



The Bruckner Journal

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In this issue

<i>Concert reviews</i>	Page 3
<i>CD reviews</i> inc. boxed sets of performances by Andreae and Rozhdstvensky	Page 10
<i>Preparation for the Public</i> Piano Transcriptions of Bruckner's Music - by Andrea Harrandt	Page 17
<i>Prometheus Unbound</i> Reappraising the 'Programme' for Bruckner's Eighth Symphony - by Nick Atfield	Page 22
<i>Bruckner and Langgaard</i> by Ebbe Tørring	Page 29
Timed Structure Tables for Bruckner Symphonies: No.2 by William Carragan	Page 31
<i>Sébastien Letocart's realization</i> <i>of the Finale of Bruckner's Ninth</i> <i>Symphony</i> - a response from Sébastien Letocart	Page 35
<i>A Vision of Bruckner</i> by Lawrence K Tomlinson	Page 39
<i>Letter to the Editor</i>	Page 40
<i>Concert Listings</i>	Page 41

Inspired by Bruckner: Regular Complex Polytopes and American Crime Fiction

A GEOMETER is a mathematician whose area of study is geometry. We have received a note from reader, David Singerman, about Harold Scott Macdonald Coxeter (1907 - 2003) "H.S.M. Coxeter was the greatest geometer of the 20th century. He is known to mathematicians (like me) everywhere.

His favourite composer was Anton Bruckner, his favourite music (apparently) was the third movement of Bruckner's Ninth Symphony and the Te Deum.

One of his most important (and most beautiful) books is *Regular Complex Polytopes*. (CUP, 1974). In the preface he states "I have tried to construct the book like a Bruckner symphony, with crescendos and climaxes, little foretastes of pleasure to come, and abundant cross-references. The geometric, algebraic and group-theoretic aspects of the subject are interwoven like the different sections of the orchestra."

Most of the chapters are prefaced with some verbal quotation. But chapter 5 on Frieze Patterns is prefaced with a musical quotation from the first movement of the Fourth symphony where one of the main themes is followed by its 'inversion'. Clearly, Coxeter likened this to a musical frieze pattern."

Listeners to BBC Radio 4 *Desert Island Discs* 17 Jan 2010 would have heard another writer choose two Bruckner symphonies to take to his desert island. Haunted by his mother's murder when he was 10 years old, James Ellroy has been writing violent American crime stories since 1981. The eight discs he chose to take with him included the Hammerklavier, the Grosse Fugue and the Choral Symphony - and Bruckner's 4th and 7th Symphonies, Berlin Phil. conducted by Eugen Jochum.

Neither man is a lightweight, as demonstrated not only by their writings and reputation, but also by the music that has inspired them.

KW

Linz Bruckner Festival 2009

BETWEEN 13 September and 5 October, a total of 25 festival events took place, largely in the Brucknerhaus, St Florian and the churches of Linz. The anniversary of Joseph Haydn was celebrated in the festival, as well as Bruckner's music. Once again the *Klangwolke* spectacle drew large crowds to the Donaupark by the river. This year's theme of "The Flood" had connotations ranging from the Biblical to the present day. Visual appeal was provided by some 500 mobile animal mock-ups. In the evenings they depicted the threat of destruction in the Flood and mankind's possible salvation with the help of actors, some appealing vocal and instrumental music, and video projections, all capped by a firework display.

As usual, the musical part of the opening ceremony was provided by the Linz Bruckner Orchestra under their principal conductor Dennis Russell Davies. *InnenDonner*, a new work commissioned from Klaus Pruenster, was scored for full orchestra, choir, solo guitar and electronics. It featured solemn meditative passages, rhythmic patterns, and a large amount of percussion.

The Bruckner Orchestra were joined in the opening concert by the choir of the Landestheater and well-known indigenous soloists. The poetry, naturalness and human warmth of Haydn's oratorio "The Creation" gradually took hold of its interpreters, with attractive and convincing results. Thanks to the elaborate technology, the sound was transmitted from the Grosser Saal of the Brucknerhaus to the Donaupark more realistically than ever before.

