



The Bruckner Journal

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“Complete” Cycles

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During the recent BrucknerTage at St. Florian, I was engaged in an interesting conversation with other attendees about just what was necessary for a set of recordings to be considered a “complete” cycle. Rémy Ballot has skillfully conducted and recorded many of the symphonies at this annual event, including the Second this year, the Fourth next year, and 3 & 5-9 in previous years. Released on Gramola, interest in completing the cycle for an entire cycle “box set” generated anticipation.

However, as is often the case with Bruckner, a disagreement arose about just how complete the recordings needed to be to be considered “complete”.

Certainly, there was general agreement that all the numbered symphonies must be included (and to the best of my knowledge, that is the intention of the Gramola team with Ballot and St. Florian). But, must the cycle also include the D Minor “Die Nullte” No. 0 – the F Minor “Study” No. 00? What about the Ninth with one of the Finale completions? Of course, that then leads to thoughts of inclusion of alternate versions – notably the original versions of the Third, Fourth, and Eighth. Or, the Linz and Vienna versions of the First.

In terms of sensibility, such matters are more of interest in conversation than pragmatic. To date, the only cycle to come close to this “ideal” is the Rozhdestvensky recordings with the USSR Ministry of Culture (Venezia). But many cycles come close, encompassing 00-9 – including the recent recordings of Schaller. However, it was interesting to listen to attendees refer to cycles of solely the numbered symphonies as “incomplete”.

Like most matters in Bruckner, there is passion on all sides of this discussion and likely to be a lack of unified agreement. But the discussion is compelling and thought-provoking. I welcome your opinions and comments.

MC



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WAGNER, WAGNERITES AND THE EARLY HISTORY OF BRUCKNER'S SEVENTH SYMPHONY¹

Paul Hawkshaw
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As a result of his assertion that he composed the magnificent horn and tuba passage in the coda of the Adagio upon learning of Wagner's passing, in the eyes of today's musical world, no work encapsulates Anton Bruckner's devotion to his "Master of all Masters" more than the Seventh Symphony. For the public of Bruckner's time, the symphony's connection to Wagner, or more accurately, Wagnerites and Wagnerian world, extended far beyond the Adagio. The immediate and, for Bruckner, unprecedented public success of the Seventh Symphony was engineered entirely by people on the Wagnerian side of the nineteenth-century's great musical divide, and almost all the early critical response was infused with pro- and/or anti-Wagnerian rhetoric.² Arthur Nikisch, Hermann Levi and Felix Mottl, Wagnerites all, conducted the first performances.³ The premiere in Leipzig was a benefit for a new Wagner monument. The brothers Franz and Josef Schalk and Ferdinand Löwe, former Bruckner students who arranged and/or performed the first piano reductions were all active in the radical Viennese Wagnerian fringe.⁴ The Viennese Academic Wagner Society sponsored the first piano performances.⁵ Franz Schalk edited the first edition which Hermann Levi and two wealthy Wagner admirers from Munich, Graf Waldemar von Oriola and Conrad Fiedler, subsidized.⁶ The dedicatee was the world's most famous Wagnerite, King Ludwig of Bavaria.

While the Wagnerian faction played a crucial role in the early dissemination and reception of Bruckner's Seventh, some Wagnerites also had a profound impact on the readings in the scores of the symphony that have come down to us. This article will explore evidence for the musical influence of Wagnerites in the primary sources for the symphony up to and including the publication of the first edition by Albert J.

¹ The author wishes to express his profound gratitude to Dr. Andrea Harrandt of the Music Collection of the Austrian National Library (Wn) for her invaluable help with the Bruckner sources. He would also like to thank Benjamin-Gunnar Cohrs for his many personal exchanges about Bruckner.

² The press responded predictably, for example, to the first Viennese performance under Hans Richter on 21 March 1886. The anti-Wagner critics - Eduard Hanslick, Max Kalbeck and Gustav Dömpke - wrote acerbic reviews; Wagner admirers, Theodor Helm and Hans Puchstein among others, were positive. Robert Hirschfeld was one of the few Brahms admirers who wrote in support of the new symphony. See the numerous reviews from the years 1885 and 1886 reprinted in Franz Scheder, *Anton Bruckner Chronologie Datenbank* (www.abil.at).

³ Arthur Nikisch conducted the premiere in the Stadttheater, Leipzig, on 30 December 1884 with Bruckner in the audience. While the performance was not a total triumph, it brought the sixty-year-old composer his first significant international recognition. Steffen Lieberwirth, *Anton Bruckner und Leipzig, Anton Bruckner Dokumente & Studien* 6, ed. Othmar Wessely (Graz: 1988), 27-60, describes the circumstances of the first performance in detail and includes a number of reviews. Nikisch conducted the second and third movements again on 28 January 1885. Hermann Levi directed the second performance of the entire Symphony in Munich on 10 March of the same year. The Munich performance was an unqualified success and one of Bruckner's happiest experiences. Friedrich Eckstein, who travelled to Munich with Bruckner, reported: "A number of very carefully prepared rehearsals led finally to a wonderful, deeply poignant, performance that made Bruckner delirious with joy and was one of the greatest public successes of his career." "*Alte unnennbare Tage!*" *Erinnerungen aus siebzig Lehr- und Wanderjahren*. (Vienna, Leipzig, Zürich: 1936), 152. Gertrude Quast-Benesch, *Anton Bruckner in München*. (Tutzing: 2006), 173-224, provides a detailed history of the Munich performance and Bruckner's visit to the city. Little over two months later, on 30 May 1885, Felix Mottl performed the Adagio in Karlsruhe. Andrea Harrandt, "Albert J. Gutmann als Verleger Brucknerscher Werke," in *Anton Bruckners Wiener Jahre. Wiener Bruckner-Studien* 1, ed. Renate Grasberger, Elisabeth Maier and Erich Wolfgang Partsch (Vienna: 2009), 95.

⁴ A detailed history of the piano reductions and their performances will be provided in the Introduction to the new edition of the symphony: Paul Hawkshaw, ed. *The New Anton Bruckner Collected Works Edition (NBG), 7, VII. Symphonie E-dur*. (Vienna: forthcoming). For more on the radical politics of the Viennese Wagnerites at the end of the nineteenth century, see Margaret Notley, "Bruckner and Viennese Wagnerism." In *Bruckner Studies*, ed. Timothy L. Jackson and Paul Hawkshaw. (Cambridge: 1997), 54-71.

⁵ Andrea Harrandt, "Students and friends as 'prophets' and 'promoters': the reception of Bruckner's works in the *Wiener Akademische Wagner Verein*." In *Perspectives on Anton Bruckner*, ed. Crawford Howie, Paul Hawkshaw and Timothy L. Jackson. (Aldershot: 2001), 319-321.

⁶ Quast-Benesch, *München*, 236-237.

Gutmann in 1885.⁷ The discussion must be somewhat speculative because so few of the work's primary sources survive, and the composer's testimony is often confusing or even contradictory.⁸ As will be seen, it is in fact astonishing what little we know about the composition history of Bruckner's most beloved and oft-performed work. The article will begin with a summary of what is known about the genesis of the Seventh Symphony, including a re-examination of the story about the Adagio coda and Wagner's death. As with many well-known musical anecdotes, this one is at least partly apocryphal. The article will continue with an analysis of changes in Bruckner's autograph score and their demonstrable connections with his Wagnerian supporters. It will conclude with some thoughts on why the composer allowed their influence to permeate his work.

The earliest date on the autograph score of the Seventh Symphony is "23 September 1881" at the beginning of the first movement. Bruckner's only other date on this movement, "Vienna, 29 December 1882", is found at the end.⁹ In the interim he had also completed the third movement, only the Trio of which has autograph dates: "sketch [*Scitze*] 14 July 1882. Vienna"; "score [*Partitur*] 12 August 1882. St Florian"; and "finished [*fertig*] 16 October 1882. Vienna".¹⁰ That summer, in addition to his usual trip to Upper Austria (Saint Florian and Steyr), Bruckner had also been to Bayreuth where he saw *Parsifal*, met Hermann Levi and visited with Wagner for the last time.¹¹ Wagner's failing health must have been evident to everyone in Bayreuth and probably remained on Bruckner's mind as he started the Adagio in late fall. Exactly when he came to perceive the movement as a homage to the ailing composer is not clear. Initially the Adagio had the same instrumentation as movements one and three. Bruckner had to erase and overwrite the instrument names and score layout on the first two bifolios to accommodate the Wagner tubas which, one assumes, were added as part of the tribute.¹²

The end of autograph score for the Adagio is dated "22 January 1883 sketch [*Scitze*]" and "finished [*vollendet*] 21 April 1883".¹³ In between, on 14 February at the Vienna Conservatory, Bruckner learned of Wagner's death.¹⁴ His reaction to the news and its impact on the composition of his Adagio are the subjects of one of the most oft-repeated anecdotes about him. Göllicher/Auer tells the story as follows:

When Theodor Helm and his son visited the composer on 23 January 1894, Bruckner described the touching circumstances surrounding the composition of the Adagio of the Seventh Symphony as follows: "...In the Adagio, I really wrote something special for the death of the great one -- partly in anticipation [*Vorahnung*] and partly as mourning music [*Trauermusik*] after the catastrophic news." Then he went to the piano and played the final measures of the enormous crescendo to C Major and the subsequent *diminuendo* [m 177ff.]. [Bruckner then said:] "...I had reached precisely this point when the tragic news from Venice arrived at the Conservatory and I cried – O how I cried.... Then I wrote the actual mourning music for the Master." Here he played the brass melody.... beginning at letter X in the score [mm 185ff.].¹⁵

While Bruckner's reminiscence is almost certainly an accurate reflection of his state of mind writing the Adagio, it is not as helpful from a chronological perspective. The autograph date "*Scitze* 22 January 1883" indicates that the entire movement had been sketched out in the score already weeks before Wagner's death.

⁷ The publication was announced in *Wiener Signalen* on 1 December 1885. Andrea Harrandt, "Albert J. Gutmann als Verleger Brucknerscher Werke." In *Anton Bruckners Wiener Jahre. Wiener Bruckner-Studien* 1, ed. Renate Grasberger, Elisabeth Maier and Erich Wolfgang Partsch. (Vienna: 2009), 97.

⁸ A list of the surviving primary sources is available at: <http://www.bruckner-online.at>. Detailed descriptions will be provided in Hawkshaw *NBG* 7.

⁹ A-Wn Mus.Hs 19479/1, fol 1r and 27v. The entire autograph score is reproduced at <http://www.bruckner-online.at/ID144>.

¹⁰ A-Wn Mus.Hs 19479/3, fol 59v.

¹¹ Benesch, *München*, 114-115. For more on Bruckner's visits to Upper Austria, see Friedrich Buchmayr, "Prälatengang Nr.5 – Anton Bruckner als Gast in St. Florian," in *Bruckner Jahrbuch 2011-2014*: 7-44.

¹² A-Wn Mus.Hs 19479/2, fol 29r-32v. See Plate 6 below.

¹³ A-Wn Mus.Hs. 19479/2, fol 45v.

¹⁴ Wagner died in Venice on 13 February.

¹⁵ August Göllicher and Max Auer, *Anton Bruckner: ein Lebens- und Schaffensbild* (Regensburg: 1924-1937), 4/2: 80-81.

Bruckner first wrote most of the Wagner tuba and contrabass tuba chorale, mm 184/3-193/3, in the trumpets and trombones and erased and rewrote it in the tubas. Perhaps he made this or other changes on or about February 14.¹⁶ He was probably referring to the completed score sketch in two other conversations that have been handed down. His student, Richard Ehrenfels, came away from a meeting with the composer shortly after 14 February under the impression that the movement was already finished before Wagner had passed away.¹⁷ The conversation may have been similar to one Bruckner had with Otto Loidol on 17 July 1883 in Saint Florian: “[Bruckner] told me [Loidol] he had composed the Adagio in C-sharp minor (of the Seventh Symphony) eight days before the death of Wagner and had cried in the process.”¹⁸

Ehrenfels also recalled that Bruckner told him he had written the passage beginning at m 184 “in anticipation” [*Vorahnung*] of Wagner’s death, an observation that was repeated by Ehrenfels’s daughter Imma.¹⁹ Alois Höfler reported that the composer made the same statement with reference to the entire movement at a celebration following a performance by Ferdinand Löwe and Josef Schalk of a four-hand arrangement for the Vienna Academic Wagner Society “shortly after” [*nicht lange*] Wagner’s death.²⁰ Höfler wondered whether Bruckner’s association of the movement with the Master may have been an afterthought as the composer and fellow members of the society came to grips with the tragedy of Wagner’s passing. Although the *topos* of the brass death chorale must have been evident to anyone who heard the coda, Bruckner’s earliest documented use of the term “mourning music” in connection with the Adagio is found in his letter of 13 September 1884 to the editor of the *Bayreuther Blätter*, Hans von Wolzogen: “The new tubas are found in the second movement as well as mourning music for our unforgettable Master.”²¹ The designation “mourning music” may have occurred to Bruckner the previous July when he visited Wagner’s grave in Bayreuth.²² His first known reference specifically to mm. 184ff in this connection is found in his notes on the rehearsals for Nikisch’s performance in December 1884.²³ On 15 March 1885, five days after the Munich performance, in a letter to Nikisch, Bruckner used the term again referring to the same passage.²⁴ The earliest specific reference to its having been composed after learning of Wagner’s passing is the above-cited anecdote of 1894.

The Wagner tubas, once added, remained a fixture in the orchestration of Bruckner’s symphonies, including the finale of the Seventh which he worked on for much of the summer of 1883 travelling back and forth between Vienna and Upper Austria. Loidol tells us that Bruckner played excerpts from it on the piano in Saint Florian on 17 July.²⁵ A discarded score bifolio has dates: “10 August, Saint Florian” and “16 August”.²⁶ The end of the autograph score is dated: “St. Florian 10 August”; “17 August, Vienna”; “3 September, Saint Florian”; and “5 September” (with the composer’s signature).²⁷

¹⁶ A-Wn Mus.Hs. 19479/2, fol 43r-44r. There is also an erasure in the horn staff mm. 190-192.

¹⁷ Erich Wolfgang Partsch, “Christian von Ehrenfels – ein Schüler Bruckners.” *Mitteilungsblatt der IBG* 70 (2008): 16.

¹⁸ Göllicherich-Auer: 2/1:289.

¹⁹ Partsch, “Ehrenfels:” 16 and 18.

²⁰ Alois Höfler. “Anton Bruckner und sein Meister.” *Donauland. Illustrierte Monatsschrift*. (February 1920): 1110.

Höfler cites Bruckner: “I wrote [the Adagio] in anticipation of the death of the Master.” The performance in question probably took place on 28 February 1884. The Introduction to Hawkshaw, *NBG 7* will contain a detailed discussion of the piano performances of the Seventh Symphony. Josef Schalk also refers to the Adagio as having been composed in anticipation of Wagner’s death in his obituary for the composer: “Anton Bruckner.” *Jahresbericht des Wiener akademischen Wagner-Vereins* 28 (1896): 4.

²¹ Andrea Harrandt and Otto Schneider†, eds. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe*, xxiv/1-2, *Briefe, 1887-1896*. (Vienna: 1998/2009 and 2003), 1: 235.

²² He was in Bayreuth from 20-29 July. Göllicherich-Auer, 4/2: 216ff.

²³ 28-29 December 1884: “Brass fff[;] before the end of the mourning music g sharp as well all brass fff.” Elizabeth Maier. *Verborgene Persönlichkeit: Anton Bruckner in seinen privaten Aufzeichnungen. Anton Bruckner Dokumente und Studien*, Vol. 2. (Vienna: 2001), 235-238.

²⁴ Harrandt, *Briefe*, 1: 264. “After the performance of [*Die*] *Walküre*, ...Levi had the tubas and horns play the mourning music from the Adagio of my symphony three times.” He repeated the story on 10 April in a letter to Eva Wagner. Harrandt, *Briefe*, 1: 270. The performance of *Die Walküre* took place the night after the concert with Bruckner’s symphony. For a detailed description of the evening, see Benesch, *München*, 199-201.

²⁵ Göllicherich-Auer, 2/1: 289.

²⁶ A-Wn Mus.Hs. 6024, fol 2v. <http://www.bruckner-online.at/ID140>.

²⁷ A-Wn Mus.Hs. 19479/3, fol 83v.

Beyond this general outline, it is possible to establish only an incomplete picture of the early history of the Seventh Symphony based on letters, anecdotes and newspaper accounts. Nikisch's, Levi's and Mottl's performance materials from 1884-1885, that might have helped with chronological and editorial questions, have been lost. There must have been at least one set of parts and two copy scores – one for Nikisch and one for Levi.²⁸ Other than sketches and the autograph score, the only sources for the symphony dating from before 1885 are a handful of discarded bifolios and A-Wn Mus.Hs 19674, August Göllerich's copy of Josef Schalk's two-hand piano reduction of the Adagio dating from November 1884.²⁹ No contemporary copy scores or proofs for the first edition survive.

The autograph composition score, A-Wn Mus.Hs 19479/1-3, underwent numerous changes between its initial completion in September 1883 and May 1885 when it served as the engraver's copy for the first edition. It is full of additions and alterations, at times contradictory, in the composer's and foreign hands. In his edition, Robert Haas tried to replicate the last reading that was free from foreign influence and, in the process, omitted changes the composer approved (i.e. the oft-discussed percussion entrance at m. 177 of the Adagio) and included others (the numerous *schwer* [heavy] markings in the finale) that Bruckner did not approve. Leopold Nowak printed some, though by no means all, of the later additions, autograph or otherwise - often in brackets as editorial interpolations. Many of the foreign entrances he included cannot be shown to have had any connection with the composer.³⁰ At no point during Bruckner's lifetime did the Seventh Symphony actually exist as it is printed in either of the Bruckner collected works editions. Ironically, the only reading now accessible that survives from Bruckner's lifetime is that of the first edition of 1885, and it contains passages that do not stem from the composer.³¹



Plate 1: A-Wn Mus.Hs 19.479/1, fol 5v.

Autograph score with correction in an anonymous hand (first movement, mm. 75/3-77/2, violin 1-2, viola and cello)*

²⁸ Hawkshaw, *NBG 7* Introduction includes a hypothetical timetable for the production of the missing sources.

²⁹ The discarded bifolios are A-Wn Mus.Hs. 6024 and 6025 (<http://www.bruckner-online.at/ID52>) and Kr C56.13/1-3 (<http://www.bruckner-online.at/ID247>). A digital copy of Göllerich's manuscript can be found at <http://www.bruckner-online.at/ID855>.

³⁰ Robert Haas, ed. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe*, VII, *Symphonie Nr. 7 E-dur (Originalfassung)*. (Leipzig: 1944). Leopold Nowak, ed. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe VII, VII. Symphonie E-dur*. (Vienna: 1954, 2003). Rüdiger Bornhöft's assertion that Haas tried for the original reading of the autograph, and Nowak for the final text is an over-simplification. Both included passages from different stages of change. Rüdiger Bornhöft, ed. *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe VII, Revisionsbericht*. (Vienna, 2003), 7.

³¹ The new edition, *NBG 7*, will contain the reading Hermann Levi performed in Munich in 1885. The critical report will contain detailed lists of changes discussed in the remainder of this article.

By making comparisons with the piano score Mus.Hs. 19674 and sifting through layers of correction in the autograph, it is possible to show that Bruckner made or approved changes to the symphony on at least three occasions prior to Levi's performance in March 1885. First, shortly after or perhaps even during the last stages of composition, at Bruckner's direction, his friend from St. Florian, Karl Aigner, and an as yet unidentified copyist added a number of correction pasteovers (see Plate 1).

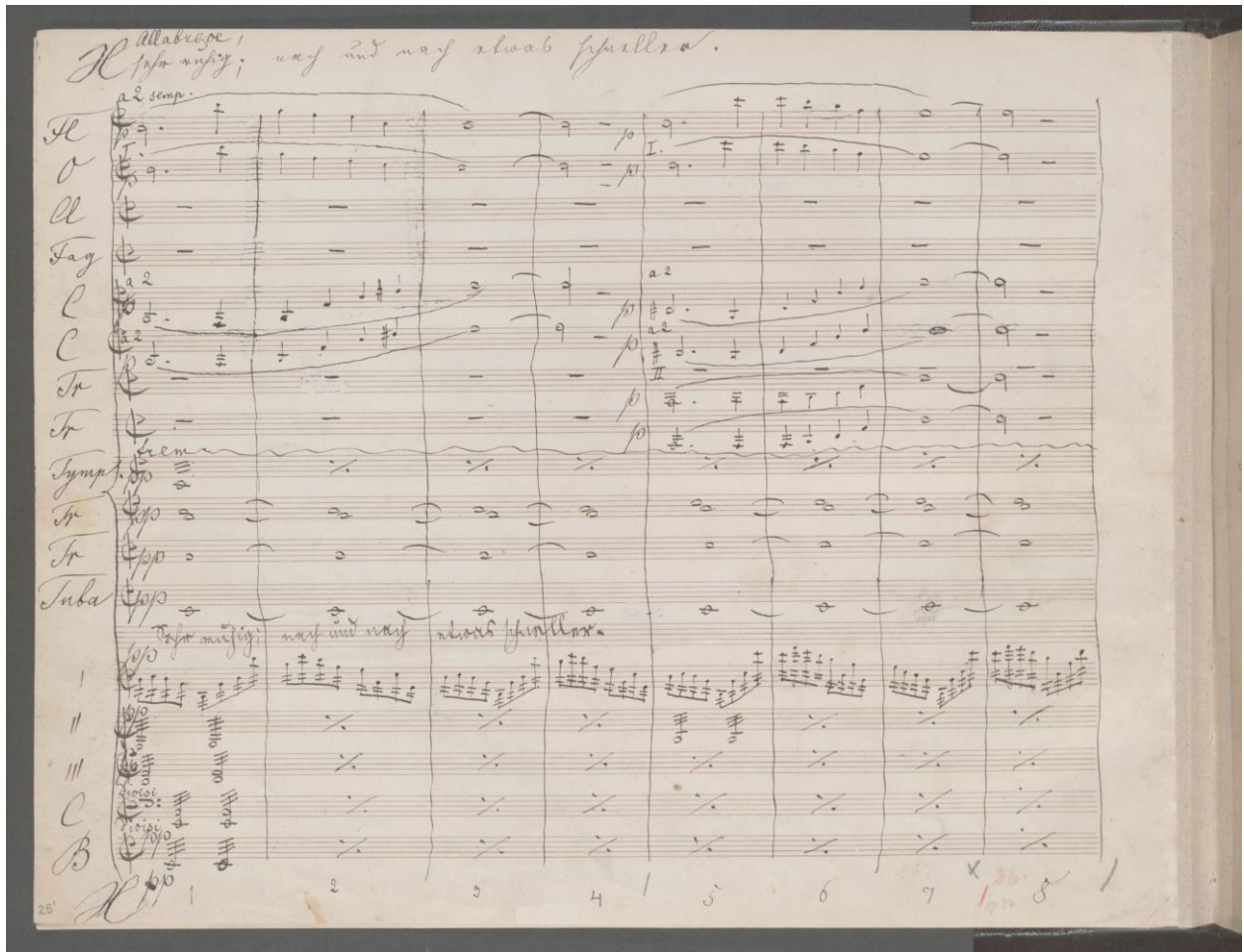


Plate 2: A-Wn Mus.Hs. 19479/1, fol 25v.

Autograph score with an entrance by Franz Schalk (first movement, mm. 413 ff.). *Sehr ruhig; nach und nach etwas schneller* is autograph at the top of the page and in the hand of Franz Schalk above violin 1.*

Bruckner mentioned some of the next layer of changes in a letter of 17 July 1884 to Arthur Nikisch:

Recently H[erren Josef] Schalk u[nd Ferdinand] Löwe played the finale of the Symphony for me, and I saw that I may have chosen too fast a tempo. I am convinced that the tempo must be very moderate and [the movement] will require many tempo changes.³²

On 4 November 1884 he wrote again to the conductor asking to attend rehearsals because:

Many important things including frequent tempo changes are not specifically notated in the score.³³

Bruckner was referring here to Nikisch's copy score. In his autograph he had already added a number of tempo changes in pencil and written over them in ink. Later Franz Schalk also wrote over some of Bruckner's pencil additions in ink and duplicated many of them in various lines of the score for the printer (Plate 2). These changes include the addition of the C and cut C time signatures that Haas eliminated (Plate 3) and Nowak partially restored to the first movement as well numerous *ritard.* – *a tempo* indications in the

³² Harrandt, *Briefe*, 1: 230-231.

³³ Harrandt, *Briefe*, 1: 240.

finale. All or most of these markings probably found their way into the first performance. The changes in dynamics for a more powerful *Trauermusik* mentioned in his rehearsal notes (after letter X in the Adagio) may belong with this group or the next one.



Plate 3: A-Wn Mus.Hs. 19479/1, fol 15r.

Autograph score with entrances by Franz Schalk (first movement, mm. 231 ff.). At letter M, Bruckner added the cut C time signature in pencil, and Schalk wrote over it in ink. The ink time signature in flute 1-2 may also be autograph.³⁴

On 21 December 1884, just before the first performance, Nikisch wrote to Bruckner:

You will need to change the instrumentation in a few passages because they are not written in a practical way and don't sound beautiful. If you come on Sunday evening, we will have enough time to deal with the changes.³⁴

If Bruckner accepted these changes, he must have entered them himself into the autograph because the conductor's handwriting is nowhere to be found. Nikisch may have had more influence on the final reading of the symphony than he intended. Extensive erasures, especially in the first movement, indicate that Bruckner re-orchestrated lengthy passages at some point, and three bifolios were replaced at a relatively late stage, possibly after the first performance.³⁵ The Nikisch performances were also almost certainly responsible for the introduction of bowing directions into the score.

³⁴ Harrandt, *Briefe*, 1: 247.

³⁵ A-Wn Mus.Hs. 19.479. fols 16r-17v (bifolio 8) and 22r-27v (bifolios 11-13) in the first movement are a slightly lighter color than the others and relatively free of corrections as though they were fair copies of earlier bifolios and added to the score at a relatively late date.

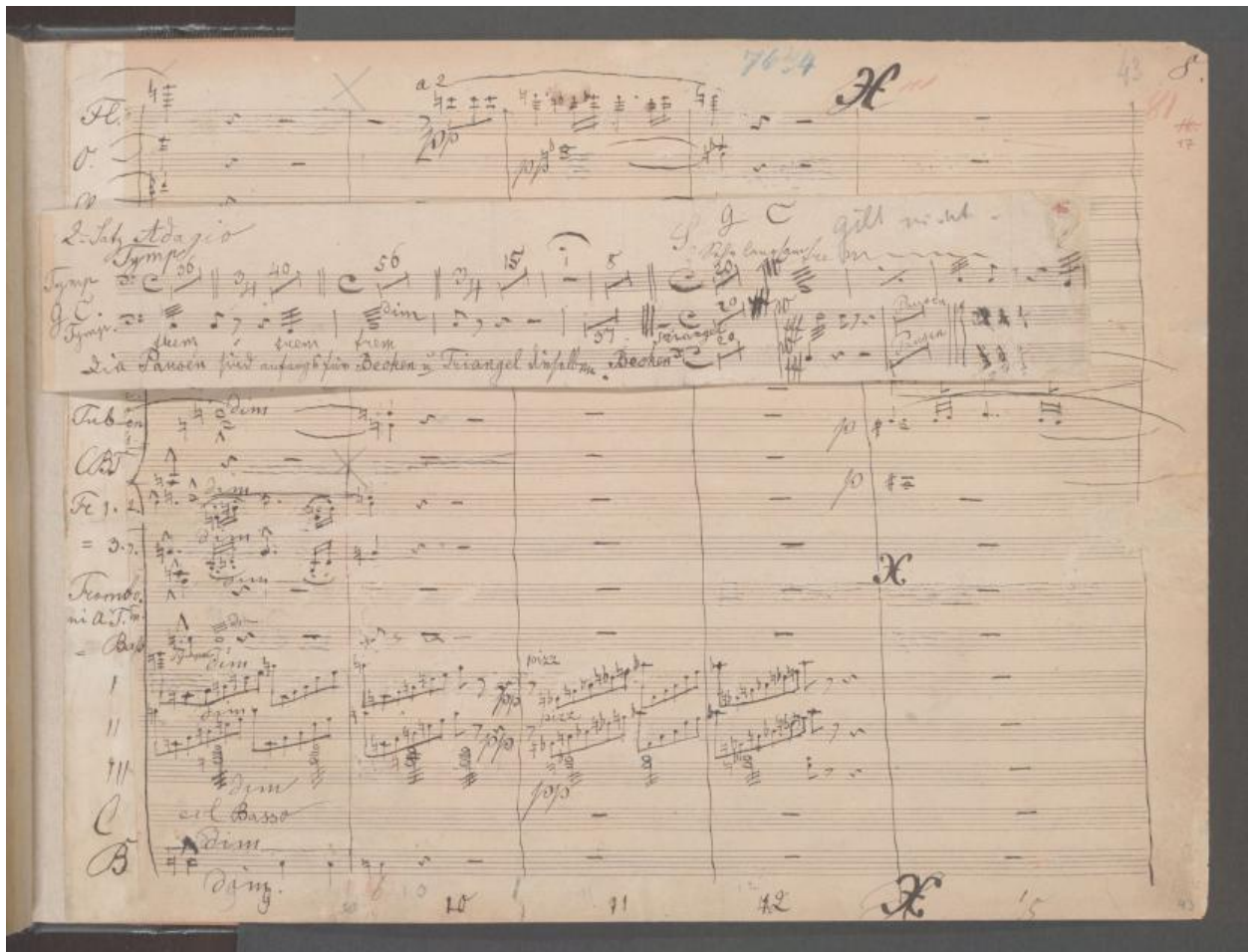


Plate 4: A-Wn Mus.Hs. 19479/2.
Autograph insert of the percussion parts before fol 43r of the Adagio.⁷

Because they are all in the composer's hand, whatever changes Nikisch may have suggested are impossible to distinguish chronologically from the next layer that followed soon after. On 10 January 1885 Josef Schalk wrote to his brother:

Recently Löwe and I went through the score of the Seventh with Bruckner regarding a few alterations and improvements. Perhaps you don't know that Nikisch accepted the cymbal crash (C Major 6/4 chord) and triangle in the Adagio, which made us very happy.³⁶

Bruckner added these changes to the manuscript as well, because neither Josef's nor Löwe's handwriting is evident. His insert with the oft-discussed addition of the percussion to the Adagio must have been added at this time (see Plate 4).³⁷ Given Nikisch's acquiescence as indicated by Josef's letter, it is a safe assumption that the percussion parts had been included by the time he conducted the middle two movements again on 28 January. The changes described in layers two through four required revisions to the parts. These were carried out in Leipzig before the parts were sent on to Munich as indicated by Bruckner's letter to Nikisch of 25 February 1885.³⁸

³⁶ Harrandt, *Briefe*, 1: 252.

³⁷ See the Forewords to the Haas and Nowak editions. Haas accepted the pencil *gilt nicht* in the upper right corner of the insert as autograph; Nowak believed it to be in a foreign hand. The present editor believes the *gilt* is autograph, and the *nicht* is in a foreign hand.

³⁸ Harrandt, *Briefe*, 1: 260.

