**

East: **Symphony No. 9 in D minor (1894 ed. Nowak / 2015 Schaller finale completion), Schaller / Philharmonia Festiva (7/2016)**

The great Croatian conductor Lovro von Maticic left a legacy of Bruckner recordings that includes some superb performances. This 9th falls short, however, more a result of subpar orchestral execution than because of anything the conductor does or does not do. Even in the haunting opening of the work the horns seem a bit out of breath. Interesting variations in tempi and dynamics are occasionally heard, but overall the result is a bit square in comparison with the very special 7th recorded by these same forces a dozen years earlier. The trumpets don't play steadily and display a Soviet-era squalliness. What happened to these guys? Everyone eventually seems to be aware that nothing is clicking, and the whole effort ends on a pretty dispiriting note. Gerd Schaller has already made a very fine recording of the complete, four-movement 9th using William Carragan's 2010 finale completion. Here, in a video (made for television broadcast) of the entire work, he showcases his own thoughts on the fourth movement, with mixed results. The performance opens powerfully, with real thrust, but with the B theme things slow down rather too much and the energy ebbs. Also, and in contrast to his 2010 Ninth, Schaller cuts the natural pauses between phrases very short, lending a rather metronomic feeling to the movement. An energetic opening and good playing enliven the scherzo, although the quick trio is again rather square and rigid. Similarly, the adagio seems straightjacketed by bar lines, with little in the way of inflection and, again, little note of pauses between phrases. To open the finale, Schaller alternates effectively between loud and soft dynamics in the winds, providing a nice echo effect. As the movement continues, though, a slowish steadiness takes over, as was the case in the adagio. He has added a lot of noticeable instrumental decoration throughout. For the coda, I unfortunately don't get the cumulative sense of a great destination being attained. Indeed, for me most of the completion codas contain lots of notes without coming anywhere close to what a Bruckner symphony coda ought to do. Robert Simpson got it right: a Bruckner symphony ought to end with a sense of "tremendous finality." There is nothing of the sort here in a sequence of passages that seems to hollow out as the end approaches. I still turn

to Schaller 2010 with the Carragan ending as my go-to four-movement 9th. The performance is stronger, and the ending has a clear point that is effective and makes sense.

In the East we were all treated to copies of an early printing of William Carragan's "Red Book"—his "field guide" to the Bruckner symphonies—illustrating the key differences between all the editions with numerous audio examples of important passages. This book is a remarkable achievement and will be a must for any Bruckner-lover when it appears in final form.

As usual, these events both reacquainted us with old favorites and introduced us to some wonderful new experiences. My favorites—limiting these choices to recordings now or soon to be available to the public—included the Thielemann 1st and Ballot 7th in the East, and Asahina's D minor and the Kegel 8th out West. I felt the Tintner 2nd and Rosbaud's 5th to be worthy of honorable mention. Also, Guttenberg's 4th and Rozhdestvensky's 5th scored well for me on the entertainment value meter.

As always, our deepest 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 year in and year out. While the prospect of spending up to 15 hours immersed in Bruckner's music may seem daunting, these are remarkable experiences where education, enjoyment, and simple fellowship are present in abundance. New folks show up to these events regularly, and I hope that readers of these reviews will decide to join one or both of these gatherings when they are held later this year. Tentatively, one can expect them to take place on Saturday, August 31 in the West, and over the weekend of September 6-8 in the East. Hope to see you there!

*Neil Schore
Davis, California, USA*

*HIP = "historically informed practice"

An encounter with Bruckner...

Artur Schnabel (1882-1951) is celebrated as one of the greatest pianists of all time, whose profound yet spontaneous recordings of Beethoven and Schubert are still treasured today. Born in the Austro-Hungarian village of Kunzendorf (now the Polish town of Lipnik), his family moved to Vienna when he was two years old. He showed great promise from a very early age, and at the age of nine was accepted as a pupil by the great teacher Theodor Leschetizky, who initially had him study with his wife Anna Essipova, a renown pianist in her own right. However, as Schnabel later related to students in the USA, his wider musical education was not neglected...

"...someone told my mother that I ought also to have lessons in composition. So one day she took me to Mr Anton Bruckner. I remember exactly the little I saw of his home, also the street and even the number of the house. We went up one flight of stairs, knocked at a door, and heard the sound of slowly approaching slippers. A bald-headed man opened the door, just wide enough for me to peep in. I noticed a dusty hallway with some laurel wreaths piled up, and stacks of music. 'What do you want?' he asked. My mother explained: 'I want you to give lessons in theory to my son.' He grumbled: 'I don't teach children,' pushed us out and closed the door. That was my only personal acquaintance with Bruckner. Afterwards I saw him only from a greater distance."

(from: Artur Schnabel, *My Life and Music*, London 1961, pp. 14-15. Schnabel's reminiscences are transcriptions of a series of talks he gave, in English, to Chicago students in 1945. One might add that Bruckner was at that time still living at Hessgasse 7, and that his flat was, notoriously, not up one flight of stairs, but seven).

Submitted by: Dermot Gault

BRUCKNER IN A DIGITAL AGE – PART 2

In Vol. 21, I began an occasional series describing the experience of Bruckner digitally – that is, online via the internet. The initial article concerned the availability of digital reproductions of original documents on such websites as Wienbibliothek Digital [digital.wienbibliothek.at/], Österreichische Nationalbibliothek (ÖNB) [onb.ac.at/en/], and Österreichische Akademie der Wissenschaften (ÖAW) [bruckner-online.at/] – the latter since undergoing a major overhaul to become the Anton Bruckner Lexicon Online (ABLO).

Even The Bruckner Journal has expanded further into the digital realm, with almost half of its subscribers now receiving PDF issues, particularly in the US and outside the UK.

Since much of our enjoyment of Bruckner comes from experiencing his music aurally, this installment will present the availability of his music online. This not only includes the availability of purchasing music to own, but also sources of streaming - as well as obtaining music not available commercially (but legally), such as concert broadcasts.

As the availability to purchase physical copies of music media has dwindled to become almost non-existent with the lack of browsing through your local record or CD store, purchasing physical media online has become the accepted extension from websites such as Amazon.com, PrestoClassical, JPC.de, HMV.co.jp and many others.

Obtaining and playing this music digitally is the logical next step in this evolution. Although not all music available on physical media is available digitally, it is also true that much is released digitally that will never be released on CD or LP. This is particularly true for concert broadcasts. And although many older releases remain on their original physical media, many are being re-released in updated, remastered quality in digital form.

Although the details of playback of these digital files are beyond the scope of this article, some general comments should be helpful. The basic principal is that a file obtained digitally can be played back in a variety of ways: on your computer, personal audio player (such as an iPod), in your car, or your home stereo system. This is one of the advantages of digital media: one is not limited to where they can listen to a particular recording simply because of the lack of a CD player. However, it does require a familiarity with the basics of digital storage and the ownership of those items that can play back digital files, such as a computer or iPod.

At its most basic level, a listener wishing to experience recordings digitally has two options: owning those files outright, or streaming the music where a they can listen to the recordings online but don't have physical ownership of any of those releases. There are pros and cons for each scenario – and many online music aficionados do not limit themselves to one or the other.

Methods of Playback

Regardless of one's preference for downloading or streaming music, the magic happens in the listening. This process can be as simple or complex as the listener chooses. Basically, the music file is digital and requires conversion to an analogue signal to be heard with one's ears. In the simplest method, the file is downloaded or streamed to a computer, which performs the digital-analog (D-A) conversion, which is then output to connected speakers. Likewise, the same basic process occurs to a file that resides on a portable player to headphones.

Listening to music through a stereo setup can require some additional steps, particularly to input the music signal into the stereo preamp to be heard out the main speakers. This can take place directly, with a computer system connected to the stereo via a digital-analog converter (DAC), thru a separate "music server" component, or over a wired or wireless network, that can then be accessed in different locations.

Perhaps this is the greatest advantage of digital music over physical media: the ability to store and access one's entire library at the touch of a screen – no longer hunting for the one disc you want to listen to but can't seem to locate. Either through an interface of a computer screen, or any number of standalone devices (such as an iPad), a recording can be located – selecting PLAY is all that is required.

Music Downloads

This is how digital music began – instead of holding a disc or LP in your hand, checking out with a clerk, and taking that recording home to pop into your CD or LP player, now you browse for a recording online, click a "purchase" link, and that file is downloaded, ready to be played. The model of the iTunes Store by Apple is perhaps the best known to listeners, certainly becoming one of the predominant vendors in this market currently.

Although the cost of any given recording may be similar, the convenience of having access to the file almost immediately, without the worry of lack of availability in a brick and mortar store, all without leaving the comfort of your home is attractive to many listeners. Catalog recordings can be several hundred deep for a single work by any given composer.

There are certain caveats to what can seem a literal plethora of availability that a listener needs to be aware of. First, is licensing. The recording industry remains archaic in its non-global approach marketing. So, a particular recording may be available in a market such as Japan, but unavailable to the rest of the world. There are ways to circumvent this issue, but this is outside the scope of this article [interested readers may feel free to contact me by email].

The second issue is file formats. Just like every other file available digitally, music files are formatted differently depending on content as well operating systems, OS. At it's most basic, music files exist in what are described as lossy, lossless, and hi-res formats.

Lossy formats were popular during the early years of digital media. In this format, the music file is compressed while also removing some of the information that was deemed "inaudible", resulting in file sizes that were much smaller than the original music file on a disc. This was ideal when storage space was limited and expensive back in the day, but often results in playback that is felt to be limited aurally – particularly for the wide sonic range of classical recordings. Common files of this type are MP3 and AAC, and still remain useful in situations of limited storage capacity, such as portable players or when full-fidelity of sound is not a concern.

Lossless formats contain the full music content of the original file, so result in no fidelity loss. They can be compressed (analogous to a .zip or .rar file for data) or uncompressed – FLAC and ALAC are examples of the former, WAV and AIFF of the latter. As storage media such as USB drives and Hard Disk drives have become cheaper, these files are preferred for the best sound reproduction (albeit with personal preferences, particularly concerning compressed or uncompressed).

The final category is referred to as hi-res or "high-resolution" and represents what is supposed to be a progressive improvement in sound quality when compared to a standard resolution recording, such as a CD. These merits are debated among listeners (and, once again, beyond our scope here). Basically, these files contain even more information than what is on a CD, but was present in the original master obtained for the recording. They are sometimes referred to by "bit depth", such as 24- or 32-bit recordings, or by propriety formats, such as DSD (direct stream digital) and do also exist of physical formats (blu-ray for the former and SACD for the latter). Whether they truly represent an improvement in sound quality, they certainly carry a higher price tag and file size.

Music Streaming

Just like music file formats became larger as storage space became cheaper, the same has happened with the expanding availability of streaming music availability. In this scenario, a listener signs up with a particular content provider that then provides a library of available recordings. Instead of downloading the recordings individually for playback later, a file that is streamed is played back in real time and hence dependent on online internet access and bandwidth (the amount of data that can be downloaded). Streaming was once impractical, limited by slow internet speeds and data caps. However, as the availability of high-speed internet and unlimited data has become more widespread, streaming has become a more popular alternative to downloading files that require storage and backing up.

Typically, the file formats and resolution are determined by the price of a plan selected. Cheaper plans are usually lossy files of limited fidelity – more pricey plans offer hi-res files in lossless formats. The advantage of streaming is that the listener is free to choose whatever recording s/he chooses without having to worry about what to do with it later. Also, streaming is generally cheaper since it provides an almost limitless catalog for a flat fee. The disadvantage is that since the recording is never actually owned by the listener, it can only be accessed when connected to the service (although some services offer "off line" availability). More importantly, if that recording is deleted from the service catalog for any reason, it will no longer be available to the listener to stream.

Bruckner Online - Digitally

Let's take a look at some of the commercial services that are available and the Bruckner content they provide. This list is by no means exhaustive, as a list of that nature could fill an entire issue. Some services such as Spotify, Pandora, and Tidal are commonly used for digital music offerings, but have very limited catalogs relative to Bruckner. Additionally, many labels such as Chandos and Naxos offer digital downloads on their websites.

iTunes/Apple Music [apple.com/itunes and apple.com/apple-music]

As the saying goes, Apple is the 500lb gorilla of digital music. Maybe not the best of all available online services, Apple is credited with bringing this nascent format to life with the release of iTunes and the iPod back in 2001. Although the software is capable of playing a variety of lossy and lossless formats, the store remains limited to lossy AAC format – albeit at higher bitrates than some other sites (96 or 128kbps vs. 320), and offering what is described as “mastered for iTunes” that generates the AAC file from a “higher quality” master. The iTunes store has arguably the largest online catalog of all services. Unlike most online store, the iTunes is only accessible after installing Apple’s software – a source of consternation for some users.

Coming somewhat late to the party for streaming, the newer Apple Music service provides generally the same content as the store in a streaming format. Monthly, yearly, and family subscription plans are available – a 3-month free trial is available.

The depth of the catalog on the iTunes store is extensive, with some Bruckner recordings dating back to the 1970’s. The Apple Music streaming selection is more limited, going back until 2011. As such, iTunes is highly recommendable on the basis of selection. Unfortunately, the required software has become increasingly clumsy over the years – to the point of almost being unuseable when probing the catalog deeply (for instance, basic sorting functions are almost nonexistent). For those in the Apple ecosystem, it’s an integral part of the digital library. Luckily, there are other options.

Amazon [Amazon.com]

The online megastore has a decent catalog of digital Bruckner releases, albeit not of the same depth as iTunes. It also provides recordings in downloadable and streaming capacities, but is limited to lossy MP3 files. These are offered through it’s website, as well as through a separate Amazon Music application.

It does provide a unique service: some of its physical releases are also offered as an “auto-rip” to the streaming service – so that if a listener purchases a CD, that recording will also appear in their online catalog for future download or streaming. Also, as it exists in several geo-locations, online versions such as Amazon.co.jp, Amazon.de/uk/fr can offer distinct releases digitally, as with physical media purchases.

Qobuz [qobuz.com]

Starting as a standalone music service in France, Qobuz has now expanded to include not only download and streaming options, but also hi-res music formats in both options. The US store is in beta at the time of this writing, but the streaming service is unique in its offerings – providing streaming plans in MP3, CD-quality FLAC, and hi-res up to 192/24 (rivaling most download sources). Prices increase accordingly. The top tier plan not only includes full hi-res streaming, but also discounts on downloads.

Like iTunes, the Bruckner catalog is extensive – some 600 recordings are listed, from the newest to older recordings from the 1980’s – including many box sets and unique titles on labels not found elsewhere such as Exton.

In terms of selection and ease of use, Qobuz is at the forefront of digital music services offering a classical catalog, including Bruckner. Once its presence in the US is established, it will be hard to beat for classical enthusiasts.

eClassical [eclassical.com]

Based in Sweden, eClassical is solely a download music store offering purchasers an option of formats: MP3, FLAC, and 24-bit hi-res if available.