The three completed movements of Bruckner's Ninth Symphony – the only one of his symphonies to be performed in the festival – was given in the Stiftskirche of St Florian. Here the playing of the Bruckner Orchestra, again conducted by Dennis Russell Davies, spoke more to the head than the heart. The interpretation had "beauty" but it was not absolutely compelling, save for some individual passages.

The Old Cathedral in Linz, where Bruckner was once organist, made a fitting location for performances of rarely heard utilitarian and occasional works composed in his youth. They dated from the St Florian and Linz years between 1845 and 1868. All these period pieces were written for liturgical or social occasions. Among a total of 17 choral items, several settings of *Tantum ergo* stood out, as did *Psalm 22* and *Libera me* (1854). The choirs of the Bruckner University, directed by Thomas Kerbl, achieved a clean and powerful sound, but the words were indistinct. The choruses were complemented by pieces for piano solo and for violin and piano in addition to several organ works.

Further Bruckner events included the String Quartet performed by the Anton Bruckner Quartet (Linz) in the Brucknerhaus and motets sung by the Wiener Singakademie in the St Florian Stiftskirche. The transformation of the F minor Mass into a contemporary jazz-inflected reading with a new text caused a certain amount of bafflement.

Organ concerts have long been a central feature of the festival because they relate directly to Bruckner, who was particularly successful at improvising. The Swiss composer and organist Rudolf Lutz specialises in the art of historical improvisation. This side of his artistry was persuasively highlighted at a concert in the Linz Stadtpfarrkirche, where he played to a large and enthusiastic audience. The Baroque, the Romantic era and Bruckner supplied the thematic "raw material".

Franz Zamazal
translated by Peter Palmer

Bruckner at the Lucerne Festival 2009

THE 2009 summer music festival in Lucerne ran from August 12 until September 19. Under the motto "Nature", it offered an extremely diverse and colourful repertoire ranging from the Middle Ages to the avant-garde – a repertoire which, for the most part, could be more or less plausibly linked to the "Nature" theme. As for many years now, Claudio Abbado and Pierre Boulez were among the star conductors, and Gustav Mahler's music was one of the attractions in the shape of his First, Fourth and Tenth Symphonies, as well as Lieder. More of a novelty was the benign presence of Joseph Haydn, and one hopes that this will continue beyond the bi-centenary of his death.

Compared to previous years, Bruckner was less prominent. Nonetheless he was gloriously represented in the final week of the festival by his Seventh Symphony with the Chicago Symphony Orchestra under Bernard Haitink. He also had the honour – or Lucerne did – of closing the festival with his Fourth Symphony, performed by the Pittsburgh Symphony under Manfred Honeck.

Admittedly the connection between Bruckner's symphonic writing and the festival theme would seem basically limited to the oft quoted "nature intervals" of the fifth and the fourth, which play an important role in some of his broadly arching themes (particularly in Symphonies Nos 4 and 7), and to the famous bird-call in the second theme of the Fourth's opening movement (letter B, from bar 75), of which Bruckner said: "In the *Gesangsperiode* the theme is the song of the Great Tit, Zi-zi-pe." Any further nature interpretations must run the risk of being dismissed as mere speculation.

Nowadays the majority of conductors favour the Bruckner versions edited by Leopold Nowak, including Haitink and Honeck in their Lucerne concerts. The Seventh Symphony turned into a major event under Bernard Haitink's direction. Following a finely executed account of Haydn's Symphony No. 101, the "Clock", a Bruckner performance of such magnificence will not be experienced again so quickly. On this occasion (September 14) Bruckner's alleged breaks and seams in the symphonic fabric were nowhere in evidence. The undersigned has heard this particular symphony innumerable times under the most different conductors, and it has hardly ever sounded all of a piece to the same extent.