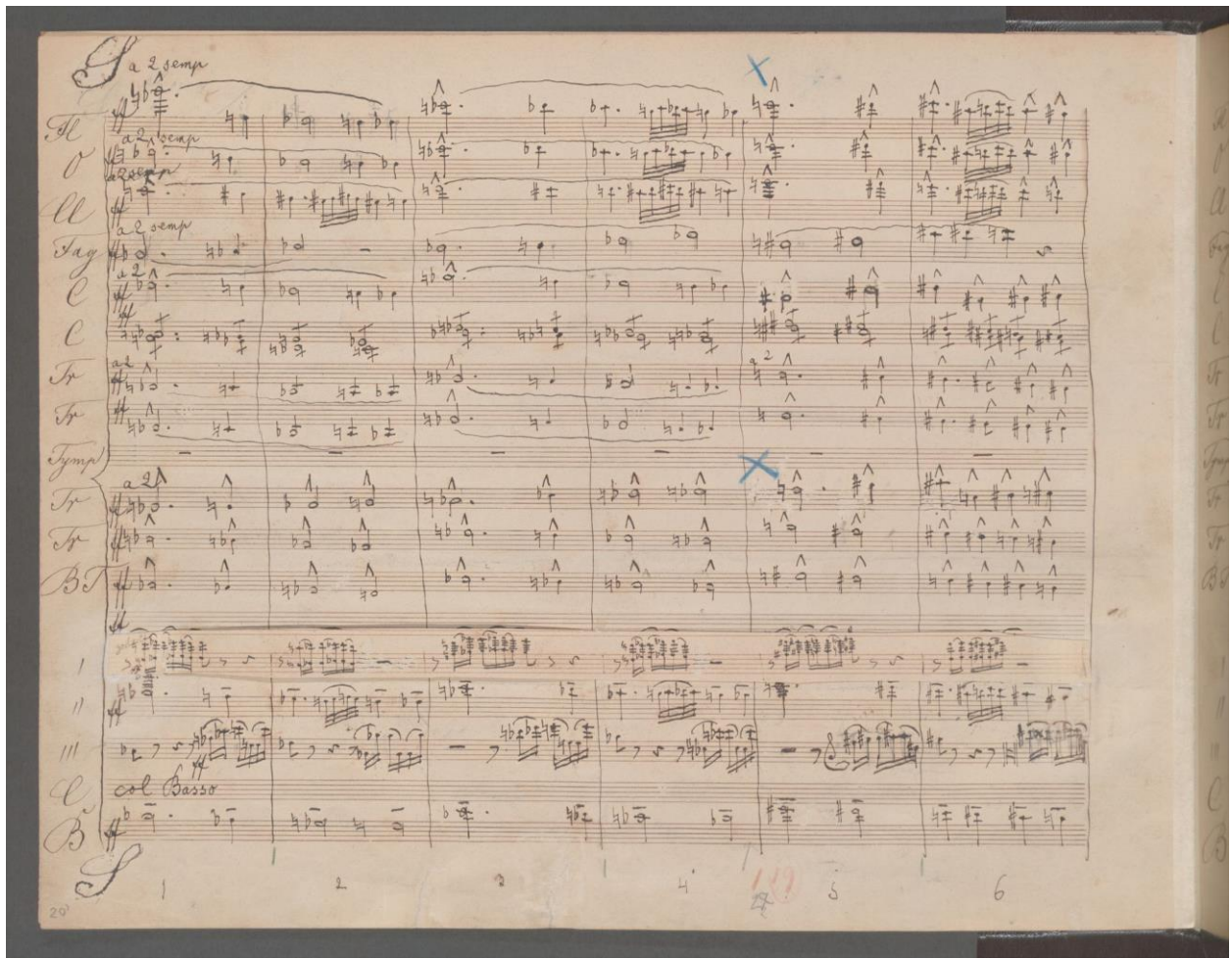


Plate 5: A-Wn Mus.Hs. 19479/1, fol 20v.

Autograph score with entrances by Franz Schalk (first movement, mm. 343 ff.). Beginning at letter S, Schalk wrote a new violin 1 part on an insert. The upper octave g flat³ in violin 2, m. 343/1-3 is also in Schalk's hand.*

At this point things become murkier. Another set of changes was added to the autograph before the work was printed. Many of these are in the hand of Franz Schalk who was the principal editor. He must have made them early in May 1885 while on a visit to Vienna.³⁹ They have no pencil underpinning from Bruckner and include further tempo adjustments and an orchestration change in the first movement (see Plate 5). Conspicuous among these are the *schwer* markings entirely by Franz Schalk in the third thematic group of the finale.

A series of letters between Franz and his brother from 3 July to 18 August 1885 indicate that the proofs of both the piano four-hand arrangement and the full score were corrected during that summer.⁴⁰ Josef and Ferdinand Löwe, who were in Vienna, did the bulk of this work with help from afar from Franz and Hermann Levi. There is no evidence that Bruckner, who was in Upper Austria from 7 July to 3 September that summer, participated in the correction process.⁴¹ Thomas Leibnitz observed that a passage in Josef's letter to Franz of 27 July:⁴²

³⁹ See Josef Schalk's letter to his brother indicating that Franz would be arriving in Vienna just in time for performances of Bruckner's Quintet and *Te Deum* on 2 May 1885. Scheder, *Bruckner Chronology*, Sortiercode 188504225. The printing preparations for the Seventh Symphony are described in detail in Andrea Harrandt "Albert J. Gutmann als Verleger Brucknerscher Werke." In *Anton Bruckners Wiener Jahre. Wiener Bruckner-Studien* 1, ed. Renate Grasberger, Elisabeth Maier and Erich Wolfgang Partsch. (Vienna: 2009), 95.

⁴⁰ Scheder, *Bruckner Chronology*, Sortiercode 188507025; Harrandt, *Briefe*, 1: 292-293 and 295.

⁴¹ He was in Steyr from 7 July until 27 August and then went to St. Florian. Göllicher-Auer, 2/1: 292 and Buchmayr "Prälatengang," 30-32.

⁴² Leibnitz, Thomas. *Anton Bruckner und die Brüder Schalk*. (Tutzing: 1988), 101.

“...casts the first bright light on the problem in the Bruckner-Schalk relationship that has most concerned Bruckner scholars to the present day: the question of the extent to which the brothers acted on their own or consulted [with the composer] in the printing of Bruckner’s works.

Josef wrote in the 27 July letter:

In the meantime, the proofs for [the score of] the Seventh have also arrived. The engraving looks very clean. If you remember what was actually decided about the pedal at the end of the first movement (with or without double bass?), write to me right away. In Bruckner’s manuscript that was used for printing, a change was not entered, so only the tympani has E. Perhaps you would like to look through the proofs yourself as well. If you wish, I would send them to you. Bruckner is in Steyr.⁴³

The passage in question is mm 393/2-402 in the first movement where, in the Gutmann edition, the double basses play the pedal e; in the autograph they do not. It is one of a number of passages where the print and autograph score diverge with no verifiable authorization from the composer. These alterations are among the earliest examples of unauthorized editorial incursions into Bruckner’s printed scores.⁴⁴

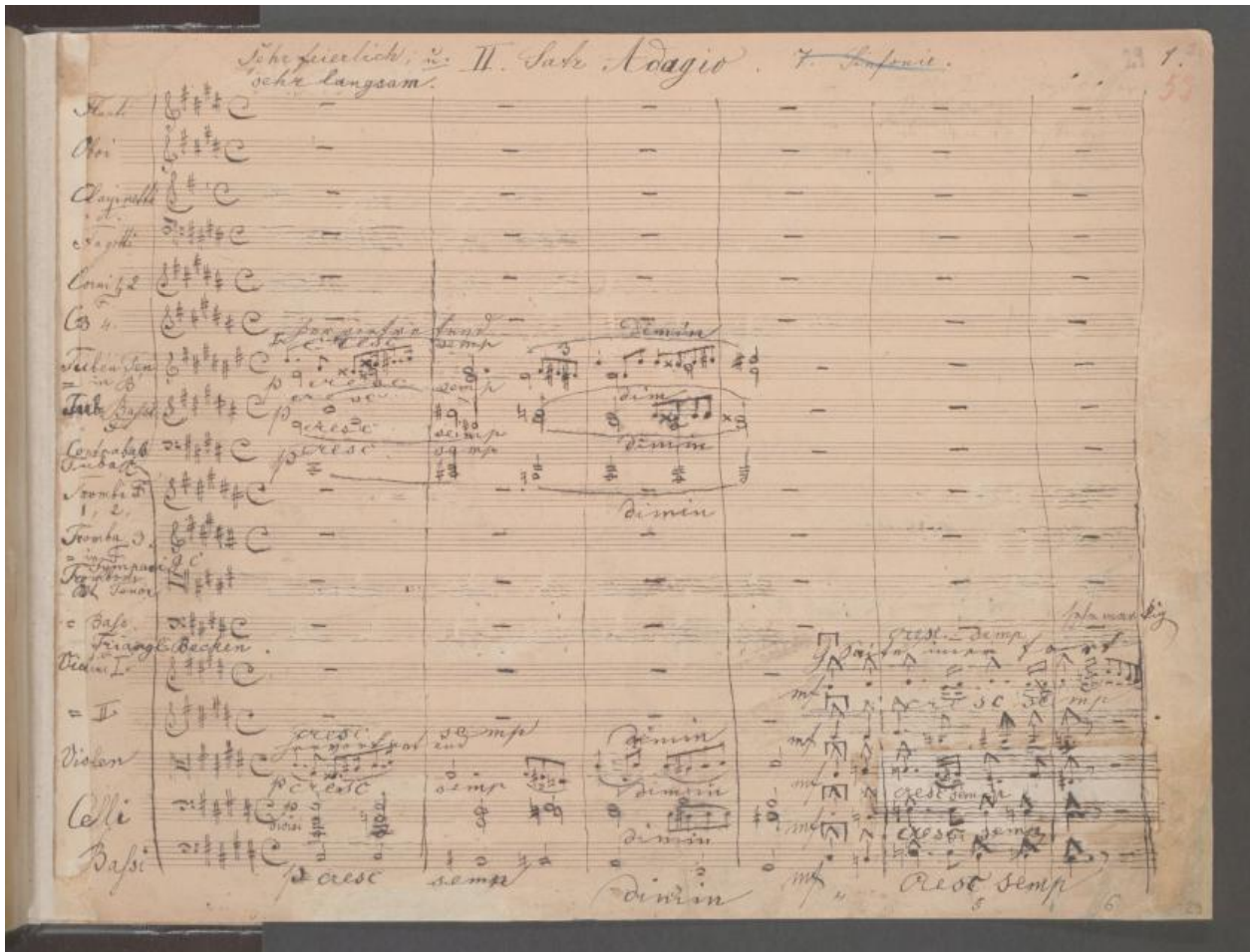


Plate 6: A-Wn Mus.Hs. 19479/2, fol 29r.
Autograph score of the Adagio beginning.

As the program of the Adagio of the Seventh Symphony evolved, with the help of Nikisch, perhaps Levi and certainly Franz Schalk, so did the music. Of particular interest in this context are dozens of hat accents [^] that either Franz or Bruckner, or probably both, added to the second phrase of its principal theme. In the

⁴³ Harrandt, *Briefe*, 1: 293.

⁴⁴ They will be listed in the Critical Report for Hawkshaw, *NBG* 7.

strings, these were systematically written over erased downbows that had been added in December 1884 at Nikisch's behest (see the last three measures of Plate 6). These accents changed the entire sound of the movement up to the coda, from a prayer or meditation in anticipation of Wagner's death to an extended outcry of anguish over his passing.⁴⁵ The first four performances (Nikisch [2], Levi and Mottl) included the unaccented movement. The accents were only performed after the score was printed in 1885.

Such extensive use of both bowing marks and accents was unprecedented for the composer. During the 1870s and early 1880s, his articulation indications followed the *Tannhäuser* model with very few bowings and hat accents restricted to passages such as the trombone chorale in the *Tannhäuser* Overture. When Bruckner finished his autograph score of the Seventh in 1883, that is what it looked like. By 1885, when it served as the engraver's copy, the score was full of articulations alla *Parsifal*. Why did this happen? Franz Schalk's assertion in the 1930's that Bruckner had the printed version in mind all along and simply failed to supply the requisite information was a generic justification for his and others' editorial interpolations, not an explanation of the composer's motivation for allowing the changes to happen.⁴⁶ It does not account for Bruckner's own testimony cited above that he changed his mind about the readings in his scores. In the case of the Seventh Symphony, the explanation for many of the alterations, both Bruckner's and his friends', may lie ironically in the work's success.

As mentioned at the outset, in large part as a result of efforts by his Wagnerite supporters, the symphony brought Bruckner, for the first time, international recognition and a lucrative publishing contract. Wagnerism paid dividends. The composer's allegiance to Wagner had dated, of course, from long before the composition of the Seventh, as had Wagnerites' efforts on his behalf. He had been associated, after all, with the Viennese Academic Wagner Society since 1873.⁴⁷ In the mid 1880s, as his symphony became more and more successful, he was drawn further and further into the center of an ever-expanding Wagnerian circle. As Thomas Leibnitz pointed out, he must have felt pushed in this direction by his own despair at ever being accepted otherwise.⁴⁸ The initial performances and publication of the Seventh underlined in his mind, and those of his supporters, his public position as a member of the international Wagnerian faction.⁴⁹ Well-intentioned editors devoted to the Wagnerian cause, the Schalks and Ferdinand Löwe principal among them, began to cultivate and encourage this public perception by making Bruckner's music conform to their understanding of Wagnerian style.⁵⁰ Bruckner became more and more willing to accept suggestions from them, in part because, at the time, their advice was working with the public.⁵¹ As part of the promotional effort, the Schalks began their well-documented literary campaign about Bruckner the Wagnerian composer of sublime German music.⁵² The connection between the Adagio of the Seventh and Wagner's death became an important part of the promotional rhetoric and was reflected in the critical response to the symphony.⁵³

⁴⁵ Rémy Ballot recorded the reading without accents with the Altomonte Orchester St. Florian at the 2018 *St. Florianer Brucknertage* festival. Gramola 99180.

⁴⁶ Schalk's remarks are preserved in A-Wn F18 Schalk 395. Cited in Leibnitz, *Brüder Schalk*, 265.

⁴⁷ Harrandt, "Students and Friends," 318.

⁴⁸ Leibnitz, *Brüder Schalk*, 98-111 contains a number of very perceptive observations in this connection.

⁴⁹ In this context, King Ludwig was the ideal dedicatee for the edition.

⁵⁰ Thomas Leibnitz provides a number of examples in: Leibnitz, *Brüder Schalk*, 301-310. The other work that was pivotal in the early stages of Bruckner's relationship specifically with the Schalks was String Quintet published by Gutmann in 1884. Torsten Blaich. *Anton Bruckner: Das Streichquintett in F-Dur. Studien und Materialien zur Musikwissenschaft*, 53. (Hildesheim, Zürich, New York: 2009): 60-63. The editors also came to feel it was in the composer's best interests to shorten the works. See for example Benjamin Korstvedt's Foreword to his edition of the last version of the Fourth Symphony. *Anton Bruckner Sämtliche Werke, IV/3. IV. Symphonie Es-Dur, Fassung 1888*. (Vienna: 2004).

⁵¹ By the end of the decade Bruckner became suspicious of his editors' efforts as they made more and more changes without consulting him. Paul Hawkshaw, "A Bequest and a Legacy: Editing Anton Bruckner's Music in 'Later Times'." In *Essays in Honor of Stephen Hefling. Nineteenth-Century Music Review* (2018): 5-10.

⁵² See, for example, Josef Schalk's program for the first Viennese performance of the Seventh in Göllicher-Auer, 4/2: 429-432, or Franz Schalk's article in the *Deutsche Kunst- und Musikzeitung*, 9 January 1885, cited in Göllicher-Auer 4/2: 221.

⁵³ Martin Krause, for example, wrote about the Adagio in the *Musikalische Wochenblatt*, 18 June 1885, 314: "This poignant musical tableau, which the composer himself described as an elegy on the death of Richard Wagner, belongs among the most significant instrumental works." Franz Scheder, *Bruckner Chronologie Datenbank, Sortiercode 188506185*. Bruckner's own use of the Wagner connection for promotional purposes is evident in his letter of 18 March 1885 to Hans von Wolzogen, editor of the *Bayreuther Blätter*. The composer is thanking the consummate Wagnerian for his support and hoping for future endorsements.

The lovely, but apocryphal, story about finishing the slow movement when he learned Wagner had died was a post factum contribution from the composer himself.

Illness may also have played a role in Bruckner's increasing dependence on his former students. Friedrich Eckstein reports that the composer set out for Munich in March 1885 after "a winter full of hard work, severe disappointments and many painful illnesses."⁵⁴ In his recent study of the health problems of famous composers, cardiologist Hans-Joachim Trappe diagnoses Bruckner's illness of the 1890s as acute heart disease related to alcohol consumption.⁵⁵ The present author wishes to thank Univ. Prof. Dr. med. Klaus Laczika, Director of the *St. Florianer Brucknertage* Festival, for his personal communication that, based on his reading of Bruckner's medical records in the Josephinum in Vienna, he believes the disease already had reached an advanced state by 1890.⁵⁶ Looking through Bruckner's biography, it is clear that the composer suffered intermittent bouts of serious illness beginning as early as 1880 when his diaries and letters reported for almost a year about various ailments including the pains in his feet that negatively impacted his organ playing.⁵⁷ In the mid 1880s, as his disease progressed, the demands of public acclamation increased, and he went into a depressive tailspin over Hermann Levi's rejection of the Eighth Symphony, Bruckner came to rely more and more on Löwe and the Schalks.⁵⁸ With each layer of change in the autograph score of the Seventh Symphony, either by him or someone else, he went with them willingly further and further into what they understood as the Wagnerian direction. When the score was printed in 1885 with additional changes that he did not authorize, they left him behind and lost their credibility as editors.

*NB: high-resolution color images of score pages can be found on the Journal's website [-editor]:
<http://www.brucknerjournal.com/Issues/currentissue.html>



DR. PAUL COONES MEMORIAL CONCERT
(1955 – 2018)

Sheldonian Theatre, Oxford - Sunday 9 February 2020, 7pm

Programme (tbc): to include **Overture in G Minor**, cond. James Ross
and **Motets**, cond. Lee Dunleavy

⁵⁴ Eckstein, *Alte unnenbare Tage*: 151.

⁵⁵ Hans-Joachim Trappe. "Anton Bruckner: zwanghaft, depressiv, vom Tod fasziniert, herzkrank." In *Krankheit: Sphäre des Schaffens*. Ed. Hans-Joachim Trappe and Wolfgang Mastnak. (Lengerich: 2015), 136-137.

⁵⁶ Reports of Bruckner's excessive consumption of alcohol circulated in Bruckner's lifetime. Max Auer did his best to suppress these. Göllerich-Auer, 4/2: 564-565.

⁵⁷ He complained repeatedly of migraines beginning on 8 January 1880 and of foot pains beginning 23 September. Scheder, *Bruckner Chronology*, 1880.

⁵⁸ Bruckner's fragile mental state after Levi rejected the Eighth Symphony in October 1887 is well-documented. See for example, Josef Schalk's letter of 18 October 1887 where he tells Levi that Bruckner had taken the rejection very badly, though he had begun to work on revisions. Harrant, *Briefe 2*: 25.

BEETHOVEN, BRUCKNER AND HIS FINALE 'PROBLEM'

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

I have given three previous papers at this event. In the second in 2013¹, I argued the case for Bruckner's creativity being as an 'adapter'; that is, 'doing the same thing better', as opposed to an 'innovator', or 'doing things differently', as described by Michael Kirton's theory of creativity². This then raises the question of whom he looked to as the inspiration; as a composer of symphonies, the obvious source is Beethoven. However, unlike this 'giant on whose shoulders he might stand', Bruckner found it necessary to keep amending his scores, and in particular the finales, especially those of the Third and Fourth symphonies.

This has led to the frequently repeated 'received wisdom' concerning his indecisiveness and lack of grasp of formal structures. He also spent much time on detail and smaller scale revision, but here I am concerned with large-scale structural issues.

In the paper presented in 2017, I listed a number of personality characteristics which would lead to such constant revision. From this I drew the conclusion that "some works in several versions were due not so much to indecisiveness on his part but continual striving and internal conflicts"³.

By profession I am an occupational psychologist, which means that I am interested in the interaction between the characteristics of the person doing a job and the particular demands of the task itself. In this paper I want to go beyond what I have suggested previously, to look at the task of symphonic composition after Beethoven and how Bruckner would have developed and attacked compositional challenges given his specific personality characteristics.

So we will look at the man himself in combination with the considerable problems of the task of symphonic composition. What follows is speculative and to an extent out of my comfort zone as I will be talking about the music, but it is based on a level of analysis and as such I hope you will hear me out with greater tolerance than Bruckner received at the premiere of his Third Symphony!

What is the purpose of a symphonic finale?

The initial inspiration for this talk came from a recital in the Queen Elizabeth Hall, London by Imogen Cooper, playing Schubert impromptus and sonatas. The concert concluded with the wonderful final Sonata in B flat. On the way out I overheard one member of the audience say to his friend "wonderful first and second movement but rather let down with the weaker finale", or some such. Now I disagree, but it set me thinking - this man wanted a grand or emotionally powerful or consummatory finale, and he was disappointed. Now this is clearly a judgement based upon an expectation and we will be discussing the issue of preconceived expectations later. So, what makes a completely integrated work in four movements - what is the purpose of a finale - why did Bruckner have problems with his finales? And he is not alone; other composers such as William Walton had the same problem. So what precisely is a symphony and what is the 'purpose' of each movement in the work as a whole?

Taken from a standard text upon the symphony, we can see that by 1780 - say 80 years before Bruckner was engaged in symphonic composition - that Haydn had created the basic model⁴:

First movement: a moderate speed, sonata form, the most complex musical structure of the four; sets the overall emotional landscape and context of the symphony.

Second movement: slow, or at least slower, can be lyrical or dramatic or tragic, but generally intense.

Third movement: more down to earth, with dance motifs, less emotionally intense.

Fourth movement: faster, often with a more light-hearted touch; shorter, may well end with a flourish although somehow with the same emotional overlay of the work as a whole.

¹ Hatfield, M. "Levi's rejection of the Eighth and its impact on Bruckner the man and his attitude to his work and life" *The Bruckner Journal* 18/1 (2014).

² Kirton M. "Adaptors and Innovators: a description and measure" *Journal of Applied Psychology* 61/5 (1976): 622-629.

³ Hatfield, M. "Bruckner's Character." *The Bruckner Journal* 21/3 (2017).

⁴ Robert Layton, *A Companion to the Symphony* (New York: Simon Schuster, 1993), 71.

Whatever the work is about, the four movements must in some way be linked. Whether this is thematically, harmonically or emotionally, you can't swap movements of different symphonies between symphonies, even if the keys were to be transposed. A good symphony is integrated across the movements; the finale is important for the fact that it ends the work - but how?

I have read somewhere that Haydn was the master of symphonic finale. But then came Beethoven and things changed. So what can we say about the task of symphonic composition in the shadow of Beethoven? We do know that Bruckner studied Beethoven's Ninth symphony after hearing it, shortly before starting work on his First symphony - and we are also told he studied Beethoven's Third. The Beethoven Ninth symphony however blows the above Haydn paradigm away with a long final movement which vigorously rejects the themes of the first three before progressing via the great melody to reach a triumphant climax. So this set me thinking: assuming that Bruckner would model his work on the significant predecessor, Beethoven, did he have more than one possible model in mind to follow when he set about composing his symphonies? In the highly detailed and systematic comment in *The Bruckner Journal* or at these conferences about Bruckner's works, the focus seems to be on the structure of individual movements, less so in respect of the overall structure, balance, and integration of the four movements. So, following Beethoven, first movement or the finale, which is the core of the work?

Issues of proportion of length of movements

As a starting point for looking at this I went for simplicity, the so-called Occam's razor, 'the principle of parsimony' which requires one to start an analytical process by looking at simple solutions first. I came up with the extremely basic hypothesis that at least part of the issue may be about the relative length and complexity of the different movements. To be a successful symphony it may be about relative proportion in lengths in combination with the actual musical content.

At this point there are both aesthetic and psychological aspects to consider. Firstly, how much longer or shorter does a movement need to be such that it will be perceived by the listener as differing in length, so revealing the relative proportions; and secondly, what is 'good proportion'?

Experimental psychology can help with the first issue; human perception is by no means precisely accurate, and the study of how sensations are differentiated from each other, known as psychophysics, was a major field of study in early experimental psychology. For our purposes here, the concept of 'Just Noticeable Difference' (JND) or 'difference threshold' is important; how different one stimulus has to be such that it is perceived as different from another. The JND applies to all senses and will also apply to time difference perception.⁵ For time perception in the absence of specific research data I will suggest this is as much as plus or minus 10%. Adding to this the timing differences between interpreters of the music, we need to be considering plus or minus 15% in the length of movements to be perceived as different.

Secondly, proportional differences are often analysed according to the principles of the Golden Section - for our purposes about 1.6:1⁶

In the light of these considerations I will propose that to be seen as proportionally different the length of movements needs to differ by at least 20%; that is bigger than the JND but not necessarily as large as the Golden Section. These are broad parameters, as they should be as this is all exploratory and I am not proposing too rigid a prescription. But anything less than 20% risks the possibility of seeming to be of similar length. At this point, before considering Bruckner and his finales we need to look at the Beethoven symphonies to see what he did...and the writer admits to being quite surprised at the result.

Beethoven's symphonic proportions statistically analysed

I compared times of movements in Beethoven's Symphonies - works we all know well - but how well? In the absence of large scale sampling of interpretations, but to help to ensure some level of consistency of interpretative style, it is best to look at one conductor; I chose the Harmoncourt set with the Chamber Orchestra of Europe, well regarded when originally available, with the following result. Actual times are not quoted nor is number of bars relevant because the matter under consideration is the relative lengths of movements; hence the results are expressed as percentages of length of the finale in relation to the first movement.

⁵ For the Weber Fechner law and Just Noticeable Difference, see: Andrew M. Colman, *A Dictionary of Psychology* (Oxford University Press, 2008).

⁶ For the Golden Section, see: Clapham and Nicholson, *Concise Oxford Dictionary of Mathematics* (Oxford University Press, 2014).

Table 1: Length of the Finale as a percentage of the length of the First Movement in Beethoven's symphonies*

Sym 1: 61% finale shorter
Sym 2: 45% finale shorter
Sym 3: 73% finale shorter
Sym 4: 53% finale shorter
Sym 5: 148% finale longer
Sym 6: 72% finale shorter
Sym 7: 58% finale shorter
Sym 8: 78% finale shorter
Sym 9: 161% finale longer

*In no case are the lengths of the first movement and finale similar

All the Beethoven symphonies fit the foregoing prescription! The proportions of the movements are clearly separated. The finales are either significantly shorter or significantly longer than the first movements. He wrote no symphonies in which the lengths were similar. I was surprised at this as these are all works we all know well and I cannot imagine that I am the first to comment upon this. Is this result due to chance or was it in some way deliberate on his part? It seemed relevant to look further and so the findings were subjected to a non-parametric statistical test of significance.

For this we create a 'null hypothesis', which is that the lengths of the movements have no systematic variation in Beethoven's compositions; that is, they will be distributed randomly. In the canon of Nine there will be some with movements of different lengths and some of a similar length. The simple test used, the Binomial Sign Test, gives the probability of the actual result in the above table happening, if the null hypothesis is true.

The result of the test is a probability of 1 in 256, which is in experimental terms, highly 'statistically significant', very strongly indicating that the null hypothesis is not supported and that the result is not a chance occurrence. I will emphasise that this will not have occurred by chance; the statistics suggest that there would need to be over 200 composers of Beethoven's ability composing Nine symphonies before this result happened again by chance.⁷

So Beethoven really did choose to make this clear difference in length of the first movements and finale. Of course this analysis says nothing about how or why Beethoven came to compose this way. It is as if he intuitively knew that in order to emphasise different parts of his compositions, or the particular narrative that he wanted, he had to organise the proportions in a very particular manner.

Now it may be said that although the timings are very different, it doesn't seem to be so to the listener. This is however a marker for Beethoven's genius; in some way he 'knew' to make these significant differences in order to keep the sense of proportion in the work as a whole that he wanted.

So, for example whilst in the "Eroica", especially in the radical First movement in which Beethoven sets music on a new course, the overall proportions of the four movements are conventionally that of the Haydn model. However in the Fifth symphony he sets about a different narrative; the famous first movement is actually quite short and ends abruptly, leading the listener into the new narrative...what is next, where is all of this leading to?

Beethoven's Ninth symphony is an expansion of this model of the symphony, despite the extremely strong first three movements; the whole thing focusses into the Finale, which becomes larger and 'consummatory'.

Two possible narratives of the symphony following Beethoven

This led me to the development of a hypothesis: are there two basic models or narratives of symphonies in the earlier 19th century? If so, how to clearly describe and differentiate them? This could be seen as one way of describing the change from 'Classicism' to Romanticism', but there is a disadvantage in using these terms as they have a range of different meanings to different people. So I have decided to use new terminology which carries a more specific meaning.

⁷ J P Guildford, *Fundamental Statistics in Psychology and Education* (McGraw-Hill, 1956).

The traditional ‘Haydn’ model I have chosen to call ‘Matrix’. This is taken from the mathematical definition of matrix which implies an entity which can be looked at in more than one way; that is, a number of perspectives of a whole. So this type of symphony starts with the first movement which sets the scene for the whole thing and then the other three movements complement and expand upon the implications set out in the first. It’s like looking at the same building from different viewpoints. So clearly this is why I feel the Schubert piano sonata is fine; I don’t expect a massive finale.

The second type - starting from Beethoven's Fifth and Ninth symphonies - I will call ‘Linear’ models. They progress from the start through various experiences to a final ‘consummatory’ resolution of what has gone before. So if this is what you expect, then the Schubert piano sonata fails. The ending has to be some form of concluding resolution and peroration. The finale may go through reminders of the previous movements’ melodies, but it has to come to final resolution, a concluding statement of a journey which has a beginning and an end.

Having made these definitions we then need to find formal ways of differentiating the two. The model that I propose is admittedly very basic and largely ignores the middle movements for the sake of simplicity but concentrates upon the first movement and the finale. In addition, because we are considering Bruckner, whose codas of these movements are so important, the model incorporates the relative lengths of the codas of these two movements.

Table 2: Two types of Brucknerian symphonic narrative defined

	Matrix: ‘Haydn’ model	Linear: Beethoven 5 and 9 model
First movement	Longer than the finale	Shorter than the finale
Finale	Shorter than the first movement	Longer than the first movement
First movement Coda	Longer; more of a summary statement	Shorter; More of a questioning statement
Finale Coda	Shorter; may end with a flourish but not a peroration	Longer; a summary or consummatory peroration

Referring to the prior discussion, ‘longer or shorter’ means at least a 20% difference, and up to 50%, in order to ensure that the proportions are sufficiently different to be effective.

We can see that Beethoven’s symphonies fall into the two types I have defined and in this respect are very clearly differentiated: without needing to look at codas, he either makes the first movement much longer than the finale or vice versa. So Beethoven’s 5 and 9 are Linear, all the rest are Matrix.

Before we examine what Bruckner did, we need to look at the task of composing a large-scale work to either of the two options, which I will refer to as different symphonic narratives.

Critical aspects of the task of symphonic composition in relation to Bruckner’s character

I will stick my neck out here and present the view that composing a large-scale and creative symphony is one of the most difficult and challenging tasks any artist might have undertaken in the mid-19th century. I would suggest that it is an order of complexity greater than writing religious music. Religious texts have meaning which is then expressed in music; the text sets the basic structure. Bruckner’s religious music is wonderful in both the small scale of the motets and the larger one in the masses - but the very nature of the texts set the emotional tone of the music and its overall structure.

But a symphony is something else again; the task is so open-ended, starting with blank sheets of lines on paper. Not only does it require the highest levels of musical creativity, but also a very high level of structural integration, which in itself is a creative as well as intellectual task. Speakers at The Bruckner Journal conferences and in the Journal have explored in great and varied detail the complex musical structure of Bruckner’s works. The task of integrating inspiration with melody, harmony, key structure, phrasing, orchestration, proportions, dramatic interest and all the rest to create a long-lasting integrated work over four movements is fearsome. It can be looked at as a hugely complex problem solving task, with many inter-related aspects running in parallel At any point there are so many different possible creative options, decision points, some of which, whilst they may solve some of the multiple parallel problems being addressed, in so doing may then create others,

Looked at this way one can imagine how sometimes whilst engaged in this activity, our composer can get it right quite easily, things fall into place, the creative idea which has arisen works on different levels to reach a satisfactory outcome. In this respect it will be like any other problem solving task. At other times it is like spinning plates, you work hard to sort out one particular aspect but because everything you are doing is interrelated then you find you have created another problem; maybe the fine melody you want to use is hard to transform and develop, or any of many other distracting possibilities.