With a catalogue of some 200 Bruckner recordings, the selection is limited compared to others. But does offer the unique listing of releases on the BIS label.

HDTracks [hdtracks.com]

One of the first sites to begin selling hi-res recordings online, HDTracks has an extensive collection of classical music offerings. It’s Bruckner catalog is more limited but maintains most recent releases.

Often, titles are offered at variable hi-res levels from 48/24 to 192/24, as well as DSD – format options are available including FLAC, ALAC, WAV and AIFF. Standard resolution (ie. 16-bit) albums are also available. HDTracks is a solid location to browse what is new for downloading – there is no streaming option.

ProStudioMasters [prostudiomasters.com] is a similar site.

e-Onkyo [e-Onkyo.com]

This Japan-only site will not be part of everyone's searches for digital music files. Licensing issues prevent users from outside of Japan from accessing the website – although there can be work-around with appropriate modifications in your browser.

I mention e-Onkyo here because it contains rare hi-res versions of many hard-to-get Bruckner recordings that cannot be found elsewhere, particularly on labels such as Exton and Fontec, but also many titles on DG not released elsewhere.

Fans of Asahina are rewarded for their diligence in bypassing the geo-licensing restriction.

High Definition Tape Transfers [highdeftapetransfers.com]

HDTT has a unique niche in the digital music milieu: it provides recordings that have been transferred from analog sources, such as tapes and LP's, remastered for digital release. As such, there are recordings here digitally that cannot be found elsewhere. The catalog is small, and does contain some modern recordings not widely available (such as multichannel recordings engineered by John Proffitt from Houston and St. Florian).

Recordings are made available physically, as well as across all digital formats including hi-res and DSD.

PristineClassical [pristineclassical.com]

Founded by former BBC sound engineer Andrew Rose as Pristine Audio, this site is similar to HDTT in that it features historic recordings that have been remastered. Available in formats ranging from MP3, FLAC, and 24bit-FLAC for download, Pristine also offers a streaming service in MP3 and FLAC (no hi-res streaming is available). Physical media is also available for purchase.

There are some 20+ historic Bruckner recordings in their catalog, many of which have not been previously released. Previously released recordings have been remastered by Rose, including early Furtwängler - famously his only recording of the Sixth (albeit incomplete, missing the first movt.) and his only commercial recording, the Adagio of the Seventh (notable for its association with Hitler, broadcast on German Radio after his death in 1945). Some recordings have also been restored from damaged sources, most notably a Toscanini Seventh with the NY Philharmonic recorded in Carnegie Hall from 1935.

Concert Downloads and Streaming

Many symphony orchestras make their concerts available online, either as a live stream or as a re-broadcast. Some of these are through the orchestra's own website, and others are broadcast through online streaming internet radios. The difficulty is knowing the availability of these concert programs, and for the most part it requires brute force in searching, luck, or knowing where to look.

There are a couple of sources of concerts in specific instances:

Berlin Philharmonic Digital Concert Hall [digitalconcerthall.com/en/home]

Launched in 2008, the Berlin Philharmonic has an ambitious online presence – broadcasting many of its concerts live and maintaining an archive for later viewing. As a streaming service, audio and video are provided in a variety of resolutions based on bandwidth – up to full High Definition, comparable to blu-ray.

Tickets are sold on monthly subscription basis, as well as for terms of 7 days, one month, or one year – discounts are available in some circumstances such as students.

Bruckner is represented on some 30+ concerts, beginning in 2008 with Rattle and the Ninth – up to Daniel Harding with the Fifth from Fall 2018. Upcoming concerts include Haitink and the Seventh, and Janowski performing the Sixth along with the E minor Mass. Notable as well is Celibidache's return to the Berlin in 1992 performing the Seventh.

Medici.tv [medici.tv/en/]

Launched around the same time as the Berlin Digital Concert Hall, Medici.tv provides concerts from a variety of other ensembles. Sometimes broadcast live, an archive of some 20+ Bruckner performances are provided, including some documentaries such as "Bruckner's Decision".

Modern concerts are interspersed with older recordings, including a Steinberg Eighth with the BSO at Harvard from 1962 and Wand performing the Fifth at the 1990 Proms.

Online Forums

This category does not include any commercial sites, but represents an excellent source for obtaining concerts that are broadcast online, captured by listeners around the world, then posted to these forums to be

downloaded and enjoyed. These represent the best source for obtaining concerts when an individual does not know when or how to capture the broadcast, since generally these concerts will not be made available commercially.

There are many such forums, but two that operate within limits (so there is no concern of copyright infringement) include *SymphonyShare* and *ConcertArchive*. Like other online forums, users join these groups and then begin receiving emails of postings from other members. In general, postings on these forums provide links to the file downloads, either via their own dedicated server or separate online file servers.

SymphonyShare can be found at: <https://groups.google.com/forum/#!forum/symphonyshare>

ConcertArchive can be found at: <https://groups.yahoo.com/neo/groups/concertarchive/info>

Many “gems” can be found on these forums – and you may find yourself accumulating more broadcasts than there is time to listen to them all!

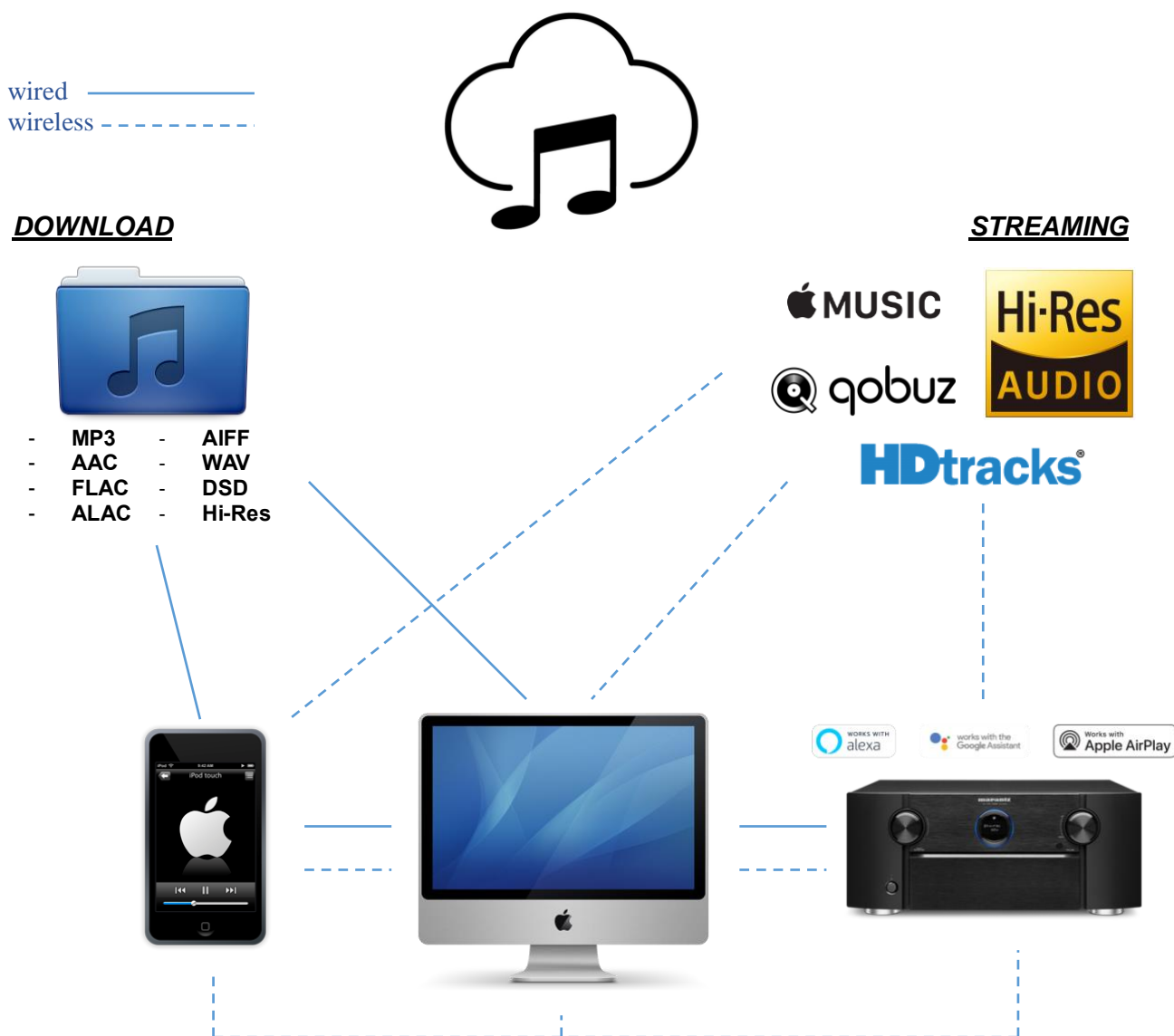
FindHDMusic

Finally, although there is no single online search engine that will encompass all these digital sites and releases, a good site for searching available hi-res downloads can be found at: <http://www.findhdmusic.com>

In addition to providing a search engine, the site also lists links to numerous other online digital music stores not listed here. As well as deals and sales.

ENJOY YOUR NEW ACCESS TO BRUCKNER – DIGITALLY!

Michael Cucka



MANNHEIM

DER ROSENGARTEN

5 & 6 NOVEMBER 2018

Bruckner: Symphony No. 8 (first version, 1887, ed. Nowak)
Nationaltheater-Orchester Mannheim / Alexander Soddy

THESE TWO concerts celebrated the 240th anniversary of the Mannheim Academy of Music, under whose auspices the National Theatre Orchestra was set up in 1778. It is an opera and concert orchestra, and has a tradition of performing Bruckner's vast Eighth Symphony on significant anniversaries, most notably those conducted by Furtwängler in 1917 for the 140th anniversary concert, and by Eugen Jochum in 1979 for the 200th anniversary concert. Indeed, the world premiere of the Eighth was scheduled to have been performed in Mannheim by Weingartner in 1891, but in the event Weingartner found himself unable to fulfil his promise, the first Mannheim performance having to wait ten years to 1901.

Alexander Soddy is an English-born conductor, having been a chorister at Magdalen College, Oxford, studied conducting and singing at the Royal Academy in London, and musicology at Cambridge University. He was at the Hamburg Staatsoper from 2005, where he worked as musical assistant to Simone Young. Since 2016 he has been the Generalmusikdirektor at Mannheim National Theatre. His biography shows him to be already a very experienced conductor of opera, and in the 2018/2019 season at Mannheim he will conduct *Die Meistersinger*, *Pelléas et Mélisande*, *Parsifal*, *Fidelio*, *Don Giovanni*, *The Love of 3 Oranges*, *La Bohème*, *Tosca* and *Salome*. He conducted a well-received performance of Bruckner's Seventh at Mannheim last season. He visits the USA and conducts the Oregon Symphony in Bruckner's Seventh, November 17-19 2018. So - a busy man.

It may be his time with Simone Young at Hamburg that led him to choose to conduct the 1887 first version on the Eighth for this Anniversary Concert in Mannheim, as it is the version that she invariably conducts. But on the evidence of these two performances it was a great choice, for at the end of each performance it was hard to resist giving voice oneself to the 'Hallelujah!' that Bruckner wrote triumphantly on the final page when he finished the score in 1887. The more I hear performances of this version, the more I am aware of its peculiar strengths, and of its very 'Brucknerian' idiosyncratic character, things that become moderated and compromised, 'cleaned up', in the collaborative revisions that produced the 1890 version that we know best.

Soddy's view of the work is forthright, expressing total conviction, and his orchestra played accordingly, as though they'd always played this version rather than meeting it here for the first time. Generally speaking, the tempi were firmly held and the relationship between the different speeds of the various thematic groups was coherent, the whole vast structure holding together well. There was, perhaps, a slight lack of expressive sensitivity in some of the quieter moments and solo passages, the closing pages of the Adagio, for example, - strings and Wagner tubas, marked with a progressive diminuendo from *piano* to *pianississimo* - never seemed to get quieter than *mezzo-piano*, the tempo kept steady. The woodwind has very fine players and their contribution was a model of clarity, but they rarely allowed themselves any expressive pathetic nuance in the solo responses to dramatic orchestral events.

But there was pathos aplenty in the climax to the first movement, where in this first version the trumpets can be heard repeating a wailing falling semitone as the strings, supported by heavy brass, rise ominously and implacably, triple *forte*, up a scale through three octaves. There are no timpani here, the use of timpani far sparer in this version than was to be the case in 1890, their comment on the exposed horn and trumpet iteration of the main theme rhythm that has the last word in this climax restricted to a shuddering pianissimo drum roll softly breaking the dramatic silence. The movement appears to die away in exhaustion until, suddenly, Bruckner's blazing coda bursts upon us and, although it blazes in C major, it 'doth protest too much' and sounds more like madness than any confident resolution of the movement's earlier instability. All this was excellently handled by Soddy, who was totally uninhibited in his commitment to the music's unsettling psychodrama.

The Scherzo is marked 'Allegro moderato' - same tempo as the first movement - but Soddy tore into it at great speed (as indeed did Oundjian recently with the Royal Scottish National Orchestra and, judging by timings, so do Inbal, Botstein and Russell-Davies in this movement). The result was rivetingly exciting, with Soddy at times conducting by raising his fists and plunging them repeatedly downwards and eliciting a virtuosic and frenetic response from his players. This hardly sounded like a portrait of Bruckner's energetic friend Carl Almeroth transfigured into Der deutsche Michel, but more like a wild and hellish witches' Sabbath. This first version of the Scherzo is fine example of Bruckner's use of a large palette of orchestral colour to provide variety to what is a thematically repetitive piece - something that becomes a little

monochrome in the revision. The Trio came with a wonderful, dreamy melancholy, the playing of the orchestra's strings beautiful, rich and dark. I find this Trio far more affecting and successful than the later extended Trio with harps that graces the 1890 version. In 1890 it's a wonderful piece of music, but in context somehow too long, too extreme in its dynamic variation and expressiveness for its function, pre-empting the slow movement to come.

The wonder of the Mannheim strings, that deep rich tone, led authoritatively by the magnificent Olga Pogorelova, was foundation of a great, slow performance of the Adagio. Once again, I have grown to find this original version more interesting and more searching than the later reincarnation. Its path to the summit is even more interrupted and wayward, and the summit when it comes - though graced with six cymbal clashes - does not threaten to tower above the symphony as a whole, but rather has something of the hollowness of the blazing first movement coda. There is therefore a different tone to the melancholy beauty of the closing pages. The movement was beautifully performed, the Wagner tubas strong in their chorale theme, with a touch of growl and gravel thoroughly consistent with the troubled landscape that this interpretation was exploring. The ghostly presence of Wagner, not merely the Siegfried motive quotation, but the sound world of Parsifal, seemed to haunt much of the music.