Like their Chicago colleagues, the Pittsburgh Symphony proved to be a first-class orchestra in the 1878/1880 version of Bruckner's Fourth, conducted by Manfred Honeck. Fabulous winds (the brilliantly scored and very difficult scherzo "depicting the hunt" was perfect) and velvety strings matched his intentions in the subtlest respects. In contrast to Haitink, Honeck emphasized not the contrasts but the often long foreseeable developments and climaxes. Was that why the breaks in the score became particularly apparent in this performance (September 19)?

Earlier we said that Bruckner closed the festival, which would have been pleasing. But the Pittsburgh visitors went on to play lighter fare: the first item from Grieg's Peer Gynt music followed by a Dvorak Slavonic Dance to really send us packing – lovely music in its way, but dissipating the experience of a remarkable art-work and betraying the name of Bruckner. Since most of the audience were leaving by now, we were spared a third encore. Here the festival administration needs to establish clear guidelines. Light music can be wonderful, but there are artistic and ethical criteria which don't permit one to lump everything together.

Albert Bolliger (translation by Peter Palmer)

Concert Reviews

LONDON

ROYAL FESTIVAL HALL

24 SEPTEMBER 2009

Haydn - Symphony No. 101 'The Clock'
Bruckner - Symphony No. 7

Chicago Symphony Orchestra / Bernard Haitink

IN 1977 you could buy classical records at the chemists, Boots no less, and looking back, these were no ordinary records. On the RCA Victrola label you could pick up historic recordings of famous American orchestras for the princely sum of £1.35, including of course The Chicago Symphony Orchestra usually conducted by Fritz Reiner. This was how I first discovered *Also Sprach Zarathustra*, though I feel that my Aunt probably had lighter music in mind when selecting this Strauss Christmas present in that year. Nowadays Bernard Haitink treads in Reiner's footsteps and I have upgraded from Strauss to Bruckner: so the opportunity to travel down to London rather than across to Illinois to hear the Chicago Symphony play the Seventh could not be missed.

Ever since his stunning Seventh with the Dresden Staatskapelle in September 2004 I have tried to attend all of Haitink's British Bruckner performances. The last two, the Ninth this year with the Concertgebouw, seemed a tad dreary and the Eighth in the 2007 Proms with the same orchestra seemed a little flat. Having now experienced the Seventh with the Chicago I now know that I was mistaken on both counts.

The starter course was Haydn's "Clock" symphony and I was soon struck by the luscious sound of the strings especially the first and second violins that played together and sang throughout. This was allowed no doubt by Haitink's rejection of period performance practice, though the clock did run fast in the second movement and delightful it was too. The question was: would this beautiful string sound carry forward in to the main course, once the reinforcements had arrived?

The orchestra was in traditional formation with the cellos on the right. Sitting at the rear of the Choir the brass could be heard but not seen, so whatever happened I intended to stand at the end if only to sneak a view of the Wagner tubas..... And that Chicago string sound had returned in spades, from the start, lustrous lower strings accompanied by a sparkling violin tremolo. When the violins took over the first theme their searing magnificence was there for all to hear. In contrast the brass seemed restrained, even in the coda of the first movement. The tension was built up wonderfully but the brass just didn't let rip. 'Go for it!', I thought to myself, but on reflection I now accept that this would not have been right in the context of this interpretation.

It could be argued that this symphony effectively ends in the massive climax of the Adagio. The later movements are those of a relaxed Bruckner letting his hair down after the despair but also musical triumph of the Adagio. This, I think, is not the Haitink view: like the Fifth symphony, this is a long journey that continues until the destination is reached in the final notes. The climax of the Adagio did come with the cymbal clash and rattling triangle but the brass were still relatively restrained, as was the Wagner tuba dirge that can be an out and out wail (and quite effective too) but was most definitely not here. So if you like your Bruckner raw with blazing brass, rough edges and all, this was not the performance for you. Or perhaps you should try another symphony. What we had was a perfect orchestral balance where the climaxes relied as much on the higher strings and the rest of the orchestra as the brass. So the trombones weren't having an offday after all, they were part of a carefully crafted reading from a conductor who knows this music inside out, each and every phrase meticulously constructed and fitting in perfectly with his view of the symphony as a whole.