So with this context about the complexity and challenge of the task, and given Bruckner's personality, what can we say about how he proceeded?

My own consistent view from considering Bruckner's personality characteristics is that actually he knew what he wanted to achieve pretty much all of the time. A crucial corollary of this view is that he would learn to recognise when he had succeeded and also when he had not. This has led to multiple versions of the same works, resulting in criticism of his capabilities and the accusation of uncertainty, indecisiveness and lack of formal capability.

I do not hold with this view, but there are implications of the interaction between his personality and the nature of the task, as follows:

- He would have had to learn, so you would expect him to get better at solving compositional issues with experience.
- He would likely know when he had got it right, but crucially also when he had not, leaving him with the underlying continually nagging concern that more needed to be done - even if he was unsure about what it might be.
- However he could never let go for a number of reasons: he was a perfectionist, he was anxiety driven and would worry about anything he considered to be not quite right. He was motivated by recognition and his potential legacy to have written a canon of works which would be seen by posterity as of high standing.
- If anything, his fluency with improvisation may have diverted his attention from the problems of fundamental structure that he was engaged upon - to use a phrase from Dermot Gault's book⁸, the 'decorator' might come up with something which seemed to be effective, but if it unbalanced the structure, maybe later it had to be discarded by the 'architect'.
- Old-age and ill health are very likely to have severely compromised his capabilities towards the end of his life, such that we might well expect his hard-won learning to be compromised.
- Finally, as indicated in the introduction, he was a creative 'adapter' as described in my 2013 paper; he sought to build upon what had gone before, not to reinvent or to do something entirely different. However, given the possibility of two possible narratives of the symphony from Beethoven, which will he choose?

The Narratives of Bruckner's symphonies

As an initial exploration for this presentation, I have used Gerd Schaller's well-regarded recent set of recordings of the symphonies, to help to ensure a level of consistency of interpretation. There is of course the issue that Schaller has tended to use William Carragan's interim versions, but these seem to be sufficiently similar in lengths to serve the purpose. There are of course huge numbers of different interpretations and a more thorough study could in some way aggregate these and look for similarities and differences, but Schaller's should suffice for what is essentially a speculative proposal.

There is also a question in my mind about when the coda actually starts, which I have had to some extent interpret from my perceptions as an amateur listener and not from a systematic perusal of the scores, but I will explain where necessary. And I have consulted Dermot Gault's *The New Bruckner*, though any misinterpretations will be mine.

⁸ Dermot Gault, *The New Bruckner* (Ashgate, 2011).

Table 3

Symphony Number	Ratio of 1st movement to the finale	Ratio of the Coda of 1st movement to that of the finale	Comment
1	92%	42%	Proportions of movement length too close for a Linear narrative, even though the coda of the Finale is a summation
0	160%	180%	A Matrix narrative
2	99%	69%	As in Sym 1 proportions of movements too close for a linear narrative
3 (1873/4)	128%	130%	In these terms this is a Matrix, but the common view is that the short Finale is unsatisfactory
4 [1880]	92%	50%	Finale needs to be longer to satisfy proportions and the implications of the music in the splendid opening and coda
4 [Volkfest]	124%	110%	This is approaching a Matrix proportion; however the content less effective than 1880.
5	83%	50%	Clearly a Linear narrative
6	115%	200%	A Matrix narrative. The focus of the work is the wonderful first movement coda
7	154%	180%	Clearly a Matrix narrative. The focus of the work is on the slow movement climax and valedictory conclusion.
8	72%	47%	Clearly a Linear narrative. First version, in spite of longer First movement coda is still Linear

I will start my discussion by taking Bruckner in the middle of his career, starting with the Fifth symphony. This seems to be the first one which was not radically revised, so by my interpretation, he was happy with the overall structure more or less as it was. Although it was the seventh symphony that he wrote, it may have been the first in which he thought he had really achieved the plan of what he wanted. Following the previous comments this would suggest that by then he has by this time learned what he wants to achieve.

The Fifth symphony is clearly a linear narrative; the Finale is significantly longer than First movement and the Finale coda is around twice as long as the coda of the First movement. In the Finale he considers the themes of the first three movements and then wonderfully works the First movement theme into an unmistakably splendid conclusion. The overall structural experience of the symphony is totally convincing.

So what does he do next? The Sixth Symphony. This is another work that he does not amend much, so it would seem that he is equally happy with this as with the Fifth. However the two are very different. The Sixth Symphony Finale is around 85% of the length of the first movement and the length of the coda of the Finale is about half that of the wonderful coda of the first movement. So in my view Symphony number Six is clearly a Matrix structure, even though the lengths of the first movement and the Finale are a little close. The core centre of attention in this symphony is this wonderful first movement coda: so clearly emphasised by Benjamin M. Korstvedt's presentation two years ago.⁹

Next, the Seventh Symphony, another work not revised radically. The Finale is only 65% of the length of the first movement and the Finale of the coda is only 72% of the length of that of the first movement. For this I have taken the first movement coda as a two-part process, starting from the letter W where the arching reflection of the theme the first theme rises into an E major peroration. It is worth pointing out here that in the Sixth and Seventh we have two long first movement codas which are extremely different; this seems to me a characteristic of Bruckner's adaptive creativity; the coda of the Sixth roams all over the possible keys in

⁹ Benjamin M. Korstvedt. "Path to Homeric Seas." *The Bruckner Journal* 21/3 (2017).

its glorious progression whilst the Seventh coda has 53 bars all based on a pedal E major. So in my view the Seventh Symphony in this model is a Matrix symphony.

Moving onto the Eighth; here the Finale is significantly longer than that of the first movement and the Finale coda is twice as long as the coda of the first movement and comes to a wonderful conclusion. So this is another linear narrative symphony. The first movement ends so incredibly differently from those of the Sixth and Seventh. This analysis holds even with the movement one coda from the first version - which is actually quite short.

To me this potentially explains a lot. The finales of symphonies Six and Seven should perhaps be seen more in the classical mould, characteristic music, relating to the rest of the symphony, possessing Bruckner's usual abrupt changes of mood, and ending with a flourish yes, but not an all-encompassing peroration. And the emotional core of the Sixth may well be seen as the first movement coda and the emotional core of the Seventh, the climax and valedictory passage at the end of the Adagio.

This, of course is not a satisfactory answer if, as a listener or critic, your expectation is that all Bruckner symphonies are cast in the same mould and need to have a grand summation to end, and for that matter to be played by a huge orchestra. However the view taken here is that symphonies Six and Seven are sufficiently different in overall structure from the Fifth and Eighth not be forced into a stereotyped model; and Bruckner has, when he was a peak of his composing career, at least in this extremely basic model proposed, followed Beethoven in composing four of his symphonies to two very different narratives. So here I am questioning one of the long held 'received wisdoms' about Bruckner's Symphonies: that they all 'should' end with a finale coda of a grand and consummatory nature. This is as much 'received wisdom' as is the view that he wrote for a Scriabin-sized orchestra, which he did not. I suggest that we need to be careful not to replace an old orthodoxy with a new one.

So the suggestion is that Bruckner had come, through experience of writing large scale symphonic works, to look at the overall proportions of his symphonies in two different ways. So what of these earlier works?

Nearly all of these earlier symphonies are less clearly defined in terms of movement size than the later ones. This may be expected given that Bruckner was learning with each symphony. As an adaptive creator and fearful about possible criticism, he may also have been somewhat at a loss to decide which of the two Beethoven narratives to follow. Symphony 0 has a short Finale and Finale coda and so has a Matrix narrative; with some mixed emotions, Bruckner eliminated it from the numbered series, but arranged for it to be preserved. However in the 1st, 2nd, 3rd and 4th symphonies the finales can be seen to a problem for Bruckner, over a period of years he had a number of shots at revising them.

The First symphony looks as if he was thinking of more of a linear narrative with its longer, affirmative Finale coda; the Second symphony, lovely as it is, presents more of a mixed result, whilst the Third symphony, whilst long and dramatic, has a shorter final movement and coda, at least in its original version. One is tempted to wonder how far Wagner got in reading the score before expressing appreciation.

The same could be said of the Fourth with the *Volkfest* finale; however the problem here is that the music is less attractive and the prevalent view seems to be that Bruckner did this all rather better in the later revision of 1880 - with its impressively dramatic start to the Finale and ending with a splendid coda. The problem from the analysis presented here is that the 1880 Finale is not long enough for a 'just noticeable difference' to create a linear narrative or to satisfy the demands of the golden section; at only a few percentage points different it will not feel longer or more important than the first movement and so is insufficiently 'consummatory'. That the movement when listened to feels to be too long and unstructured is possibly because Bruckner never quite solved the problem of how to build it up, certainly not in comparison with his next symphony. This is rather a Catch-22; he was profoundly keen to have his works performed and he was being encouraged to cut to help ensure performances, but could well have been internally conflicted as at the same time his vision may have been leading him to a longer finale to give a better proportion to the work.

The Third Symphony suffers from a similar issue though it seems that in contrast to the Fourth, many listeners prefer the earlier version. The kind of perspective proposed here is compatible with this as Bruckner was learning. The novel problem of expanding the drama and complexity of the symphony in the Third offered so many possible options that at any one time his first thoughts, if not wholly satisfactory, might be 'better' than the later ones. So if the Third Symphony is really trying to be a linear narrative symphony, then again the Finale and its coda must be made longer. However if your expectations are not of a grand consummatory finale, then the Third can be seen as a matrix narrative.

At this point we can suggest some implications: firstly, this data supports the notion that Bruckner is steadily learning the implications of his wish to expand the size and complexity of the symphonic form. So

his revisions do have a purpose and are not irrational or indecisive or lacking in focus, even if they were not all successful. Secondly, there are possible performance implications: if the Sixth and Seventh and the early versions of the Third are more classically oriented matrix style works, then their finales should not be played too slowly or monumentally, but in a way that illuminates the whole rather than trying to bring the whole thing into some kind of grand conclusion.

This view was confirmed for the author by Salonen’s performance of the Seventh in London with the Philharmonia in the Autumn of 2018; the orchestra played wonderfully, but the conductor seemed to try and make the Finale too dramatic, over-emphasising and making the music too grandiose and rather clumsy, thereby diluting the impact of the beautifully played earlier movements. This is my view, but it is consistent with the review published in The Bruckner Journal.

The elephant in the room

However, there is an obvious elephant in the room, the unfinished Ninth symphony. Most commentators seem to have made the assumption that he was planning something on a scale greater even than the 5th or 8th. However, did he have in mind a clear narrative for the Ninth? It has been tacitly assumed that he failed to write down his most splendid final coda, or that it was stolen after he died, which is therefore a problem for all potential completions. At this point I really am going to be speculative!

I have had one conversation with Benjamin-Gunnar Cohrs at the St. Florian Brucknertage; rather in trepidation I asked him what he thought that the Ninth Finale ‘meant’, what is it about, given that it is so musically unusual in relation to Bruckner’s previous music. His reply was instant and clear – “Purgatory”. So if the third movement is ‘Farewell to life’, then the last movement could well be Purgatory, especially to a devout Catholic near the end of his life. This could lead to alternative narratives; so after suffering to expurgate your sins, you will then be admitted to heaven. This might explain the very different emotional impact of Bruckner’s incomplete Finale. And furthermore, the slow movement of the Ninth has a dramatic climax more dissonant than anything yet written in by anyone in 19th-century music, and certainly not previously attempted by Bruckner. How then was this to be resolved in the Finale?

However, after suffering in Purgatory, do you see the gates of heaven in the distance, offering hope but also the ongoing process of accounting for your earthly deeds? Or do you find and then go through them with a sense of unimaginable glory and wonder? The first option might lead to a kind of matrix narrative in which the ‘core’ of the work was in the slow movement, leading in the weird finale to a glimmer of hope; conversely, if he had the capability at the end of his life, a linear model with a long movement and an appropriately magnificent ending. Obviously this latter is what conventional expectation would expect, but I question whether it is necessarily so. Simon Rattle has apparently stated that had Bruckner a few more months of life he would have finished the Finale of the Ninth; however I remain unconvinced, and the following analysis raises questions.

Table 4

Completion by	Ratio 1st mvt/Finale	Ratio Coda 1st mvt/Finale	Comment
Carragan	113%	101%	Could possibly be a Matrix, but finale too long as it is, as is the coda
Schaller	103%	78%	A grand coda so could possibly be a Linear but finale too short
SPCM: Rattle/Berlin	105%	125%	Matrix length coda but finale too long

The timings of the Ninth Symphony Finale in different completions do not fit with either narrative model; the Finale is not 15 to 20% longer than the first movement, as it would have to be if it were to be a Linear narrative nor is it sufficiently shorter to be a Matrix narrative. It is worth repeating here that the number of bars is not relevant, rather the tempo and actual performed length, which of course is itself a matter of speculation: William Carragan's coda is about the same length as the first movement coda, Gerd Schaller’s is longer and the SPCM shorter. So based on this analysis I would have the rather controversial view that the Ninth Symphony Finale in all the completions is either too short or too long. Beethoven did not write any of his nine with the finale about the same length as the first movement and Bruckner has not

written a fully satisfactory one either. The completions obviously attempt to complete the Finale based on Bruckner's previous practice, but in this respect they do not do so; his four symphonies prior to the Ninth are, following Beethoven, either Matrix or Linear narratives. I also note that in the latest issue of *The Bruckner Journal*, Roberto Farazza suggests that Bruckner contemplated cuts of 150 bars, which would reduce the length of the Finale considerably.

I am in no position to comment upon any of the completions; obviously the thing they all need to do is to make the most sense out of all the material available and so to arbitrarily leave out material or choose to add would be seen as unacceptable. But at the same time I am of the view that it would have been very unusual for Bruckner at this stage of his life to have composed a symphony with equal length first and last movements.

Bruckner, in the Eighth and Ninth symphonies, set out to expand the profundity and emotional scope of his works and thereby made the task of constructing a balanced, proportional masterwork all the more difficult. He was doing this at the end of his life when in addition to aspects of his basic personality characteristics, which all probably became more pronounced as time went by. For a reference to the manner in which cognitive function, memory and emotional response declines in later life, see Rabbitt.¹⁰ He was also physically ill. Klaus Laczika has identified Bruckner's illness as predominately heart disease, commencing in 1881, likely due to long term significant consumption of food and drink; There are clearly identifiable psychological corollaries of heart disease such as depression, anxiety, hostility, problems of judgement, declining productivity and memory which will have potentiated the personality issues he carried with him all of his life.

So whilst his physical and mental health deteriorated, he was active as he could be trying to achieve the hardest task in his life. This is all a consistent behaviour given his motivation toward perfection and concern to leave a great legacy and indeed answer to his God for his time on Earth. He was probably feeling progressively more unhappy, lonely and frustrated as he was unable to work as quickly and surely as he wanted. His musical creativity remained, but his judgement is likely to have been compromised as well as his memory, possibly losing the memory of what he had done one day to the next. [Paul Hawkshaw, in personal communication at the Conference, confirmed that he has seen manuscript pages, repeated, with the same date, as if Bruckner had forgotten what he had written down and so wrote it all out again, on the same day]

So this will likely to have been expressed in the profound emotional impact of his very late music, and we can only admire the effort this all must have cost him in his final months. However he may not have finally decided the narrative of the Ninth. So the completions, which we now all need to hear because Bruckner clearly wanted some form of Finale based on all this music - which all have validity in different ways - may be very different from the result that Bruckner might have realised given time and health. However, such is the reality of art and music; were he to have had time and health, then the music would have been different!

Conclusions

Bruckner revised his works more than any other major composer of symphonies; this has led to negative comment and received wisdom about lack of formal grasp, or indecisiveness, and even attempts to 'correct' his work by in some way amalgamating versions,

His basic personality structure predisposed him to seek perfection, although this was at times in conflict with his need to have his works performed, which lead on occasion to impulsive and ill-judged cuts.

This paper presents a more positive view that in attempting an extremely difficult creative and intellectual challenge, he progressively learned from experience. There is a progression which can be described by looking at the overall structure of his symphonies, though at the end of his life his cognitive capabilities, if not his musical inspiration, were declining.

The case is made that he may well have followed his mentor Beethoven in pursuing two different narratives of the overall symphonic structure. This is in disagreement with the conventional wisdom that all Bruckner's symphonies follow the same basic pattern. We need to watch that in challenging past orthodoxy we do not ourselves fall into a thinking and judgement trap of assuming that all Bruckner symphonies have the same overall narrative and so simply replace the old dogma with our own fixed expectations. Timing data from Beethoven's and Bruckner's symphonies is presented to support this suggestion.

Finally, the author has consistently presented a view that Bruckner's sometimes odd behaviours can be better understood on the basis of a dynamic interplay of his basic underlying psychological characteristics,

¹⁰ Patrick Rabbitt, *The Aging Mind: An Owner's Manual* (Routledge, 2015).

his internal conflicts and his learned compensatory behaviours, as opposed to quasi psychiatric labelling. However there remain a good number of unexplained questions which may never be resolved even with more exhaustive study of his life, letters, and choices. Ultimately it is the music that will continue to speak for him; we can only hope that uninformed negative speculation and preconceived views about what it 'should' be will no longer devalue it.

Brucknerbund Ansfelden

BRUCKNER 200

"Bruckner and Schubert"

Looking towards the anniversary in 2024, the Brucknerbund Ansfelden continues a series of events in 2019 focusing on the music of Bruckner – and Austria.

24 October 7:30pm

Anton Bruckner Centrum

Talk with Markus Poschner and Norbert Trawöger

7 November 8pm

Anton Bruckner Center

Peter Aigner and Friends

Schubert:

*5 Germans Dances with 7 Trios and a Coda
for Strings D90*

5 Minuets with 6 Trios for Strings Op. 89

Bruckner:

String Quintet in F Major, WAB 112

10 November 9am

Pfarrkirche Ansfelden

Gabriele Holzner, soloist

Josefin Bergmayr-Pfeiffer and Sophie Arzt, horns

Maria Kürner, organ

ensemble of the LMS Ansfelden and Neuhofen / Krems

Bruckner: Windhaager Messe

after brunch at the vicarage

with the "Ansfeldner Tanzmusi"

14 November 8pm

Anton Bruckner Center

Ensemble "CrossNova"

17 November 11am

LMS Ansfelden

Preisträgerkonzert "Prima la musica"

Sarah Doss, flute, Teresa Doss, horn,

"Dos Guitarras": Viktoria Wadauer and Constanze Modl

Paul Preining, trombone, Elisabeth Aichberger, Horn,

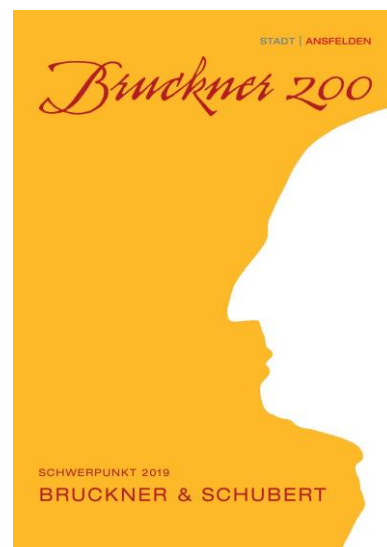
Quartetto a sorpresa

(Stephan Deinhammer, Sara Voithofer,

Filip Ivancevic, Lea Voithofer)

Further program information at:

<https://tinyurl.com/Bruckner200-19>



BRUCKNER, THE TEACHER

David Singerman

Bruckner was a very great composer but for nearly all his life his day-time job was that of a teacher, at all levels from primary school to university. Both Bruckner's father and grandfather were teachers so in some sense he was following the family business. In fact, Bruckner was born in a schoolhouse in Ansfelden, Upper Austria in 1824. In 1837, Bruckner's father died and soon after, at the age of just 12, his mother took him to St. Florian to ask the Abbott, Michael Arneth, to take him on as a choirboy. When a few years later Arneth asked Bruckner what he wanted to become, he replied "a teacher, like my father" and in October 1840 he started his studies in a teacher training school in Linz. In the summer of 1841 he passed his exam with flying colours, whereas many of his fellow students had to retake the year. Besides being taught, reading, writing, arithmetic, religion etc, music played a special place in the course, for in those days the village schoolteacher had to provide the music in the village church. (The music course was given by August Dürnberger, a distinguished music theorist, whose book *Elementar-Lehrbuch der Harmonie- und Generalbaßlehre* Bruckner was to use when he later became a professor at Vienna University.)

Windhaag

Bruckner's first teaching post was assistant schoolmaster in a *Trivalschule* (primary school) in Windhaag a very small town situated in the northeastern boundary of Austria close to the Czech border. The schoolmaster in Windhaag was Franz Fuchs who had to pay Bruckner out of his own pocket. Fuchs treated Bruckner as a servant. He ate very plain meals which he had to share with the maid. To Fuchs, Bruckner was a cheap worker. His day started at 4am in the summer and 5am in the winter with him ringing the church bell which he had to repeat at 9pm. He was also employed as a farm-hand, partaking in haymaking, threshing, digging potatoes, tilling and sowing. At Windhaag, Bruckner was happiest teaching the children. He went outside the syllabus to teach them about the spherical shape of the earth, genesis of the day and night and other elementary scientific topics. Fuchs was jealous of Bruckner's easy way with the children and his superior knowledge of music. He stopped Bruckner playing the spinet, so he had to retire to the local church to play the organ. Not everything was bad; he found a friend in the local weaver Johann Sücka with whom he shared musical interests. He played second fiddle in a band with Sücka at village dances; he could also play on Sücka's spinet. Somehow, he managed in this time to study Bach's Art of Fugue and compose his Windhaager Mass. This is for alto solo, two horns and Organ. The alto solo was sung by Anna Jobst who had the loveliest voice in the choir. After sixteen months at Windhaag, matters came to a head when Bruckner refused to transfer manure to the fields. Fuchs sent a complaint to Michael Arneth. This resulted in Bruckner being transferred to Kronstorf, which turned out to be a happy "punishment" as Bruckner was to become much happier in this new position.



School at Windhaag

Kronstorf

My source for Bruckner's two years in Kronstorf comes from an essay written by Augustina Huber called "'As in Heaven': Anton Bruckner's years in Kronstorf" (I came across this essay when I visited Kronstorf during the 2012 Bruckner tour). The title refers to the contentment Bruckner felt in Kronstorf after such a miserable time in Windhaag. According to Bruckner, Kronstorf was in every way an advancement. Its position was much better being closer to his family home and was only 15 kilometres from St. Florian. Kronstorf was situated on the road from Enns to Steyr and Bruckner would make friends with musicians

from both of these places. Perhaps, the main differences between Windhaag and Kronstorf were the people that Bruckner worked with. As we have seen, in Windhaag Bruckner was working under Fuchs who treated him like a servant. In Kronstorf, Bruckner was working under the principal teacher Franz Seraphin Lehofer. He and his wife Theresia let Bruckner live in their house and treated him as one of the family. Theresia was also a good cook and would make some of Anton's favourite dishes: smoked pork and dumplings and also doughnuts. A huge contrast from the meagre meals that he had to endure in Windhaag. No wonder he thought he was close to heaven!

Bruckner worked under the principal teacher Franz Lehofer who was ill with heart disease so he had to take over the entire teaching. He could design the courses himself, again a big contrast from Windhaag where he had to teach what he was told to by Fuchs. Also, his salary was raised from 12 to 20 florins so he could then support his mother and siblings. The school teaching was split into two periods. The first period was between 7am and 11am and the second from midday until 3pm. There were 90 children in the school who were taught in three-year groups. Bruckner taught the second and third years. Bruckner was a popular teacher, liked both by the children and their parents. Bruckner also worked in the church as a sacristan and an organist. His immediate superior was the priest Alois Knauer who again treated Bruckner as a friend and allowed Bruckner to improvise on the organ. He also shared his love of music.

Bruckner also made friends with a local businessman Michael Födermayr who also shared his musical interests. Together they formed a male voice choir for which Bruckner composed some pieces. But to further advance his musical interests, Bruckner had to travel to the nearby towns of Enns and Steyr. In Enns,

Bruckner took lessons from Leopold von Zenetti. Three times a week, Bruckner would walk the one and a half hour journey to Enns to take lessons from Zenetti. He studied figured bass using Bach's Well-Tempered Clavier. Even when Bruckner became a professor in Vienna he would still come and visit Zenetti to seek advice. Bruckner would also visit the nearby town of Steyr. According to Augustina Huber, in Steyr he met Karoline Erbstaller who had played piano duets with Schubert between 1825 and 1827 (there is some doubt as to whether this meeting took place). Schubert wrote the Trout Quintet at Steyr and there is still a Schubert festival in this town. When Bruckner lived in Vienna he would often return to Steyr for his holiday. Bruckner continued to compose in Kronstorf and possibly because of his lessons with

Zenetti, his music showed an advancement on his previous work. Perhaps the best work of this period is the Maundy Thursday Mass, which contains no Kyrie or Gloria. (This was completed to a full mass in 1928 by Joseph Messner, and is well worth listening to. Sometimes called the Choral Messe, you can get this by searching on Google*)

St. Florian

It was usual for school assistants to sit an examination after three years of teaching experience so that they could qualify for a more senior post. Bruckner obtained two very good testimonials from Franz Lehofer and the parish priest Alois Knauer who praised him for his teaching and musical skills. Then in May 1845 he passed his examination in Linz making a favourable impression on his former teacher Dürnberger who awarded him a distinction in theoretical and practical music. Three months later, on 25th September 1845, Bruckner was appointed as an assistant teacher in the parish school in St. Florian with an increased salary. Bruckner's duties included four hours' teaching each day in the junior classes and teaching in the Sunday school. Throughout his life Bruckner was constantly seeking further qualifications and in 1850 he took a



Kronstorf



two-year course as an external student that had been introduced in Linz to prepare candidates for high school teaching. He passed four sets of examinations. At the same time he still took his teaching seriously and the parish priest Jodok Stülz wrote that Bruckner had “gained the respect and love of all the parishioners not only because of his devotion to teaching and friendly and benevolent treatment of the schoolchildren but also as a result of his indefatigable efforts to develop his skills as a teacher which was entirely respectable and beyond reproach.” (Howie)

Whilst at St. Florian, Bruckner composed much fine church music - some lovely motets and two large-scale works. These were the Requiem and the Missa Solemnis. The Requiem was composed in 1849, when he was 25 years old, and was his first large-scale work. More substantial is the Missa Solemnis of 1854. In that year Michael Arneht died and his successor Friedrich Mayr was enthroned. Bruckner wrote the Missa Solemnis for this occasion. After the inaugural mass there was a celebration dinner to which Bruckner was not invited. He took himself off to the local inn and had a five-course dinner with three types of wine. He settled down by himself with the words “The mass deserved it!” Because of the excellence of this work, Bruckner was advised to further his musical studies with the eminent theoretician Simon Sechter who was professor of composition at the Vienna Conservatory. Bruckner studied with Sechter for six years from 1855 to 1861. During this time, Bruckner almost gave up composition as advised by Sechter. This was a huge time for an artist to stop creating (the same time that a British student would study for both an undergraduate and postgraduate degree). His course was essentially a correspondence course, though several times he would travel to Vienna to visit Sechter. He studied harmony, simple counterpoint, double counterpoint, fugues, etc. Each stage was concluded with an examination. Bruckner worked so hard that Sechter began to worry about his student’s health. After his studies Bruckner went back to composition and now wrote some truly great music. His first post-Sechter work was the wonderful 1861 *Ave Maria*. But besides now becoming a great composer he was now qualified to teach at the highest standard.

Vienna Conservatory

Up to now Bruckner’s teaching had been at a fairly elementary level. Simon Sechter died in 1867 and this left open a professorship at the conservatory. Bruckner’s friend and supporter Johann Herbeck, also teaching at the conservatory, asked Bruckner to apply for this prestigious job. At this time Bruckner was earning good money being the organist at Linz Cathedral. Now one would have thought that a professorship at the conservatory would have been a post that Bruckner would have accepted without hesitation. In the autumn of 1867, Herbeck learned that Bruckner had not even made an official application for the position of Harmony and Counterpoint lecturer at the Conservatory. Bruckner’s reservations were mainly of a financial nature. He was offered a salary of 600 florins a year but he worried whether this would be enough “in difficult circumstances”. He was also concerned about his pension. He asked if he could increase his teaching hours for an increase of 200 florins. While these negotiations were taking place, Bruckner read a report in the press that another person was to be offered a post at the conservatory and Bruckner thought that he had blown his chances. He wrote to a friend; “If only I had seized the opportunity immediately, wretched fellow that I am! Just think of the prestigious position! Where and when will there be another opportunity like it?” But his friend Herbeck had been working behind the scenes. In July 1868, he wrote to Bruckner that the governing body of the conservatory were prepared to increase his salary to 800 florins in return for an extra three hours teaching a week. At the end of July, Bruckner informed the church authorities in Linz that he had accepted a position at Vienna Conservatory teaching theory six hours a week and organ for six hours a week.

In his original 1868 contract he was asked to teach both theory and organ for six hours a week, though this was changed a year later to six hours of theory and three of organ. One of his students reported, “In his teaching he was a strict technician but kindly as a person. I had the impression that was an excellent teacher of counterpoint”. As reported in Stephen Johnson’s book *Bruckner Remembered*, Friedrich Klose, one of his pupils, reported that “drumming into untalented students the most fundamental aspects harmony and counterpoint as quickly as possible was not his forte. However, gifted pupils could hardly have wished for a more magnificent teacher”.

Vienna University

As early as 1867, Bruckner had made an unsuccessful attempt at gaining a post at Vienna University as a lecturer in Music. Early in 1874, he had made another application. The Dean of the Faculty passed on this request to Eduard Hanslick, who was a teacher of the history and aesthetics of music. Bruckner wanted to teach music theory and harmony. Unfortunately, music theory was not considered to be a university subject.

It was felt that this was already covered at the conservatory. Anyway, Hanslick turned down his request in rather personal terms.

Bruckner's personality provides even less justification for the establishment of such a subject, as his conspicuous lack of any intellectual background would appear to render him not in the least suitable for a university.

Undeterred, he made another attempt to apply for a lectureship in harmony and counterpoint. Second time around, Hanslick now agreed that there was no objection to hiring Bruckner as an *unpaid* lecturer in harmony and counterpoint. In the third of the Canadian radio programmes "The Case for Anton Bruckner" (highly recommended), Timothy Jackson tells us that Bruckner was a very popular lecturer and as his fame grew more students would want to attend his lectures. In 1880, the university authorities felt that they now had to pay him and he even received back pay.

In the book *Legends of a Musical City* by Max Graf, there is a whole chapter "Studies with Anton Bruckner". Graf entered Vienna University in 1890. One of his fellow students told him, "Do come to Bruckner's lecture today, they are such fun". A brief extract:

"One time, with infinite care, Bruckner wrote some chords on the blackboard and pointed out a certain dissonance which he said was "quite wrong, perfectly incorrect and strictly forbidden". Remarking that this very dissonance had been used only twice by Beethoven, and once by himself, he sat down at the piano and began playing a passage from the Adagio of his Seventh Symphony where this "perfectly incorrect" and "strictly forbidden" dissonance occurred. It was the first of Bruckner's music that I had heard. The impression was so glorious that from that day on I had not a moment's respite until I heard the living orchestral interpretation of one of Bruckner's symphonies. During my four years at university I did not miss one of Bruckner's lectures. I was led to him by the prospect of having fun. I was disappointed in this expectation."

Graf also recounts going with Bruckner to coffee houses after the lecture. He ends the chapter writing "meeting this humble genius in Vienna was the greatest experience of my life".

Throughout his life, Bruckner was seeking proofs of his worth. One honour that he pursued was a doctorate. After all, Brahms received this honour. In fact, Cambridge University offered Brahms a doctorate, but as he would have to cross the channel to receive it he declined this. However, the University of Breslau awarded him one, for which he wrote the *Academic Festival Overture*.