As usual no attempt was made to accommodate Bruckner's metronome mark, nor really his instruction 'Nicht schnell' in the opening of the Finale, but even so the movement was totally successful, the precision and audibility of the string lines in their function to accompany the mighty brass statements particularly exciting. Their descending chorale-like theme in the third theme group was heavenly, enough to bring tears to the eyes. The horns and Wagner tubas were secure and characterful throughout this movement, producing sounds of great character and nobility. Soddy managed to keep the momentum going throughout, not by excessive speed, but by inspiring the musicians to energetic observation of the score, you could feel the alertness and the commitment of their playing, the finely observed articulation and changes in dynamics. The great coda gave you everything you could wish for in triumph and nobility, the resolution that other movements had sought in vain finally and gloriously achieved. "Hallelujah!"

In all it was a magnificent celebration of 240 years of music-making in Mannheim, and the orchestra showed themselves to be the stuff of which a great Bruckner performance can be made. The second performance showed Alexander Soddy less restrained in his gestures, and the performance a little more fluent, perhaps a little 'operatic', as though we were spectators at some great cosmic drama taking place before us.

I was fortunate to be the guest of Dietmar and Lilo Achenbach, Bruckner Journal subscribers, both of whom had entered a competition in the *Mannheimer Morgen* newspaper, and Lilo had thereby won two tickets for the second of the two concerts. As a result I was able, by her generosity, to attend the second of the two concerts as well as the first, two for the price of one! And I must credit Dietmar with the idea, expressed above, that the Scherzo sounded like a witches' Sabbath. We met up with Alexander Soddy after the performance, chatted a little about the mystery and miracle that this work is, and presented him with a Bruckner badge.



L-R Dietmar Achenbach, Maestro Alexander Soddy, Stephen Pearsall (TBJ subscriber), and Ken Ward (photo Lilo Achenbach)

Ken Ward

LONDON

ROYAL FESTIVAL HALL

5 DECEMBER 2018

Weber: Overture, Der Freischütz

Tchaikovsky: Violin Concerto (Alena Baeva)

Bruckner: Symphony No. 2 (ver. 1877)

London Philharmonic Orchestra / Vladimir Jurowski

IN JUROWSKI'S ongoing Bruckner cycle (with still no official announcement of when or whether the cycle will be a complete one), the conductor's revisit to the 2nd symphony seems to suggest at least on a

gestural level, a serious intent. In fact, Jurowski has always been cognizant of the numerous versions of Bruckner's symphonies, and this time portrayed the second, 1877 version of the symphony, in contrast to the first, 1872 version he presented back in 2014.

Between various 1877 version scores, Jurowski adopted the Carragan edition. Of the numerous edits, Carragan's score differs significantly from the commonly used Nowak and Haas scores, in that the continuing trumpet triplets few bars before the finish of the first movement is eliminated, and that most optional sections from both the Nowak and Haas scores are cut. Given Carragan's intentions to portray an unamalgamated 1877 version of the score by leaving out most of the remnants of the 1872 score that both Nowak and Haas include in their '1877' versions, Jurowski may have given off the scent of a purist. Yet in keeping the first variation of the 2nd theme of the Adagio, which was excised by Bruckner for his 1877 score but is kept as optional (for musical reasons) in the Carragan score, Jurowski had more things in mind than sole musical dogmatism.

What of the performance itself? A dramatic conception was promised in the general brisk tempo of the opening *Moderato*, which became almost certain by the emergence of a starkly unlyrical *Gesangsperiode*. Yet Jurowski's shaping of the music betrayed a kind of sobriety and warmth, as momentum was kept in a stable pulse, and accents rarely angular to suggest a more rugged landscape. Thus where the *Scherzo* was thunderous, it was contained as not to enter the realms of being disorderly or menacing, and the first theme climax of the *Andante* profound without faltering into reverential excess. On this latter point, much like Jurowski's performance of Bruckner's 5th symphony in 2017, Jurowski's penchant to not underscore the obviously religious content, for example by running through the chorale theme in the Finale, kept the narrative clear-eyed.

Still, while there is no need to sanctify Bruckner by over-monumentalising everything, glossing over the obviously religious quotes is, for me, akin to drawing a negative caricature of Bruckner. After all, no composer in the 19th century as Bruckner drew a closer bound between artistic integrity and personal religiosity. As such, poetry and inspiration abound in these religious moments.

Even as I cognitively understood that Jurowski coherently put together this difficult symphony of all its jagged peaks and troughs, I was nevertheless left unmoved. Memorable performances of Bruckner are revered for their humanity, character, organic growth, as well as spirituality, be it through patience build-up or via fierce drama. Jurowski's Bruckner, while plenty in humanity, ultimately concealed itself from many other possibilities.

If Bruckner represents the later stage of Austro-Germanic Romanticism, preceding Bruckner were two alternative portraits of Romanticism – Weber's overture to *Der Freischütz*, and Tchaikovsky's lush and Slavic *Violin Concerto*. Of the two, it was in the overture that Jurowski excelled, giving a balanced account with palpable atmosphere. In the Tchaikovsky, the orchestral strings kept a classical restraint, meaning that the woodwinds and Alena Baeva, the soloist, were highlighted. An earnest and interesting performance, the tendency toward introversion found myself asking for more boldness and colour.

Young-Jin Hur

Review also appears online: <https://wherecherriesripen.blogspot.com/2018/12/concert-review-weber-tchaikovsky.html>

LONDON

BARBICAN HALL

13 JANUARY 2019

Bartók: Music for strings, percussion and celeste

Bruckner: Symphony No. 6 (ed. Cohrs)

London Symphony Orchestra / Sir Simon Rattle

RECENTLY, A CRITIC in Los Angeles implied a Bruckner symphony to be an acquired taste of German-speaking cultures. Go across a continent and jump over a pond onto non-German-speaking lands, because Sir Simon Rattle and the London Symphony Orchestra beg to differ. In eleven outings in January and February alone, Rattle mounts a programme coupling Bruckner's Sixth Symphony with Bartók's *Music for Strings, Percussion and Celesta*, touring the LSO across Europe from Budapest to Luxembourg, all which began at the Barbican Hall on Sunday evening.

Lest we forget, Rattle is a pioneer of programming, who juxtaposes Rameau with Mahler, then with Schubert, into a sense of wholeness. The combination of Bartók and Bruckner, too, is limited in history, yet the contrasting discourses between the two works, representing the tapestries of modernism and Romanticism respectively, also find much commonality in their reverence toward the elemental and folk-melodies. Thus, a programmatic bravo for a turn away from what is becoming the cliché of a Mozart piano concerto preceding the stronghold of a Bruckner symphony. Rattle does all this with seeming ease.

Ease is also key to Rattle's musical language, and his body language reflects this. Rarely without a smile on the podium, he has an unmistakable enthusiasm to communicate his love for the music in the making, and thereby creates a sound that is plush, confident and certain in human warmth. As such, the Bartók, in antiphonal arrangement (violins and double basses split on each side, with cellos at the back), was one of life-affirming lyricism. The orchestral tone could have been more varied had the LSO's famous precision and rounded richness given way to rugged athleticism especially in the second or fourth movements. Still, everything felt hewn from the same cloth, and how the eerily quietude of the *Adagio*, aka. 'night music', was elegantly explored before the interjection of a sumptuous climax, proof of Rattle and the LSO's evident spark.

Bruckner's Sixth suffers least from revisions either made or suggested by the composer's close associates. Consequently, in the recent edition by Benjamin-Gunnar Cohrs (2016), prepared for Sunday's performance (Rattle conducted the UK premiere of this edition in 2016 with the Orchestra of the Age of Enlightenment), the departure from commonly played editions isn't substantial, save for subtle meddling of orchestral textures.

It was a performance that articulated lessons concerning architecture. The soaring *Adagio* was conceived as the heart of the work, following a brisk, de-monumentalised first movement. Come the *Adagio*, the poignant transition between the second and third themes was nothing short of a miracle, from which 15 minutes of noble melancholy was exuded. Here, Rattle had ideally penetrated the psychological narrative of the sonata form, such that the recapitulating themes arose immense passion through familiarity and surprise. It was assured the LSO weren't only about precision and tonal splendours, but also purveyors of big ideas.

Yet what goes up must come down. The celestial planes achieved in this *Adagio*, perhaps also due to the nature of the symphony that lacks an explicitly elevating finale coda, were difficult to succeed. Despite the concentrated playing of the Scherzo, Finale, and the jubilantly exerted ending, these two movements ultimately succumbed under the gravity of its own *Adagio*.

Young-Jin Hur

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Extraordinary Mahler Symphony Cycle - a marathon for solo piano: the Bruckner connection.

IN A RATHER UNPREPOSSESSING back street near Waterloo in London is situated a house built for the headmaster of an adjacent school. It was built in 1901 and is now the home of the 1901 Arts Club, devoted to 'intimate, salon-style concerts' of chamber music. It was here that multi-faceted musician, Iain Farrington, presented a really quite breathtaking cycle of eleven weekly concerts under the title "Mahler Piano Series", 12 September - 21 November 2018. He curated, introduced and performed a stunning cycle of the Mahler symphonies - a marathon arranged for solo piano!

Only two of the symphonies defeated him, in the sense that the choral elements of symphonies 2 and 8 were too intractable to be effectively reduced to a single piano. So for the 2nd symphony, the *Resurrection*, he played a transcription of the first movement in its original version, titled *Totenfeier*, with mezzo Rozanna Madylus singing associated Wunderhorn songs, and other songs that covered similar ground to Mahler's concerns in the Resurrection. It was in this context that space was found to perform Bruckner's *Ave Maria*, his third of 1882, WAB 7, for alto and piano, which Madylus sang very beautifully, very affectingly. Other pieces she sang included Wagner's *Der Engel* (from the *Wesendonck Lieder*), Brahms' *O Tod wie bitter bist du* (*Vie ernste Lieder*), Richard Strauss' *Befreit* and Elgar's *The Angel's Farewell* (1900, from *The Dream of Gerontius*) This 1882 *Ave Maria* is not often performed, so it was wonderful to find it done in this concert, in this thoughtful context, and done so well.



Mahler's *Symphony of a Thousand* was even more of a challenge, nothing there to arrange for the solo piano at all, so Farrington chose to take off from where Mahler and Goethe finish - in praise of *the Eternal Feminine*, and featured works by women composers very roughly contemporary with Mahler. These included works by Alma Mahler, Lili Boulanger, Rebecca Clarke and Ethel Smyth. But perhaps the greatest revelation of this concert was a *Rhapsodie in F minor* for piano by Mathilde Kralik (1857 - 1944). This is an impressive and weighty piece, well worth hearing. Of interest to Brucknerians is the fact that Kralik was born in Linz and was one of Bruckner's pupils at the Conservatory in Vienna, studying counterpoint - her time overlapping with that when Mahler was also at the Conservatory. Here is music well worth seeking out.

Ken Ward

Recording Reviews

BRUCKNER: Symphony No. 7 (1883 version, ed. Nowak)

Altomonte Orchester St Florian / Rémy Ballot

rec. live, 17 August 2018, Brucknertage St Florian, Stiftsbasilika, St Florian, Upper Austria

GRAMOLA 99189 [73:15] - hybrid SACD, 2019

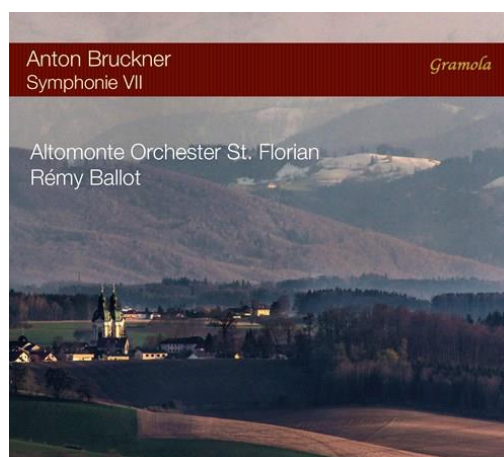
This is the sixth release in Rémy Ballot's ongoing series of Bruckner symphonies recorded live at St Florian's. Ballot's reflective, monumental approach has courted controversy, but he has certainly imprinted his mark on modern Bruckner interpretation, requiring the listener to come to his recordings with open, receptive ears, just as his one-time mentor Celibidache used to. In that process, he has, I think, won a great deal more approbation than disapproval and I am among the convinced: there is a wonderful sense of assurance to the magical tremolando opening of this performance; as the cellos soar, the listener immediately senses the intensity and concentration of the playing and feels in safe hands. That ascending "dream" figure gathers momentum, underpinned first by the splendid brass, then the wind, making a serene and inexorable progress throughout the movement towards an absolutely magnificent coda for the Wagner tubas.

This continuous, live performance maintains proper gaps between movements - which, incidentally, artificially extends the given track timings, making the durations of movements look on paper more etiolated than they really are. Thus a decent interval elapses before the very moving opening to the Adagio which is grand and spacious, but not enervated, and in proportion, both emotionally and temporally, to the other movements. Its timing is similar to Sanderling's Stuttgart performance in 1999 and Giulini's recording with the VPO, both similarly grand and majestic. There is charm and lilt to the unfolding of the lyrical second subject and we get the Nowak cymbal clash with triangle and timpani, surely all the more desirable given the acoustic properties of the recording location and further validated by Bruckner's use of the same percussion in the *Adagio* of the *Eighth Symphony*. Following that overwhelming climax, the brass plays with admirable steadiness and warmth of tone in the final bars, concluding the movement in celestial repose.

The Scherzo could perhaps be more charged and demonic but I suspect that the generous, even slightly mushy, ambience takes the edge off the timpani and in absolute terms it is not too slow compared with my preferred rival versions.

A conductor can find it tricky to make the finale cohere, as it at first appears to be thematically divorced from the three preceding movements until the final dancing theme is revealed as a variation of the symphony's opening motif, but Ballot manages to confer a sense of unity upon the whole: the leaping theme with which it opens is executed with perky assurance, then it eases gracefully into the A-flat major second subject, which in turn morphs into the grand "octave theme" which the brass intones hieratically and the conclusion is as imposing as any I have heard.

Bruckner's 1883 autograph is so full of additions in other hands and even pasted over with revisions made in 1885 - most probably at Bruckner's request - that identifying what Klaus Laczika in his notes calls the "cuckoo's eggs" in the score and arriving at a definitive reconstruction of the original seems impossible.



However, Bruckner scholar Paul Hawkshaw has been working on a new edition employing “state-of-the-art forensic methods” to try to do just that and this performance incorporates some of his advance notice alterations, such as the removal of the heavy accent markings above the repeated, rising, three-note “non confundar” motif in the trombone chorale of the Adagio and the third theme of the Finale. The general listener may not even notice such alterations and if he or she does, find it hard to establish any objective aesthetic preference, having become acquainted with, then habituated via repeated listening to, different performing practice. It may be of interest to hear them played, but whether they matter greatly is open to debate. For example, the unaccented ascent of that “non confundar” motif confers upon it a graver, gentler dignity which is certainly musical but might perturb anyone used to the usual, more emphatic, *martellato* execution. Both produce different effects and both work.