The scherzo was accompanied by nodding heads from my fellow choristers and included a beautiful delicate trio with strings and winds excelling: nor do I think were there any deviations from the score - after all Haitink had it front of him - but only for reference I think. The brass were able to release any in-built tension but were never ever raucous. Throughout an even tempo had been maintained and this continued in to the final movement, one of my

favourite movements in all Bruckner, and in the coda the brass, now bolder but not blazingly so, complemented perfectly the pulsating higher strings as the journey ended in triumph and a standing ovation.

And for afters? A pint or two of wholesome, surprisingly cool, southern beer in London's East End to reflect on why sometimes it is a joy to be alive.

Stephen Pearsall

Under the heading 'High marks for Haitink', Harry Eyres wrote in the *Financial Times*:

Haitink excels at holding together these immense spans of sound. ... Would his back be up to it? From the moment the massed cellos sang out their long, arching opening melody, I did not doubt the heavenly vaults would hold. Here is what a great conductor does: he holds the great structure in place, so that all the details find their meaning within it. A friend said afterwards that he felt puzzled in relation to Bruckner's psychology. Haitink's Bruckner is more about cosmology than psychology. The symphony leads us through vast expanses of darkness to a final apotheosis of light. As Haitink conducts it, not a blinding flash but a clear blaze of glory in which you can see every ember glow.

LONDON

ROYAL FESTIVAL HALL

24 OCTOBER 2009

Rautavaara - Incantations: Concerto for Percussion and Orchestra

Bruckner - Symphony No. 8 (1890 - Haas)

London Philharmonic Orchestra / Nézet-Séguin

AFTER the first movement main theme, which had been presented slow and slightly restrained, Nézet-Séguin brought the paragraph to a close with a diminuendo and ritardando (rather as marked in the first printed edition, 1892) to hushed silence, into which stole the lyrical and heartfelt rising measures of the second theme. It was a magical moment, and seemed an inspirational way to handle the transition from first to second subject. But come the end of the evening, having heard the same approach applied thereafter to other transitional moments in the symphony, I began to think the moment encapsulated something problematic at the heart of this performance.

At the very end many of us in the gallery stood, for sheer joy and gratitude at having heard this magnificent symphony in live orchestral performance, and Andrew Youdell came to join me and remarked that it was the best Bruckner 8th performance he had ever heard, (and I should imagine he's heard many over the years) and how wonderful it was that there was a young conductor here at last who knew how to perform Bruckner. But when I met up with Keith Gifford on the following Tuesday, he said this was the worst Bruckner 8th he had ever heard - and he's heard quite a few in his time - and he left without applauding. In searching how to understand these passionate and opposed reactions, consideration of that transition from the first to the second subject perhaps gives a clue. It was very felicitous, very moving, very passionate - but Bruckner's way of constructing a symphony possibly does not have smooth transition at its heart, nor indeed at its periphery. So although this was a very touching moment, it might also be heard as a small-scale distraction from and misunderstanding of the structural dynamic of the work.

If one were arguing that this was the 'worst performance', one would point to many such micro-managed moments - the almost Mahlerian fade-out end to the first movement; the strange slowing of tempo at letter K in the Scherzo, followed by an urgent accelerando back to tempo after letter M; the horns ostentatiously raising their instruments high as they sounded the theme towards the end of the Scherzo; the somewhat over-conscientious attention to dynamics in the trio; the two-tempo, slow and very slow, treatment of the first theme group of the Adagio; the strangely inarticulate entry of the second theme group on the cellos; the emphasising of the viola and then 2nd violin line in the build-up to the Adagio climax; the massively slow presentation of that climax, the sudden tempo changes within the Finale coda, the too-long-held and fading final crotchet - and the sparsity of such gestures and failure to hold the pulse throughout the body of the Finale, as though new ideas had deserted the young maestro. Together with the visual experience of Nézet-Séguin's enthusiastic gestures on the podium, not always eliciting quite such lively music-making from the orchestra - well, maybe one could have left without applauding.