In 1891 Hermann Levi was approached by the University of Vienna to ask about awarding a doctorate to Bruckner. Levi replied, "I consider the proposed recognition to be fully merited by Professor Bruckner. In my opinion Bruckner is the greatest composer of symphonies since Beethoven". So on November 7th 1891 Bruckner was awarded a doctorate. The Rector of the university ended his oration with the words:

"Beyond the final barriers which mark the limits of science, there lies the realm of art, the fulfillment of things to which science cannot attain. I - the Rector Magnificus of the University - bow before the former assistant schoolteacher of Windhaag."

I would like to thank Fabian Konrad for translating the article by Augustina Huber for me.

Sources

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Why can't we conduct Bruckner like Celibidache anymore?

Thng Yi Ren

INTRODUCTION

*"There are orchestras that have never played Bruckner, even though they play Bruckner cycles every year... With my Munich Orchestra, I can achieve [this certain idea of sonority] quite naturally, and I have always wanted to try it out with the Berliners too."*¹

Bruckner, to Celibidache, was 'God's greatest gift'². Conversely, one can ask: was Celibidache a gift to Brucknerian interpretation? This is a difficult proposition. Colin Anderson reports in 1998 that 'some find Celi's performances insufferably boring, bemoaning his (to them) lugubrious tempo'³. Celibidache's devotion, or fastidiousness, to rehearsals ran the 'risk that the orchestra would be bored' during the actual concert. His inordinate demands, whether rehearsal times or refusals to make commercial recordings, were unacceptable to many orchestra managements, or 'mafias' engaged in 'criminal management'⁴. Even critics or fellow musicians sympathetic to Celibidache's exacting vision found themselves alienated by his verbal brusqueness that 'do him little credit'⁵ (think Karajan and Coca Cola or Anne Sophie Mutter as a 'violin playing hen'⁶, amongst so many others). [NB. These are comments made by Celibidache regarding these artists. -editor]

My purpose, however, in this essay is neither to admonish or to lionize Celibidache. Rather, I wish to engage the central thesis explored by two earlier essays, namely Stanley Cavell's 1969 'Music Discomposed'⁷, and Lawrence Kramer's 2010 'Music Recomposed: Remarks on the History of the Same'⁸. Cavell questioned why we cannot compose like Mozart anymore while Kramer explored why we cannot compose like Beethoven, though both arrived at different resolutions. For our purposes, can we conduct Bruckner like Celibidache anymore?

On a superficial level, yes, of course we can. If the object is to create a mere simulacrum of Celibidache, this is not particularly interesting. All we require is a skilled choreographer and text-mining programme that generated 'Celibidache-esque' phrases for use against unwitting orchestras. To do so would be to miss Cavell's and Kramer's thesis. For them, musical compositions are sites of performance and inherently contextually sensitive, containing the 'extra-aesthetic'. Using this thesis, I will explore if Celibidache's conception of musical experiences are indeed contextually sensitive and contain the 'extra-aesthetic' via his 'phenomenology of music' philosophy. Furthermore, I sketch out contextual frame within which Celibidache ushered his unique act of musical creation through his conducting, and question whether that can ever be replicated in the present time.

Celibidache's Research Programme

Celibidache himself did not complete a written record of his musical phenomenological method⁹; indeed he was said to have abandoned it early on in his career¹⁰. Therefore, the materials available to us to present his theory are based on a smattering of writings, second hand accounts, transcriptions and lectures¹¹.

¹ Celibidache: The Triumphant Return - <https://www.digitalconcerthall.com/en/film/233>

² <http://articles.latimes.com/2000/mar/13/entertainment/ca-8279> -

http://www.brucknerjournal.com/Issues/ewExternalFiles/bruckner_journal_v3_1.pdf

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⁴ Schonberg, H. (1984). Celibidache Arrives At Last And Speaks His Mind. *New York Times* (26 Feb 1984).

⁵ http://www.brucknerjournal.com/Issues/ewExternalFiles/bruckner_journal_v3_3.pdf

⁶ "Celibidachi contra todo", *El Pais*, October 11, 1991, p. 39.

⁷ Cavell, S. (2015). Chapter 7: Music discomposed. *Must We Mean What We Say?* pp.167-196.

⁸ Kramer, L. (2010). Music Recomposed: Remarks on the History of the Same. *Journal of Music Theory*, 54(1), pp.25-36.

⁹ Marin, Lucia, "Basic Fundamentals of Phenomenology of Music By Sergiu Celibidache As Criteria for the Orchestral Conductor" *Theses and Dissertations--Music*. 41

¹⁰ Lionetti, C. (2015). *Celibidache's phenomenological view of Music, individual tempo, classical music's interpretation*. AV Akademikerverlag.

The lack of documentation in part can be attributed to Celibidache’s awareness of linguistic limitations to transmit knowledge, a philosophical self-reflexivity in action. After all, if phenomenology as a philosophical programme itself was intended at studying the conditions and parameters of experience, and the experience of perceiving an object/essence, then words or other mediums were second order means of transmitting such experiential insights from one to another. Nevertheless, imperfection may be preferred to parochialism.

In short, Celibidache’s research programme contains two problematiques, namely:

- a) The nature of music, namely that it does not reside in any tangible form of existence. Yet, while music is not a thing, there are conditions that arise where a thing becomes music. For Celibidache, this takes into account the physical, sonic, acoustic, physical and other parameters that compositely create the conditions for music to emerge
- b) The dialogical nature of music experience. Once the conditions for music emerge, sounds are perceived by both the performers and the audience. Celibidache’s second problematique is therefore the receptivity of music by all involved within the space of musical creation.

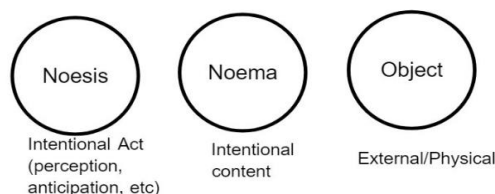
The Imprint of Phenomenology

Both problematiques appear abstract at first glance, but are not uncommon within the discourse of phenomenology. As with other philosophical movements, the question of ‘what is phenomenology’ more often than not ends up with further queries of ‘whose phenomenology’ or ‘what varieties of phenomenology’.

A biographical approach would have us ascribe Celibidache’s phenomenology *vis-a-vis* Nikolai Hartmann, an early teacher of Celibidache. Indeed Celibidache himself acknowledges Hartmann’s influence in his 1985 lecture in Munich. On the other hand, a textual/literal approach also has limitations given the dearth of materials by Celibidache. As such, let us adopt a pragmatic approach that Celibidache operated within generally accepted tenets of phenomenology and modified them according to his own theories.

Let us start by juxtaposing what phenomenology is with what phenomenology is not. Briefly, phenomenology is distinct from the materialist instincts of Cartesianism. To the Cartesian, objects have physical existences, and information that is transmitted to the human brain/consciousness is an unfiltered representation of the object. This Cartesian relationship was promptly criticized, amongst others, by Immanuel Kant in his 1781 *Kritik der reinen Vernunft*. To Kant, he introduces the phenomena/noumena divide. Simply put, the noumena is the ‘reality out there’, an unknowable state of existence that the human mind cannot fathom except that it exists. Why? This is because the human mind is situated within time, space and other contextual parameters that necessarily constrain our perception of objects, events and occurrences. In other words, what the Cartesian perceive as direct perceptions are but products already distilled through a complex mental architecture that is constitutive of our instincts and experiences i.e. Kant’s categorical imperatives. Therefore, what we are left capable of knowing is phenomena. In other words, our knowledge of the noumena is experientially created and necessarily tempered by different facets of our learning, logics and limit, leaving us the phenomena.

About 100 years ago, a young mathematician, Husserl, initiates the modern study of phenomenology beginning with a system of inferences based on logic. By inferences, Husserl studied premises expressed in units of consciousness e.g. descriptions of natural numbers and by extension objects. For him, units of consciousness only emerge via intentional experiences or acts i.e. premises that describe or depict something else. As such, three layers of the phenomenological experience emerge¹²:



¹¹ Readers familiar with the tumultuous history of the Bruckner 9th SPCM finale would appreciate that any reconstruction efforts would be, as Cohrs describe in his 2012 essay, subjected to accusations of being imperfect (*Unvollendete*). Nevertheless, as Cohrs rhetorically ask, ‘wherein lies the perfected?’, thus underscoring that reconstruction endeavours are indeed meaningful enterprises in our current context.

¹² Adapted from Goad, C. (2019). *A Brief Overview of Phenomenology*. [online] Medium. Available at: <https://medium.com/@eutelic/a-brief-overview-of-phenomenology-96cd92be8715> [Accessed 5 May 2019].

These ideas find articulation in Husserl's 1913 *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie*. By 'noesis', Husserl refers to the intentional act of perceiving, or applied consciousness. This can take many forms, whether a mental operator, memory, lived experience etc. This 'noesis' is intentionally directed towards the 'object', and what emerges is that of 'noema' i.e. the product which is perceived. The noema in turn is given further differentiations, whether the substratum of the object, the modalities of existence (possibilities, doubt) as well as presentational problems. In the later Husserl, he would further go on to stipulate procedures on how to perceive the 'object via a process of 'epoche'. In its purest form, the 'epoche' is restricted to the first person perspective where one has to bracket all assumptions. By doing so, all 'extra-mental existence assumptions whatsoever' are removed to the extent that 'object-dependent intentional contents' will not impede the perception of the 'object'.

To summarize the imprint of phenomenology on Celibidache, there are four broad observations to be made:

- a) Music cannot be found in the textual, but experiential act of presenting it within the moment. Barenboim, a close collaborator of Celibidache, remarked in an interview of his recording of the Brahms violin works with Maxim Vengerov that the Brahms Sonata No. 3 only exist when musicians 'bring the sound into this world'¹³.
- b) The conditions, physical or otherwise, for making music emerge are critical since our intentional noetic act of creating, or perceiving music, necessarily affects the 'noema' of music.
- c) The noetic act of perceiving music is an enterprise that requires training, thus Celibidache's lectures on the phenomenology of music. Yet, he himself acknowledges that the ability of such perception is a function of 'talent or capability of musical perception'.¹⁴
- d) Celibidache's dialogical approach to music-making was an intentional act to synchronize diverse noetic intentional acts i.e. players and audiences towards a singular noema of musical experience, and dare one say, even the object of music itself.

Celibidache's Phenomenology at Work - L'art du Chef D'orchestre

Each of the four aforementioned observations is worthy of an essay beyond the scope of this short article. In this section, I propose to focus on one aspect, namely, the art of the conductor. For Celibidache's dialogical approach to music making as an act of mass synchronicity to succeed (point d), the conductor must first attune his/her sensibilities to approach the musical experience he/she wishes to usher (points b & c). To this we must ask a series of interrelated questions: Is there truly an object of truth to perceive, if it is even possible in the first place? Or is the conductor imposing his/her version of perceived truth i.e. the noema representation?

Celibidache appeared to believe in the possibility of arriving at truth behind the musical object. He paraphrases Schiller's proclamation that 'Only through Beauty's morning gate, dost thou enter the land of Knowledge.'¹⁵ Those that fixate on beauty are victims of the 'physical material'¹⁶ and 'direct frequencies' that lead to 'false representations' without fathoming the higher mysteries. Celibidache wily remarks that the highest compliment he had ever received was simply the phrase 'That's it'. Once truth has revealed itself, the centre can hold and the falcon and the falconer can hear each other. [NB. Paraphrasing from the poem "The Second Coming", WB Yeats, 1919 –editor]

This is expressed in Celibidache's demonstration on the opening movement of the Bartók's Divertimento for String Orchestra¹⁷. Celibidache corrects a student and demonstrates where the 'dead spot' or musical pitfall between bars 4-5 for the first violins. Why was Celibidache right, and the student wrong? Celibidache's reply was that he had successfully discovered 'what [Bartók] had in mind'. The composer, Celibidache explains, first came to the experience of the music, and thus found articulation via the notes. Our present musical responsibility is to use the notes in order to rediscover the composer's experience itself. After this, Celibidache urges the student to rehearse the same spot again, in a more 'convincing manner'. It should be more convincing upon repetition because the student had already internalized that experience from the first time. It was no longer a function of memory or mere intellectual emulation. It was not a question of telling the student that 'the phase should be like this', but rather that the student must find 'reality for himself.'

¹³ Barenboim and Vengerov: Brahms Violin Sonata No.3 - <https://www.youtube.com/watch?v=jjXdbpT0nnc>

¹⁴ Sergiu Celibidache – Lesson RTSI - <https://www.youtube.com/watch?v=Klw7ntZ3aY8&t=1s>

¹⁵ Celibidache – You Don't Do Anything, You Let It Evolve - <https://www.youtube.com/watch?v=hXmKdmAZNQQ>

¹⁶ Sergiu Celibidache On His Philosophy on Music - <https://www.youtube.com/watch?v=SthKs40CICY&t=8s>

¹⁷ Celibidache – You Don't Do Anything, You Let It Evolve - <https://www.youtube.com/watch?v=hXmKdmAZNQQ>

Another manner in which Celibidache sought to achieve truth was to reduce a ‘multitude of information contained within sound into a single unity’¹⁸. The human mind, to him, is only capable of processing each discrete moment of soundscapes as presented. He raises the example of a flute that is out of sync with the rest of the orchestra due to pitch. This creates a duality that has a dissonant effect. Once the flute is brought back into the whole by correcting for pitch, a unity is thus achieved. Yet, this unity was only for a discrete monad, not capable of transcending itself or finding a logical unity into the next moment in time. For Celibidache, the current monad must find the unity within the larger collection of monads. In other words, the ‘now’ is ‘always bound up in the start and the end of the piece’. Once the experience of this musical truth is realized, all the individual pieces fall into place.

Many would find these explanations confusing, even bizarre; Celibidache was someone who ‘doesn’t exactly walk on water...but does a pretty good job trying’¹⁹. Yes, Celibidache extols us to ‘discover what the composer had in mind’, or to recreate the music by ‘starting with the notes to come to the [composer’s] experience’. Nevertheless, we cannot rely on the score sheets or notes as a definitive guide in order to experience this music, as per our earlier observations. Performance tradition is also not illuminating, since Celibidache himself repudiates tradition and claims that ‘the [music] does not exist, it is reborn every time’. Indeed, Celibidache himself speaks fondly of Furtwangler and the former’s creative listening to the latter’s music. He recounts as a young man asking Furtwangler how to conduct a transition in a Bruckner symphony, or how fast to conduct. The ‘one idea that opened all doors for [his] whole life’ was Furtwangler’s answer that ‘it all depended on how it sounds’²⁰.

To depend on ‘how it sounds’ seems ironically oxymoronic, for the so-called objectivity of the composer’s heartfelt experience is mediated via the subjective perception of a) the conductor and b) the conditions that led to the conductor’s creation of the musical experience. How might we resolve this conundrum where the truth of the musical experience is intertwined with the conductor’s own perceptions and capabilities, as well as the physical conditions of the moment? Interestingly this conundrum that Celibidache sought to resolve in terms of recreating musical experiences of the composer with how it sounded in the immanent moment was one that phenomenology could explain away. Here, it would be instructive to invoke Celibidache’s mentor Nicolai Hartmann’s own theory of phenomenology.

While Hartmann’s substantive theory of 4 ontological layers has its own theoretical issues, what is fruitful is Hartmann’s admonition of the false dichotomy of traditional philosophy. For Hartmann, it was wrong to think that philosophy could only offer ‘an absolute knowledge of being’, failing which philosophy would proclaim the ‘total unknowability of the things in themselves’. Phenomenology affords the ‘middle possibility’, namely, that some experiences ‘may be partially comprehensible conceptually despite the irrationality of the infinite portion that remains.’²¹

In other words, it is possible to conceive that there are but multiple musical realities or expressions that are each as valid as the other, tailored to specific circumstances that all the same reveal the same notion of musical truth. This is different from the familiar metaphor of 3 blind men each revealing different snippets of an elephant that additively leads to the truth. Rather, Celibidache can differ and modify soundscapes at different performances, but that is merely a means that is contextualized to different sonic or temporal conditions all of which is still directed at the ultimate object of truth. This ability or capacity belongs to Celibidache as he explains to a French audience. Indeed, Celibidache talks about astral sonics that exist, but that the audience is not privy simply because there has been no one to guide them. It would appear that the art of conducting here is personality driven and conviction laden music making.

To the converted, Celibidache’s art of conducting brings forth a revelation that is unique to his own perception of musical experiences. To the critics (not that Celibidache had high regard for them), this is but yet another sign of acute eccentricity and narcissism. After all, Celibidache himself states that his ideas are not ‘everyday ideas and cannot be popular’²². Even amongst ‘6,000 pupils’, Celibidache could not find one single pupil to deepen his ideas and approach to conducting. It would therefore appear that his ‘phenomenology of music’ insofar as demanding that the conductor approach the musical experience *vis-a-vis* the original experience of the composer is all but Celibidache’s own trademark, not for others.

¹⁸ Sergiu Celibidache On His Philosophy on Music - <https://www.youtube.com/watch?v=SthKs40CICY&t=8s>

¹⁹ Schonberg, H. (1984). Celibidache Arrives At Last And Speaks His Mind. *New York Times*.

²⁰ Celibidache – You Don’t Do Anything, You Let It Evolve

²¹ Ontology.co. (n.d.). *Levels of Reality in the Ontology of Nicolai Hartmann*. [online] Available at: <https://www.ontology.co/hartmannn.htm> [Accessed 5 May 2019].

²² Conductors are the most ignorant people in the musical field ... after press! - <https://www.youtube.com/watch?v=SkMEK7u0fAI&t=82s>

If indeed Celibidache was right, how might one attempt a samizdat copy of Celibidache's phenomenology of music? Put differently, how did Celibidache even attempt to teach it?

Celibidache's Phenomenology at Work - The Procedural 'Science'

Celibidache is often seen drawing on a blackboard a series of 'X's' to denote general musical notes in ascending and descending phrase. Using this heuristic, Celibidache makes a number of points. Firstly, the descending phrase that follows an ascending phrase is necessarily faster than the ascending phrase. To him, the descending phrase is already known simply by virtue of coming after the ascending phrase. Secondly, tension is and must be continually built into the ascending phrase in order to reach the climax. The musical directionality of the sequence dictates that the climax is the focal point for which the entire phrase orbits about.

This concept of tension revolving around the climax is a mechanical means of achieving what Celibidache sought to describe as the unity of situating every discrete moment within the beginning and end. Every note has a purpose as part of its wider membership within a larger phrase. The conductor's responsibility is to abstract each and every note within larger phrases with its inherent peaks and troughs. Each larger phrase thus undergoes this above-mentioned process of finding the point of maximal tension in the climax, and orientating all the attendant notes and phrases around in it. Now, all the notes are found within the beginning and the end of the phrase because it is constitutive of the entire phrase by itself. By amalgamating more and more of these phrases with their inherent climatic ascent and descent, the conductor is thus able to create this so-called unity and thus allowing the composer's original musical experience to emerge for that particular session.

To further enhance the articulation of this maximal point of tension and the entity of the phrase, Celibidache utilizes the concept of 'broad tempi'. In short, 'the more complex a piece is, the slower the tempo required in order to reduce it'²³. By stretching the tempo of the piece, some say beyond its original conception, Celibidache exposes all the inherent elements within the musical experience so as allow different components to structurally reveal itself within the unified whole.

Finally, Celibidache uses a peculiar conducting technique to bring forth both the fulfillment of tension, as well as 'broad tempi'. This conducting technique is built upon the use of figures. To begin with the use of figures is the use of geometrical patterns to govern the beat along a single line. This single line can be adapted according to whether the music begins on an 'ascending position', e.g. Mendelssohn's "Midsummer Night's Dream", or begins by 'going to the deep' e.g. Schubert's "Unfinished"²⁴. However, the physical motions of instantiating these geometrical figures require training, since the movement from beat 1 to beat 2, and beat 2 to beat 3 are not uniform given the relative distance. Training comes in the form of a series of exercises to achieve 'continuity of motion, moving at the same speed arms from down to up in a parallel movement of the arms and the movement born from the arm'²⁵. By ensuring this uniform continuity of arm movement, the broad tempi and tension mentioned above might be achieved since the conductor adjusts his physical gestures to the centre of that musical experience that he is sorting to achieve.

Let me summarize what we have discussed thus far. If the above explanations still seem to be steeped in the abstract, I agree. An ungenerous reading is that Celibidache was espousing, to paraphrase from elsewhere, vast fields of trivialities followed by an enormous cliff of unjustified conclusions. The samizdat copy of Celibidache may thus end up as the following: 'Slow tempi, a particular way of phrasing which demands very often a less than full sound from the bass and his particular way of ending phrases'²⁶.

To return to our original question of whether it is possible to conduct Bruckner like Celibidache anymore, the next two sections shall address this problem in the sharpest aperture possible. Suppose a note-for-note rendition of the Bruckner Symphonies that mimic Celibidache down to the last detail humanly possible at Munich's *Herkulesaal* emerged tomorrow, but without Celibidache conducting, would that be the same?

²³ Sergiu Celibidache On His Philosophy on Music - <https://www.youtube.com/watch?v=SthKs40CICY&t=8s>

²⁴ Sites.google.com. (n.d.). *Interview With Celibidache (1963) - The Theory of the Music Movement*. [online] Available at: <https://sites.google.com/site/josanaramaio/interview-with-celibidache>

²⁵ Ibid

²⁶ Barenboim, D. and Lewin, M. (2013). *A life in music*. New York: Arcade Pub.

To Conduct like Celibidache - Derivation vs. Novelty

This thesis of setting oneself apart musically, and its futility, was the subject of Stanley Cavell's 1969 essay 'Music Discomposed'. Briefly, Schoenberg rejection of tonality and ventures into the 12-tone system only resulted in 'works of the same nature as those of the old sound-world which [Schoenberg] had only just abandoned'²⁷. Irony abounds. Yet, herein lies the distinction that Cavell draws between those that simply worked within the confines of the 'old sound-world', and those that circuitously ushered in a new musical practice and then subsequently return to the 'old sound world' with a purported new understanding refined by the new musical practice. In other words, the former is that of derivation from old practices, while the latter introduces novelty. However, this renaissance of the old practice is not guaranteed, but it is an easy solution. After all, old practices carry with them pedigree and lineage, and thus even the most dramatic of breaks in musical practice must necessarily pay heed to the impetus of its very evolution. As such, this leads to the cyclical re-introduction of the novelty of the old practice. In short, 'those who work in the [old musical practices] set down for them are mere epigones', while those who emerge with new musical practices and yet do not settle for an abridged version of the 'old sound world' and 'choose to work in a different discourse are inauthentic'²⁸.

For the latter group, a further justification is required to authenticate the return to the 'old sound world'. This involves the elimination of 'the One who comes before' i.e. to draw a distinction bordering on the demeaning of others treading on similar grounds. Celibidache himself seemed to operate within these tactics, comparing Karajan to Coca Cola and proclaiming 'conductors are the most ignorant people...after the critics'. As such, did Celibidache initiate an act that no-one save for he could follow? If so then it follows that the 'phenomenology of music' was but a sophisticated guise for which Celibidache justified his apartness from his contemporaries.

Seen in this light, Celibidache's 'phenomenology of music' is the new practice that he ushers in. He combines cutting edge (or vacuous) philosophical reasoning to modern understandings of time, acoustics and architectural spaces before emphasizing his intention to present the composer's original musical experience beyond the notes. Celibidache then draws a parallel between himself and the older musical practices of Furtwängler, and points to an opposite polarity in the form of Karajan with his penchant for recording technologies and publicity seeking behaviour. Armed with his philosophical insights, his peculiar rehearsal practices originating from an earlier provenance, and creating the cult of personality, Celibidache therefore sets himself apart from his contemporaries in order to revive the 'old sound world'.

In other words, how did Celibidache conduct Bruckner apart from others? By treating his contemporaries with contempt. Why can we not conduct Bruckner like Celibidache anymore? Because to do so, we would have to invent new discourses to first kill off Celibidache and his legacy, and yet resort to tricks of the trade such as 'slow tempi, a particular way of phrasing which demands very often a less than full sound from the bass and his particular way of ending phrases'.

The consequences of this argument are damning. Celibidache is thus merely an eccentric emperor with no clothes, a superficial conductor only concerned with shock and awe tactics, and intentional distancing. All of his 6,000 disciples are but zealots that are doomed to derivation without being able to find their own musical voice and usher their unique musical experiences via sounds. Collaborators, whether institutional players like the LSO or the Munich Philharmonic, or individuals such as Murray Perahia, Daniel Barenboim and Arturo Benedetti Michelangeli, are complicit in perpetuating a myth of superiority over all other modes of musicianship in order to satisfy the outsized ego of Celibidache.

I should emphasize here that the above was an exercise in logic. I do not think that Celibidache embarked on his 'phenomenology of music' or held on to his musical practices for the sake of narcissistic fulfillment. No doubt Celibidache was a flawed, embittered man (the so-called 1992 'Triumphant Return' to the Berlin Philharmonic shows it all). However, to suggest that one must get ahead and prove an intellectual point via the evisceration of all others seems to me a one-dimensional perspective that reads too much into petty politics surrounding individuals. Cavell in his 'Music Discomposed' was silent on why we do not return to the 'old sound world' of Mozart after Schoenberg. Rather he notes that 'we would not take [any artist] seriously', especially if he lived 'at the edge of an obscure wood, by candlelight, with a wig on'²⁹. This wry reply, as seen, is but focused on the personality and circumstances of the individual, and thus not satisfactory.

²⁷ Cavell, S. (n.d.). Music discomposed. *Must We Mean What We Say?*, pp.167-196.

²⁸ Ibid

²⁹ Cavell, S. (n.d.). Music discomposed. *Must We Mean What We Say?*, pp.167-196.

The Extra-Aesthetic Nature of Musical Experience

We would agree that if a note-for-note rendition of the Bruckner Symphonies that mimic Celibidache down to the last detail humanly possible at Munich's *Herkulesaal* emerged tomorrow, but without Celibidache conducting, that would not be the same. The context leading up this performance would be at once intentional (re-create Celibidache) and dissimilar (the players are different, audience sensibilities have evolved etc.).³⁰ Furthermore, an audience who comes expectantly to such a performance would inevitably rely on memories, whether first hand or received through the now available commercial recordings, and be influenced by the desire to want to experience *vis-a-vis* the current performative experience of that which Celibidache bought about in the 80s with the Munich Philharmonic.

Using this context, let us revert to our starting observations on the phenomenology of music, namely:

- a) Music cannot be found in the textual, but experiential act of presenting it within the moment. Barenboim, a close collaborator of Celibidache, remarked in an interview of his recording of the Brahms violin works with Maxim Vengerov that the Brahms Sonata No. 3 only exist when musicians 'bring the sound into this world'.
- b) The conditions, physical or otherwise, for making music emerge are critical since our intentional noetic act of creating, or perceiving music, necessarily affects the 'noema' of music.

Where context is concerned, we arrive at the extra-aesthetic nature of the conductor's art and the performative experience. Kramer, in his 2010 'Music Recomposed: Remarks on the History of the Same' shifts away from Cavell's personality driven solution and provides reasons regarding the extra-aesthetic quality of musical experiences. Here, Kramer's reasoning for the extra-aesthetic quality of musical experience finds affinities with Celibidache's phenomenology of music.

Firstly, of course we can designate a perfect recreation of Celibidache's interpretation. Kramer suggests that any attempts at such performances would work even better if we do not even mention the role or the desire to emulate Celibidache. Historicity here works as an impediment, because by identifying the imperative of recreating Celibidache, this is a mediated encounter with the musical expression as compared to unfettered appreciation of the music as naively presented otherwise.

Secondly, the notion of subjectivity contributes to the extra-aesthetic quality necessary for musical experiences. For Kramer, subjectivity is intimately connected to the 'trope of irreversibility'³¹ inherent within musical experiences. To Kramer, we all approach music with a state of 'being', whether critic or connoisseur. The 'intimate, intrusive, and intractable sense of hearing'³² attaches itself almost parasitically to the point of liming our ability to create critical distance between the conductor, players and audiences all draw into the act of musical creation. To a large extent, Celibidache espoused this view in his discussions regarding the necessity of emptying oneself in order to liberate oneself. He states that he approaches the music with 'no intentions', before liberating himself from 'his knowledge' in order to be free. Indeed, it is easy to be drawn into arguments regarding infinite regression on whether intentional liberation leading towards a desire for freedom is itself self-defeating. Nevertheless, the important point here is the role of disposition and temperament on the part of different participants within the role of musical experiences. The act of hearing is paved with much layers, if not impediments.

Finally, Kramer discusses the contributions of potentiality, which he meant as 'the historical accumulation of expressive devices and formal procedures'³³. In his example, using the Beethoven Kreutzer Sonata, he discusses the potential use of modern instrumental techniques to re-compose the Kreutzer Sonata in another time. However, in the present time, questions would be raised as to why new techniques are not incorporated. In our case, imagine the following scenario of recreating Celibidache using modern techniques. A performance of the Bruckner Ninth that adheres to the 3-movement orthodoxy, without either the *Te Deum* or other endings such as the SPCM Finale, within the Munich *Gasteig* Hall that is facing renovation struggles. By virtue of modern predilections and sensibilities, such a performance of the Ninth would already be deemed as outdated.

To summarize, the moment of Celibidache's conducting is gone. Phenomenologically, we can attempt to conduct, but we cannot conduct, like Celibidache. Given the differing intellectual context, the intimacy of the act of hearing, and the extra-aesthetic qualities of musical creation altogether, it is impossible to replicate

³⁰ Similar arguments may be made of historically informed performance.

³¹ Kramer, L. (2010). Music Recomposed: Remarks on the History of the Same. *Journal of Music Theory*, 54(1), pp.25-36.

³² Ibid

³³ Ibid

the conditions that gave rise to the musical experience ushered in by Celibidache himself. In this light, Celibidache's phenomenology of music is less a roadmap that leads to a singular vision of truth. Rather, it is most useful when left in its abstracted form as a totalizing commitment to involve oneself, and all other participants within the collective notion of music making proper. Any further attempts to concretize the phenomenology of music, or mimicry of it, yields no further insight.

Conclusion - Why Bruckner?

I began this essay with considering why we cannot conduct Bruckner like Celibidache anymore. In the end, it would seem odd that I have not mentioned Bruckner much; the arguments here were simply why we cannot conduct like Celibidache anymore. Nevertheless, using the above arguments, I would like to offer an observation regarding Brucknerian receptivity as a means of conclusion.

Readers of this Journal would be familiar with the problems of Brucknerian receptivity, its distortion, smears and appropriation by different parties alike. No doubt Celibidache had also appropriated Bruckner to some extent. This is overtly seen with proclamations that Bruckner conceptualized 'time to only begin after the end', or that all of Bruckner's 'apotheotic finales' lead on to 'hope for another world...a baptism of light'³⁴ that exist nowhere else. Yet, despite this, Celibidache makes an interesting claim that Bruckner composed his symphonies *in spite* of his biographical sufferings or his Catholic faith. To him, it 'remains a mystery why [Bruckner] wrote his music'³⁵. If one asked Celibidache where was Bruckner's 5th or 7th symphony or the others, it was simply 'somewhere there'.

This solution of 'somewhere there' is perhaps a worthy solution to the problems of Bruckner's motivations, inspirations, compositions and subsequent receptivity. To locate Bruckner within his milieu, influences, and biographical struggles is to provide the context. Yet, 'each pure consciousness is irreplaceable and unique'³⁶. Bruckner was unique, no doubt about it. As fellow Brucknerian admirers and enthusiasts alike, let us bracket our own dispositions and temperament from time to time, and appreciate the musical experience of Bruckner with fresh eyes each time it is re-created within our own personal spaces.

Bring Your Bruckner To A Wide Audience...