If this live recording has been patched from rehearsals, that is not apparent. Audience noise is minimal throughout; there is just occasionally a light cough and the sound of scores being turned. The acoustic of the basilica is still spacious but Recording Producer and Balance Engineer John Proffitt has tamed it sufficiently to retain detail and clarity. Following the trend, the handsome CD packaging is in the light, cardboard “digipack” style which takes less space on shelves and is less vulnerable to case damage and contains informative notes including Prof. Dr. Klaus Laczika’s sometimes discursive essay.

This recording does not necessarily eclipse others by Eichhorn, Sanderling, Schaller, Karajan’s three or even Andris Nelsons’ recent release, but it is distinguished by such sincerity of utterance and strength of purpose that I have no hesitation in ranking it alongside those illustrious predecessors.

Ralph Moore

Another review...

There are only a handful of Bruckner performances that I can say I’ve actually lived with, and this is one of them. I was at the performance, as were many of us who read this publication, on a hot summer night in the sold-out Stiftsbasilika, and we all agreed that we had heard something special. A few weeks later I got to hear a preliminary version of the recording at the East Coast Brucknerathon in Connecticut. My impressions then were similar, and have only deepened now that I have the disc at hand and can play it along with the score.* I’ve had issues with Maestro Ballot’s previous Brucknertage performances, but this one is a beauty.

It’s still on the slow side – take away the gaps between movements and the applause at the end (and yes, the audience really did wait almost 20 seconds before applauding) and it comes to about 72 minutes, but that’s not so far out of line these days. Ballot takes a broad tempo to begin, slower than he should ideally, but he and his excellent players waste no time immersing us in Bruckner’s sound world: strings sing, the brass is sonorous and ensemble is nearly flawless. While there is only a slight increase in tempo with the second theme group at letter B, there is a nice, ambling phrasing to it. The music slows down considerably at letter K in the later part of the development – almost dangerously so – before Ballot pulls out and builds up to the majestic climax we expect.

The main part of the great Adagio is played about as slowly as one can get away with. But its most striking feature is how Ballot phrases the string chorale that first appears in measure 4, with rounded attacks that are part of a legato singing line, as if to emphasize that this is indeed mourning music rather than musical drama. He repeats this effect throughout the long movement, even later when the motif is passed between different choirs in the orchestra. The lyric second theme is done fairly briskly to provide that greatest possible contrast – so much so that when it returns it almost seems that Ballot is playing it a little faster the second time (He isn’t)

It’s been argued that Ballot’s slow tempi have been dictated by St. Florian’s resonant acoustics, and there is truth in this. But he takes the Scherzo about as quickly as he could dare – in fact, some detail does get lost. The Trio is wonderful, with a dancing lilt that I’ve seldom heard before.

Ballot has a sound strategy for the ever-tricky finale. He takes a steady tempo to begin, and doesn’t seem too interested in big contrasts between sections – at first. As the climax approaches, the gearshifts become more pronounced, but as Ballot manages them, they increase the tension rather than hinder the momentum to a coda that soars.

Looking back, I’m not certain that I’ve been able to express what this performance is about. It’s broad, beautiful, certainly more than the sum of its parts and intensely moving. No small part of this is work of John Gladney Proffitt, who by now has the process of recording the annual Brucknertage symphonic performance for Gramola down to a science. Brass thunders or offers burnished underpinnings, all without overwhelming the strings, and the hall ambience is perfectly judged. Many people in the audience didn’t get to hear the

performance this well. Just to prove that we're all human: There is an audible cough near the end of the Adagio. And the triangle is inaudible. No one at St. Florian could hear it, either. I wonder if the unfortunate player could hear it himself.

For those who were there, this is a splendid memento of a memorable evening. For those who weren't, a fine addition to the too-short list of really good Bruckner 7ths in surround sound.

Sol L. Siegel

* The performance incorporated new research by Paul Hawkshaw, who has been using forensic methods to create a new corrected edition of the score. The biggest difference that was audible to me was the caret accents in the Adagio.

BRUCKNER: String Quintet (arr. for Large Orchestra, G. Schaller), Overture in G minor
Prague Radio Symphony Orchestra / Gerd Schaller
rec. May 2018, Prague Radio Hall
PROFIL PH16036 [57:12] – CD, 2018

BRUCKNER: String Quintet (arr. for Chamber Orchestra, P. Stangel)
MAHLER: Symphony 10, *Adagio*
Die Taschenphilharmonie [Pocket Philharmonic Orchestra] / Peter Stangel
rec. 10 November 2013, Munich
EDITION TASCHENPHILHARMONIE/SONY ETP008 [59:12] – CD, 2017

Bruckner's only mature chamber work, the String Quintet in F, has long sounded to many less like chamber music than like a Bruckner symphony squeezed into far smaller form. It's long, follows Bruckner's version of classical symphonic form, and is as meticulously composed and as contrapuntally intricate as his far larger-scaled symphonies. Like many of those, it has an alternate movement, an *Intermezzo*. In tenderness and poignancy, the Quintet's warm *Adagio* is close enough in depth and quality to its counterparts in Bruckner's symphonies 00 through 5 that it now exists in at least 11 arrangements (none by Bruckner) for string orchestra; three of those, the most popular being Hans Stadlmeier's, include the Quintet's three other movements.

These discs contain performances of the first arrangements I know of for ensembles containing woodwinds, brass, and timpani: by Peter Stangel (who retitles it a Chamber Symphony), written for his chamber orchestra, the Munich-based Taschenphilharmonie (Pocket Philharmonic), which has recorded Stangel's chamber versions of Beethoven's symphonies 1–9 and Mahler's Seventh; and by Bruckner specialist Gerd Schaller, scored for full orchestra, and including not only the *Intermezzo* but the *Scherzo* it was composed to replace. Over both projects hovers the ghost of Arnold Schoenberg, occasional expander and compressor of other composers' works. Stangel has dedicated his Pocket Philharmonic to performances in the style of Schoenberg's Society for Private Musical Performances, which in 1920s Vienna commissioned and performed chamber versions of symphonic works (eg, Mahler's Symphony 4) that have recently been revived to considerable acclaim. Schaller told me that he was inspired to orchestrate Bruckner's Quintet by Schoenberg's similar treatment of Brahms's Piano Quartet Op.25.

Stangel's condensation from full orchestra to a mere 16 players of the *Adagio* of Mahler's Symphony 10 is remarkable for its concision, elegance, and intelligence. The resulting leanness, freshness, and astringency of sound and affect—and Stangel's precise, pointed, austere conducting, very much à la George Szell and fully matched by the Pockets' disciplined playing—make his orchestration and this recording important additions to those repertoires, and have made me entirely rethink, or refeel, a work that had always left me cold. The effect is a stripping away of huge swaths of luxurious packing materials—excelsior, velvet, satin—to leave only the music's essentials. That musical core now speaks to my ear all the more strongly, poignantly, and convincingly, and alone is worth the price of admission. Stangel's is now my favorite version and performance of the *Adagio*.

All of that also describes Stangel's orchestration of Bruckner's Quintet, as he brings the same strengths and values to a work about which I have far fewer reservations. For all its density and seriousness, the



Quintet is ebulliently playful. It was composed immediately after Bruckner's completion of his colossally contrapuntal Symphony 5, which itself (I seem alone in thinking) is suffused with barely suppressed slyness and knee-slapping mirth. The Quintet is that spirit released to dance to some very contorting rhythms and syncopations in each meticulously structured movement; in Stangel's version, it is always balletically light on its feet. And Stangel shares with Schaller the distinction of making more musical sense than I have heard elsewhere of the outer movements' problematic final bars, perhaps the most arbitrary and least satisfying of all Bruckner codas.

Schaller's arrangement for large orchestra (as he calls it) is as brilliant as Stangel's, but in different ways. Schaller has recorded all 11 of Bruckner's symphonies, some in multiple versions; by 2024, the composer's bicentennial, he plans to be the first conductor to have recorded *all* authentic variants of *all* the symphonies. His decades of study and conducting of Bruckner's music is evident in every bar of this orchestration, and his addition of the *Intermezzo* after the *Adagio* not only expands the Quintet's scale but changes its character in surprising ways. The *Intermezzo* is some of the quirkiest, cheekiest, most *fun* music ever written by a composer not known for those qualities; inserting it makes the entire work not a vast, five-movement Bruckner symphony, but more an orchestral serenade à la Brahms or Dvořák. Schaller scores for the orchestra Bruckner used in Symphony 5: doubled woodwinds, four horns, trios of trumpets and trombones, bass tuba—but no Wagner tubas, contrabass tuba, harp, cymbals, or triangle. The results embody delightful contradictions: Though the Quintet is now longer, and of course heavier in tone and sheer sonic heft, it is also lighter in mood and feel. This is all the more striking in that every note sounds as if Bruckner might himself have scored it, so fully has Schaller assumed Bruckner's style and voice.

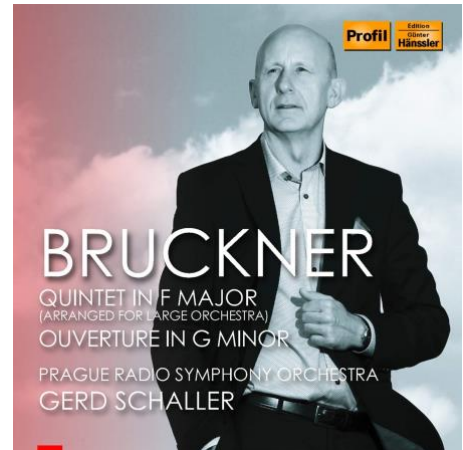
Those who know the Quintet will have great fun with both versions, marveling at how familiar passages for five strings are parceled out among larger forces, and how fully the many liberties taken have been earned. A short book could be written about each, so one example must serve for all. The passage I most looked forward to begins in bar 63 of the *Scherzo*: the two violas labor in contrary motion, heavily bowing a coarsely woven, mostly descending four bars of eighth notes. In any performance of the Quintet this willful, comic, deliberately *lumpen* writing stands out; I expected that one or both arrangers would score it for *tutti* double-stopped orchestral strings digging in hard, much as they do, strikingly, in a development of the second subject of Symphony 4's *Finale*. Instead, they go different and opposite ways similar only in their cleverness and surprise: Stangel keeps the passage scored for two violas while changing everything around them; Schaller doubles the time values of the violas' notes to match the cello's supporting quarter-notes in the original Quintet, then rescues all as a stately chorale for low brass.

Schaller applies such judicious strength of inspiration throughout: to orchestral balances, voicings, tonal colors, string part writing, brass chorales, pointed solo-trumpet accents, passages for solo flute and clarinet—it's amazing how idiomatically Brucknerian it all sounds.

Which makes it more the pity that this performance is not up to the quality Schaller has long established with the orchestra he founded, the Philharmonie Festiva. This, his first Bruckner recording with a different orchestra, the Prague RSO, lacks the Festiva's suppleness and those recordings' clear, spacious sound; the playing is often stiff and scrappy, as if under-rehearsed, or as if Schaller and the Praguers were still getting used to each other. It also could have benefited from a slower pace that might have missed fewer of the many opportunities Schaller's brilliant arrangement so clearly offers.

The same is true of the pairing, the rarely played Overture in g, which Bruckner wrote as a set exercise at the age of 39, while studying composition (!) with Otto Kitzler. A sort of compendium of stock orchestral-overture gestures in the manner of similar works by Beethoven, Schumann, and Mendelssohn, the Overture is no masterwork—but it can support less tentative, more dramatic readings than this, as Stanislaw Skrowaczewski and the Saarbrücken RSO amply prove in their recording. But Schaller's orchestration of the Quintet is the main attraction; like Stangel's, it is an important contribution to the Bruckner repertoire that deserves wide performance and recording.

Neither orchestration reveals a 12th Bruckner symphony long hidden in plain hearing, but instead something of perhaps even greater value. As I listened first to the original Quintet, then to Stangel's orchestration, then Schaller's, and as the numbers of players grew and the sound increased, the music seemed to become not more portentous and deep but more distant and light; less profound but more pleasing;



less intimate but friendlier. These are not criticisms. It's a wonder that a single composition can be presented as three such different works while never being betrayed.

Richard Lehnert

Richard Lehnert, a music critic, poet, and freelance editor and copyeditor of books and magazines, has lived in Ashland, Oregon, since 2011. His record reviews can be read at <http://www.stereophile.com/writer/114>.

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www.stereophile.com/content/bonus-recording-january-2019-bruckner-string-quintet.
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BRUCKNER: Symphony No. 9 (ed. Nowak)
Concerto Budapest / András Keller
rec. 2017, Budapest
TACET TACET245 [60:30] – hybrid SACD, 2018

“This is the first Tacet release devoted to the music of Bruckner and András Keller and the Concerto Budapest make their first recorded venture with a performance of Bruckner's Symphony No. 9. Keller, best known as a violinist with the Keller Quartet now launches a new career as a conductor. This recording is a hybrid SACD with surround sound for those suitably equipped.”*

The Tacet label's “Real Surround Sound”, supposedly uses “the whole acoustic space” to replicate the experience of listening in a concert hall; I can only say that listening on conventional two-speaker equipment or headphones, I do not perceive the benefits they hope will proceed from their recording technique; to my ears, the orchestra in general sounds oddly distant, yet the timpani are too prominent and balances are wrong, but, as the “Audio System Requirements” note is at pains to point out, that should not be the case for those centrally placed to listen in SACD on more than two speakers. I am fully prepared to believe that the desired acoustic and perspective are obtained on the correct equipment, so reserve judgement in that regard [NB: see Editor's Note, below].

However, for the Bruckner devotee, no matter how much we appreciate modern engineering, the sound must surely always yield in importance to the quality of the performance and that is where I have my reservations. Recorded over five days by distinguished musicians in top-flight sound, one would hope and even assume that the product would be exceptional, but I simply cannot hear anything special in the result. I hear too much of the kind of pulling about of tempo which I find uncongenial in much of Jochum's Bruckner, yet others prize that conductor's approach so, again, I can only plead my personal case and not presume to speak for others. I like my Bruckner strong and steady, without sudden *accelerandi* and *ritardandi*; for the most part the music here is erratically paced and perfunctorily phrased, losing the requisite pulse and flow. It often seems to be going nowhere in particular, but rather halting to deliver too obviously calculated effects, some of which border on the self-regarding, if not vulgar.

I first listened to this back-to-back with a new recording of the Ninth from Kenshiro Sakairi and the Tokyo Juventus Orchestra, and was struck by the disparity between them: tempi are overall very similar, yet in the very opening of the first movement, for example, Keller sounds sluggish rather suspenseful, the Scherzo is tame and under-energised, and the climax of the Adagio is a non-event compared with the grandeur of the Japanese performance. The Concerto Budapest – formerly the Hungarian Symphony Orchestra – is clearly a fine outfit but going through the motions.

It's hard to put one's finger on how and why a recording over which the performers and engineers have evidently laboured should emerge as lacking *Innigkeit*, but that is my sad conclusion and leaves me wondering why anyone other than the curious audiophile would invest in this new issue; a competent run-through is not a substitute for those recordings which display real, in-depth engagement.

Ralph Moore

* www.abruckner.com/store/CDsandDVDs/symphony-no-9-andras-keller--concerto-budapect--ta/



Disc Artist: Concerto Budapest
Disc Title: Bruckner Symphony no. 9
Track Title: I. Feierlich; misterioso
Track Type: SACD DSD
Channel Type: 5.1

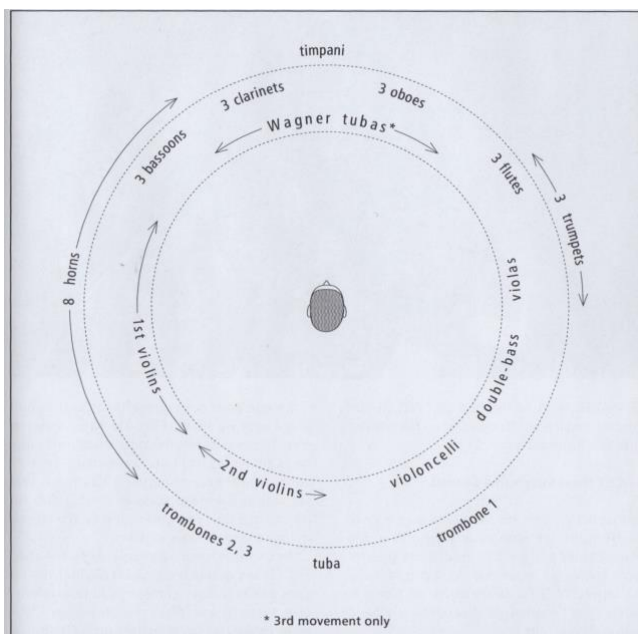
Editor's Note:

I would like to make some separate comments on the nature of the surround sound aspect of this release. Typically, we do not make distinct remarks about a particular recording in our reviews when it comes to stereo or multichannel aspects – leaving it a matter of personal preference for the listener. As this TACET release makes a point of distinguishing its stereo CD recording from its SACD, a review of this specific aspect of this recording follows.

The booklet accompanying this SACD places on the cover “TACET Real Surround Sound” and “Inspiring Tube Sound”. Intrigued, I decided to hear what they were promoting. Fortunately, I have a dedicated room for multichannel listening – 11.2 channels that is calibrated to movie watching, as well as music. Typically, I listen to most recordings on a separate 2-channel system – even when multichannel is an option. Too often, I find multichannel recordings are, what I would describe as, gimmicky – placing odd moments in the recording in the surround channels that don’t come across as natural or expected. This is often the case in stereo recordings that are multichannel remastered, the engineer attempting to create a sound space when one was not captured in the first place.

The best multichannel recordings are those that were recorded and mastered with the separate channels in mind from the beginning. These recordings can often be stunning, creating a sense of openness and an envelope of sound usually only experienced in the concert hall. They can also create a sense of room ambiance not readily heard when only two speakers are used. However, there can also be a loss of distinct detail in these recordings as the position of the instruments becomes muddled by their presence in multiple channels at the same time.

The approach undertaken by TACET in this recording is unique. As explained in the notes accompanying the SACD, although they acknowledge the “concert hall” experience of the typical multichannel release, the engineers were not satisfied by this approach. Their goal is rather to surround a single listener with specific placement of instruments to create a sonic environment.



It is more of an artistic choice than one based on technical aspects of reproduction of the concert hall experience. As can be seen from the layout of instruments in the diagram (side) accompanying the recording, the placement of individual sections is not the typical “stage” layout of a symphony orchestra. The winds are maintained in front, but the strings wrap around the sides and back – as does the brass. The timpani is dead center and the appearance of the Wagner tubas in Adagio is stage front, completing the circle of the brass surrounding the listener.

So, how does this recording sound and the surround aspect come off? When I first played the SACD, I was struck by the distinct placement of the instrument sections – the violins were always to the side left, trumpets to side right, oboe passages to the right of front, timpani moments dead ahead. It is quite a remarkable effect since it enhances a level of detail often lost in large works such as Bruckner, yet

creates the “wrapped in sound” effect of a multichannel recording.

At first I found the placement curious – not distracting or gimmicky by any means – but not what I expected from prior experience of numerous surround recordings. Reading the description of the intent in the booklet, I understood the effect the engineers were trying to achieve and could just sit back and listen. “Real” at first seems like a misnomer if the listener is expecting a concert hall experience. But in the context of the placement of the instruments, the surround envelope created is indeed real.

I found the recording quite engaging. There is nothing artificial sounding in the placement of the instruments, just “different” - being wonderfully full and atmospheric with striking detail from moment to moment. The dissonant chord at the end of the Adagio is particularly remarkable, full of power and intensity, yet one can almost make out the distinct notes in the separate sections coming at you from all sides. It’s a stunning moment and made me wonder if the impetus of the entire project wasn’t directed to achieve this effect at this moment.

One note: in order for the effect of TACET to come off effectively, I would have to think a listener’s surround system would have to be well-balanced and full range. Much of the effect would be lost if separate sections were reproduced differently due to speaker size, channel volumes, issues of dipole/bipole, etc.

Regarding the promotion of tube sound. I’d say the recording is natural, spacious, and full. The inclusion of reverberation and decay is to good effect and not excessive. I would not place the sound in the “warmest” of tube-sounding recordings, but there is no digital harshness of concern.

A final comment:

Unlike most notes in booklets accompanying recordings that concern itself with the work performed, the one accompanying this release is...unusual. Predominantly concerning itself with the subtitle given the Ninth, “Dem lieben Gott”, the booklet essay waxes poetically from topics of “combinatronics”, the association of Bruckner and Brahms, the Newgrange Burial Mound in Ireland and the caves at Lascaux, to Koko the gorilla, matters of life-death-afterlife, and prehistoric flutes found 35,000 years ago. These musings wind up with quotations from the Book of Genesis: “God is music, and music is God” – settling on the inscription on Bruckner’s sarcophagus at St. Florian: “Non confundar in aeternum”.

Again, not your typical Bruckner release...

Michael Cucka

BRUCKNER: Symphony No. 8 (ed. Haas)
Osaka Philharmonic Orchestra / Tadaaki Otaka
rec. live 7-8 April 2018, Festival Hall, Osaka
FONTEC CD FOCD 9795/6 [83:24 = 41:57+51:27] – CD, 2018

There is a long and honourable tradition of the finest Japanese orchestras and conductors playing Bruckner; indeed, my own experience of reviewing recordings of that provenance would suggest that there is a special affinity between Japanese sensibilities and Bruckner’s idiom. Names especially associated with the composer include Hiroshi Wakasugi, Yutaka Sado, Eiji Oue – principal conductor of the Osaka Philharmonic from 2003 to 2014 – and Takashi Asahina, its founder. Anglo-Japanese conductor Tadaaki Otaka became its new Music Director as of April 2018, and on this showing is a worthy successor in that tradition.

This live recording of Bruckner’s masterpiece is presumably assembled from two concerts – and possibly rehearsals; there is little audience noise beyond the occasional faint cough but a possible distraction for the listener is the conductor’s habit of groaning, vocalising and semi-singing throughout, a foible which is noticeable in the quieter passages of the Adagio and the finale.

The playing is first rate and the direction invariably apt: the first movement is urgent. The Scherzo is initially fleet and lively, too, without skating over the surface, then the central Trio is languorous and relaxed, conjuring up a lazy afternoon for all the world like the Adagio molto of Vivaldi’s *Autumn*. (It is here, incidentally, that the conductor’s vocalism is most obtrusive.) The Adagio is serene and flowing, even if the grand climax at 21’08” could perhaps do with just a little more sense of release and punch - but I was



particularly taken by certain preceding passages, such as the unearthly splendour of the horns in the Adagio at 7'40". The finale builds inexorably to its overwhelming peroration.

The conductor's contributions present a disincentive to recommending this, but otherwise this is a fine account, if not one to displace the great live recordings of the *Eighth* in a bewildering variety of editions from Furtwängler (his own edition, also based on Haas), Knappertsbusch (albeit in the Schalk version) and, more recently, Ballot (1890, Nowak) – an acquired taste, perhaps – Schaller (1888 variant, ed. Carragan) and Saraste (1887/90, Haas).

Ralph Moore

BRUCKNER: Symphony No. 9 (ed. Nowak)
Tokyo Juventus Orchestra / Kenshiro Sakairi
rec. live January 7, 2018, Muza Kawasaki Symphony Hall, Tokyo
ALTUS ALTL010 [64:12] – CD, 2018

This is the third in what will presumably eventually be a complete cycle of Bruckner symphonies by the young Kenshiro Sakairi and the Tokyo Juventus Orchestra and I have to say that anyone first encountering the *Symphony No.9* via this recording will have a superb introduction to one of the great works in the classical canon.

I am deeply impressed by both the sound and the execution here. There is an immediate sense of tension and excitement in the string tremolo and brass fanfare of the opening and Sakairi proceeds in the same vein, without putting a foot wrong: the variation and grading of phrasing and dynamics are lovely throughout, enhanced by judicious use and understanding of the importance of rests – crucial to excellence in Bruckner conducting. Nothing is rushed, and there is no agogic exaggeration, but the surge and pulse of Bruckner's music are beautifully gauged and when Sakairi is "in flow", it is like listening to the breathing of some apnoeic giant – and I do mean that as a compliment.

The first movement ends in a blaze of glory and the Scherzo is demonically inspired, sharply articulated and full of venomous intensity, then full of skipping madness and lyrical yearning in the Trio. The Adagio maintains that inspirational level of intensity and every phrase is dynamically sculpted to maximise the communication of meaning and emotion to the listener; the stately march of the brass chorale and the upward-floating figures in the strings here have a hieratic, numinous quality quite missing in, for example, the new recording of the same work by András Keller and the Concerto Budapest which I was contemporaneously reviewing. The glorious and unexpected key change, up a minor third to a glowing A major chord at 17 minutes into the Adagio is like sonic representation of the sun rising – and this performance is full of such revelatory moments.

As this is a live performance it is not flawless: for example, there is the occasional lack of complete synchronisation in pizzicato entries in the first movement and the Scherzo but for the most part the standard of playing is mightily impressive, especially in the brass and the audience is silent until applause erupts.

This is an account which has come out of left field to rank alongside established favourite recordings of the three-movement version by such as Giulini, Karajan and Wand (1988, Lübeck) but is most comparable with the more recent release of the *Ninth* from Yutaka Sado and the Tonkünstler Symphony Orchestra, which I reviewed equally enthusiastically a year ago.* It would seem that Bruckner is enjoying a Golden Age in the Land of the Rising Sun.

Ralph Moore

*My review referred to in the last paragraph:

http://www.musicweb-international.com/classrev/2018/Jan/Bruckner_sy9_TON2004.htm



NEW AND REISSUED RECORDINGS November 2018 to February 2019

Compiled by Howard Jones

NEW ISSUES INCLUDE Symphonies Nos. 3 & 4 from MDG & NEOS, No. 7's from Gramola/Naxos and King International, No. 8's from Fontec and Memories Reverence, and No. 9's from Altus, BR Klassik and Tacet. Reissues include classic sets of Asahina, Celibidache, Chailly, Knappertsbusch (x2), Sawallisch and Wand (x3).

*First Issue

CD & VINYL

SYMPHONIES & ORCHESTRAL

- Nos. 1-9 Chailly/RCO and Deutsches SO (1984/99) DECCA 55 CD set 4834266, with Overture in G minor, "Riccardo Chailly: The Symphony Edition", with works by 25 other composers (see TBJ 2016/2 for Bruckner details).
- Nos. 1, 5, 6, 9 Sawallisch/Bavarian State Orch. (10/84, 9/90+3/91, 10/81 & 12/84) ORFEO 8 CD set C 9571188L (47:42, 76:22, 51:08 & 55:43) with works by 7 other composers.
- Nos. 3 to 9 Celibidache/Munich PO (1982/85) WARNER CLASSICS 49 CD set 9029558154, "Sergei Celibidache: The Munich Years" (includes Mass No. 3) with works by 29 other composers.
- Nos. 3-5, 7-9 Knappertsbusch/Bavarian State (#3), Berlin PO (#4, 8, 9), Vienna PO (#5 & 7) (10/54, 9/44, 6/56, 8/49, 1/52 & 1/50) PROFIL 10 CD set PH 8048 (50:54, 60:04, 60:38, 62:40, 78:43 & 55:46).
- Nos. 3, 4, 8, 9 Knappertsbusch/NDRSO (#3) & Berlin PO (1/62, 4/44, 1/51 & 1/50) KING INTERNAT'L 6 CD set KKC 4160, with Wagner, NDRSO/Ludwig, 1963 (61:08, 60:04, 77:33 & 56:12)
- Nos. 3, 8 Szell/Cleveland Orch (1/66 & 10/69) SONY MUSIC 106 CD set 88985471852 "Georg Szell: The Complete Album Collection" (55:13 & 81:53).
- Nos. 3, 4, 5 Wand/NDRSO (12/85, 10/96 & 9/95) ALTUS VINYL PHLP 011 (6 discs) (53:59, 68:05 & 73:41).
- No. 3 *Zehetmair/Musikkollegium Winterthur (4-6/4/2018) MDG Hybrid SACD 9012090-6 (50:56).
- Nos. 4, 7, 8 Asahina/Various Orchestras (St. Mary's Cathedral, Tokyo, 5&9-10/80) TOWER RECORDS 2 SACD set GCAC 1021 (68:00, 74:00 & 88:02) with Overture in G minor (6/80) & Mass No. 3 (16/9/83) (11:37 & 59:02).
- No. 4 *Luisi/Philharmonia Zurich (6/2018) ACCENTUS MUSIC CD PHR 0110 (77:44).
- No. 4 Mehta/Florentino Maggio Musicale Orch. (13/5/2017) MAGGIO LIVE CD 10074 (64:16).
- No. 4 *Schiff/Cologne RSO (2004) NEOS 17 CD set 21602 "Homage a Heinrich Schiff" (62:20).
- Nos. 4, 5, 7-9 Wand/NDRSO (1 & 2/95, 1/96, 11/99, 1/01 & 9/98) SONY MUSIC Single Layer 5 SACD set SIGC 47 (68:40, 77:14, 63:31, 87:07 & 61:59).
- No. 5 Maazel/Vienna PO (Vienna, 3/74) UNIVERSAL MUSIC CD UCCD 7410 (75:27).
- No. 7 *Ballot/Altomonte Orch (St. Florian, 17/8/2018) GRAMOLA SACD 99189 & NAXOS NTCX 10038 (73:15).
- No. 7 Böhm/Bavarian RSO (Munich, 5/4/77) DIAPASON CLASSIC DIAP 081 (64:00).
- No. 7 *Sawallisch/Vienna SO (Tokyo, 4/11/67) KING INTERNAT'L CD KKC 2175.
- No. 7 Schuricht/Hague PO (15/9/64) SCRIBENDUM 10 CD set SC 011(60:06) "Carl Schuricht: The Concert Hall Recordings" with works by 12 other composers.
- Nos. 7, 8, 9 Wand/NDRSO (4/99, 4/00 & 4/98) ALTUS VINYL PHLP 013 (6 discs) (62:31, 88:15 & 64:45) with Mozart Flute Concerto No.1.
- No. 8 Böhm/Vienna PO (Vienna, 2/76) UNIVERSAL MUSIC Single Layer SACD UCGG 9528 (80:01).
- No. 8 (Haas) Haitink/Dresden SK (3/12/2002) PROFIL 6 CD set PH 14002 (83:30) with works by 5 other composers.
- No. 8 *Kubelik/Chicago SO (22/12/66) MEMORIES REVERENCE CD MR2618 (76:30).
- No. 8 Mehta/Los Angeles PO (4/74) UNIVERSAL MUSIC CD UCCD 7411 (78:52).
- No. 8 (Haas) *Otaka/Osaka PO (7-8/4/2018) FONTEC 2 CD set FOCD 9795/6 (83:24).
- No. 8 (Nowak) Tennstedt/Philadelphia Orch (5/1/89) ST. LAURENT STUDIO YSL 776 (81:00).
- No. 9 van Beinum/Concertgebouw (17-19/9/56) VINYL PASSION VPO85066 and FACTORY OF SOUNDS CD FOS 2205175 (58:58).
- No. 9 *Jansons/Bavarian RSO (13-17/1/2014) BR KLASSIK CD 900173 (57:06).
- No. 9 *Keller/Concerto Budapest (26-30/9/2017) TACET CD & SACD 245 & 2454 (60:30).
- No. 9 *Sakairi/Tokyo Juventus PO (7/1/2018) ALTUS CD ALTL 010 (62:54).
- 3 Orch. Pieces *Perez/Orq. Classica de Madeira (5/99) ALMASUD CD ASUC 007 (9:15).