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

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

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

All contributions are welcome and considered

³⁴ Le Jardin De Celibidache - <https://www.youtube.com/watch?v=DXy4JzZoqsU>

³⁵ Sergiu Celibidache On His Philosophy on Music - <https://www.youtube.com/watch?v=SthKs40CICY&t=8s>

³⁶ Celibidache – You Don't Do Anything, You Let It Evolve - <https://www.youtube.com/watch?v=hXmKdmAZNQQ>

Bruckner Thoughts

In the late summer of 2019, four magnificent valedictory performances of Bruckner's Seventh Symphony by the Vienna Philharmonic Orchestra conducted by Bernard Haitink CH KBE* heralded the start of what we hope will be a long, happy and healthy retirement for that doyen of Bruckner interpreters. With those concerts (in Salzburg, London and Lucerne), it's hard not to feel that a chapter in the performance history of Bruckner's music has come to an end.

Those of us who have been listening since the '60s and '70s have enjoyed interpretations of Bruckner's symphonies by Jochum, Wand, Horenstein, Tennstedt, Karajan, Böhm, Giulini and Haitink which are wonderfully varied in tempo and phrasing but which uniformly deliver a full-bodied, often saturated, orchestral experience that seems to me appropriately aligned with the clichéd but still valid concept of "cathedrals in sound". Of present-day conductors, only Christian Thielemann comes to mind as someone who maintains that tradition, but we don't get much opportunity to hear his Bruckner in the UK.

In addition, that mainstream Bruckner sound of the last fifty years is - to my ears at least - essentially monochromatic. Bruckner moves and thrills us via his rhythmic energy, his breathtaking modulations and his tectonic structures, rarely if ever via his orchestration or his tonal colouring. The comparison with the relatively narrow range of colouration offered by most organs is relevant here, I believe.

But where to next? What will be the dominant themes in the next chapter of the performance history? This year's Proms give us some indications. Ideally, Andris Nelsons' Proms performance of the Eighth Symphony would have succeeded Haitink's Seventh, but it actually preceded it at the Royal Albert Hall by a couple of weeks. However, Nelsons' Eighth indicated to me that tempo is *not* a theme, even though it clearly is in the performance history of Beethoven's symphonies, say. I would estimate that the average duration of a Beethoven symphony has declined by at least 10% during my half-century of concert going. By contrast, in Bruckner's Eighth Nelsons was *slower* than many of the maestros listed above. However, in two other respects, his approach was radically different from theirs.

First, he encouraged the wonderful Leipzig Gewandhaus Orchestra to deliver a transparent, clear and somewhat reserved orchestral sound that I described to a friend as "low-calorie Bruckner". By the way, that is similar to the currently-favoured approach to Wagner: contrast (at Covent Garden) Antonio Pappano's Ring or (at the Met) Philippe Jordan's with those of their predecessors such as Colin Davis, James Levine or (again) Haitink. Personally, I prefer the "full fat" approach, but I accept that tastes and performing styles must be allowed to change.

Second, Nelsons made me think that perhaps there *is* more diversity of orchestral colour in Bruckner's music than I had previously realised. At times during his Eighth, I found myself thinking, "that could be by Debussy", especially in some of the string writing in the first movement. And throughout, the characterful woodwind playing of the Leipzig principals brought a timbral diversity to Bruckner's thematic material which I hadn't noticed before.

My companion at Nelsons' Prom sensed my slight disappointment at the end of the Eighth, but I was heartened when she said that she had really enjoyed Bruckner's music for the first time largely *because* of the differences mentioned above. For my full-fat fix, I can always go back to the wonderful recorded legacy of the conductors listed above.

Wagner said, "*Kinder, schafft neues!*". That's what Nelsons did. In my concert going, I look forward to hearing how he and the rest of today's Bruckner conductors write that next chapter.

**Tom Empson
Cambridge UK**

* CH: Order of the Companions of Honour – KBE: Most Excellent Order of the British Empire

www.abruckner.com

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ST FLORIANER BRUCKNERTAGE – AUGUST 2019

The Vision Of A Symphony – Bruckner’s Second

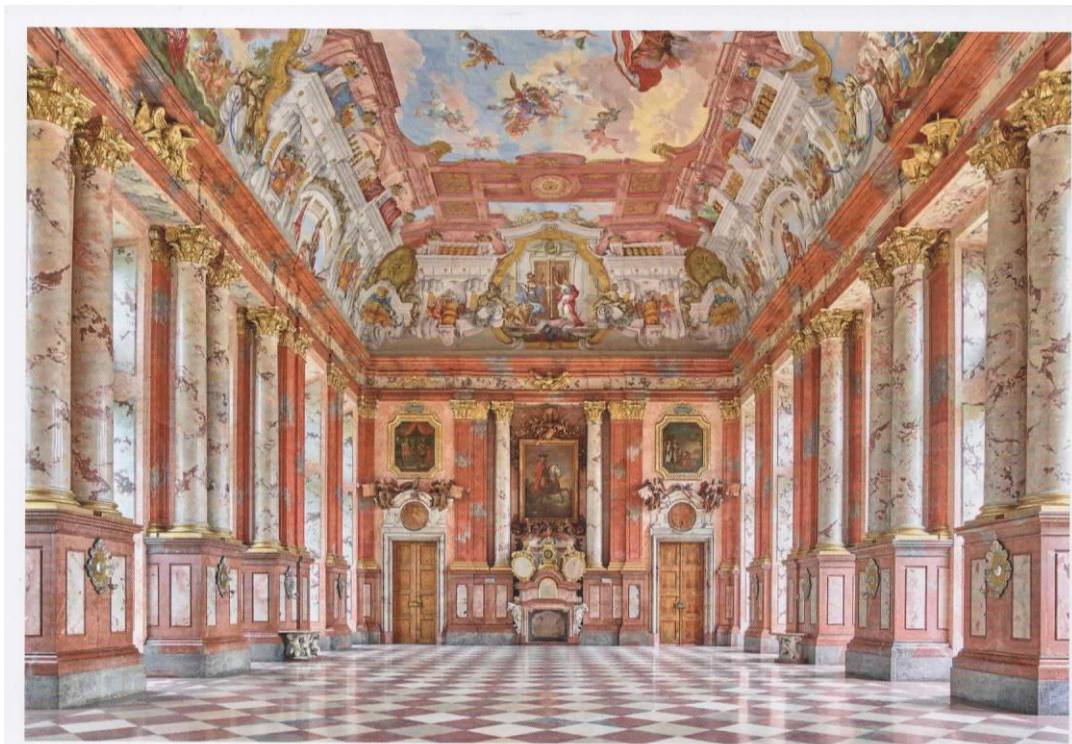


Part 1:

SUNDAY 18 AUG

This wonderful dream of a festival is totally addictive: if you've been once, it's impossible to resist going again. So I found myself arriving once more in St Florian, this time on a Sunday afternoon, having flown to Vienna, caught the train to Linz and, there being no convenient bus at that time on a Sunday, taking a taxi, arriving in time to greet old friends in the St Florian Stiftskeller, Restaurant/Bar, before attending the opening concert.

Each year focuses on one symphony, and this year the climax was a magnificent performance of the Carragan edition of the 1872 Second under Rémy Ballot: spacious, intense, gripping from beginning to end. The visionaries behind this festival are endlessly inventive in suggesting new ways of approaching the symphony at the heart of the event. This time the opening concert was entitled *Bruckner Getanzt!?* ["Danced Bruckner?!"] It took place in the spectacular 'Marble Hall' of St Florian.



On a stage were two pianos, and raked seating had been erected on the remaining three sides, creating a rectangular central performance-space. Pianists Till Alexander Körber and Oleksandr Popov, both active at the Anton Bruckner Private University Linz, gave a stirring performance of Karl Grunsky's transcription of the Second Symphony – to which the Dance Ensemble from the University, ten young dancers directed by Prof. Rose Breuss, danced!

This was a marathon, a tour-de-force, displaying a seemingly limitless vocabulary of choreographic gestures, wonderfully enhancing the music in ways that were often totally unpredictable but proving to be perfectly suited. So it was not the case that as the music rose towards frenetic climaxes, the dancers attempted to become equally frenetic; often they responded to these passages with intense stillness, frozen in dramatic gestures. That Brucknerian calm listeners often sense in the grounding of the music, no matter how turbulent, was at these times made corporeal. The whole repertoire of solos, pas-de-deux, and the full corps, sometimes regimented and sweeping from one end of the hall to the other, other times in organised chaos, circling and swirling through the space; solos in the aisles amongst the audience in counterpoint with a pas-de-deux in the central area; some business with chairs carried in, walked along, carried out in the Scherzo – all this produced an exciting amplification of the Bruckner Symphony's themes and form that had the measure of Bruckner's individual time-scale.

Unlikely though it had seemed in prospect when first encountered in the programme, Prof. Breuss's choreography and its realisation by these ten dancers proved to be a triumph of originality in combination with a deep understanding of how the music worked and how it could be danced to. Rose Breuss, quoted in the programme booklet, writes, "The choreography *Re-Visions and Versions* is based on body and spatial studies, choreographic drawings and spatial sketches from the 19th and 20th centuries: on the one hand, the sketch sheets of the choreographer Ferdinand Reisinger from the 19th century (Houghton Library, Boston) and, on the other hand, photos and dance descriptions of the expressionist dancer Gertrud Bodenwieser from the first half of the 20th century (image archive of the National Library Vienna). The dance ensemble – consisting of 10 dancers – updates these spaces, body architectures, positionings and body gestures in an astonished/relaxed [(fassungs)losen] associative, free tension [in relation to the historical background of the marble hall. The re-vision takes place in the musical space of Anton Bruckner's 2nd Symphony and reveals a contemporary dance version."

The pianists Körber and Popov, who have accompanied the University's dancers on previous occasions, played as though in total harmony so that not merely was the ensemble near perfect, but their confidence allowed for a degree of expressive nuance such as is often a bit risky in two-piano performances. Even without the dancers this would have been an exciting and revealing performance of the symphony.

The original plan was that between the movements of the Symphony would be inserted the world première of three pieces, also for two pianos, by young Linz composer Ralph Mothwurf, *Antworten auf Bruckner* (Answers to Bruckner). In the event it was decided to perform these pieces immediately after the symphony. This worked well enough, but we were deprived of the opportunity to give the dancers the immediate enthusiastic response that was straining to burst out of us at the end of the Symphony.

Mothwurf's pieces took Bruckner's way of repeating small motives to an energetic extreme. They were attractive pieces that worked well after the Bruckner. There was a most extraordinary moment between the 2nd and 3rd pieces where the chimes of St Florian's bells rang out; the pianists waited till they finished, and lo! – when the 3rd piece started it was with hard struck bell-sounds that by this happy chance brought the bells of St Florian into the hall.

At the finish, at last our stormy stamping and clapping, applause for pianists, dancers, choreographer and composer, bust forth, the audience on its feet.

MONDAY 19 AUG

In the St Florian Basilika the *Ad Libitum Choir*, based in nearby St Valentin, performed an a capella concert, conducted by Stefan Kaltenböck, entitled "Gute Nacht" (Good Night) and had Bach's motet, *Jesu, meine Freude* as centrepiece. The choir was nicely balanced and good to listen to. The sleepiness evoked by the title was rudely awakened by a cock-crow in Ligeti's *Éjszaka és reggel* (Night and Morning), tenor and soprano soloists falsetto sing *Kikeriki*. This was followed by Bruckner's *Ave Maria*, movingly sung in Bruckner's own church – at this point Brucknerians could feel at home.

TUESDAY 20 AUG

For four years now the BrucknerTage festival has invited an international group of organists to perform in the Organ Night – five recitals beginning at 7:30 pm and continuing to one in the morning. In front of the altar in the basilica a large screen is suspended so that the audience can watch live film of the organists'

hands and feet at work projected on it. The repertoire is always a strange mix of the very serious, the spectacularly virtuosic, and music that sounds more appropriate to the fairground or steam organ. The highlight for me this year was a performance of pieces from the *Art of Fugue* by the St Florian organist, Andreas Etlinger, alternating with a ‘jazz ensemble’ – Austrian Art Gang, saxophone, bassoon, guitar, cello, double-bass – who would expand into improvisation on the Contrapunctus or Canon they perform. (You can buy a fine CD of Austrian Art Gang playing from the *Art of Fugue* on the Gramola label.) Etlinger’s performance on the organ of Contrapunctus 11 was revelatory – I’d always regarded The Art of Fugue as being far too grown-up for me, but this really got to me. There were many fine performances from the other organists, including an improvisation that began with Bruckner’s C major ‘Perger Prelude’ from Jürgen Natter, Wagner and Liszt transcriptions played in a deeply meditative mode by Édouard Oganessian.



WEDNESDAY 21 AUG

The Eggner Trio, three brothers from St Florian gave a chamber music concert with a performance of the Ravel piano trio. They were joined by Matthias Schorn, clarinetist from the Vienna Philharmonic, for a performance of Messiaen’s *Quatour pour le fin du temps*, both harrowing and visionary.

Ken Ward



Part 2:

As the spiritual and eternal home of the composer, the Augustinian monastery St. Florian holds a special place for most who have come to endear Anton Bruckner – just as it was for the composer and organist himself at the time. And each year, this monastery, overlooking the town of Sankt Florian in Upper Austria, plays host to the BrucknerTage. This annual event, now in its 22nd year, draws the attention of attendees world-wide who come to the “Bruckner Days” to spend time on the sanctified grounds in a variety of ways – from concerts and symposia, to camaraderie over dinner and drink.

Founder and co-artistic director Austrian physician Klaus Laczika remains at the epicenter of the event; a dedicated and passionate spokesman, his presence and touch are felt on all matters as he is frequently observed interacting with performers and attendees alike. Along with co-artistic director and organist Matthias Giesen, as well as festival organizer and violist Julian Gillesberger, the quality of the material garnered for the event is exceptional. Typically taking place during the third week of August each year, the BrucknerTage remains at the forefront of events that every Bruckner enthusiast must attend.

Beginning on Sunday, the weeklong BrucknerTage is comprised of separate events organized around a central theme – typically one of the symphonies, this year the Second. Hallmarks of the week typically consist of chamber and choral concerts, a two-piano performance, the International Organ Night, and culminating in the symphony concert on Friday; additional events also carry on the closing weekend. The report reviewing the events earlier in the week by Ken Ward has preceded this one.

In previous years, the Thursday concert has been devoted to a two-piano performance, typically one of the transcriptions of the symphony featured during the week. As this year’s event included the two-piano Grunsky transcription of the Second Symphony during the opening *Bruckner Getanzt!?*, this day was left free for attendees and included an “open rehearsal” of the following evening’s concert. Several enthusiasts took advantage of the available time during the day to explore the Anton Bruckner *Sinfoniewanderweg*, a 9 kilometer hiking journey beginning in Ansfelden at the Centrum or Anton Bruckner Museum (also,

Geburtshaus), and finishing over the next 3hrs at St. Florian – literally beginning where the composer was born to where he is buried. Along the way, there are 10 stations - corresponding to the numbered symphonies and Nullte – containing information about the works and historical context, provided by Elisabeth Maier (IBG). Portable audio players are also available to accompany the journey so that hikers can listen to excerpts from the symphonies at each station. The weather was pleasant for all who were adventurous.



<http://anton-bruckner.heimat.eu/sinfoniewanderweg.htm>

<http://www.antonbrucknerzentrum.at/bruckner-freizeit/ab-symphoniewanderweg/>

A private tour was arranged for many of us on Friday morning at the *Geburtshaus* in Ansfelden. Now officially designated the Anton Bruckner Museum Ansfelden (*Brucknerbund Ansfelden*)¹, the tour was hosted by chairman Peter Aigner, who is also principal violist of the Altomonte Orchestra. Accompanied by Vice Mayor of Ansfelden Renate Heitz, and led by Edith Wregg of the Music and Arts University of the City of Vienna, we were guided thru each of the rooms of the newly renovated “birth house” with Ms. Wregg’s informative commentary. Containing many unique and original items, including those formerly belong to Bruckner, the museum is an incredible resource and expertly presented. A regional TV segment of the event, narrated by Mr. Aigner, is available on YouTube (broadcast in German)².

Rear, center:
Peter Aigner
Middle, L to R:
Michael Cucka,
John Berky
Front, L to R:
Edith Wregg,
Renate Heitz,
John Proffitt;
third from right:
William Carragan



On Friday, the afternoon was devoted to the symposium “Bruckner Dimensions”. Concerned with topics regarding the Second Symphony, each presenter brought their specific expertise to an enthusiastic audience in the Altomonte Saal. Desiree Mayer, a post-doctorate with the Ludwig-Maximilians-University Munich Department of Musicology³, presented a discussion of the use of ostinato as a compositional technique in the Second Symphony. Prof. Dr. Hans-Joachim Hinrichsen of the University of Zurich⁴ discussed the Second as a key work in the reception of Bruckner, being the first orchestra work to become known in Vienna with

¹ <http://www.landesmuseum.at/en/location/anton-bruckner-museum-ansfelden.html>

<http://www.brucknerbund-ansfelden.at/Startseite/>

² <https://www.youtube.com/watch?v=EvKYFw22avY>

³ <http://lmu-munich.academia.edu/DesireeMayer>

⁴ https://www.musik.uzh.ch/de/Aboutus_BC/Institut/mitarbeiter/emeriti/hinrichsen.html

relatively positive reactions from the press and critics, including Hanslick. Finally, William Carragan⁵ provided his expertise concerning the 1872 version of the Second, apropos as it was his edition of the symphony that would be performed at the featured concert that evening.

As is usually the case, the Stiftsbasilika of the St. Florian Monastery was sold-out for the final concert on Friday evening, featuring Rémy Ballot and the Altomonte Orchestra. Since 2011, Maestro Ballot has led the Altomonte or the Oberösterreichisches Jugendsinfonieorchester in these yearly concerts with the individual Bruckner symphonies; recordings of the individual symphonies began in 2013, with the plan to complete the “cycle” by the 2024 anniversary year (1 and 4 of the numbered symphonies remain). Each of these annual symphony concerts has also been recorded and released on the Gramola label (recorded and engineered by John Proffitt) – this recording should be out by the end of 2019.



Often, the Bruckner symphony is the only work on the programme. This year, the concert opened with a lovely performance of Mendelssohn’s “Hebrides Overture”. As a Romantic era concert overture, the work fit nicely and featured quality playing by the Altomonte, visualizing the cave and sea themes exquisitely.

The Second Symphony followed directly, in the edition of the 1872 version by William Carragan. First published in 2005, this edition returns to the original version of the symphony – before changes were made to the 1872 premiere, conducted by Bruckner with the Vienna Philharmonic – and has been recorded by Eichorn and Tintner, and most recently by Schaller and Blomstedt. Among the noticeable changes are the re-ordering of the movements – with the Scherzo coming second before the Adagio – and the concluding horn solo in the coda of the slow movement, subsequently replaced by clarinet.

The Altomonte Orchestra is considered the “home orchestra” of St. Florian. As such, the time they spend together in performance and rehearsal is limited to these events. Additionally, in speaking with many members of the ensemble, this was the very first time

several of them had even performed the Second Symphony, in any version. Despite what might be considered these limitations, the performance of the musicians was nothing short of breath taking. Technical prowess, controlled beauty of sonority, precision of ensemble were all evident throughout the symphony – particularly note-worthy was the first horn player, who stunned most listeners in ways that would exceed even the playing of any top ensemble one might think to compare. What was challenging for some listeners was the overall pacing of the performance. Those familiar with Maestro Ballot’s previous Bruckner recording are aware of his fondness for broad tempos – enhanced by the reverberant acoustic of the Stiftsbasilika – rivaling those of his stated mentor, Sergiu Celibidache. With most performances of this edition coming in at 65-70 minutes, this performance at 83 minutes was striking in its expansion (Celibidache never recorded the Second). Like many Bruckner performances, timing isn’t the final verdict. And the beauty of the playing of the Altomonte certainly deserves to be heard and savored.

Concluding the week on Saturday, the basilica featured a “CD Release” event for the Gramola recording of the Fifth Symphony in an organ transcription by Matthias Giesen. This was premiered as the final performance at the 2017 BrucknerTage and for those in attendance, the moment was overwhelming. This work requires extraordinary efforts by the dozens of members of a symphony orchestra; as a solo performance, the effort was nothing short of herculean. Additionally, the transcription itself was wholly rewarding, incorporating all elements of the works complex layers and depth of sonority. The event at this

⁵ <https://carragan.com>

year's BrucknerTage contained commentary from the persons involved in the release – included Gramola owner Richard Winter – as well as comments and performances from the former Stiftsorganist himself. Attendees were treated to Giesen at the organ playing the entire first movement, as well as sections of the Adagio and Finale. A phenomenal achievement and a recording well-worth obtaining.

If there was a shortcoming of this year's event, it was that some of the concerts contained minimal Bruckner content. Only the Ave Maria was sung at the Monday evening Choral Concert; the following Organ Night contained a single organ improvisation that began with Bruckner's "Perger" Prelude, moving into Wagner's "Tristan". The Wednesday evening Chamber Concert was without music from the eponymous composer of the event.

Among the many joys of the event is meeting Bruckner enthusiasts of all levels of expertise in formal and informal venues. This year I had the pleasure of "running into" Peter Jan Marthé, perhaps best known for the "Reloaded" recordings of his particular versions of the Third and Ninth Symphonies with the European Philharmonic Orchestra. However, he also has the distinction of leading the concerts of the BrucknerTage from 1997-2007 with the same orchestra, setting the tone for an event now recognized internationally.

Whether in a discussion at a rehearsal or symposium, a conversation over food and drink, or any of the spontaneous casual moments that occur throughout the week, every one who attends is glad to spend time with one another, enjoying what has brought us all together physically and spiritually: Anton Bruckner.



Matthias Giesen at the Bruckner Organ

Michael Cucka

Since 1997...

16 - 23 August 2020



ST. FLORIANER
BRUCKNERTAGE

BrucknerTage 2020*

Bruckner's Fourth Symphony

Sunday 16 Aug

Final Concert of the First International
Joseph Mayseder Violin Competition
(Mayseder Concertos & Bruckner Orchestration of
Beethoven Pathétique from Kitzler Studienbuch)
Altomonte Orchestra / Jan Latham-Koenig

Monday 17 Aug

Chamber Music
Beethoven: Sonatas for violin & piano

Tuesday 18 Aug

Organ Night

Wednesday 19 Aug

Bruckner IV (2-piano version, 1878 – trans. Walter
Magnus)
Elias Gillesberger / Christoph Eggner

Thursday 20 Aug

General Rehearsal
Bruckner IV (ed. 1888 Korstvedt)

Friday 21 Aug

Symposium
Ben Korsvedt, Felix Diefgarten
evening:
Concertos & Bruckner IV (ed. 1888 Korstvedt)
Altomonte Orchestra / Rémy Ballot

Saturday 22 Aug

Jazz Concert
Rudi Wilfer: Improvisation on Bruckner IV

Sunday 23 Aug

Frühschoppen

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

www.brucknertage.at

**Preliminary program, subject to change*

Concert Reviews

EBRACH, BAVARIA

THE ABBEY

1 SEPT 2019

BRUCKNER: Mass in D Minor**BRUCKNER:** Te DeumAlžběta Poláčková, sop.; Václava Krejčí Housková alto; Jaroslav Březina, ten; Jiří Sulženko, bass
Kühn-Chor Prague / Radiosymphonieorchester Prague / Gerd Schaller

Bruckner's Mass in D Minor is one of the most significant works in the composer's career. Composition was begun in 1863 when Bruckner had finally decided his musical education was complete; he'd done Simon Sechter's course in harmony and counterpoint, he had learned all he could of form and orchestration from Otto Kitzler, and now it was time to show what he could do in this Mass, his first work on a very large scale.

It was an immediate success. The first performance in the *Alter Dom* (Old Cathedral) Linz in November 1864, was followed less than a month later by a second performance in Linz. Both these performances were conducted by Bruckner himself – which belies the suggestion sometimes made that Bruckner was not a competent conductor. Dermot Gault, in his book *The New Bruckner*, writes: “A review by his friend Moritz von Mayfeld upset Bruckner by suggesting that he would do better when he had succeeded ‘in refining, or rather, curbing his imagination, in avoiding over-violent cadences and strident dissonances’, but the same review contained the prophetic suggestion that ‘of one thing only can one be certain, that he will in the near future enter the field of the symphony, and certainly with great success’. In later years Bruckner gave credit to Mayfeld for pointing him in the right direction: ‘Mayfeld pushed me towards the symphony’.” Johann Herbeck conducted three performances in Vienna in the late 1860s and Bruckner conducted another performance in the Old Cathedral in 1868. (A review of Bruckner's 1868 performance was somehow able to find a Wagnerian influence in this work. At the time of its composition Bruckner was probably only familiar with *Tannhäuser*. Maybe its scale, perhaps its operatic passion, maybe some use of brass fanfares – but really, today, it's very hard to sense anything Wagnerian in this work.) There was a resurgence of several performances in the 1880s, and Gustav Mahler, who seems to have been very selective in what Bruckner he conducted, chose the work to conduct in a concert in Hamburg in 1893. There were at least a dozen performances in Bruckner's life-time.

But today it is seldom performed, overshadowed by the two other great masses, in E Minor and F Minor. And it is, in my experience of listening to the work primarily on CD, a difficult work with so much varied invention in it that it is sometimes difficult to feel a sense of overall line or unity. There are unifying elements, a descending scale that is used significantly in various movements, especially the Kyrie and the Agnus Dei, and falling octave motives that appear in the choral and orchestral texture; many horn solos, sometimes repeating simple intervals, other times melodic fragments, and these together with insistent repetition of rhythmic cells by the trumpets look forward to the sound world of the Second Symphony. The use of the soloists in dialogue with the choir is often very effective, but sometimes hard to interpret – most notably incidents such as in the Benedictus, the tenor is required to intrude on a passage otherwise entirely for choir with his own ‘*Benedictus qui venit in nomine Domini*’ - he sings it and then sits down again.

It was a great privilege to be able to attend this performance in the vast Abbey at Ebrach, given a committed performance by the musicians from Prague under the baton of Gerd Schaller, which made it clear why this work was so successful when it was a brand new work from the 40 year old Cathedral organist of Linz.

Immediately apparent in the Kyrie was the sweet tone and expressive phrasing of the Prague Radio Symphony Orchestra strings, whose prayerful melancholy opening figure was played at a flowing tempo – nothing too indulgent. (Bruckner marks it *mehr langsam*, an expression which to those of us trying to learn German seems incomprehensible – more slow than what? It is a colloquialism meaning ‘rather slow’.) The movement was beautifully shaped in its rise and fall, the choir and soloists well integrated into the overall sound. The Gloria was suitably energetic, Bruckner's fugue for the Amen no doubt displaying his post-Sechter erudition, and building to a brilliant close, trumpets blaring out above it all.

The Credo storms in full of energetic conviction, and the brass fanfares that herald ‘*Deum de Deo, lumen de lumine*’ (‘God from God, light from light’) rang out into the very reverberant acoustic of the Abbey. At times the texture of the string writing as seen in the score is really quite complicated, but in performance in such an acoustic as this it was often difficult to discern much between the first violin line and the bass; but magical flute solos throughout the work were always wonderfully audible, beautifully played. After the tender ‘*Et incarnatus est*’, movingly introduced by the four soloists – all of whom were very fine – there is a sudden furious crescendo to ‘*Cucifixus etiam pro nobis*’ (‘He was crucified for us’), commencing the very

dramatic, even operatic, central section. Quietly, *a capella*, the choir intone ‘*passus est*’ (‘He suffered’) and the soloists ‘*et sepultus est*’ (and was buried’). There is a part for organ between and after these phrases, but an alternative in the score is covered by clarinets and bassoons, as was done at this performance. This is followed by a quiet expectant modulation on horns and trombones, ushering in a drum roll that will continue for over 30 bars, the foundation for Bruckner’s first great ‘*Steigerung*’ (build-up, climb towards a climax); beginning with wispy dotted quaver fragments on first violins, soon echoed and augmented by woodwind and brass, a crescendo of increasing intensity, till the tenors and basses join the crescendo with ‘*Et resurrexit*’, followed by the full choir, fortissimo. It is a moment of spine-tingling drama and was carried off to great effect by Maestro Schaller and his choir and orchestra, continuing into the turbulent iteration of consequent articles of Christian faith. With ‘*Et expecto resurrectionem*’ (‘And I await the resurrection’), the brass fanfares heard first at ‘*Deum de Deo*’ return, so helping to bind the structure of the Credo, and one phrase in the Amen uses the descending scale that refers back to the Kyrie and looks forward to the Agnus Dei. I mention this because although the work can on first hearing sound somewhat disorganised, Bruckner had made considerable effort to underline its unity as a coherent entity.

The Sanctus is very brief, rising figures on basses, cellos and violas; descending scales on the flute, the choir quietly intoning their three ‘Sanctus’ statements, rising stepwise, the movement capped with a bright ‘*Hosanna in excelsis*’. This was all very effectively dispatched by choir and orchestra. The prelude to the Benedictus has a quietly passionate string melody, with a continuation by the flutes to the heights. Then the strings introduce an attractive little repeated semiquaver motive – it sounds more Mendelssohian than Brucknerian – which Maestro Schaller encouraged the strings to bring out. A blessedly calm, and here beautifully played, horn solo leads to the reiterated Hosanna.

The Agnus Dei opens with a forthright declaration of the descending scale motive, and proceeds to a very moving and seemingly profound dialogue in ‘*Miserere nobis*’ (‘Have mercy on us’) between bass soloist, very impressively and strongly sung by Jiří Sulženko, and the choir. Quiet drum beats introduce the ‘*Donna nobis pacem*’ (‘Grant us peace’), which in its quietness, beautiful orchestration with comments from horns and woodwind and steady tread in the bass, leads the mass to a poetic close. A wonderful quietness descended on performers and audience alike.

There was a long pause, some change of instruments, and then the conductor led the orchestra and choir in a performance of Bruckner’s barn-storming Te Deum. I wasn’t quite convinced by the wisdom of this programming, without a proper interval, the journey from Bruckner’s first large scale sacred choral masterpiece to his last needed a little moment of escape to allow readjustment, and perhaps more rest for the choir. It must have been a long day for them: rehearsal and concert. Nevertheless, the performance was strong and lively, but I felt the need of a more aggressive attack throughout, though this is something that the reverberant acoustic tended to undermine. Maestro Schaller was required to make large and cajoling gestures, trying to draw from the choir more robust and less rounded phrasing of Bruckner’s shouts of praise. The soloists were magnificent, the tenor Jaroslav Březina particularly fine in his ‘*Te ergo quaesumus*’ and ‘*Salvum fac populum tuum*’, and they introduced the closing section, ‘*In te Domine speravi*’ with strong conviction. The choir performed well throughout the concert, and were particularly beautiful to listen to when giving their all, though in the Te Deum I felt they would have benefited from being more acute in their attack. Nevertheless, come the end, the large audience were enthusiastic in their applause.

It’s always impressive to find this vast space in a tiny village in the Steigerwald forest, somewhere between Bamberg and Würzburg, filled with a large audience for Maestro Schaller’s Bruckner performances, especially when the longest work on the programme is one of Bruckner’s least well known. There were microphones aplenty, so interested readers should find themselves able to hear this valuable performance of the Mass in D Minor in the not too distant future.

Ken Ward

LONDON, UK

ROYAL ALBERT HALL

3 SEPT 2019

BEETHOVEN: Piano Concerto No. 4 (Emmanuel Ax)

BRUCKNER: Symphony No. 7

Vienna Philharmonic / Bernard Haitink

There were great expectations in advance of this Prom Concert, since it was known that it was likely to be Haitink’s last ever concert in the UK. At the age of 90 he had been conducting major orchestras for 65 years: his first ever performance in the Concertgebouw Hall in Amsterdam was in July 1954! So this really was the end of an era - and he had chosen Bruckner’s Seventh to mark his final bow.

Hermus, whose major position is with the North Netherlands Orchestra, has conducted all the major Dutch orchestras as well as ensembles throughout Europe. These concerts marked his second visit to Seoul. His resumé includes performances of the Bruckner 6th as well as the second version of the 3rd. His 8th got off to a good start, with a patient but not too slow introduction to the opening movement, and outstanding playing from the quartet of Wagner tubas, which would prove to be one of the strengths of the performance. Superb winds would also provide highlights throughout. However, the most noteworthy feature of the movement was the absolutely crushing power of the brass in every climax. This, unfortunately, would prove to be problematic as the evening wore on. The orchestra, which had some 90 musicians on stage, sounded *much* larger. The brass complement consisted of three trombones, four trumpets, tuba, and *nine* horns (four doubling on the Wagner tubas). Triple winds, three harps, percussion and strings rounded things out.