VOCAL & INSTRUMENTAL

- Mass No. 1 *Luedcke/Soloists & Madison Summer Chorale etc. (20/7/2018) Choir CD.

Mass No. 3 *Storck/Mainzer Domorchester & Chöre am Hohen Dom zu Mainz (live: 29/4/2018) RONDEAU
PROD ROP6161 (61:26)
3 Motets / Windhaag Mass / Adagio of Sym. No. 7
Bok/Czech Horn Chorus (21-23/7/08) EXON VINYL OVJL 0003 (16:22, 8:26 & 24:30).

DVD & BLURAY

Sym. 4, 5, 7, 9 & Mass No. 3
Celibidache/Munich PO (#4, 5), Berlin PO (#7), Turin RSO (#9) & Munich PO (#9 rehearsal (9/83, 11/85,4/92,
5/69, 1991 & 9/93) EUROARTS 13 DVD set 4287968 (77:35, 84:04, 86:15, 58:47 & 58, 59:10) with
works by 4 other composers.
Sym. No. 5
Abbado/Lucerne Festival Orch (Lucerne, 20/8/2011) ACCENTUS BLURAYS & DVDs ACC 60461
& 70461 "Claudio Abbado: The Last Years", with works by 6 other composers (74:34).

WORLD-WIDE CONCERT LISTING

March 2019 - June 2019

Compiled by Michael Cucka

A WORLD PREMIERE of the "1876" version of the Third Symphony, as detailed by Prof. Carragan's article in this Journal, will take place in Boston. The Sixth will be performed using the Kawasaki version in Japan (ref. here: <https://tinyurl.com/KawasakiB6>). Andris Nelsons continues his symphony cycle with the Fifth in Leipzig, plus performances in Madrid, Tokyo, and Beijing. Japan will feature an evening of Psalm's and the Overture. A performance of Mahler's Eighth by the Bruckner Orchester Linz will cleverly open with Bruckner's motet "Veni creator spiritus" in Linz. Esa-Pekka Salonen will tour the Seventh Symphony with the Philharmonia in Germany and the US, while Daniel Harding will tour the Fourth in Asia with the Mahler Chamber orchestra. In the US, the NY Philharmonic will return to Bruckner for its free Memorial Day Concert with the Eighth. Finally, Bernard Haitink celebrates his 90th birthday in London performing the Fourth.

*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

1 March 8p: Saal Tirol, Congress, Innsbruck

Frescobaldi (orch. Maderna): Tre Pezzi

Larcher: A Padmore Cycle (Ilker Arcayürek, ten)

Bruckner: Symphony No. 6 in A major

Tiroler Symphonieorchester Innsbruck / Dennis Russel
Davies

31 March 7:30p: Großer Saal, Musikverein, Vienna

Rihm: *new work*

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

Munich Philharmonic / Valery Gergiev

2 April 4p: Ignatiuskirche Alter Dom, Linz

(*Children's Concert*)

Antons Kidsclub - Eine Station im Leben Bruckner

Bernhard Prammer, org

21 April 6:30p: Auditorium, Grafenegg

Strauss: Capriccio, Mondschein-Musik

Strauss: multiple Lieder (Michael Schade)

Strauss: Ich liebe dich

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

European Union Youth Orchestra / Vasily Petrenko

25 April 7:30p: Großer Saal, Musikverein, Vienna

Works by: **Gabrieli, Bach, Händel, Strauss, Respighi**

Bruckner: "Abendzauber" WAB 57

Olivier Latry, org

Phil Blech Wien, brass ensemble

27 April 3:30p & 28 April 11a: Großer Saal, Musikverein,
Vienna

Mason: Eternity in an hour (*premiere*)

Bruckner: Symphony No. 2 in C minor

Vienna Philharmonic Orch / Christoph Eschenbach

17 May 8p: Concertzaal, Concertgebouw, Brugge

Mozart: Piano Concerto No. 17 in G major (Emanuel Ax)

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

Budapest Festival Orchestra / Iván Fischer

21 & 22 May 7:30p: Großer Saal, Brucknerhaus, Linz

Bruckner: Veni creator spiritus in F major, WAB 50

Mahler: Symphony No. 8 in Eb major, "Symphony of a
Thousand"

Bruckner Orchester Linz / Markus Poschner

23 June 7:30p: Großer Saal, Musikverein, Vienna

Bruckner: Symphony No. 4 in Eb major, "Romantic" (ver.
1888)

Bruckner Orchester Linz / Markus Poschner

Belgium

20 June 8p: Onze-Lieve-Vrouwekathedraal, Antwerp

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

Antwerp Symphony Orch / Kees Bakels

Canada

20 March 8p: Salle Louis-Frechette, Grande Theatre de
Quebec, Quebec

Schumann: Cello Concerto in A minor (Isang Enders)

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

Orchestre symphonique de Quebec / Fabien Gabel

21 March 10:30a: Salle Louis-Frechette, Grande Theatre de
Quebec, Quebec

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

Orchestre symphonique de Quebec / Fabien Gabel

27 & 28 March 8p: Roy Thomson Hall, Toronto

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

Bruckner: Symphony No. 9 in D minor
Toronto Symphony Orch / Günther Herbig

China

15 March 8p: Concert Hall, Shanghai Symphony Hall, Shanghai

Schubert: Symphony No. 3 in D major

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Mahler Chamber Orchestra / Daniel Harding

7 June 8p: Concert Hall, Shanghai Symphony Hall, Shanghai

Mahler: Rückert Lieder (Thomas Bauer)

Bruckner: Symphony No. 7 in E major
Shanghai Symphony Orch / Jukka-Pekka Saraste

8 June 8p: National Centre for the Performing Arts, Beijing

Bruckner: Symphony No. 5 in Bb major
Gewandhausorchester Leipzig / Andris Nelsons

Czech Republic

6 & 7 March 7:30p: Municipal House, Smetana Hall, Prague

Beethoven: Piano Concerto No. 4 in G major (Anti Siirala)

Bruckner: Symphony No. 6 in A major
Prague Symphony Orch / Pietari Inkinen

20, 21 & 22 March 7:30p: Besedni dum, Brno

Schubert (orch. Winbeck): Allegro in A minor
"Lebensstürme"

Bruckner: Symphony No. 1 in C minor (Linz version)
Martin Achraimer, bass-baritone; Maki Namekawa, pno
Brno Philharmonic / Dennis Russel Davies

5, 6 & 7 June 7:30p: Dvorakova sin, Rudolfinum, Prague

Saint-Saëns: Violin Concerto No. 3 in B minor (Joshua Bell)

Bruckner: Symphony No. 3 in D minor
Czech Philharmonic / Christoph Eschenbach

Estonia

1 March 7p: Estonia kontserdisaal, Tallinn

Messiaen: Les Offrandes oubliees

Tulev: Black Mirror (Trio Hoca Nasreddin)

Bruckner: Symphony No. 7 in E major
Estonian National Symphony Orchestra / Michael Wendeberg

Finland

3 May 7p: Konserttitali, Musiikkitalo, Helsinki

Zimmermann: Dialoge, concerto for 2 pianos (Joonas Ahonen, Emil Holmström)

Bruckner: Symphony No. 2 in C minor

Schubert: Fantasia in F minor
Finnish Radio Symphony Orchestra / Pablo Heras-Casado

France

17 March 10a: Salle Wagram, Paris

(*matinee*)

Bruckner: Symphony No. 6 in A major
Orchestre Colonne / Martin Lebel

17 March 8p: Salle Wagram, Paris

Takemitsu: I Hear the Water Dreaming

Bruckner: Symphony No. 6 in A major
Orchestre Colonne / Martin Lebel

3 & 4 April 8p: Salle Erasme, Palais de la Musique et des Congres, Strasbourg

Haydn: Te Deum in C major, "Maria Theresia"

Brahms: Gesang der Parzen

Bruckner: Symphony No. 5 in Bb major
Orchestre Philharmonique de Strasbourg / Theodor Guschlbauer

12 April 8p: Auditorium, Maison de la Radio, Paris

Dutilleux: L'Arbre des songes (Leonidas Kavakos)

Bruckner: Symphony No. 6 in A major
Orchestre Philharmonique de Radio France / Myung-Whun Chung

3 May 8p & 4 May 4p: Opera Nice Cote d'Azur, Nice

Strauss: Don Juan

Dohnányi: Konzertstück for cello and orchestra (Marc Coppey)

Bruckner: Symphony No. 3 in D minor
Orchestre Philharmonique de Nice / György G. Ráth

20 & 21 May 8:30p: Auditorium Saint-Pierre-des-Cuisines, Toulouse

Brahms: String Quintet No. 2 in G major

Bruckner: String Quintet in F major

Gilles Colliard, vln
Membres de l'Orchestre de Chambre de Toulouse

Germany

2 March 8p: Konzerthaus, Dortmund

Schönberg: Verklärte Nacht

Bruckner: Symphony No. 7 in E major
Philharmonia Orch / Esa-Pekka Salonen

3 March 7p: Großer Saal, Alte Oper, Frankfurt am Main

Wagner: Tristan und Isolde - Vorspiel und Isoldes Liebestod

Schönberg: Verklärte Nacht

Bruckner: Symphony No. 7 in E major
Philharmonia Orch / Esa-Pekka Salonen

7 & 8 March 7:30p: Alfried Krupp Saal, Philharmonie, Essen

Ravel: 5 mélodies populaires grecques (Julie Boulianne)

Ravel: Sheherazade (Julie Boulianne)

Bruckner: Symphony No. 3 in D minor
Essen Philharmonic / Hans Graf

10 March 7:30p: Gewandhaus, Leipzig

Bruckner: Symphony No. 8 in C minor
MDR Leipzig Radio Symphony Orch / Dennis Russel Davies

14 & 15 March 8p: Congress Centrum, Würzburg

Bruckner: Symphony No. 8 in C minor

Würzburger Philharmoniker / Enrico Calesso

16 March 8p: Kurhaus, Bad Bevensen

17 March 7p: Großes Haus, Theater, Lüneburg

Pärt: Cantus in Memory of Benjamin Britten

Bach: Concerto for 2 Keyboards and Orchestra No. 1 in C minor

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Lüneburger Symphoniker / Christian Simonis

17 March 11:30a: Marta-Forum, Herford

Works by: **Bruckner, Forbes, Bulla, Crespo**

Matthias Imkamp, Matthias Weiß, euphonium; Alexander Kochendörfer, bass-tuba; Matthew Segger contrabass-tuba

21 March 10a: Philharmonie, Gasteig, Munich

(*open rehearsal*)

[22 March 8p & 23 March 7p: Philharmonie, Gasteig, Munich](#)

Rihm: *new work*

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Munich Philharmonic / Valery Gergiev

[2 April 8p: Seidenweberhaus, Krefeld](#)

[3 & 4 April 8p: Konzertsaal, Theater, Mönchengladbach](#)

[5 April 8p: Seidenweberhaus, Krefeld](#)

Sibelius: Pohjola's Daughter, Symphonic Fantasy

Tubin: Contrabass Concerto (Boguslaw Furtok)

Bruckner: Symphony No. 1 in C minor

Niederrheinische Sinfoniker / Friedemann Layer

[10 & 11 April 8p and 13 April 7p: Philharmonie, Gasteig, Munich](#)

[14 April 8p: Stadthalle, Heidelberg](#)

Mahler: Rückert Lieder (Anja Harteros)

Bruckner: Symphony No. 5 in Bb major

Munich Philharmonic / Valery Gergiev

[14 April 6p & 15 April 8p: Eurogress, Aachen](#)

Widmann: Lichtstudie I

Strauss: Horn Concerto No. 2 in Eb major (Christoph Eß)

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

Sinfonie Orchester Aachen / Christopher Ward

[14 April 11a: Weimarahalle, Weimar](#)

(*open rehearsal*)

[14 & 15 April 7:30p: Weimarahalle, Weimar](#)

Liszt: Vor 100 Jahren

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

Staatskapelle Weimar / Kirill Karabits

[17 April 2p: Katholische Kirche Sankt Bernhard, Baden-Baden](#)

(*Easter Festival*)

Works by: **Byrd, Händel, Bach, Piazzolla, Premu,**

Shostakovich, Aleta

Bruckner: Ave Maria

Blechbläser der Berliner Philharmoniker

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

Works by: **Gabrieli, Bach, Händel, Strauss, Respighi**

Bruckner: "Abendzauber" WAB 57

Olivier Latry, org

Phil Blech Wien, brass ensemble

[20 April 8p: Weinbrennersaal, KurhausCasino, Baden-Baden](#)

Mozart: Clarinet Concerto in A major (Sebastian Manz)

Bruckner: Symphony No. 2 in C minor

Philharmonie, Baden-Baden / Pavel Baleff

[28 April 11a & 29 April 8p: Congresshalle, Saarbrücken](#)

Mozart: Piano Concerto No. 21 in C major (Sophie Pacini)

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

Saarländisches Staatsorchester / Sébastien Rouland

[1 May 7p: König Albert Theater, Bad Elster](#)

Wagner: Die Meistersinger von Nürnberg, Vorspiel

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

Nürnberger Symphoniker; Chursächsische Philharmonie / Florian Merz

[2 May 12:00-12:30p: Philharmonie, Cologne](#)