The intensity of the performance continued into the scherzo, augmented by powerful contributions from the drums. In the slow movement Hermus showed nice attention to dynamics with occasional mild *subito piano* effects and lovely gossamer-smooth sound from the strings, which also had been a highlight in the Mozart. However, again, the overwhelming power of the climaxes, while undeniably exciting, now began to cause difficulties such as small but evident intonation problems and a slight coarsening of the brass sound. Fortunately, the Wagner tubas were still wonderful. However, when every high point from the very beginning is as high as it can get, where do you go from there?

Well, Hermus tried, starting the finale at a breakneck pace with the orchestra going full out. Even in the scherzo, some very fast tempos, perhaps an adjustment to the change in venue from the previous night, seemed to leave some of the brass behind. They made a supreme effort, but by the time the coda of the finale rolled around, some weariness was evident. The balances in the final peroration were off, with the horns overwhelming the rest of the brass as well as everything else. Bruckner *meant* us to hear the scherzo theme on the trumpets and that of the opening movement on the trombones. Here they were mostly left to the imagination. However, the audience in the nearly full hall certainly loved it, while I sat back in my seat thinking, “That could have been better.” Still, it’s a Bruckner 8th—how lucky I’ve been to have seen performances of this masterpiece so often in recent years—and now three in Asia! One noteworthy observation: These concerts are open to children age 8 and up. There were kids there, including two little girls just a couple rows in front of me, who listened to the entire concert attentively and without fidgeting, finally jumping up and cheering wildly at its conclusion, even giving enthusiastic thumbs up to the performers on stage. There is hope! At least here in Asia.

The Seoul Philharmonic is a very good orchestra—they showed that especially in the Mozart, and in many parts of the Bruckner. I look forward to hearing more from them in the future.

Neil Schore

LONDON

BARBICAN HALL

20 JUNE 2019

VAUGHAN WILLIAMS: Fantasia on a theme of Thomas Tallis

GRAINGER: Lincolnshire Posy

BRUCKNER: Symphony No. 4

London Symphony Orchestra, Guildhall School musicians / Sir Simon Rattle

“A massive concert with a massive orchestra”, Rattle’s remarks describing this programme.

For this concert, the London Symphony Orchestra was joined by musicians from the Guildhall School of Music that is situated in the Barbican. This does result in a huge orchestra: twelve basses, nine horns, six trombones, and two sets of timpani.

As often with Rattle, this was an interesting programme. Earlier in the year, Rattle had paired Bruckner’s Sixth with Bartók’s Music for Strings, Percussion and Celeste. A couple of years ago, I heard him play Bruckner Sixth with the Scherzo from Rott’s wonderful Symphony in E. Here with Bruckner’s Fourth Symphony, he played the Vaughan Williams Tallis Fantasia and Grainger’s Lincolnshire Posy - the first of these for strings and the second for brass band. I did not know this second piece except for the jaunty last movement which presumably is played more often as a separate piece. The beautiful Tallis Fantasia was lovingly played. The extra large string orchestra made some beautiful sounds.

It was an interesting idea to couple this piece with the Bruckner. One word that often describes this fantasia is ‘spiritual’. It reminds one of an English cathedral, even though Vaughan Williams was not a religious man. Bruckner was the most spiritual of 19th century composers. There are moments in the Finale of

Of note: Prof. Carragan was in attendance and provided commentary to the audience before the concert, as well as the program notes.

Michael Cucka

[*https://carragan.com/composer-anton-bruckner/a-new-version-of-the-third-symphony/](https://carragan.com/composer-anton-bruckner/a-new-version-of-the-third-symphony/)

[*https://tinyurl.com/CarraganB3](https://tinyurl.com/CarraganB3)

BRUCKNER AT THE LUCERNE FESTIVAL 2019

The 2019 Lucerne Summer Festival was held from 16 August to 17 September with around 60 events of all kinds, under the motto of *Macht* - "Power". In relation to Anton Bruckner, one might perhaps think of the Omnipotence of God, to which the composer felt close all of his life.

This year Bruckner - with Brahms the most significant symphonists of the second half of the 19th century - was represented with three of the most powerful works of the symphonic repertoire: the Eighth, Seventh and Fifth Symphonies.

On 25 August, Andris Nelsons and the Leipzig Gewandhaus Orchestra were guests with the evening-filling Eighth symphony in the 1890 version. It was obvious that the conductor aspired to a distinct, independent interpretative approach. In places, the triple *piano* of the high strings may have surprised many listeners. In contrast the expansion of the sound, especially in the last movement, occasionally reached at least a fourfold *fortissimo*. The timpanist should have earned an extra bonus for his almost furious efforts.

The concert on 6 September was of particular importance as it marked Bernard Haitink's final farewell from the conductor's podium; the great Maestro had performed no less than 60 times in Lucerne. In this appearance with the Vienna Philharmonic, Beethoven's Fourth Piano Concerto and Bruckner's Seventh Symphony were on the programme - with American pianist Emanuel Ax as soloist in the concerto, standing in for Murray Perahia. Even the opening bars of the concerto made one sit up; and thereafter one heard a most engaging interpretation of the work, written in 1805/6 at the peak of Beethoven's creative work.

I had experienced the same programme 60 years ago in Paris, with the Berlin Philharmonic, Wilhelm Backhaus at the piano, Herbert von Karajan on the conductor's podium. At that time, Bruckner was hardly known in France as a symphonic composer. Certainly, as an organist in 1869 in Notre Dame, he had astonished and inspired the then *crème de la crème* of French composers - César Franck, Camille Saint-Saëns, Daniel-François-Esprit Auber, Ambroise Thomas. How little was known of Bruckner's symphonic works in France can be read in the biography by Armand Machabey that appeared in 1945, *La vie et l'oeuvre d'Anton Bruckner*.

Karajan's concert was probably a milestone in Bruckner-reception in France. He was later criticized for reducing Bruckner (and others) to sheer beauty of sound. Anyone who heard the current performance with the Vienna Philharmonic might perhaps have remembered this criticism. But the supernatural beauty that the strings and winds elicited from their instruments - the solo flautist deserves special praise - was far away from mere sleek euphony, and no less the nobility of sound that was retained even in the most extreme moments. How this symbiosis of orchestra and conductor, with the most sparing of conducting gestures, was accomplished remains a mystery and a wonder. Played like this one can hardly have enough Bruckner.

It would be unfair to judge the Rotterdam Philharmonic Orchestra and its gifted young conductor Lahar Shani by the measure of an orchestra such as the Vienna Philharmonic and a peerless master such as Bernard Haitink, both of whom grew up with Bruckner - not only, but by no means least. Maturity and clarity cannot be set in the balance against youthful 'swing' and enthusiasm. The interpretation of Bruckner's Fifth Symphony by Shani did not lack beautiful moments, but the conductor was not yet successful in welding the contrasting and heterogeneous parts seamlessly within the movement into a unity.

Before the interval, 32-year-old Norwegian violinist Vilde Frang played Max Bruch's popular violin concerto in G minor. She interpreted the richly melodic - though in contrast to Bruckner - somewhat simply woven concerto with spirit and high musicality, though her tone could still gain in volume and projection.

The colourful series of events under the motto *Macht* closed with a concert performance of Mozart's *Così fan tutte*. As always Bruckner can be included under the year's particular motto: his symphonies are part of the indispensable repertoire of the Lucerne Festival. Claudio Abbado, who died in 2014, and the now departing Bernard Haitink, will remain in the memory in respect of Bruckner with the most unforgettable impressions.

Albert Bolliger (trans. kw)

Recording Reviews

BRUCKNER: Symphony No. 9 in D minor (1896; unfinished - ed. Nowak)
Pittsburgh Symphony Orchestra / Manfred Honeck
rec. live 23-25 February 2018, Heinz Hall for the Performing Arts, Pittsburgh, PA
REFERENCE RECORDINGS – FRESH! FR-733 [63:10] Multi-channel hybrid SACD

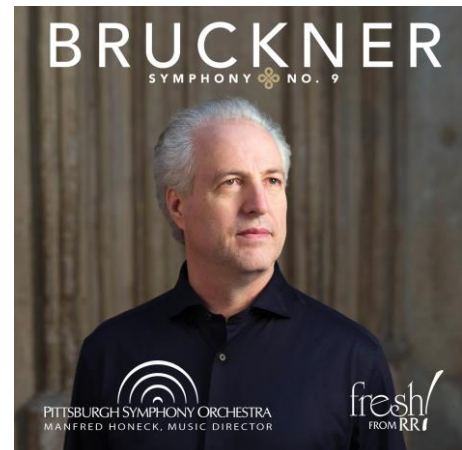
The stream of live Bruckner recordings in general shows no sign of abating, despite continued disdain for his work from some critical quarters; I have reviewed several live accounts of Bruckner's Symphony No. 9 this year alone and the latest batch of discs to be reviewed, in addition to the Ninth Symphony, included recordings of nos. 3, 4, 6 and 7, coming from Germany, the USA and Japan. Not only that, but standards of playing seem to be rising inexorably; virtually every new recording has great merit and evinces a real empathy with Bruckner's idiom. Perhaps the world has caught up with those of us who have always maintained it and Bruckner has after all finally been accepted into the canon of indisputably great composers?

I am mildly surprised, however, that so many conductors still prefer to play the original three movement version rather than employ one of the many completions now available, but of course concluding with the sublime Adagio remains a profoundly satisfying option, for all that the various fourth movements offer another highly rewarding experience.

This recording follows another trend in being presented in "multi-channel hybrid SACD" but I am afraid I listened to it only in conventional digital stereo. Studio recordings are of course now a comparative rarity; most of the current output is live or live composite, assembled from more than one concert. The advantages conferred upon recordings by modern sound engineering technology and the immediacy of live performance are sometimes compromised by the fact that it also picks up the bronchial intrusions of inattentive or inconsiderate audience members, but at least composite recordings such as this one give the producers the option of using different takes to avoid the worst blemishes. In any case, there is almost no extraneous noise here – with one caveat: Honeck has caught the increasingly prevalent habit among conductors of groaning tunelessly along with the music – or it that today's sound equipment picks it up more readily? In any case, I hope he doesn't start to emulate the worst offenders such as the late Sir Colin Davis and Kent Nagano. Otherwise, the sound is exemplary, which just enough air around the instruments to suggest the ambiance of a concert hall but ideal balance among them. The brass is very present, blip-free and impeccable of intonation, while the orchestra sounds like what it is: world-class.

This is a grand, mainstream performance, on the monumental rather than the propulsive side; speeds are conventional and Honeck seems completely in command of those big, arching phrases punctuated by typically Brucknerian pauses, generating tension without losing shape, pulling tempi about or pecking at climactic notes. The Scherzo is especially sharp and precise without sacrificing any weight or impact and its dynamics are tellingly graded; the Trio is frolicsome and surprisingly fast but eases satisfyingly into its lyrical passages before the return of the pounding, demonic main theme. The grandeur, dignity and sonority of the Adagio here are the equal of any other recording; the movement builds magnificently for the last five minutes to a transcendent conclusion. It must have been quite an experience to have attended the concerts.

Old hands will see no particular reason to invest in this new recording and may rest content with three-movement recordings by Walter, Wand in Lübeck, Giulini with the VPO, Karajan or, more recently, Sado and Jansons, but its superb sound and flawless execution would make it as fine and rewarding an introduction to the work as any in the catalogue.



Ralph Moore

BRUCKNER: Symphony No. 3 in D minor, WAB103 (1871/72[?], revised 1889 version, ed. Nowak)
Frankfurt Radio Symphony / Paavo Järvi
rec. live 19-21 March, 2014, Alte Oper Frankfurt
RCA SICC-10278 [51:54] SACD Hybrid

The reverse of the CD tells us that the performance here is the “1871/72 Rev. 1889”. Given that we know Bruckner visited Wagner with the manuscript not quite finished in September 1873, the first dates are puzzling, but certainly what we hear is the revised 1888-89 version*. The majority of conductors today perform and record that original 1873 version but Järvi here prefers what are presumed to be Bruckner’s penultimate thoughts, as there is also the option of the 1890 Röttig edition which Gerd Schaller recorded live in 2017.

The Third is one of my favourite Bruckner symphonies and for me marks the advent of the composer’s powers in their plenitude; I do not find that it evinces any of the supposed infelicities or immaturities attributed to it by harsher critics, although I concede that the finale can fragment in less skilful hands. The power and drive of this recording certainly took me by surprise; in my experience of him both live in concert and on disc, Järvi’s gifts are better suited to Bruckner than to Mahler and here he demonstrates a grip over the Brucknerian idiom which is entirely convincing.

This is one of the fastest performances on record, comparable to some by Jochum, Tennstedt, Maazel and Hindemith, but does not sound rushed, just intense and propulsive. My benchmark for this symphony performed in this version has long been Karajan’s sole 1980 recording and while the Frankfurt orchestra cannot aspire to the sheen and torque of the BPO, it is still very fine indeed, and enhanced by the splendour of the digital sound provided here. There is absolutely no audience noise. The mystery of the first bars is profound and thrilling, and the climactic passage around eleven minutes into the first movement, just after the reprise of those semi-quaver mutterings of the opening, is especially impressive. Ensemble is crisp and tight and Järvi’s urgency ensures that Bruckner’s narrative is compelling but the lyricism of the *Gesangsperiode* is never neglected. The concision of this edition and Bruckner’s of the orchestration to render the sound-world of the Third more akin to that of the later symphonies sit well with Järvi’s interpretative stance. He keeps the thread skilfully in the diffuse Adagio, dynamics are subtly modulated and the orchestral sonorities are lovely; this is echt Bruckner without over-egging, although the concluding melody (which Dvořák appears to have stolen for the Largo of his New World Symphony) is as affectionately caressed as you could wish. The Scherzo is breathless but its waltzing Trio easy-going. The finale is equally driven but again encompasses the charm of the Ländler episodes before concluding in a blaze of Wagnerian splendour.

Ralph Moore

**NB: According to the accompanying booklet, Järvi notes he “chose the final version revised in 1889, mainly because I found it is the most concise and logical score among several different versions of this symphony, and partly because it is a version I heard as a child”. [editor]*

WAGNER: Siegfried Idyll [20:47]

BRUCKNER: Symphony No. 6 in A Major (ed. Nowak) [16:40/19:45/8:27/14:40=59:36]

WAGNER: Parsifal, Prelude to Act I [12:50]

BRUCKNER: Symphony No. 9 in D Minor [23:39/10:44/24:00=58:27]

Gewandhausorchester Leipzig / Andris Nelsons

rec. Gewandhaus Leipzig, 9 & 22 Dec 2018

DEUTSCHE GRAMMOPHON DGG 0289 483 6659 [2CD & download: 192/24]

Andris Nelsons continues his traversal of the Bruckner symphonies with the Leipzig Gewandhaus Orchestra with this release, generously including both the Sixth and Ninth. Spread across two discs, this recording also includes works by Wagner, as in previous releases – in this case, Siegfried Idyll opens the recording, followed by the Sixth, then the Parsifal Prelude and finishing with the Ninth. In addition to the current Bruckner cycle, Nelsons has also been releasing a cycle of Shostakovich symphonies with the Boston Symphony – as well as a recent set of Beethoven symphonies and the Vienna Philharmonic.





Although his recordings of the Shostakovich symphonies have been widely praised – winning several awards, including Grammys in the US – the Bruckner recordings have been more variable. An initial release of the Third was considered excellent and an optimistic opening of the cycle. Subsequent releases of the Fourth and Seventh have been more variable. I have been fortunate to attend most of Nelsons concerts in Boston where he similarly performs the same Bruckner symphonies as in Leipzig. The Seventh was the first he performed in Boston during his inaugural season (2014-15) and was generally considered quite good. The Fourth, a couple of years later, was more problematic. The symphonies on this release have also been performed in Boston, with the Sixth coming the year before the Fourth and the Ninth being this last season.

Although my experience of the Sixth in concert was generally solid, I did have some minor quibbles (as noted in my review, TBJ 21/2 July 2017). This recording, however, will be problematic for many listeners. Overall, the playing of the Leipzig Gewandhaus is wonderful; sonority and ensemble is usually spot-on; the recording is also quite good with dynamics ranging nearly inaudible *pianissimos* to full-throated *fortissimos*.

The problems lie in Nelsons overall approach to the symphony. As is often stated about Bruckner, the encompassing arch of the entire work or movement need to be maintained for the individual moments to make sense. The Sixth is often the symphony that many interpreters shy away from as this challenge to communicate the work as a whole is tricky and incomprehensible to many.

Nelsons approach to the Sixth would be best considered idiosyncratic. The first movement *Majestoso* is perhaps the finest, with a nice tempo and overall solid pacing. Momentum is well built and most of the tempo changes are unobtrusive, including the *molto ritardando* to conclude the movement. Matters become challenging in the *Adagio*. The “solemnity” of pacing often borders on excessive, particularly in the funeral marches in the first and second parts, making the overall pacing feel plodding. Often, in the transitions, the listener has the sense that the music is about to almost stop. The control of the Leipzig players during these moments is a credit to their musicianship; that of their conductor in maintaining a pace is lost. I had the feeling that the inclusion of the *Idyll* to open this recording was a foreshadowing of this movement. Timing does not always tell the whole picture when it comes to a performance; but this movement is slower than most recordings, and it feels like it – a shame for what is one of Bruckner’s most beautifully written *Adagios*. Matters fare better in the *Scherzo*, opening in a sprightly tempo. The *langsamer* of the Trio comes off as too divergent and as a result the connection of the sections is awkward. The *Finale* is particularly challenging for most conductors to pull off, with sections alternating between an opening prime tempo and others more slowly, *langsamer*. Unfortunately, Nelsons does not demonstrate a good feel for this alternation and, once again, the overall flow of the movement lacks fluidity. The sections themselves are well-played and phrased; the movement itself feels disjointed and artificial. An unscored *ritardando* in the final bars – perhaps to replicate the one in the first movement – does not help the conclusion of the symphony. Overall, the feeling is of a performance that doesn’t fully grasp the structure of the symphony and would be hard to recommend among well-accepted alternatives – Klemperer, Celibidache (whose *Adagio* is slower but works), and Keilberth.

There are no such complaints to be had for Nelsons’ recording of the Ninth. No doubt, the inclusion of the Prelude to Act I of *Parsifal* before the symphony is without subtlety – being Wagner’s last completed opera and the titled character’s quest for the Holy Grail; Bruckner’s unrealized attempt at completing the Ninth leaves the unfinished symphony as a similar heavenly quest. From the opening of the first movement, Nelsons and the Gewandhaus are in complete control of the symphony. Pacing and tempo are sound; climaxes build with appropriate intensity; playing is passionate. The pounding of the finale measures is dramatic. The *Scherzo* maintains the same intensity and energy consistently. The *Adagio* is excellent, from the chromaticism of the opening bars, the grand buildup to climaxes throughout, the playing of the Wagner tubas, and the sonority of the string chorales. The tension leading to the final climatic chord is electrifying; the release to the notes for the horns in the final bars is transcendent. This is a wonderful performance that can be recommended without hesitation.

Nelsons and the Leipzig are next scheduled to perform the Second Symphony (1877, ed. Carragan) this December, with the Vienna version of the First next Spring; and Eighth is scheduled for Summer 2020 after this years Proms. Only the Fifth will remain for the numbered symphonies. Certainly, recordings will follow

and the cycle should be completed before 2024. As one would expect, these are well-played performances; despite some interpretative challenges, I remain encouraged for the cycle to reveal itself.

Michael Cucka

BRUCKNER:

Symphonisches Praeludium in C minor* (attrib.) (1876) [6:32]

Mass No. 3 in F minor, Große Messe, WAB 28 (1867/68) inc. Ave Maria III (1882) [65:22]

Postludium – Organ Improvisation [6:26]

Cynthia Clayton (soprano); Melanie Sonnenberg (mezzo-soprano); Joseph Evans (tenor); Timothy Jones (bass-baritone); Sigurd Øgaard (organ)

Houston Symphony Chorus / Moores School Symphony Orchestra / Franz Anton Krager / Michelle Perrin Blair*

rec. live 26-27 April 2013, Grace Presbyterian Church, Houston, Texas

Producer & Recording Engineer: John Proffitt

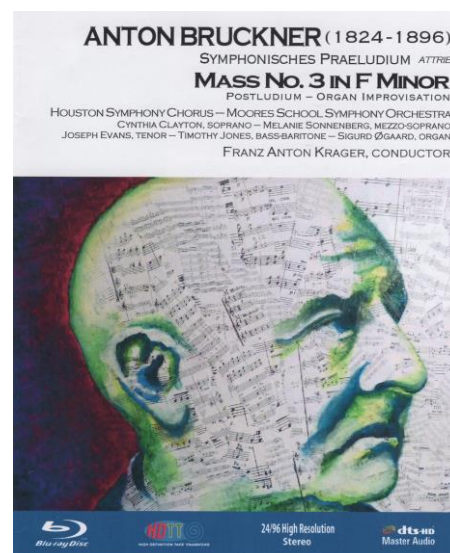
HIGH DEFINITION TAPE TRANSFER BLU-RAY AUDIO DISC HDTT [78:43]

The first thing to say about this Blu-ray release is that it is in absolutely glorious sound. I will leave appreciation of the multi-channel Surround Sound option, which I understand is far superior, to another colleague [*follows, below -ed*] but I am bowled over by its immediacy even while listening only in conventional stereo; kudos to producer and recording engineer John Proffitt for his masterly management of a recording of demonstration quality. There is virtually no audience noise and balances are close to ideal, permitting just enough reverberation to convey the ambiance of the recording venue but never becoming muddled.

While I am aware that many a Brucknerian is deeply attached to the Mass No. 1, I have always found it diffuse and of the two larger-scale masses far prefer the more mature No. 3, which is as dramatic a construct as any of the late, great symphonies, hence its sobriquet “a Symphony with Words”. Bruckner clearly conceived of the F minor Mass as having a “vertical” nature; it is a massive, Romantic outpouring of deep faith rather than just an expression of human emotion. Whatever Bruckner’s original intention, it is generally considered too grand and unwieldy to fit neatly into the liturgy of a Eucharistic Mass and is now much more likely to be encountered as a concert performance; Bruckner was himself no doubt aware of that when he wrote it but he makes no compromise in his emphasis upon its elevation of the hieratic and mysterious aspects of his Catholicism. Hence, we are rarely consoled by the reassurances such as temper the uncomfortable realities of death and grief in Brahms’ roughly contemporary Requiem, and no other liturgical works save those by Berlioz create such majestic and awe-inspiring scenarios as, for example, the holy row which heralds Bruckner’s depiction of the Resurrection. The grandeur and urgency of his idiom here leave no room for the period finickiness of “transparent textures”; this is music which seeks to confront the Believer with the terror of the Last Judgement. That constitutes the central highpoint of this performance and the performers give their all to ensure that its wild, pounding exaltation makes maximum impact. Despite the drama of proceedings, Bruckner never strays into the more overt, operatic idiom of Verdi’s Requiem, nor does he concern himself with Brahms’ and Verdi’s personal terrors and supplications but instead looks heavenward as a part the Church Militant to the universal theme of the Parousia. However, the sweetness and serenity of the quartet and chorus in the Benedictus, lovingly performed here, echo that same movement in Beethoven’s Missa solemnis and Bruckner would recycle its main theme a few years later in the Adagio of his Second Symphony.

Franz Anton Krager’s tempi represent a *juste milieu* between those of Jochum and Celibidache, although the acoustic of the location and the scale of the performance indicate more commonality with the latter, regardless of any comparison of raw timings and he clearly wishes to underline the massive symphonic structure of the Mass.

The choir and orchestra have clearly been drilled and rehearsed to a very high level of unanimity and expressiveness. There are one or two flubs, such as in the descending staccato string figure two minutes into, and towards the close of, the “*Qui tollis peccata mundi*” and occasionally string tone and intonation could respectively be sweeter and truer but in general the performance is technically very accomplished. The Gloria and Credo combined present any choir with the challenge of singing for over half an hour often at a repeated *forte*, and both attack and energy levels are well sustained here. The one thing which compromises this



performance is that the solo singers are not of the first rank. They are perfectly audible but are not meant to sound like principal opera singers, so are deliberately set quite far back in the aural landscape, so as to be integrated into the overall wash of the audio texture; this might partially account for some of what we may hear as intermittently excessive vibrato and, despite being competent, none has the depth, resonance and steadiness characteristic of the finest voices – a failing increasingly encountered in our age. The mezzo is sound but there is something of an edge in the soprano's tone and the tenor's line can develop a bleat or beat. Bass-baritone Timothy Jones is given the solo role Bruckner's third Ave Maria, which is included as a Sequence Hymn; its key of F facilitates a neat and seamless segue into the ensuing Sanctus, even though his top notes lack resonance and his concluding low F is not secure.

Another bonus is the use of the attributed - some would still say doubtfully - *Symphonisches Praeludium* as a prelude to the Mass, a splendid, Wagnerian mini-tone-poem which makes extensive use of the brass section, exploiting the thrilling sonorities of trumpets, trombones and the bass tuba. I welcome and thoroughly enjoy its inclusion. One theory is that it is in substance most likely to have been at least sketched by Bruckner even if perhaps some of the orchestration was completed by his pupil Krzyzanowski; others disagree. In any case, it makes a lovely and novel introduction, is hardly inappropriate in mood or content and is surely preferable to, say, Bruckner's Overture in G Minor, which is a student composition and rather bland by comparison. A final extra offering, apparently included in the concerts as a late and happy afterthought, is Sigurd Øgaard's organ improvisation as a postludium – an unusual and absorbing exercise, first grave and imposing, then rising to a magnificent climax four minutes in before reverting to the mood of the opening in a conclusion whose stately tread and insistent ostinato phrase are reminiscent of the unveiling of the Grail in Parsifal.

Previous recordings might feature starrier soloists and slicker orchestras but the spectacular sound, the sincerity and devotion of performers and the inclusion of the unusual and valuable bonus items make this a tempting prospect for any committed Brucknerian.

Ralph Moore

Additional Commentary:

The concept of enveloping a listener in a musical experience has been around for decades. Quadrophonic sound was an early concept of reproducing music through four speakers – front and back pairs – in order to spatially expand the listening space. With the more recent development of “surround sound”, this has been expanded to include more and more speaker sets, from a most basic setup of 4 or 5 speakers to home systems containing 11 to 13 speakers, and even more. Each expansion of the surround system adds speakers to different positions. In order to create the experience of being surrounded, an initial set of front and rear speakers are used; this is expanded to sides, height, and ceiling sets depending on the system used – as well as the mastering used for the recording.

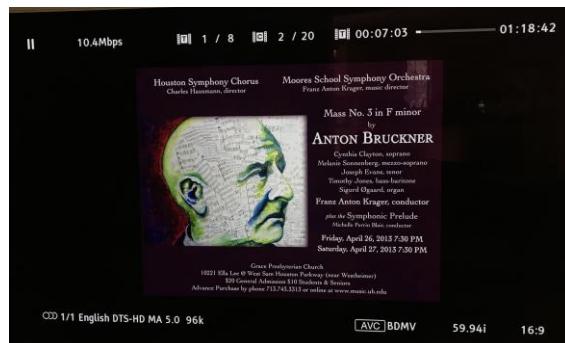
Surround sound has had a curious relationship with music playback. Originally developed for playback in a movie environment - including home theaters - for the better placement of sound effects (think, the spaceship passing from front to back, left to right in *Star Wars*), initial releases of music recordings were often awkward and gimmicky. Usually remastered from non-surround original masters, these initial music recordings placed distracting elements in the surround channels, so that unnatural music features were coming from the sides and rear – not at all what one would expect in listening to the music live, or as it was originally intended when produced. As such, although surround sound for movies flourished, recordings with music have been received rather poorly.

Lately, however, the conceptualization of surround music reproduction has been re-evaluated. Like a well-calibrated home stereo with two channels of music reproduction, sitting in the “sweet spot” can create an almost “being there” experience – with music coming to the listener directly from the front speakers, and reflections off the walls and ceilings creating the sound of the room and enveloping the listener in total music immersion. However, this setup has always been problematic for a variety of room design, acoustic, calibration, etc. limitations that not many home listeners care to involve themselves in correcting.

Enter surround sound: the ability of creating that same sort of spatial expansion, reproducing a music space environment that strives to achieve what the listener hearing the music live would experience – and what the producer engineering the recording for the home listener wants to achieve. Modern surround sound recordings of music strive to achieve the reproduction of music playback by creating an immersive experience without the distraction of being aware that music is being generated from the additional speakers. In the best engineered recordings, the experience is that of always being in the “sweet spot” – without the hassle of where one sits, what sound is lost by the shape or size of the room, or what acoustics trappings are problematic, such as curtains and windows. Of course, the obvious caveat is setting up such a system which can take some time

and expense. But once setup, the surround experience is reproducible without further adjustments, as long as the recording is appropriately mastered.

With this background, some additional comments are provided to the review of the recording above. This recording of the F Minor Mass was mastered by John Proffitt, well respected as a recording engineer and producer, and responsible of many excellent recordings including the Gramola releases of the Bruckner symphonies from the annual BrucknerTage at St. Florian. A passionate devotee of surround sound, his SACD recordings of the concerts in the Stiftsbasilika are striking in capturing the acoustic experience of St. Florian without being overwhelmed by the reverberant complexities that would otherwise distract from the experience.



This recording was made within Grace Presbyterian Church in Houston Texas and is produced on a Blu-ray disc in what is referred to as DTS-HD Master Audio. Without delving into specifics of formats such as this or Dolby, it suffices to say that the format of this recording allows for the reproduction of sound in full range, in all speakers, without any loss due to compression (such as seen in formats like mp3).

As a result, the sound reproduction of this recording is full and dynamic, without any distracting artifacts. The surround mix is provided for 5.0 channels – front: left, center, right & rear: left, right; the “.0” refers to the lack of a dedicated subwoofer channel, which is usually only used in movie surround mixes to provided a deeper bass for sound effects such as explosions. In my surround system, the listening experience was exemplary. Placement of instruments, chorus, and soloists was accurate and reproducible. A two channel stereo recording can often have some “bleeding” between sections depending on the microphone capture; none of that is found here. The presentation of the soloists can often be tricky, seeming artificially present; once again, this is avoided in this recording and the experience of the soloists is natural. Most impressive of all, the placement of the surrounds – the music coming from the non-front speakers – was full and immersive without being noticeable and distracting. This is difficult to achieve and many engineers seem to go out of their way to let the listener know they produced music for these surround channels. Resisting this, Mr. Proffitt delivers a reproduction that can best be described as natural and life-like, without directly noticing the surrounds - which is the highest compliment one can give to a surround recording. In nothing but good ways, the recording captures the open spaciousness of the church without losing detail and the presence of where the music is being created. In the best case scenario, the concept of the extra speakers should just fade away – leaving nothing more than the original production of the music to be experienced. This recording is among the finest examples of such engineering one can encounter.

By way of comparison, I also listened to the only other surround sound recording of this work I am aware of: Robin Ticciati and the Bamberg Symphony (Tudor 7193, 2014). Unlike the Houston recording, the Bamberg is recorded in a concert hall and is produced on a SACD in 5.1 format (the difference in formats between DTS and DSD on this SACD is not trivial, but can also be considered a matter of personal preference between listeners). What was interesting between these two recordings was the accurate reproduction of their distinctive recording venues. The Bamberg is very much more “forward” – less music coming from the surrounds – compared to the Houston disc. This also gives a much more direct experience of the soloists. Not having any personal experience with either recording venue, one would not have any trouble in determining which was a concert hall, with relatively flat and forward sound reproduction, and which was an expansive church setting. This doesn’t make either any better than the other – simply accurate, which is a credit to both engineers.

A highly recommended surround mastering of the F Minor Mass by John Proffitt. Readers are encouraged to pursue this and similar recordings, provided that have the capable playback hardware.

Michael Cucka

BRUCKNER: Symphony No. 6 WAB 106 (1881 version; ed. Josef Venantius von Wöss, 1927)
rec. live 19 April 2018, Suntory Hall, Tokyo and 22 April 2018, Minato-Mirai Hall, Yokohama
New Japan Philharmonic / Toshiyuki Kamioka
EXTON OVCL-00696 [58:59] hybrid SACD

Earlier this year, I reviewed Kamioka's recording of Bruckner's Ninth Symphony, finding it to be satisfactory but hardly competitive with the best, all of which use either the Orel or Nowak editions, which are not significantly different.

This latest issue from the same source is apparently the only recording of the version edited by Josef Wöss as part of a complete edition of Bruckner symphonies, published Universal-Edition A.G in 1927; I quote here from José Oscar de Almeida Marques' excellent synopsis of the various versions of Bruckner's symphonies (<https://www.unicamp.br/~jmarques/mus/bruckner-e.htm#6>): regarding the "[s]lightly revised version [made] by C. Hynais for the publication by Doblinger in 1899 (First Edition). Although Hynais work was careful, the final printed text contains many errors and changes introduced by an unknown hand. Another edition of this version, prepared by Wöss, was published in 1927." I do not know why the conductor chose to record this rare edited version but obviously it is a novelty. I cannot in all honesty hear any difference, although sight of a score might reveal more to the practised eye.

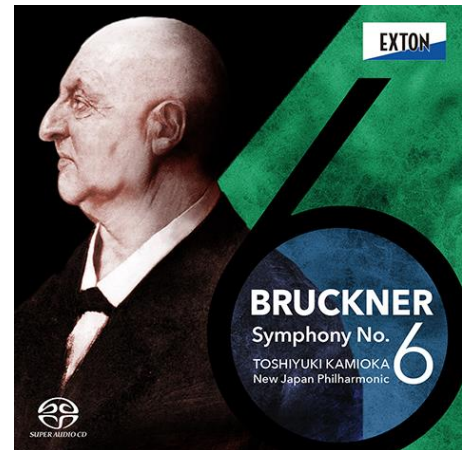
This is a live, composite recording derived from two concert performances in Tokyo and Yokohama respectively. There is no question but that the sound is first-rate and there are no audience intrusions that I can hear, but Kamioka's habit of groaning loudly along with the music does not enhance the listener's pleasure. The orchestral playing is technically excellent; ensemble is flawless. However – and this is the big caveat – I find that proceedings are devoid of magic and atmosphere; everything is in place but musically nothing is happening beyond the correct execution of the notes. To check my response, for purposes of comparison I switched to recordings celebrated for their personality and even their eccentricities, such as those by Klemperer, Sawallisch and Ballot and back to Schaller's which is characterised by its "rightness" and a sense of occasion. Sure enough, the "Majestoso" quality in those recordings emerges via their phrasing and dynamics, creating a sense of tension and expectation via mostly indefinable but nonetheless perceptible means. Whether or not Bruckner's sobriquet for his symphony, "*Die Keckste*", is apt, there should at least be an air of momentum about proceedings and to me Kamioka's direction produces fairly slack results.

The Adagio suffers from a similarly enervated pulse; its lyricism is muted and its climaxes do not build and hit home with sufficient impact, nor is the requisite sense of serene transcendence in the conclusion achieved. The Scherzo is dull, lacking rhythmic spring and dynamic variation. The last movement is perhaps the most difficult of Bruckner's finales to bring off, as conferring coherence on its assemblage of surging motifs can prove challenging; this, Kamioka does well, making this the most successfully accomplished of the four movements, but he does not achieve the same tautness as Schaller or Sawallisch, who, like almost all the conductors who have recorded this symphony, both take a minute or two less over it. Its rousing conclusion is certainly enjoyable but the virtues of this recording remain pedestrian compared with my favourite versions.

Ralph Moore

BRUCKNER: Symphony no. 7 in E major, WAB 107 (1885 version with modifications by Bruckner; ed. Albert Gutmann)
Orchestre de la Suisse Romande / Carl Schuricht
rec. live 25 January 1961, Victoria Hall, Geneva
EPITAGRAPH EPITA006 [59:57] mono

There are probably something approaching 150 recordings of Bruckner's most popular symphony in the catalogue, so knowing where to start is problematic. It probably isn't necessarily with a live, mono recording by an orchestra not especially renowned for sumptuousness of tone, although the presence of Schuricht certainly presents an inducement to hear this. He was already over eighty when he conducted this performance



and had acquired quite a reputation as a Brucknerian, conducting his symphonies regularly in an age when that was a rarer occurrence.

The brittle mono sound and occasional cough are superficial barriers to enjoyment but soon ignored by any listener with a will. Schuricht's manner is immediately free, fluid and rhapsodic, lighter than many an interpreter and less compromised, I suppose, by the shrill string tone and recessed bass here than weightier accounts. I am unsure whether that shrillness is a characteristic of the orchestra or the engineering; perhaps both. I do find Schuricht's way with the music to be constantly interesting and engaging, however; there is something rather "modern" about his freedom. However, the scratchy sound, residual hiss and boxy acoustic do become more of a barrier to appreciating the free-flowing Adagio, which unfolds naturally without bombast – but I am disappointed by the absence of the cymbal and triangle clash. The Scherzo is one of the fastest – if not the fastest – in the catalogue, although it just sounds propulsive rather than breathless, especially as the Trio is surprisingly leisurely and reposeful, providing a rare moment of calm. Schuricht's characteristically spry, sparkling direction helps confer some sense of unity on the three, disparate, main themes of the finale. He certainly doesn't try to minimise its galumphing eccentricities but revels in them. The orchestra isn't always up to the demands of the music; intonation and ensemble become ragged over the last, climactic three minutes although there is no shortage of excitement and the audience response is instantly enthusiastic before the applause is abruptly cut off.

My default choices for this symphony have long been Eichhorn, Sanderling or any of Karajan's recordings up to and including his final one; more recent successes include recordings by Schaller, Ballot and Nelsons. This recording, however, falls into the vintage category where Furtwängler and Knappertsbusch jointly reign. If you prefer a more mercurial, less magisterial approach to this music than they provide and I prefer, you might well gravitate towards Schuricht here.

Ralph Moore

WAGNER: Wesendonck Lieder (1858) [18:39]

Kathrin Göring (mezzo-soprano)

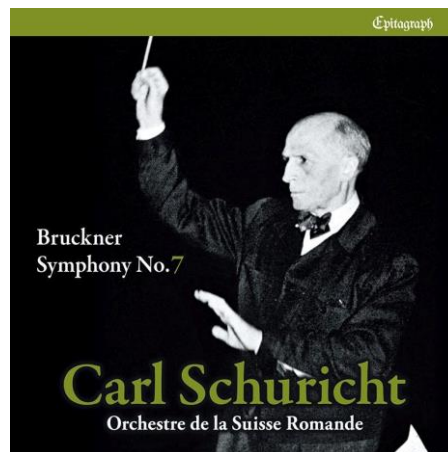
BRUCKNER: Symphony No. 4 in E-flat major (1886, aka the "1878/80" version Ed. Nowak) [61:10]

Internationale Junge Orchesterakademie / Matthias Foremny
rec. live 19, 20 & 22 April 2019, Max Reger-Halle, Weiden, Germany

ORCHESTRA CD 2019 [79:49]

This is yet another live Bruckner recording from a highly talented and professional youth orchestra, whose excellent Fifth Symphony I previously reviewed.

I was initially less impressed by this recording than I was by the Fifth from the same forces. After a nervy start, there is a somewhat rushed, perfunctory feeling to the bucolic opening, which lacks lilt and charm and for some reason the strings, a year later, sound wirier than in 2018, and neither intonation nor ensemble is as secure as it formerly was; the same is true of the *Wesendonck Lieder*. Bruckner performances requires an indefinable sense of occasion to make their full impact, which I find to be missing here as the music is pressed too hard. The wistful slow movement, however, is more successful in capturing the requisite atmosphere; it is noble and hieratic, with an underlying, cumulative power to its steady tread. The Scherzo is better yet, with light, fleet horn playing – though the rhythm goes awry on the entrance of the first entry of the clarinets. There is a grand climax for the ensemble before the Trio and a rousing, very animated conclusion to the movement. In fact, the performance as a whole gradually improves all the way through, from a rather lacklustre first movement to a taut, tense finale which successfully embraces the splendour and exuberance of Bruckner's vision. I would not say that the final five minutes achieves the same apotheosis as the best versions and compared with the ebb and flow in dynamics and phrasing in, for example, Karajan's account, there is a certain careful deliberateness to proceedings. It is perhaps unreasonable to expect to hear



the same confident élan from a youth orchestra as the Berlin Philharmonic in its pomp but comparison does reveal something of a gulf between them – which is hardly surprising.

The symphony is preceded by the *Wesendonck Lieder*. Kathrin Göring delivers a pleasant, unexceptionable performance in a voice of no particular tonal distinction, a tendency to allow her vibrato to flap and a yelping attack on notes which starts to obtrude in the second song; nor is the orchestral string tone as sweet as it needs to be. Foremny generally takes the songs much too fast, especially “Im Triebhaus”, robbing them of their grandeur and minimalising their aching, sensuous passion. I cannot think why anyone would choose to hear these lovely songs performed thus when you can hear them delivered far better by any number of singers such as Baker, Norman, Ludwig or Farrell. For all the admirable achievement of the IJOA, the same is true of the Bruckner symphony; we are too spoiled for choice.

(A misprint in the track listings has Wagner dying at twenty years old in 1833; it should of course, be 1883.)

Ralph Moore

NEW AND REISSUED RECORDINGS

July to October 2019

Compiled by Howard Jones

This listing includes the final installment of Thielemann's DVD/Blu-ray cycle with the Dresden Staatskapelle, a Symphony No. 7 from Gilbert and the NDR Elbphilharmonie, and a Ninth from Honeck and the Pittsburgh Symphony Orchestra. A transcription of the Fifth Symphony for organ and a recording of Bruckner's complete music for piano also feature, along with numerous reissues.

*First Issue

CD, VINYL & DOWNLOADS

SYMPHONIES & ORCHESTRAL

- No. 0 *Cohen/Musica Nova Orch. (Phoenix, 31/3/19) Orch. CD (39:44).
- Nos. 0, 2, 4-7 Märzendorfer/ORFSO (1/72), Melles/ORFSO (1977), Hollreiser/Bamberg SO (10/59), Böhm/Dresden SK (6/37), Reichert/Westphalian SO (c1963), Rosbaud/SWR SO (12/57) 6CD set ZYX Classics CLB 1026-2 (63:22, 50:33, 63:09, 69:10, 60:38 & 62:51).
- Nos. 1 & 9 Abbado/Lucerne Festival Orch. (17-18/8/12 & 23+26/8/13) ACCENTUS MUSIC 2 CD set ACC 30489 CD (50:00 & 62:30).
- No. 1 (Linz) Jochum, E/Berlin PO (Berlin, 16-19/10/65) HIGH DEFINITION TAPE TRANSFERS HDTT 8885 (47:19).
- Nos. 1-9 Vienna PO/Abbado (#1), Stein (#2, 6), Böhm (#3, 4), Maazel (#5), Solti (#7, 8), Mehta (#9) (Vienna, 10/65 to 3/74) ELOQUENCE 9 CD set 484204 (46:14, 56:50, 56:36, 67:41, 75:27, 54:41, 65:22, 76:46 & 63:47).
- No. 3 (Rättig) *Horenstein/Venezuela SO (8/2/57) TOBU CLASSIC 4 CD set 0068-71-2 (52:50) with works by 6 other composers. 'Horenstein in Venezuela'.
- Nos. 3 & 4 Jansons/Bavarian RSO (21/1/05 & 26-28/11/08) BR KLASSIK 900805 & 900806 (56:18 & 71:42).
- Nos. 4, 5, 7 & 9 Abendroth/Leipzig RSO (& Berlin RSO, #7) (11/49, 5/49, 2/56 & 10/51) PROFIL 10 CD set PH 19000 (63:32, 76:11, 61:51 & 54:00) with works by Beethoven & Brahms. 'Hermann Abendroth: the Great Orchestral Works'.
- No. 4 Böhm/Vienna PO (Vienna, 19/11/73) UNIVERSAL MUSIC CD UCCS 9108 (68:10).
- No. 4 *Foremny/Internationale Junge Orchesterakademie (19, 20 & 22/4/19) Orch. CD 2019 (64:14).
- Nos. 4(x2),5,7-9 Furtwängler/Berlin PO & Vienna PO (10/51, 10/42, 4/51 & 10/44) 34 CD & DVD set DG 48372788 (65:19, 66:24, 68:50, 62:26, 79:11 & 58:45) 'Wilhelm Furtwängler: Complete DG and Decca Recordings'.
- No. 4 *Jochum, E/Boston SO (20/7/74) ST. LAURENT STUDIO YSL-896 (63:55).
- Nos. 4 & 7 Jochum, E/Concertgebouw Orch. (16/11/75 & 15/3/70) ALTUS 2 x 2 Vinyl sets TALTLP 058 & 060 (66:44 & 60:12).
- No. 4 Luisi/Philharmonia Zurich (6/2018) KING INTERNATIONAL CD KKC 6066 (77:42).
- No. 5 (Schalk) Knappertsbusch/Vienna PO (Vienna, 6/56) UNIVERSAL MUSIC SHM-CD UCCD 52072 (60:28).
- No. 6 Leitner/ SWRSO (27-28/10/81) SWR MUSIC SWR 19523 CD (55:45) with Hartmann's Symphony No. 6.

- No. 6 (Cohrs) *Rattle/London SO (Barbican, London, 13 and/or 20/1/2019) LSO LIVE HYBRID SACD 00842 (56:00).
- Nos. 6 & 8 Jochum, E/Concertgebouw Orch. (2/11/80 & 26/9/84) ALTUS 2 x 2 Vinyl sets TALTLP 062 & 064 (56:34 & 79:22).
- No. 7 *Carvalho/Camerata Nov'Arte (Marvao, 28/7/19) Download. A new arrangement for small orchestra. Currently available at: <https://www.abruckner.com/downloads/downloadofthefirstmonth/September19/> (additional info here: <http://luisscarvalho.com/portfolio/symphony-no7-brucknercarvalho/>)
- No. 7 *Gilbert/ NDR Elbphilharmonie (26-27/6/19) SONY CLASSICAL CD 19078979532, Blu-Spec CD2 SICC 30515, & hi-res downloads (66:20).
- No. 7 *Lascae/Bellitoni SO (The Hague, 1999) OTTAVO CD BT01 (67:59).
- No. 7 Schuricht/Danish Nat'l RSO (Copenhagen, 30/9/54) YVES ST LAURENT CD YSL 781T (60:48).
- No. 7 Schuricht/Berlin PO (Salzburg, 5/8/64) KING INTERNATIONAL 2CD set KKC 6075 (63:15) with Mozart Sym. No. 38.
- Nos. 7 & 8 Jansons/Bavarian RSO (4/11/07 & 13-18/11/17) BR KLASSIK 10 SACD set 900175 (64:22 & 79:38) 'Mariss Jansons: The SACD Recordings' with works by 6 other composers.
- No. 8 (Nowak) Böhm/Berlin PO (26/11/69) KING INTERNATIONAL CD KKC 6068 (74:18).
- No. 9 Blomstedt/Leipzig Gewandhaus Orch (Leipzig, 6 & 8/1/95) UNIVERSAL MUSIC SHM-CD UCCD 52012 (60:14) with Adagio of Quintet arr. for orchestra (16:01).
- No. 9 *Honeck/Pittsburgh SO (23-25/2/18) REFERENCE RECORDINGS Hybrid SACD FR-733 (63:12).
- No. 9 Mehta/Vienna PO (Vienna, 3-5/5/65) HIGH DEFINITION TAPE TRANSFERS HDDT 8549 (63:31). Redux Series: earlier releases remastered in higher resolutions with better sonics.

INSTRUMENTAL & CHORAL

- March in E-flat *Tien/Marine Band of the Royal Netherlands Navy (11/18) CHANNEL CLASSICS CCS 42019 (3:05). 'WorthWeill Originals'. With works by 6 other composers.
- Sym. No. 5 *Giesen (St Florian, 14 & 17/10/18) GRAMOLA CD 99169 (84:40). Arranged for organ by Giesen.
- Complete Works for Piano
*Pasqualotto (Perugia, 26-27/1/18) BRILLIANT CLASSICS CD 95619 (63:25).
- Te Deum Jochum E./ German Opera Chorus, Berlin PO & Soloists (Berlin, 7/65) DG 12 CD set 4837122 (22:01) 'The Ernst Haeflinger Edition'.

DVD & BLURAY

- Sym. No. 2 *Thielemann/Dresden SK (6/2/19) CMAJOR DVD & BLURAY 730508 & 730604 (63 mins).

WORLD-WIDE CONCERT LISTING

November 2019 - February 2020

Compiled by Michael Cucka

The Netherlands seems to be the place to be in the next few months for unique Bruckner concerts. A Bruckner Fest ("Ongehoord Bruckner" or "Unheard of Bruckner") will feature original versions of some symphonies, including Martin Seighart with the 1887 Eighth, the Hague Philharmonic and the 1874 Fourth, and Claus Peter Flor with the 1873 Third. Additionally, there will be a Requiem in Holland, and an organ concert (including several transcriptions) on the Fokker-organ in Amsterdam.

More conventional, but noteworthy concerts include Manfred Honeck bringing his Pittsburgh ensemble for the Ninth in Munich, as well as in Vienna concluding with the Te Deum. A different conclusion to the Ninth is taking place in Kassel using Vivaldi's Stabat Mater. Zubin Mehta will be performing the Eighth for several dates in Japan; Thielemann will also be featuring the Eighth on tour in Asia with the Vienna Philharmonic. Andris Nelsons will continue his cycle with Leipzig performing the Second.

Some countries not normally on this list: Monaco with the Ninth, the Seventh and Eighth in Ireland, a Third in Russia, and Qatar performing the Sixth; Taiwan and South Korea are also programming Bruckner.

Finally, for some reason, there seems to be many concerts featuring the Ninth in January!

*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 Nov 7:30p: Großer Saal, Musikverein, Vienna](#)

Bruckner: Symphony No. 9 in D minor

Bruckner: Te Deum in C major

Julia Kleiter, sop; Gerhild Romberger, alt; Werner Güra, ten; Florian Boesch, bass
Pittsburgh Symphony Orch / Manfred Honeck

[14 Nov 7:30p: Grosser Saal, Brucknerhaus, Linz](#)

Bruckner: Symphony No. 7 in E major

Bruckner Orchester Linz / Markus Poschner

[14 Nov 7:30p: Großer Saal, Musikverein, Vienna](#)

Beethoven: Piano Concerto No. 3 in C minor (Rudolf Buchbinder)

Bruckner: Symphony No. 7 in E major

Munich Philharmonic / Valery Gergiev

[5 Dec 7:30p: Lutherische Stadtkirche, Vienna](#)

Mendelssohn (Pizka): Jagdlied

Bozza: Suite en Fa für vier Hörner

Einem: Laudes Eisgarnenses

Weber (Wiener Horn Ensemble): Der Freischütz; Jägerchor, "Was gleicht wohl auf Erden"

Strauss (Gerstendörfer): Der Rosenkavalier, op.59; Arie des Sängers

Bruckner (Horvath): Tantum ergo C-Dur, Christus factus est, Locus iste

Wiesinger: Hypnagogien

Schubert (Gerstendörfer): Die Nacht, "Wie schön bist du, freundliche Stille"

Wiener Horn Ensemble

[18, 20 Dec 7:30p: Großes Festspielhaus, Salzburg](#)

Bruckner: Overture in G minor

Aho: "Siedi" Percussion Concerto (Martin Grubinger)

Strauss: Ein Heldenleben

Bruckner Orchester Linz / Markus Poschner

[19 Dec 7:30p: Großes Festspielhaus, Salzburg](#)

Aho: "Siedi" Percussion Concerto (Martin Grubinger)

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

Bruckner Orchester Linz / Markus Poschner

[3 Jan 6p: Festspielhaus, Erl](#)

Dvořák: Violin Concerto in A minor (Yury Revich)

Bruckner: Symphony No. 6 in A major

Frankfurter Museumsorchester / Sebastian Weigle

[26 Jan 4p: Grosser Saal, Brucknerhaus, Linz](#)

Bruckner: Symphony No. 0 in D Minor, "Nullte"

Bruckner: Symphony No. 1 in C minor

Bruckner Orchester Linz / Markus Poschner

[8 Feb 7:30p: Musikverein, Vienna](#)

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

Bruckner: Symphony No. 6 in A major

Bruckner Orchester Linz / Markus Poschner

[13, 14 Feb 8p: Saal Tirol, Congress, Innsbruck](#)

Strauss: 4 Last Songs for Soprano and Orchestra (Nancy Weißbach)

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

Tiroler Symphonieorchester Innsbruck / Lukas Beikircher

[27 Feb 7:30p: Großer Saal, Konzerthaus, Vienna](#)

Takemitsu: How Slow the Wind

Beethoven: Piano Concerto No. 3 in C minor (Khatia Buniatishvili)

Bruckner: Symphony No. 7 in E major

NHK Symphony Orch / Paavo Järvi

BELGIUM

[6 Dec 8p: Henry Le Boeufzaal, Paleis voor Schone Kunsten, Brussels](#)

[7 Dec 8p: Concertzaal, Cultuurcentrum, Hasselt](#)

Brahms: Piano Concerto No. 1 in D minor (Lukáš Vondráček)

Bruckner: Symphony No. 5 in Bb major

Belgian National Orchestra / Hartmut Haenchen

CANADA

[6 Nov 8p: Salle Louis-Frechette, Grand Theatre, Quebec](#)

Saint-Saëns: Cello Concerto No. 1 in A minor (Henri Demarquette)

Caplet: Épiphanie (Henri Demarquette)

Bruckner: Symphony No. 3 in D minor

Orchestre symphonique de Quebec / André de Ridder

[7 Nov 10:30a: Salle Louis-Frechette, Grand Theatre, Quebec](#)

Faure: Élégie in C minor (Henri Demarquette)

Bruckner: Symphony No. 3 in D minor

Orchestre symphonique de Quebec / André de Ridder

[16 Nov 7:30p: Maison de symphonique, Montreal](#)

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

Orchestre Métropolitain du Grand Montreal / Yannick Nézet-Séguin

[17 Nov 7:30p: Maison de symphonique, Montreal](#)

Mozart: Scene with Rondo, "Ch'io mi scordi di te?" (Joyce DiDonato)

Mozart: La Clemenza di Tito, Parto, parto

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

Orchestre Métropolitain du Grand Montreal / Yannick Nézet-Séguin

[27, 28 Nov 8p & 28 Nov 10:30a: Maison symphonique, Montreal](#)

Moussa: world premiere OSM commission for violin and orch (Andrew Wan)

Bernstein: Serenade

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

Orchestre symphonique de Montréal / Kent Nagano

[30 Jan 6:30p: Orpheum Theatre, Vancouver](#)

(*after work concert*)

Moussa: Orpheus

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

Vancouver Symphony Orch / Otto Tausk

[31 Jan & 1 Feb 8p: Orpheum Theatre, Vancouver](#)

Moussa: Orpheus

Schumann (arr. Kremer): Cello Concerto in A minor (Gidon Kremer)

Bruckner: Symphony No. 4 in Eb major, "Romantic" Vancouver Symphony Orch / Otto Tausk

[20, 22 Feb 8p: Roy Thomson Hall, Toronto](#)

Wagner: Siegfried Idyll

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

CROATIA

[21 Feb 7:30p: Velika Dvorana, Koncertna dvorana Lisinski, Zagreb](#)

Bruckner: Symphony No. 7 in E major Zagreb Philharmonic Orch / Hans Graf

CZECH REPUBLIC

[4, 5 & 6 Dec 7:30p: Dvorakova sin, Rudolfinum, Prague](#)

Brahms: Piano Concerto No. 2 in Bb major (Francesco Piemontesi)

Bruckner: Symphony No. 4 in Eb major, "Romantic" Czech Philharmonic / Pablo Heras-Casado

[5 Feb 7p: Sal Filharmonie, Hradec Kralove](#)

Eben: Recký slovník pro sóla, ženský sbor a harfu Gražyna Biernot, sop; Kristýna Fílová, sop; Andrea Soukupavá, mez-sop; Daniela Demuthová, alto; Hana Dobešová, alto; Ludmila Kromková, alt; Jana Boušková, harp

Orff: Sunt lacrimae rerum

Miloslav Pelikán, ten; Jakub Kettner, bar; Peter Poldauf, bass

Bruckner: Os justi, Preludium in C major, Tota pulchra es, Aequalis No.1 in C minor, Ave Maria, Aequalis No.2 in C minor. Locus iste, Ecce sacerdos magnus Bronislav Palowski, ten; Lukáš Mořka, trb; Karel Kučera, trb; Břetislav Kotrba, trb; Daniela Valtová Kosinová, org Pražský filharmonický sbor / Lukáš Vasilek

[26, 27 Feb 7:30p: Smetanova sin, Obecni dum, Prague](#)

Beethoven: Piano Concerto No. 4 in G major (Elisabeth Leonskaja)

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

[27 Feb 7p: Kongresove centrum, Zlin](#)

Reznicek: Donna Diana, Overture

Rössler-Rosetti: Horn Concerto (Radek Baborák)

Bruckner: Symphony No. 4 in Eb major, "Romantic" Bohuslav Martinů Philharmonic / Tomáš Brauner

DENMARK

[30 Jan 7:30p: Frederiksborg Centret, Hillerød](#)

[31 Jan 7:30p: Koncertsal, Det Kongelige Danske](#)

[Musikkonservatorium, Frederiksberg bei Copenhagen](#)

Mendelssohn: Violin Concerto No. 2 in E minor (Alina Pogostkina)

Bruckner: Symphony No. 4 in Eb major, "Romantic" Copenhagen Philharmonic / Mario Venzago

ESTONIA

[22 Feb 7p: Estonia Concert Hall, Tallinn](#)

Takemitsu: How Slow the Wind

Schumann: Cello Concerto in A minor (Sol Gabetta)

Bruckner: Symphony No. 7 in E major NHK Symphony Orch / Paavo Järvi

[27 Feb 1p: Estonia Kontserdisaal, Tallin](#)

(*Symphonic Lunch* - only first two movts. of B8)

[28 Feb 7p: Estonia Kontserdisaal, Tallin](#)

Tubin: Kontsertiino (Mihkel Poll)

Bruckner: Symphony No. 8 in C minor Estonian National Symphony Orch / Mihhail Gerts

FINLAND

[21 Nov 7p: Iso sali, Tampere-talo, Tampere](#)

Mozart: Piano Concerto No. 19 in F major (Anton Mejias)

Bruckner: Symphony No. 9 in D minor Tampere Filharmonia / Lawrence Renes

[11, 12 Dec 7:00p: Konserttisali, Musiikkitalo, Helsinki](#)

Lieberson: Songs of Love and Sorrow (Gerald Finley)

Bruckner: Symphony No. 9 in D minor

Finnish Radio Symphony Orch / Hannu Lintu

[24 Jan 7p: Konserttisali, Musiikkitalo, Helsinki](#)

Dallapiccola: Partita

Bruckner: Symphony No. 9 in D minor

Helsinki Philharmonic Orch / Gianandrea Noseda

FRANCE

[10 Nov 3p: Auditorium, Theatre et auditorium de Poitiers, Poitiers](#)

Brahms: Double Concerto (Isabelle Faust, vln; Christian Poltéra, vc)

Bruckner: Symphony No. 2 in C minor

Orchestre des Champs-Élysées / Phillippe Herreweghe

[19 Dec 8p: Auditorium, Maison de la Radio, Paris](#)

Bruckner: Ave Maria, Locus iste

Rachmaninoff: Bogoroditse Devo

Poulenc: 4 Motets pour le temps de Noël

Sibelius: Chant de Noël

Penderecki: Chants des chérubins

Nordqvist: Jul, jul, strålande jul

Choeur de Radio France / Grete Pedersen

[9, 10 Jan 8:30p: Grande salle Pierre Boulez, Philharmonie, Paris](#)

Mozart: Piano Concerto No. 23 in A major (Bertrand Chamayou)

Bruckner: Symphony No. 4 in Eb major, "Romantic" Orchestre de Paris / Herbert Blomstedt

[9 Jan 8p: Auditorium, Dijon](#)

[10 Jan 8:30p: Salle des concerts, Cité de la musique, Paris](#)

[13 Jan 7:30p: Grande salle, Le Volcan, Le Havre](#)

Schubert (Berio): Rendering
Bruckner: Symphony No. 9 in D minor
Les Dissonances / David Grimal

[11 Jan 8p: Theatre, Caen](#)

Brahms: Violin Concerto in D major (David Grimal)
Bruckner: Symphony No. 9 in D minor
Les Dissonances / David Grimal

[25 Feb 8:30p: Grande salle Pierre Boulez, Philharmonie, Paris](#)

Takemitsu: How Slow the Wind
Beethoven: Piano Concerto No. 3 in C minor (Khatia Buniatishvili)
Bruckner: Symphony No. 7 in E major
NHK Symphony Orch / Paavo Järvi

[28 Feb 8p: Halle aux Grains, Toulouse](#)

Mozart: Symphony No. 25 in G minor
Bruckner: Symphony No. 9 in D minor
Orchestre National du Capitole de Toulouse / Kahchun Wong

GERMANY

[2 Nov 7:30: Nikolaisaal, Potsdam](#)

[5 Nov 8p: Philharmonie, Berlin](#)

Bruckner: Te Deum in C major
Bruckner: Mass No. 1 in D minor
Brandenburgisches Staatsorchester Frankfurt / Thomas Hennig

[3 Nov 6p: Pfalztheater, Kaiserslautern](#)

Schillings: Das Hexenlied (Rainer Furch, narr)
Bruckner: Symphony No. 9 in D minor
Orchester des Pfalztheaters / Uwe Sandner

[3 Nov 7p: Philharmonie, Gasteig, Munich](#)

Mozart: Piano Concerto No. 24 in C minor (Lang Lang)
Bruckner: Symphony No. 9 in D minor
Pittsburgh Symphony Orch / Manfred Honeck

[3 Nov 7:30p: Meistersingerhalle, Nürnberg](#)

Schubert: Des Teufels Lustschloss, Overture
Berg: Violin Concerto, "Dem Andenken eines Engels" (Bomsori Kim)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Nürnberger Symphoniker / Kahchun Wong

[6, 7 & 8 Nov 8p: Philharmonie, Berlin](#)

Bruckner: Symphony No. 8 in C minor (v.1890)
Berlin Philharmonic / Zubin Mehta

[7 Nov 8p & 10 Nov 3p: Großer Saal, Elbphilharmonie, Hamburg](#)

Bartók: Violin Concerto No. 2 (Augustin Hadelich)
Bruckner: Symphony No. 7 in E major
NDR Elbphilharmonie Orchestra / Alan Gilbert

[9 Nov 8p: Kaiser-Wilhelm-Gedächtniskirche, Berlin](#)

Mozart: Serenade No. 10 in Bb major, "Gran Partita"
Bruckner: Mass No. 2 in E minor

Berlin Radio Symphony Orch / Gijs Leenaars

[10 Nov 4p: Philharmonie, Berlin](#)

Mozart: Piano Concerto No. 24 in C minor (Andreas Boyde)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Berliner Symphoniker / Bernhard Steiner

[12 Nov 8p: Philharmonie, Gasteig, Munich](#)

Beethoven: Piano Concerto No. 3 in C minor (Rudolf Buchbinder)
Bruckner: Symphony No. 7 in E major
Munich Philharmonic / Valery Gergiev

[13 Nov 8p: Philharmonie, Cologne](#)

Bruckner: Symphonisches Präludium in C minor
Rennert: 70 Jahre Grundgesetz
Mercury: Bohemian Rhapsody
Offenbach: Orphee aux enfers; Overture
Debney: Die Piratenbraut
Musikkorps der Bundeswehr / Lieutenant Colonel Christoph Scheibling