(*open rehearsal*)

[5 May 11a & 6, 7 May 8p: Philharmonie, Cologne](#)

Aperghis: Accordion Concerto (Teodoro Anzellotti)

Bruckner: Symphony No. 6 in A major

Gürzenich Orchestra Cologne / Emilio Pomarico

[7 May 8p: Volkshaus, Jena](#)

Annäherungen an Bruckner

Christian Zacharias, pno

[9 May 8p: Volkshaus, Jena](#)

Mozart: Piano Concerto No. 12 in A major (Christian Zacharias)

Bruckner: Symphony No. 8 in C minor

Jenaer Philharmonie / Christian Zacharias

[9 & 10 May 8p and 11 May 7p: Philharmonie, Berlin](#)

Mozart: Piano Concerto No. 27 in Bb major (Paul Lewis)

Bruckner: Symphony No. 7 in E major

Berlin Philharmonic / Bernard Haitink

[9 May 7:30p: Münster, Konstanz](#)

Bruckner: Symphony No. 8 in C minor

Südwestdeutsche Philharmonie Konstanz / Marcus Bosch

[9 & 10 May 8p and 12 May 11a: Grosser Saal, Gewandhaus, Leipzig](#)

Bruckner: Symphony No. 5 in Bb major

Gewandhausorchester Leipzig / Andris Nelsons

[2019.05.10 20:00 : Paulinum, Leipzig](#)

(*Festival "Leipziger Romantik"*)

Bruckner: Graduale, Antiphonen, Offertorien und Motetten für Chor a cappella

Denny Wilke, org

MDR Rundfunkchor / Risto Joost

[12 May 6p: Kongresshalle, Weser-Ems Halle, Oldenburg](#)

Puccini: Capriccio sinfonico

Dorman: Frozen in Time (Alexej Gerassimez)

Bruckner: Symphony No. 7 in E major

Oldenburgisches Staatsorchester / Hendrik Vestmann

[16 & 17 May 8p: Großer Saal, Elbphilharmonie, Hamburg](#)

[18 May 6p: St.-Georgen-Kirche, Wismar](#)

Berg: 7 frühe Lieder (Hanna-Elisabeth Müller)

Bruckner: Symphony No. 2 in C minor

NDR Elbphilharmonie Orchester / Paavo Järvi

[16 May 8p: Philharmonie, Cologne](#)

Wagner (orch. Mottl): 5 Gedichte (Sophie Harmsen)

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

Concerto Köln / Kent Nagano

[23 & 24 May 8p and 25 May 7p: Philharmonie, Berlin](#)

Bach (orch. Webern): Das Musikalische Opfer, BWV 1079; Fugue No. 2, Ricercata a 6

Berg: 7 Frühe Lieder (Hanna-Elisabeth Müller)

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

Berlin Philharmonic / Paavo Järvi

[26 May 11a & 27 May 7:30p: Konzertsaal, Musik- und Kongreßhalle, Lübeck](#)

Bruckner: Symphony No. 5 in Bb major

Philharmonisches Orchester der Hansestadt Lübeck /

Ryusuke Numajiri

[26 May 7p: Großer Saal, CongressCentrum, Pforzheim](#)

Ives: The Unanswered Question

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

Bruckner: Symphony No. 2 in C minor

Badische Philharmonie Pforzheim / Markus Huber

[1 June 8p: Kiliansdom, Würzburg](#)

Bruckner: Symphony No. 4 in Eb major, "Romantic" (ver. 1888)

Bamberg Symphony / Jakub Hrůša

[14 June 8p: Volkshaus, Jena](#)

Elgar: Violin Concerto in B minor (Veronika Eberle)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Jenaer Philharmonie / Simon Gaudenz

[20 June 8p and 23 June 11a: Großer Saal, Elbphilharmonie, Hamburg](#)

[21 June 8p: Großer Saal, Die Glocke, Bremen](#)

Shostakovich: Cello Concerto No. 1 in Eb major (Nicolas Altstaedt)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
NDR Elbphilharmonie Orchester / Christoph Eschenbach

[23 June 4p & 24 June 8p: Großer Saal, Elbphilharmonie, Hamburg](#)

Messiaen: Quatuor pour la fin du temps
- Elisaveta Blumina, pf; Joanna Kamenarska, vn; Rupert Wsacher, cl; Thomas Tyllack, vc

Bruckner: Symphony No. 9 in D minor
Philharmonisches Staatsorchester Hamburg / Kent Nagano

[23 June 11a & 24 June 8p: Schloss, Kiel](#)

Bruckner: Symphony No. 8 in C minor
Philharmonisches Orchester der Landeshauptstadt Kiel / Georg Fritzsich

[23 June 11a: Festsaal, Flora, Cologne](#)

Bach, JS : Zweistimmige Invention Nr.8, BWV 779

Mozart (WF Bach): Adagio und Fuge für Streichtrio Nr. 6, K 404a

Mozart: Adagio und Fuge für Streichquartett, K 546

Bruckner: String Quintet in F major
Anna Heygster, Dylan Naylor, vln; Antje Kaufmann, Martina Horejsi-Kiefer, vla; Katharina Apel-Hülshoff, vc

[29 June 7p: St Jakobi, Göttingen](#)

Beethoven: Coriolan Overture

Bruckner: Symphony No. 1 in C minor (Linz)

Mendelssohn: Psalm 114 "Da Israel aus Ägypten zog"
Göttinger Symphonie Orchester / Bernd Eberhardt

[30 June 3p: Basilika, Ottobeuren](#)

Bruckner: Symphony No. 7 in E major
Berlin Radio Symphony Orchestra / Lahav Shani

Hong Kong

[3 & 4 May 8p: Concert Hall, Hong Kong Cultural Centre, Hong Kong](#)

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

Bruckner: Symphony No. 7 in E major
Hong Kong Philharmonic / Jaap van Zweden

Hungary

[22 March 7:30p: Bartók Béla Nemzeti Hangversenyterem, Művészetek Palotája, Budapest](#)

Rameau: Les Indes galantes Suite

Saint-Saëns: Cello Concerto No. 1 in A minor (Jan Vogler)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Hungarian National Philharmonic Orchestra / Zsolt Hamar

[9 & 10 May 7:45p & 11 May 3:30p: Bartók Béla Nemzeti Hangversenyterem, Művészetek Palotája, Budapest](#)

Mozart: Piano Concerto No. 17 in G major (Emanuel Ax)

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

Budapest Festival Orchestra / Iván Fischer

Italy

[7 & 9 March 8:30p: Auditorium Paganini, Parma](#)

Prokofiev: Piano Concerto No. 2 in G minor (Antonii Baryshevskiy)

Bruckner: Symphony No. 0 in D minor
Filarmonica Arturo Toscanini / Marcus Bosch

[28 March 8:30p, 29 March 8p & 31 March 4p: Auditorium di Milano, Milano](#)

Brahms: Violin Concerto in D major (Liza Ferschtman)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra Sinfonica di Milano Giuseppe Verdi / Claus Peter Flor

[1 April 8p: Teatro alla Scala, Milano](#)

Bruckner: Symphony No. 8 in C minor (original version)
Filarmonica della Scala / Fabio Luisi

[5 April 9p & 6 April 7:30p: Teatro Politeama, Palermo](#)

Glass: Tirol Concerto (Maki Namekawa)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra Sinfonica Siciliana / Dennis Russel Davies

[9 April 8:30p: Teatro Municipale Valli, Reggio Emilia](#)

Glinka: Russlan and Ludmilla; Overture

Rachmaninoff: 12 Songs, op.21; Zdes'khorosho (Natalya Pavlova)

Tchaikovsky: Eugene Onegin; Act 3 : Polonaise; Scena della lettera di Tatiana

Bruckner: Symphony No. 4 in Eb major, "Romantic"
European Union Youth Orchestra / Vasily Petrenko

[13 April 8:30p: Teatro Comunale Claudio Abbado, Ferrara](#)

Strauss: Chiaro di luna dall'opera "Capriccio"

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

Bruckner: Symphony No. 4 in Eb major, "Romantic"
European Union Youth Orchestra / Vasily Petrenko

[26 April 8:30p & 27, 28 April 6p: Sala Santa Cecilia, Auditorium Parco della Musica, Rome](#)

Bruckner: Symphony No. 8 in C minor
Orchestra dell'Accademia Nazionale di Santa Cecilia / Antonio Pappano

[3, 4 & 11 May 8p: Teatro alla Scala, Milano](#)

Bruckner: Symphony No. 8 in C minor
Filarmonica della Scala / Zubin Mehta

[6 May 8p: Merano, Kurhaus](#)

[7 May 8p & 8 May 8:30p: Bolzano, Auditorium](#)

Beethoven: Piano Concerto No. 4 in G major (Roberto Cominati)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Haydn Orchester Bozen und Trient / Michele Mariotti

[7 & 8 May 8:30: Auditorium Paganini, Parma](#)

Mendelssohn: Violin Concerto No. 2 in E minor (Nicola Benedetti)

Bruckner: Symphony No. 7 in E major
Filarmonica Arturo Toscanini / Alpesh Chauhan

[8 May 8p & 9 May 8:30p: Auditorium RAI, Torino](#)

Mendelssohn: Piano Concerto No. 1 in G minor (Martin Helmchen)

Bruckner: Symphony No. 7 in E major
RAI National Symphony Orchestra / Marc Albrecht

Japan

9 March 7p & 10 3p: Terrsa, Yamagata

Mozart: Symphony in D major, K 51

Rachmaninov: Piano Concerto No. 2 in C minor (Miyuji Kaneko)

Bruckner: Overture in G minor

Bruckner: Psalm 112 in Bb major

Bruckner: Psalm 114 in G major

Bruckner: Psalm 150 in C major

Yamagata Symphony Orch / Norichika Iimori

13 March 7p: Sumida Triphony Hall, Tokyo

Elgar: Variations on an Original Theme, "Enigma" – 9. Nimrod

Schubert: Symphony No. 3 in D major

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

Mahler Chamber Orchestra / Daniel Harding

16 March 2p: Tokyo Metropolitan Art Space, Tokyo

Sibelius: Violin Concerto in D minor (Qian Zhou)

Bruckner: Symphony No. 6 in A major (ver. Kawasaki, 2013)

Tokyo New City Orchestra / Naito

17 March 2p: Suntory Hall, Tokyo

Bruckner: Symphony No. 8 in C minor

Tokyo Metropolitan Symphony Orch / Eliahu Inbal

31 March 2p: Symphony Hall, Osaka

Mozart: Violin Concerto No.4 D major (Veronika Eberle)

Bruckner: Symphony No. 9 in D minor

Kansai Philharmonic Orch / Tajirō Iimori

11 April 7p: Symphony Hall, Osaka

21 April 2p: Tokyo Metropolitan Art Space, Tokyo

Wagner: Symphony No. 2 in E major

Bruckner: Symphony No. 9 in D minor (ed. Cohrs)

Japan Century Symphony Orch / Norichika Iimori

13 April 2p: Takemitsu Memorial Hall, Tokyo Opera City, Tokyo

Mozart: Die Zauberflöte, Overture

Strauss: 4 Last Songs for Soprano and Orchestra (Maki Mori)

Bruckner: Symphony No. 1 in C minor (Linz, ed. Röder)

Tokyo City Philharmonic / Ken Takaseki

14 May 7p: Suntory Hall, Tokyo

Henze: 7 Boleros

Bruckner: Symphony No. 9 in D minor

Yomiuri Nippon Symphony Orch / Sebastian Weigle

15 May 7:15p: Small Hall, Sumida Triphony Hall, Tokyo

Bruckner: String Quintet in F major

Michiyo Kohiyama, Sohei Birmann, vln; Masato Takahashi, Saeko Wakiya, vla; Akiko Hasegawa, Tetsuzo Iijima, vc

24 May 6:45p: Hiroshima Bunka Gakuen HBG Hall, Hiroshima

Bruckner: Symphony No. 5 in Bb major

Hiroshima Symphony Orch / Tatsuya Shimono

30 May 7p: Suntory Hall, Tokyo

Bruckner: Symphony No. 5 in Bb major

Gewandhausorchester Leipzig / Andris Nelsons

14 June 7p & 15 June 3p: NHK Hall, Tokyo

Bach (orch. Webern): Das Musikalische Opfer, BWV 1079; Fugue No.2, Ricercata a 6

Berg: Violin Concerto, "Dem Andenken eines Engels" (Gil Shaham)

Bruckner: Symphony No. 3 in D minor (ver. 1889)

NHK Symphony Orch / Paavo Järvi

21, 22 & 23 June 3p: Kobelco Large Hall, Hyogo Performing Arts Center, Nishinomiya

Wagner (arr. Henze): Wesendonck Lieder (Kaori Ikeda)

Bruckner: Symphony No. 5 in Bb major

Hyogo Performing Arts Center Orchestra / Tatsuya Shimono

Luxembourg

26 April 8p: Grand Auditorium, Philharmonie, Luxembourg

Mozart: Violin Concerto No. 3 in G major (Veronika Eberle)

Bruckner: Symphony No. 7 in E major

Luxembourg Philharmonic Orch / Andrew Manze

Mexico

31 May 8p & 2 June 12:15p: Palacio de Bellas Artes, Mexico City

Beethoven: Piano Concerto No. 5 in E major (Frank Dupree)

Bruckner: Symphony No. 8 in C minor

Orquesta Sinfónica Nacional / Carlos Miguel Prieto

Netherlands

3 March 8:15p: Kleine Zaal, Concertgebouw, Amsterdam

Burleigh: My Lord, What a Morning

Burleigh (arr. Hustad): My Lord, What a Morning

Bruckner: Locus iste in C major

Haydn (arr. Gottwald): Die Schöpfung, Einleitug

Copland: In the Beginning

Leeuw: The Birth of Music

Traditional: Sometimes I Feel Like a Motherless Child

Rheinberger: Psalm 53

Ives: Psalm 14

Sztojanov: Sometimes (premiere)

Ives: Psalm 100

Mendelssohn: Psalm 100

Leonie van Rheden, mez-sop

Dutch Student Chamber Choir / Béni Csillag

16 March 8:15p: DLL Grote Zaal, Muziekgebouw Frits Philips, Eindhoven

17 March 2:15p: Theater aan de Parade, Den Bosch

Chin: Cello Concerto (Alban Gerhardt)

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

Philharmonie Zuidnederland / Marc Soustrot

17 May 8:15p: Grote Zaal, Tivoli Vredenburg, Utrecht

Andriessen: Ricercare

Mozart: Flute Concerto No. 1 in G major (Ingrid Geerlings)

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

Netherlands Radio Philharmonic Orch / Gustavo Gimeno

19 May 11a: Grote Zaal, Concertgebouw, Amsterdam

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

Netherlands Radio Philharmonic Orch / Gustavo Gimeno

24 May 8p: De Wilmersberg Zaal, Muziekcentrum, Enschede

Visman: *new work*

Bartók: Violin Concerto No. 1 (Liza Ferschtman)