[14 Nov 8p: Philharmonie, Gasteig, Munich](#)

Schumann: Violin Concerto in D minor (Leonidas Kavakos)
Bruckner: Symphony No. 7 in E major
NDR Elbphilharmonie Orchestra / Alan Gilbert

[16 Nov 8p: Großer Saal, Elbphilharmonie, Hamburg](#)

Bartók: Violin Concerto No. 2 (Leonidas Kavakos)
Bruckner: Symphony No. 7 in E major
NDR Elbphilharmonie Orchestra / Alan Gilbert

[20, 21 Nov 8p: Martinskirche, Kassel](#)

Bruckner: Symphony No. 9 in D minor
Vivaldi: Stabat mater (Carlos Mena)
Staatsorchester Kassel / Francesco Angelico

[21, 22 Nov 8p: Großes Haus, Theater, Erfurt](#)

Hartmann: Concerto funebre für Violine und Streichorchester (Anna Stümke)
Bruckner: Symphony No. 9 in D minor
Philharmonisches Orchester Erfurt / Samuel Bächli

[22, 23 Nov 8p: Großer Saal, Konzerthaus, Berlin](#)

Mozart: Violin Concerto No. 4 in D major (Noa Wildschut)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Konzerthausorchester Berlin / Michael Sanderling

[24 Nov 3:30p: Großes Haus, Prinzregententheater, Munich](#)

Beethoven: Violin Concerto in D major (Emmanuel Tjeknavorian)
Bruckner: Symphony No. 7 in E major
Bruckner Orchester Linz / Markus Poschner

[29 Nov 8p: Beethoven-Saal, Liederhalle, Stuttgart](#)

Mozart: Symphony No. 35 in D major, "Haffner"
Bartók: Piano Concerto No. 2 (Yulianna Avdeeva)
Bruckner: Symphony No. 1 in C minor (v.Vienna)

SWR Symphonieorchester / Robert Trevino

[1 Dec 7p: Großer Saal, CongressCentrum, Pforzheim](#)

Mendelssohn: Violin Concerto No. 2 in E minor (Ye-Eun Choi)

Bruckner: Symphony No. 5 in Bb major
Badische Philharmonie Pforzheim / Florian Erdl

[2 Dec 8p: Großer Saal, Stadthalle, Reutlingen](#)

Stravinsky: Symphony in Three Movements

Bruckner: Symphony No. 9 in D minor
Württembergische Philharmonie Reutlingen / Roberto Paternostro

[5 Dec 12p: Philharmonie, Cologne](#)

(*PhilharmonieLunch – open rehearsal*)

[8 Dec 11a & 9, 10 Dec 8p: Philharmonie, Cologne](#)

Finzi, Graciane: Soleil vert

Bruckner: Symphony No. 7 in E major
Gürzenich-Orchester Köln / François-Xavier Roth

[5, 6 Dec 8p & 8 Dec 11a: Grosser Saal, Gewandhaus, Leipzig](#)

Wagner: Die Meistersinger von Nürnberg, Prelude

Gubaidulina: Dialog: Ich und Du (Vadim Repin)

Bruckner: Symphony No. 2 in C minor (v.1877, Carragan 2007)

Gewandhausorchester Leipzig / Andris Nelsons

[7 Dec 8p: Philharmonie, Cologne](#)

Bruckner: Mass No. 2 in E minor

Hambraeus: Motetum archangeli Michaelis

Boulanger: Psalm 24

Karg-Elert: Nun danket alle Gott; Choral-Improvisationen

WDR Rundfunkchor; Bläser des WDR
Sinfonieorchesters / Stefan Parkman

[8 Dec 8p: Großer Saal, Konzerthaus, Berlin](#)

Haydn: Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra in Bb major

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

Clara Dent-Bogányi, ob; Sung Kwon You, fag; Rainer Wolters, vln; Konstanze von Gutzeit, vc
Berlin Radio Symphony Orch / Vladimir Jurowski

[8 Dec 11a & 9 Dec 8p: Großer Saal, Alte Oper, Frankfurt am Main](#)

Dvořák: Violin Concerto in A minor (Yury Revich)

Bruckner: Symphony No. 6 in A major
Frankfurter Museumsorchester / Sebastian Weigle

[13, 14 Dec 8p: Großes Haus, Staatstheater, Mainz](#)

Rott: Pastorales Vorspiel für Orchester

Zimmermann: Violin Concerto (Carolin Widmann)

Bruckner: Symphony No. 6 in A major
Philharmonisches Staats Orchester Mainz / Hermann Bäumer

[15 Dec 7p: Großes Haus, Lüneburg](#)

[19 Dec 7:30p: Theater an der Ilmenau, Uelzen](#)

Honegger: Symphonic Movement No. 1, "Pacific 231"

Glass: Violin Concerto No. 1 (Olga Šroubková)

Bruckner: Symphony No. 6 in A major
Lüneburger Symphoniker / Thomas Dorsch

[15 Dec 8p: Philharmonie, Berlin](#)

Carter: Symphonia: sum fluxae pretium spei; Adagio tenebroso

Bruckner: Symphony No. 8 in C minor
Deutsches Symphonie-Orchester Berlin / Robin Ticciati

[2019.12.16 20:00 : OsnabrückHalle, Osnabrück](#)

Schumann: Das Paradies und die Peri, Overture

Glanert: Bällabili (premiere)

Wagner: Die Meistersinger von Nürnberg, Preislied

Strauss: Ein Walzertraum; Duet (Klaus Florian Vogt, Bosse Vogt)

Kálmán: Die Csárdásfürstin, Duet

Bruckner: Symphony No. 7 in E major
Osnabrücker Symphonieorchester / Andreas Hotz

[30 Dec 7p: Liederhalle, Stuttgart](#)

Górecki: Totus Tuus

Bruckner: Ave Maria

Poulenc: Hodie Christus natus est

Fiala: Gratias Musa tibi

Beethoven: Symphony No. 9 in D minor, "Choral"
Stuttgart Philharmoniker / Dan Ettinger

[5 Jan 11a: Philharmonie, Cologne](#)

Wagner (Mottl): Wesendonck Lieder

Mozart: Mass No. 16 in C major, "Krönungsmesse"

Bruckner: Te Deum in C major

Agnes Lipka, sop; Rena Kleifeld, alt; Siyabonga Maqungo, ten; Thomas Laske

Neues Rheinisches Kammerorchester Köln / Wolfgang Siegenbrink

[11 Jan 3:30p: Großer Saal, Konzerthaus, Berlin](#)

Liszt: Präludium und Fuge über B-A-C-H

Muffat: Toccata III in a (aus "Apparatus musico-organisticus")

Mozart: Andante "für eine Waltze in eine kleine Orgel!"
F-Dur

Janáček (Still): Allegro aus der "Symphonie Dunaj"

Bartók: Romanian Folkdances

Bruckner (Karg-Elert): Symphony No. 7 in E major, Scherzo

Kodály (Still): Dances from Galanta

Josef Still, org

[11 Jan 5p: Grosser Saal, Gewandhaus, Leipzig](#)

Franck: Choral No. 3 in A minor

Bruckner (Horn): Symphony No. 0 in D minor, III. Scherzo

Franck: Pièce héroïque

Widor: Organ Symphony No. 5 in F minor
Michael Schönheit, org

[12 Jan 11a & 13, 14 Jan 8p: Nationaltheater, Munich](#)

Mozart: Sinfonia Concertante in Eb major (Isabelle Faust, vln; Antoine Tamestit, vla)

Bruckner: Symphony No. 3 in D minor

Bavarian State Orch / Vladimir Jurowski

[16. 17 Jan 8p & 18 Jan 7p: Philharmonie, Berlin](#)

Mozart: Piano Concerto No. 22 in Eb major (Leif Ove Andsnes)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Berlin Philharmonic / Herbert Blomstedt

[17,18 Jan 7:30p: Meininger Hof, Saalfeld](#)

Beethoven: Violin Concerto in D major (Maria Solozobova)

Bruckner: Symphony No. 9 in D minor
Thüringer Symphoniker Saalfeld-Rudolstadt / Oliver Weder

[19 Jan 11a: Gewandhaus, Leipzig](#)

Bjarnason: Violin Concerto (Pekka Kuusisto)

Bruckner: Symphony No. 5 in Bb major
MDR Leipzig Radio Symphony Orchestra / Klaus Mäkelä

[23 Jan 11a: Großer Saal, Volkshaus, Jena](#)

(*open rehearsal for grades 10 to 13*)

Bruckner: Symphony No. 9 in D minor
Jenaer Philharmonie / Mario Venzago

[24 Jan 8p: Großer Saal, Volkshaus, Jena](#)

Haydn: Symphony No. 100 in G major, "Military"

Bruckner: Symphony No. 9 in D minor
Jenaer Philharmonie / Mario Venzago

[25 Jan 7:30p & 26 Jan 11a: Philharmonie, Kulturpalast, Dresden](#)

Berg: Violin Concerto, "Dem Andenken eines Engels"
(Frank Peter Zimmermann)

Bruckner: Symphony No. 7 in E major
Dresden Philharmonic / Marek Janowski

[2 Feb 11:30a: Sese Renaissance-Museum Schloss Brake, Lemgo](#)

Works by: **Bruckner, Bach, Crespo, Stevens, Forbes**
Deep Brass (Tuba Quartet): Matthias Weiß, & Matthias Imkamp, euphonium; Matthew Segger & Alexander Kochendorfer, tuba

[2 Feb 5p: Stadtkirche, Merseburg](#)

Bruckner: Locus iste, Ave Maria, Os justi, Christus factus est, Pange lingua et Tantum ergo, Vexilla regis, Virga Jesse floruit

Durufle: Tantum ergo, Tota puchra es, Tu es Petrus, Ubi caritas

MDR Rundfunkchor / Philipp Ahmann

[6 Feb 7:30p: Konzert- und Ballhaus Neue Welt, Zwickau](#)

[7 Feb 7:30p: Vogtlandtheater, Plauen](#)

Adams: Century Rolls (Frank Dupree)

Bruckner: Symphony No. 6 in A major
Philharmonisches Orchester Plauen-Zwickau / Leo Siberski

[9 Feb 6p: Festspielhaus, Baden-Baden](#)

Strauss: 4 Last Songs for Soprano and Orchestra
(Diana Damrau)

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

[15 Feb 7:30p: Großer Saal, Konzertheater, Coesfeld](#)

Shostakovich: Violin Concerto No. 1 in A minor
(Patricia Kopatchinskaja)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Luxembourg Philharmonic Orch / Gustavo Gimeno

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

Müller-Wieland: Bassoon Concerto [world premiere]
(Malte Refardt)

Bruckner: Symphony No. 7 in E major
NDR Radiophilharmonie Hannover / Andrew Manze

[27, 28 Feb 7:30p: Alfried-Krupp-Saal, Philharmonie, Essen](#)

Mozart: Piano Concerto No. 23 in A major (Alexander Krichel)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Essener Philharmoniker / Ivor Bolton

[28 Feb 8p: Philharmonie, Cologne](#)

[29 Feb 8p: Konzerthaus, Dortmund](#)

Takemitsu: How Slow the window

Schumann: Cello Concerto in A minor (Sol Gabetta)

Bruckner: Symphony No. 7 in E major
NHK Symphony Orch / Paavo Järvi

IRELAND

[7 Feb 7:30p: National Concert Hall, Dublin](#)

Bruckner: Symphony No. 8 in C minor (v.1887)
RTÉ National Symphony Orch / Robert Trevino

[21 Feb 7:30p: National Concert Hall, Dublin](#)

Wagner: Parsifal, Prelude and Good Friday music

Bruckner: Symphony No. 7 in E major
RTÉ National Symphony Orch / Nathalie Stutzmann

ITALY

[22 Nov 8p & 24 Nov 4p: Auditorium di Milano](#)

[Fondazione Cariplo, Milan](#)

Beethoven: Violin Concerto in D major (Barnabás Kelemen)

Bruckner: Symphony No. 3 in D major
Giuseppe Verdi Symphony Orchestra of Milan / Claus Peter Flor

[10, 11 & 14 Feb 8p: Teatro alla Scala, Milan](#)

Bruckner: Symphony No. 5 in Bb major
Filarmonica della Scala / Eliahu Inbal

[17 Feb 8p: Teatro alla Scala, Milan](#)

Beethoven: Piano Concerto No. 4 in G major (Beatrice Rana)

Bruckner: Symphony No. 2 in C minor
Filarmonica della Scala / Fabio Luisi

[20 Feb 9p: Teatro Verdi, Firenze](#)

Boccardo: L'elettricità dei sogni (Simone Rubino)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra of Tuscany / Daniele Rustioni

JAPAN

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

[11 Nov 7p: Suntory Hall, Tokyo](#)
Bruckner: Symphony No. 8 in C minor
Vienna Philharmonic / Christian Thielemann

[13 Nov 7p: Concert Hall, Aichi Prefectural Art Theater, Nagoya](#)

[14 Nov 7p: Festival Hall, Osaka](#)
[16 Nov 6p: ACROS Fukuoka Symphony Hall, Fukuoka](#)
[21 & 22 Nov 7p: Suntory Hall, Tokyo](#)
Bruckner: Symphony No. 8 in C minor
Berlin Philharmonic / Zubin Mehta

[23 Nov 6:45p: Grand Theatre, Takasaki City Theatre, Takasaki](#)

[24 Nov 3p: Large Hall, Ueda Performing Arts & Cultural Center, Ueda](#)
Takemitsu: A Flock Descends into the Pentagonal Garden
Bruckner: Symphony No. 7 in E major
Gunma Symphony Orch / Michiyoshi Inoue

[16, 17 Jan 7p: Festival Hall, Osaka](#)

[21 Jan 7p: Suntory Hall, Tokyo](#)
Elgar: Cello Concerto in E minor (Steven Isserlis)
Bruckner: Symphony No. 3 in D minor (v.1889)
Osaka Phil / Tadaaki Otaka

[17 Jan 7p: Symphony Hall, Osaka](#)

Beethoven: Piano Concerto No. 2 in Bb major (Gianluca Cascioli)
Bruckner: Symphony No. 3 in D minor (v.1877/78)
Osaka Symphony / Tetsuji Honna

[15 Feb 6p & 16 Feb 3p: NHK Hall, Tokyo](#)

Abrahamsen: Horn Concerto (Stefan Dohr)
Bruckner: Symphony No. 7 in E major
NHK Symphony Orch / Paavo Järvi

[15 Feb 7p & 16 Feb 3p: Terrsa, Yamagata](#)

Mozart: Sinfonia Concertante in Eb major
Bruckner: Mass No. 3 in F minor
Yamagata Symphony Orch / Noriyoshi Iimori

[28 Feb 7p: Suntory Hall, Tokyo](#)

Hefti: Changements (Japan premiere)
Berg: Violin Concerto, "Dem Andenken eines Engels" (Christian Tetzlaff)
Bruckner: Symphony No. 2 in C minor
Yomiuri Nippon Symphony Orch / Cornelius Meister

[23 Feb 2p: Sunport Hall, Takamatsu:](#)

Dvořák: Concerto in B minor (Dai Miyata)
Bruckner: Symphony No. 4 in E major, "Romantic"
Seto Philharmonic Orch / Keiko Mitsuhashi

LUXEMBOURG

[13 Feb 8p: Grand Auditorium, Philharmonie, Luxembourg](#)

Ravel: Tzigane
Coll: Violin Concerto (Patricia Kopatchinskaja)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Luxembourg Philharmonic Orch / Gustavo Gimeno

MEXICO

[12 Nov 8p: Palacio de Bellas Artes, Sala Principal, Mexico City](#)

Norman: Sustain (LA Phil commission)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Los Angeles Philharmonic / Gustavo Dudamel

[30 Nov 8p & 1 Dec 12p: Sala Nezahualcoyotl, Mexico City](#)

Młynarski: Violin Concerto No. 1 (Sebastian Kwapisz)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orquesta Filarmónica de la UNAM / Sylvain Gasançon

MONACO

[1 Dec 6p: Auditorium Rainier III, Monte Carlo, MC](#)

Beethoven: Violin Concerto in D major (Frank Peter Zimmermann)
Bruckner: Symphony No. 9 in D minor
Orchestre philharmonique de Monte-Carlo / Kazuki Yamada

NETHERLANDS

[7 Nov 8:15p: De Oosterpoort, Groningen](#)

[8 Nov 8:15p: Grote Zaal, Muziekgebouw aan't IJ, Amsterdam](#)

Bruckner: Symphony No. 8 in C minor (v.1887)
North Netherlands Symphony Orchestra / Martin Sieghart

[8 Nov 8p & 10 Nov 3p: Zuiderstrandtheater, Scheveningen](#)

[9 Nov 8:15p: Grote Zaal, Muziekgebouw aan't IJ, Amsterdam](#)

Mozart: Piano Concerto No. 20 in D minor (Ronald Brautigam)
Bruckner: Symphony No. 4 in Eb major, "Romantic" (original 1874)
The Hague Philharmonic / Nicholas Collon

[8 Nov 8p: Muziekcentrum, Enschede](#)

[9 Nov 8p: Parkzaal, Musis Sacrum, Arnhem](#)

[10 Nov 3p: Grote Zaal, Muziekgebouw aan't IJ, Amsterdam](#)

Haydn: Cello Concerto No. 1 in C major (Quirine Viersen)
Bruckner: Symphony No. 3 in D minor (original 1873)
Het Gelders Orkest (Arnhem Philharmonic Orch) / Claus Peter Flor

[9 Nov 3p: Grote Zaal, Muziekgebouw aan't IJ, Amsterdam](#)

Bruckner: String Quintet in F major
Vigh: Bagatellen (world premiere)

Dudok String Quartet / Lilli Maijala, vla

[10 Nov 11a: Kleine Zaal, Muziekgebouw aan't IJ, Amsterdam](#)

Wagner (Gottschalg): Tristan und Isolde, Prelude
Bruckner (Karg-Elert): Symphony No. 3 in D minor, episodes from 1st and 4th movts.
Bruckner (Horn): Symphony No. 0 in D minor, Andante
Bruckner: Vorspiel und Fuge in C minor
Karg-Elert: Adagio alla Bruckner
Bruckner: Fuge in D minor
Bruckner: Präludium in C major
Bruckner (Karg-Elert): Symphony No. 7 in E major, episodes from 2nd and 4th movts.
Bruckner: Nachspiel in D minor
Ere Lievonen, Fokker-organ

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

[22 Nov 8:15p: Grote Zaal, Concertgebouw, Amsterdam](#)
Bruckner: Symphony No. 8 in C minor
Philips Symfonie Orkest / Jules van Hessen

[16 Nov 8p: Stadsgehoorzaal, Leiden](#)

Mozart: Mass No. 18 in C minor, "Great"
Bruckner: Requiem in D minor
Holland Symfonie Orkest / Leo den Broeder

[17 Dec 8:15p: Grote Zaal, Concertgebouw, Amsterdam](#)

Beethoven: Violin Concerto in D major (Daniel Lozakovitsj)
Bruckner: Symphony No. 7 in E major
Munich Philharmonic / Valery Gergiev

[15 Jan 3p: Grote Zaal, Muziekgebouw aan't IJ, Amsterdam](#)

Gesualdo (Stravinsky): Tres Sacrae Cantiones
Bruckner: Locus iste, Os Justi, Vexilla Regis, Virga Jesse, Ave Maria
Brahms: Zigeunerlieder, excerpts
Schumann: 4 doppelchörige Gesänge
Schönberg: Friede auf Erden
Netherlands Chamber Choir / Edo de Waart

[16 Jan 7:30p: Grieghallen, Bergen](#)

Beethoven: Piano Concerto No. 3 in C minor (Elisabeth Leonskaja)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Bergen Philharmonic Orch / Thomas Dausgaard

NORWAY

[27 Feb 7:30p: Konsertsalen, Konserthus, Kristiansand](#)

Wagner Parsifal, Prelude
Bruckner: Symphony No. 7 in E major
Kristiansand Symphony Orch / Nathalie Stutzmann

POLAND

[11 Nov 10:30a: Katedra Chrystusa Krola, Katowice](#)

Bruckner: Os justi
Elgar: Ave Verum
Pudelko: Gloria Patri

Silesian Philharmonic Choir / Jaroslaw Wolanin

[22 Nov 7:30p: Sala Koncertowa, Katowice](#)

Mozart: Piano Concerto No. 21 in C major (Elena Bashkirova)
Bruckner: Symphony No. 3 in D minor (original version)
National Polish Radio Symphony Orch / Simone Young

QATAR

[22 Feb 7:30p: Katara Opera House, Doha](#)

Brahms: Piano Concerto No. 2 in Bb major (Gerhard Oppitz)
Bruckner: Symphony No. 6 in A major
Qatar Philharmonic Orch / Marcus Bosch

ROMANIA

[14, 15 Nov 7p: Roman Atheneum, Bucharest](#)

Bruckner: Te Deum
Bruckner: Symphony No. 9 (rev IV compl, Schaller)
George Enescu Phil Choir and Orch / Gerd Schaller

RUSSIA

[20 Feb: Tchaikovsky Concert Hall, Moscow](#)

Brahms: Violin Concerto in D major (Maxim Fedotov)
Bruckner: Symphony No. 3 in D minor
State Symphony Chapel of Russia / Valery Polyanski

SINGAPORE

[5 Dec 7:30p: Esplanade Concert Hall, Singapore](#)

Mozart: Piano Concerto No. 24 in C minor (Haochen Zhang)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Singapore Symphony Orch / Thomas Dausgaard

SLOVAKIA

[29, 30 Jan 7p: Koncertna sien SF, Bratislava](#)

Chopin: Piano Concerto No. 2 in F minor (Ivan Klánský)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Slovak Philharmonic / Petr Altrichter

[21 Feb 7p: Koncertna sien SF, Bratislava](#)

works by: **Orff, Martinů, Lukáš, Bartók, Rachmaninoff, Miserachs, Halmos, Rakov, Ferenczy, Bruckner**: Christus factus est
Slovak Philharmonic Choir / Jozef Chabroň / Tomáš Nemeč, pno

SLOVENIA

[12, 13 Dec 7:30p: Gallusova dvorana, Cankarjev Dom, Ljubljana](#)

Petrić: Dresdner Konzert
Beethoven (arr. Mahler): String Quartet No. 11 in F minor
Bruckner: Symphony No. 6 in A major
Slovenian Philharmonic Orch / Hartmut Haenchen

[15 Dec 7:30p: Slovenska filharmonija, Ljubljana](#)

Mendelssohn: Jauchzet dem Herrn, alle Welt
Poulenc: Mass in G major
Mendelssohn: Richtete mich, Gott

Bruckner: Virga Jesse floruit
Poulenc: Salve Regina
Tavener: The Lamb
Poulenc: 4 motets pour le temps de Noel
Bruckner: Ave Maria
Zbor Slovenske filharmonije / Béni Csillag

SOUTH KOREA

[1 Nov 8p: Concert Hall, Seoul Arts Center, Seoul](#)

Bruckner: Symphony No. 8 in C minor
Vienna Philharmonic / Christian Thielemann

SPAIN

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

Bruckner: Symphony No. 8 in C minor
Orquesta Filarmonica de Gran Canaria / Günther Herbig

[12 Nov 8p: Auditorio Kursaal, San Sebastian](#)

[13 Nov 8p: Sala de Concerts, Palau de la Musica Catalana, Barcelona](#)

Bartók: Violin Concerto No. 2 (Leonidas Kavakos)
Bruckner: Symphony No. 7 in E major
NDR Elbphilharmonie Orchestra / Alan Gilbert

[10, 13 Jan 8p: Auditorio Kursaal, San Sebastian](#)

[11 Jan 8p: Palacio de Congresos Euskalduna, Bilbao](#)

[14 Jan 8p: Teatro Principal Antzokia, Vitoria-Gasteiz](#)

[15 Jan 8p: Sala Principal, Baluarte, Pamplona](#)

Berg: Violin Concerto, "Dem Andenken eines Engels"
(Frank Peter Zimmermann)
Bruckner: Symphony No. 9 in D minor
Basque National Orchestra / Robert Treviño

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

Schubert: Symphony No. 8 in B minor, "Unfinished"
Bruckner: Symphony No. 7 in E major
Orquesta Sinfonica de Madrid / Pablo Heras-Casado

[24 Jan 8p: Sala Sinfonica, Auditorio de la Diputacion, Alicante](#)

Mozart: Piano Concerto No. 22 in Eb major (Igor Levit)
Bruckner: Symphony No. 9 in D minor
Bavarian Radio Symphony Orch / Mariss Jansons

[28 Feb 8p & 29 Feb 7p: Sala 1 Pau Casals, l'Auditori, Barcelona](#)

Mendelssohn: Violin Concerto No. 2 in E minor
(James Ehnes)
Bruckner: Symphony No. 6 in A major
Barcelona Symphony and Catalonia National Orchestra / Juanjo Mena

SWEDEN

[10 Jan 6p & 11 Jan 3p: Stora salen, Konserthus, Gothenburg](#)

Mozart: Piano Concerto No. 22 in Eb major (Leif Ove Andsnes)
Bruckner: Symphony No. 9 in D minor

Gothenburg Symphony / Klaus Mäkelä

[23 Jan 7p & 25 Jan 3p: Stora salen, Konserthuset, Stockholm](#)

Chin: Concerto for Orchestra, "SPIRA"
Bruckner: Symphony No. 7 in E major
Royal Stockholm Philharmonic Orch / Alan Gilbert

[5, 6 Feb 7:30p & 7 Feb 6p: Stora salen, Konserthus, Gothenburg](#)

Mendelssohn: Violin Concerto No. 2 in E minor (Johan Dalene)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Gothenburg Symphony / Leopold Hager

[6 Feb 7p: De Geerhallen, Norrköping](#)

Schubert: Symphony No. 8 in B minor, "Unfinished"
Bruckner: Symphony No. 7 in E major
Norrköpings Symphony Orch / Patrik Ringborg

SWITZERLAND

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

[28 Nov 8:15p: Salle Metropole, Lausanne](#)

Mozart: Piano Concerto No. 27 in Bb major (Paul Lewis)
Bruckner: Symphony No. 6 in A major
Orchestre de la Suisse Romande / Andris Poga

[11, 12 & 13 Dec 7:30p: Konzertsaal, Tonhalle Maag, Zurich](#)

Mozart: Symphony No. 39 in Eb major
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Tonhalle-Orchester Zürich / Herbert Blomstedt

TAIWAN

[7 Nov 7:30p: Concert Hall, National Performing Arts Center, Taipei](#)

Dvorák: Violin Concerto in A minor (Keng-yuen Tseng)
Bruckner: Symphony No. 9 in D minor
Evergreen Symphony Orchestra / Gernot Schmalfluss

[16 Nov 7:30p: Chung Hsing Hall, National Taiwan University of Sport, Taichung](#)

[17 Nov 2:30p: Performing Arts Center, Hsinchu](#)

Vivaldi: Concerto for 2 Trumpets in C major (Matthias Höfs, Chuan-An Hou)
Bach (Höfs) : Concerto in D major (Matthias Höfs)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
National Taiwan Symphony Orch / David Hoose

UNITED KINGDOM

[9 Nov 7:30p: Bridgewater Hall, Manchester](#)

Wagner: Wesendonck Lieder (Sally Matthews)
Bruckner: Symphony No. 5 in Bb major
BBC Philharmonic / Simone Young

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

Norman: Sustain (LA Phil commission)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Los Angeles Philharmonic / Gustavo Dudamel

[14 Dec 7:30p: Bridgewater Hall, Manchester](#)

Gubaidulina: Triple Concerto
Vadim Gluzman, vln; Johannes Moser, vc; Elsbeth Moser, acc

Bruckner: Symphony No. 7 in E major
BBC Philharmonic / Omer Meir Wellber

[18 Dec 7:30p: Holy Trinity Church, St Andrews](#)

[19 Dec 7:30p: Greyfriars Kirk, Edinburgh](#)

Music by: Beamish, Rizza, Weir, Andrews, McDowall, Praetorius, Sweelink, Leighton, MacMillan

Bruckner: Locus iste, Ave Maria, Virga jesse
Scottish Chamber Orchestra Chorus / Ben Parry

[6 Feb 7:30p: Philharmonic Hall, Liverpool](#)

Haydn: Symphony No. 90 in C major
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Royal Liverpool Philharmonic Orch / Andrew Manze

[8 Feb 7:30p: Christchurch, Northampton](#)

Wagner: The Flying Dutchman, Overture
Strauss: Duet-Concertino for Clarinet and Bassoon
- Cathal Killeen, cl; Will Gold, bsn
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Northampton Symphony Orch / John Gibbons

[9 Feb 2:30p: Philharmonic Hall, Liverpool](#)

Beethoven: Piano Concerto No. 5 in Eb major, "Emperor" (Yeol Eum Son)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Royal Liverpool Philharmonic Orch / Andrew Manze

[27 Feb 7:30p: City Halls, Glasgow](#)

[28 Feb 7:30p: Music Hall, Aberdeen](#)

Dutilleux: Correspondances (Carolyn Sampson)
Bruckner: Symphony No. 8 in C minor
BBC Scottish Symphony Orch / Donald Runnicles

UNITED STATES

[1 Nov 8p: Walt Disney Concert Hall, Los Angeles](#)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Los Angeles Philharmonic / Gustavo Dudamel

[2 Nov 8p: Symphony Hall, Atlanta](#)

Wagner: Parsifal, excerpts
Korngold: Songs of Farewell (Kelly O'Connor, mezzo-sop)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Atlanta Symphony Orch / Donald Runnicles

[2, 3 Nov 2p: Walt Disney Concert Hall, Los Angeles](#)

Norman: Sustain (LA Phil commission)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Los Angeles Philharmonic / Gustavo Dudamel

[19 Nov 7:30p: Symphony Hall, Chicago](#)

[20 Nov 7:30p: Hill Auditorium, University of Michigan, Ann Arbor](#)

[22 Nov 8p: Stern Auditorium, Carnegie Hall, New York](#)

[24 Nov 2p: Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia](#)

Mozart: Scene with Rondo, "Ch'io mi scordi di te?"
(Joyce DiDonato)

Mozart: La Clemenza di Tito, Parto, parto

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestre Métropolitain du Grand Montreal / Yannick Nézet-Séguin

[22, 23 Nov 8p & 24 Nov 2p: Davies Symphony Hall, San Francisco](#)

Mozart: Piano Concerto No. 22 in Eb major (Leif Ove Andsnes)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
San Francisco Symphony Orch / Manfred Honeck

[15 Jan 7p: Tennessee Williams Theatre, Key West](#)

[16 Jan 7:30p: Broward Center/Amaturo Theater, Fort Lauderdale](#)

[18 Jan 7:30p: Temple Israel of Greater Miami, Miami](#)

Borenstein: Violin Concerto (Irmina Tynkos)

Bruckner: Symphony No. 6 in A major
South Florida Symphony Orchestra / Sebrina María Alfonso

[15 Feb 8p: Powell Symphony Hall, Saint Louis](#)

Gubaidulina: Offertorium (Baiba Skride)

Bruckner: Symphony No. 7 in E major
Saint Louis Symphony Orch / Rafael Payare

[20 Feb 7:30p & 21, 22 8p: David Geffen Hall, Lincoln Center of Performing Arts, New York](#)

Reid: [new commission work]

Björk (orch. H. Ek): Virus, Joga, All Is Full of Love, and Undo (Renée Fleming)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
New York Philharmonic / Jaap van Zweden

[21, 22 & 25 Feb 8p: Symphony Hall, Boston](#)

Strauss: Serenade in Eb major

Bruckner: String Quintet in F major, Adagio

Mozart: Violin Concerto No. 3 in G major

Haydn: Symphony No. 49 in F minor, "La Passione"

Boston Symphony Orch / Pinchas Zukerman, incl. vln

[27 Feb 7:30p & 28, 29 Feb 8p: Severance Hall, Cleveland](#)

Bruckner: Symphony No. 5 in Bb major
Cleveland Orch / Herbert Blomstedt

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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