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

Netherlands Symphony Orch / Ed Spanjaard

7 & 8 June 8:15p: Grote Zaal, Concertgebouw, Amsterdam

Mozart Piano Concerto No. 22 in Eb major (Martin Helmchen)

Bruckner: Symphony No. 7 in E major

Netherlands Philharmonic Orch / Marc Albrecht

[15 June 2:15p: Grote Zaal, Concertgebouw, Amsterdam](#)

Strauss: Lieder (Camilla Tilling)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Netherlands Philharmonic Orch/ Bernard Haitink

Norway

[28 March 7p: Domkirke, Oslo](#)

(*Oslo Church Music Festival*)
Bruckner: Te Deum in C major
Haydn: Mass No. 8 in Bb major, "Harmoniemesse"
Norwegian Radio Orchestra / Grete Pedersen

[3 May 7p: Hovedscenen, Operahuset, Oslo](#)

Bruckner: Symphony No. 8 in C minor
Norwegian National Opera Orchestra / Constantin Trinks

Poland

[2 & 3 March 6p: Sala Koncertowa, Filharmonia Narodowa, Warsaw](#)

Prokofiev: Violin Concerto (Alena Baeva)
Bruckner: Symphony No. 9 in D minor
Warsaw National Philharmonic Orchestra / Jacek Kasprzyk

[26 April 7:30p & 27 April 6p: Sala Filharmonii, Filharmonia im. Karola Szymanowskiego, Krakow](#)

Bruckner: Symphony No. 9 in D minor
Bruckner: Te Deum in C major
Krakow Philharmonic Orch / Gabriel Chmura

[14 June 7:30p: Sala Koncertowa, NOSPR, Katowice](#)

Chin: Violin Concerto (Viviane Hagner)
Bruckner: Symphony No. 7 in E major
National Polish Radio Symphony Orchestra / Alexander Liebreich

Russia

[29 March 8p: Grand Hall, Philharmonia, St Petersburg](#)

Bruckner: Symphony No. 2 in C minor
St. Petersburg Symphony Orch / Vladimir Altschuler

[6 April 6p: Ekaterinburg](#)

Schubert: Symphony No. 8 in B minor, "Unfinished"
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Ural Academic Philharmonic Orchestra / Rinkyavichus Gintaras

Singapore

[8 June 7:30: SOTA Concert Hall, Singapore](#)

Jinjun: The Red Longkang
Brahms: Concerto for Violin and Cello
- Igor Yuzefovich, vl; Ng Pei-Sian, v
Bruckner: Symphony No. 7 in E major
Orchestra of the Music Makers / Chan Tze Law

Slovakia

[6 June 7p: Dom umenia, Kosice](#)

Weber: Der Freischütz, Overture
Francaix: Clarinet Concerto (Martin Adámek)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Kosice State Philharmonic / Martin Leginus

Slovenia

[21 & 22 March 7:30p: Gallusova dvorana, Cankarjev Dom, Ljubljana](#)

Škerl: Serenada za godala
Vaughan Williams: The Lark Ascending (Lana Trotovejšek)
Bruckner: Symphony No. 7 in E major
Slovenian Philharmonic Orchestra / IlanVolkov

Spain

[5 March 7:30p: Sala Sinfonica, Auditorio Nacional de Música, Madrid](#)

Bruckner: Symphony No. 8 in C minor
Orquesta Sinfónica de Madrid / Ivor Bolton

[7 & 8 March 8p: Teatro Cevantes, Malaga](#)

Franck: Les Eolides
Saint-Saëns: Piano Concerto No. 2 in G minor (Martina Filják)
Bruckner: Symphony No. 0 in D minor
Orquesta Filarmónica de Málaga / Guillermo García Calvo

[2 May 8:30p: Auditorio de Galicia, Santiago de Compostela](#)

[3 May 8:30p: Palacio de la Opera, A Coruna](#)

Mahler: Kindertotenlieder (Okka Von Der Damerau)
Bruckner: Symphony No. 7 in E major
Sinfonica de Galicia / Eliahu Inbal

[9 & 10 May 7:30p: Teatro Monumental, Madrid](#)

Holst: The Hymn of Jesus (Natalia Labourdette)
Bruckner: Psalm 150 in C major
Spanish Radio and Television Symphony Orchestra / Miguel A. Gómez-Martínez

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

Bruckner: Symphony No. 5 in Bb major
Gewandhausorchester Leipzig / Andris Nelsons

[7 June 8p: Auditorio Principe Felipe, Oviedo](#)

Buide: Mar ao Norde
Bruckner: Symphony No. 8 in C minor
Orquesta Sinfonica del Principado de Asturias / Rossen Milanov

[13 June 8:30p & 14 June 8p: Palacio de la Opera, A Coruna](#)

Gubaidulina: Triple Concerto
- Baiba Skride, vn; Harriet Krijgh, vc; Martynas Levickas, bayan
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orquesta Sinfónica de Galicia / Dima Slobodeniouk

[14 June 7:30p: Auditorio de Tenerife Adan Martin, Santa Cruz de Tenerife](#)

Berg: Violin Concerto, "Dem Andenken eines Engels"
(Michael Barenboim)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Sinfonica de Tenerife / Karl-Heinz Steffens

[28 June 8p: Auditorio Alfredo Kraus, Las Palmas de Gran Canaria](#)

Bruckner: Symphony No. 7 in E major
Orquesta Filarmonica de Gran Canaria / Günther Herbig

Sweden

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

Gordon: Bass Clarinet Concerto (Carl-Johan Stjernström)
Bruckner: Symphony No. 8 in C minor
Malmö Symphony Orch / Marc Soustrot

Switzerland

[3 & 4 April 7:30p: Basler Münster, Basel](#)

Bartók: Viola Concerto (Antoine Tamestit)
Bruckner: Symphony No. 7 in E major
Sinfiorchester Basel / Marek Janowski

[14 April 5p: Konzertsaal, Kultur- und Kongresszentrum Luzern, Lucerne](#)

Mozart: Piano Concerto No. 25 in C major (Till Fellner)
Bruckner: Symphony No. 6 in A major
Bavarian Radio Symphony Orchestra / Bernard Haitink

[18 April 7:30p: Tonhalle, St Gallen](#)

[26 April 7:30p: Tonhalle Maag, Zürich](#)

[27 April 8p: Victoria Hall, Geneva](#)

[28 April 11a: Martinskirche, Basel](#)

[11 May 7:30p: Kursaal, Bern](#)

Mozart: Flute Concerto No. 1 in G major (Dieter Flury)
Bruckner: Symphony No. 7 in E major
Schweizer Jugend-Sinfonie-Orchester / Kai Bumann

[22 & 23 May 7:30p: Basler Münster, Basel](#)

Schmidt: Fuga Solemnis (Andreas Liebig, org)
Mahler: Kindertotenlieder (Wiebke Lehmkuhl, alt)
Bruckner: Symphony No. 6 in A major
Sinfoniorchester Basel / Ivor Bolton

United Kingdom

[2 March 7:30p: St Albans Cathedral, St Albans, Hertfordshire](#)

Ellington: Sacred Concert (Zoë Brookshaw, sop)
Bruckner: Mass in E minor
The Blue Planet Orchestra
Hertfordshire Chorus / David Temple

[2 March 7:30p: Church House, High Street, Wimborne Minster, Dorset](#)

Elgar: "In The South", Overture
Mozart: Bassoon Concerto in Bb major (Laura Vane)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Dorset County Orch / Martin Henderson

[10 March 7p: Barbican Hall, London](#)

Mozart: Piano Concerto No. 22 in Eb major (Till Fellner)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
London Symphony Orch / Bernard Haitink

[16 March 5:30p: King's College Chapel, Cambridge](#)

Bruckner: Ecce sacerdos magnus
Bruckner: Mass in E minor
Elgar: Variations on an Original Theme, "Enigma"
Choir of King's College (past and present)
Cambridge University Orch / Stephen Cleobury

[16 March 7:30p: The Sheldonian Theatre, Oxford](#)

Bruckner: Motets
Mozart: Symphony No. 25 in G minor
Brahms: Ein Deutsches Requiem
Elin Manahan Thomas, sop; James Rutherford, bar
The Musical and Amicable Society
Opus 48 / David Crown

[25 April 1:10p: CBSO Centre, Birmingham](#)

Bruckner, A : String Quintet in F major
Philip Brett & Charlotte Skinner, vln; Christopher Yates & Catherine Bower, vla; Eduardo Vassallo, vc

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

Brahms: Violin Concerto in D major (Janine Jansen)
Bruckner: Symphony No. 3 in D minor
London Philharmonic Orch / Vladimir Jurowski

[20 June 7:30p: Barbican Hall, London](#)

Vaughan Williams: Fantasia on a Theme by Thomas Tallis
Grainger: Lincolnshire Posy

Bruckner: Symphony No. 4 in Eb major, "Romantic"
London Symphony Orch / Guildhall School Musicians / Sir Simon Rattle

United States

[1 March 7:30p: Antonia Brico Stage, Central Presbyterian Church, Denver](#)

Galbraith: A Festive Violet Pulse
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Denver Philharmonic Orch / Lawrence Golan

[2 March 8p: Tsai Performance Center, Boston University, Boston](#)

Wagner: Proceed, Moon
Poulenc: Concerto for 2 Pianos in D minor (Leslie Amper, Randall Hodgkinson)
Bruckner: Symphony No. 3 in D minor (world premiere of the original 38 bars in the finale)
New England Philharmonic / Richard Pittman

[2 March 8p & 3 March 2:30p: Jesse H. Jones Hall, Houston](#)

Salonen: Violin Concerto (Leila Josefowicz)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Houston Symphony Orch / Christoph Eschenbach

[7 March 7p & 9 March 8p: Concert Hall, John F. Kennedy Center for the Performing Arts, Washington DC](#)

Haydn: Cello Concerto No. 2 in D major (Klan Soltani)
Bruckner: Symphony No. 2 in C minor
National Symphony Orch / Christoph Eschenbach

[9 March 7:30p: Appell Center for the Performing Arts, York PA](#)

Beethoven: "Leonore" Overture No. 3
Bruckner: Symphony No. 4 in Eb major, "Romantic"
York Symphony Orch / Lawrence Golan

[10 March 3p: David Geffen Hall, Lincoln Center of Performing Arts, New York](#)

Bruckner: Symphony No. 7 in E major
Philharmonia Orch / Esa-Pekka Salonen

[11 April 7:30p: Alice Tully Hall, Lincoln Center of Performing Arts, New York](#)

Bloch: Suite for Viola (Peter Oundjian)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Juilliard Orchestra / Peter Oundjian

[14 April 8p: Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia](#)

Ravel: Une Barque sur l'océan
Debussy: Nocturnes
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Curtis Symphony Orchestra / Yannick Nézet-Séguin

[2 May 6:30p: Hilbert Circle Theatre, Indianapolis](#)

Bruckner: Symphony No. 3 in D minor
Indianapolis Symphony Orch / Matthias Pintscher

[4 May 5:30p: Hilbert Circle Theatre, Indianapolis](#)

Wagner: Tristan und Isolde; Prelude
Berg: 7 frühe Lieder (Michelle De Young)
Bruckner: Symphony No. 3 in D minor
Indianapolis Symphony Orch / Matthias Pintscher

[17 May 8p: St Paul's Church, Cambridge](#)

Bruckner: Mass No. 2 in E minor
Stravinsky: Mass for Mixed Chorus and Double Wind Quintet

Gabrieli: Jubilate Deo
Lisa Lynch, sop; Mark Andrew Cleveland, bass
Cantata Singers / David Hoose

[24 & 25 May 8p: Orchestra Hall, Detroit](#)

Prokofiev: Piano Concerto No. 3 in C major (Beatrice Rana)

Bruckner: Symphony No. 3 in D minor
Detroit Symphony Orch / Kent Nagano

[27 May 8p: Cathedral Church of St. John the Divine, New York](#)

Bruckner: Symphony No. 8 in C minor
New York Philharmonic / Jaap van Zweden

[6 June 11a & 7 May 8p: Orchestra Hall, Minneapolis](#)

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

Bruckner: Symphony No. 6 in A major
Minnesota Orch / Kent Nagano

[7 June 8p & 8 June 5:30p: Hilbert Circle Theatre, Indianapolis](#)

Brahms: Symphony No. 4 in E minor

Bruckner: Te Deum in C major
Joëlle Harvey, sop; Kelly O'Connor, mez-sop; Paul Groves, ten; Alexander Elliott, bar
Indianapolis Symphony Orch / Krzysztof Urbanski

[14 June 8p: Stern Auditorium/Perelman Stage, Carnegie Hall, New York](#)

Mahler: Rückert Lieder (Elĭna Garanĉa)

Bruckner: Symphony No. 7 in E major
MET Orchestra / Yannick Nézet-Séguin

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



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ANNOUNCING

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

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

Musikwissenschaftlicher Verlag Wien, Wien 2015

Also the 2nd volume of:

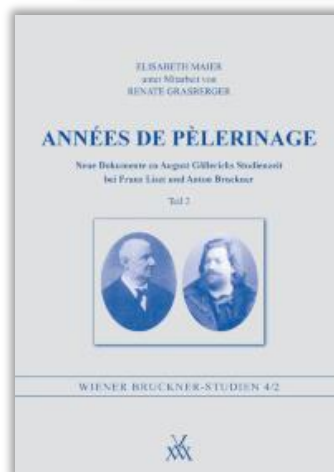
Elisabeth Maier & Renate Grasberger:
Années de Pèlerinage. Neue Dokumente zu August Göllerichs Studienzeit bei Franz Liszt und Anton Bruckner

Musikwissenschaftlicher Verlag Wien, Wien 2018

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

With Elisabeth Maier, they are both working on the 3rd volume of the **St. Florian Catalogue**.

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BOOK PRESENTATION (18 AUG)

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

OPENING CONCERT (18 AUG)

"Bruckner Danced"
Dance ensemble of the Anton Bruckner Private University (Rose Breuss, dir)
BRUCKNER: Symphony No. 2 in C Minor
Arrangement for 2 pianos by Ralph Mothwurf
"Answers to Bruckner" [world premiere]

CHORAL CONCERT (19 AUG)

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

ORGAN NIGHT (20 AUG)

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

CHAMBER MUSIC EVENING (21 AUG)

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

PUBLIC REHEARSAL SYMPHONY CONCERT (22 AUG)

SYMPOSIUM (23 Aug)

"Bruckner Dimensions"
Bruckner's "Second"
Prof. William Carragan, USA
Prof. Dr. Hans-Joachim Hinrichsen, Switzerland
Dr. Klaus Petermayer, Austria

SYMPHONY CONCERT (23 AUG)

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

BRUCKNER BRUNCH (25 AUG)

Florianer Musikverein – music for brass
Franz Falkner, cond.

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

<http://ticket.liva.at>

More information on ticket sales, discounts and festival passes at www.brucknertage.at



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