But for all its irrelevance to the symphonic structure, that transition between the first and second theme groups in the first movement demonstrated thought, commitment, rehearsal and communication, and expressed a certain youthful passion, an attractive lack of circumspection and wisdom, a display of vitality and spontaneity, something to contrast sharply with Haitink's approach to the Seventh a couple of weeks before. It's a very winning chemistry, and Nézet-Séguin's work with the orchestra brought some stunning playing, especially from the harps - '3 harps if possible' Bruckner asks for, and it *was* possible - who ornamented the trio to perfection, but whose most glorious moment was the climax of the Adagio where their exposed arpeggio was so tight and unanimous and played with such conviction that one didn't for a moment miss the covering 1st violins that are not present in this Haas edition. His way with the 2nd movement trio was earth-bound and bucolic, he seemed to be really enjoying himself, so that it never began to usurp the territory of the Adagio to come - there was much to warm the heart here.

Dr Paul Dawson-Bowling, whose analysis of the 8th *The Bruckner Journal* published 5 years ago, was moved to write to the LPO as follows:

I am writing to thank everyone concerned for the performance of Bruckner's Eighth Symphony on 24th October. First of all, my gratitude for performing the Robert Haas version, with its inclusion of material

without which the Symphony is significantly impoverished. The missing bars were admittedly excised by Bruckner himself, but the negative effect on the Symphony's formal perfection and its emotional Odyssey is drastic out of all proportion to the brief duration of the cuts.

Secondly, the performance itself. Your great young Bruckner conductor and his equally great Orchestra provided the most fulfilling performance of this work in my experience since Karajan and the Berlin Philharmonic brought it to the Festival Hall a little more than 30 years ago. Perhaps Karajan revealed an even greater sense of inevitability, but Bruckner's vast forms were so clearly grasped and grandly realised in your performance as to re-establish this work's claim to be the greatest of all Symphonies. Bruckner's peculiar combination of rapture and purity, the interior grace of the music, and above all its sheer glory were set forth to an extent that made an overwhelming experience, a true refreshment of the spirit.

He was not alone in his appreciation of the concert. Terry Barfoot wrote:

The Bruckner 8 was one of the most compelling experiences I have enjoyed in the concert hall in recent times. The orchestra played very well and Nézet-Séguin clearly knew and loved the music. There was always a keen sense of line but plenty of contrasts along the way. He brought out the richness of the string polyphony at important times, and the finale fared especially well with an admirable rhythmic bite at times. As for the peroration, he didn't speed up in excitement as the end approached, so that the horns and Wagner tubas could be heard in counterpoint to the other brass. The timpanist was on top form, a crucial thing in this symphony, but the whole orchestra were excellent. I find it hard to fault anything really, but perhaps I love the symphony so much that the opportunity of hearing it live was the most telling experience. Which is exactly as it should be.

And I have received much other favourable comment on this performance, capped here by Hilary Finch, music critic of *The Times*:

From the first bars, he was reactivating the nerves and innermost fibres of the music: making us feel as though we were hearing that mysterious, circling bass theme, and those characteristic Brucknerian triplets and little cadential turns, for the first time. The LPO, too, seemed to be relishing newly minted music - imagining those plangent and elemental bird cries, experiencing that sense of rising sap as never before.

Ken Ward

LONDON

ROYAL FESTIVAL HALL

4 NOVEMBER 2009

Wagner - Overture to Tannhäuser
Wagner - Wesendonck Lieder (Petra Lang)
Bruckner - Symphony No. 6

London Philharmonic Orchestra / Christoph Eschenbach

THERE IS no change of tempo specifically called for in the score, but with the entry of the second theme, *Gesangsperiode*, of the Finale, Eschenbach pulled back to a markedly slower pace than the moderately swift approach for the first and third theme groups. This allowed for very attractive expressive playing by the LPO strings of this lyrical music, and it also had interesting implications for the apprehension of the form of the finale: here were two slow sections, in the exposition and recapitulation, lyrical periods that stood out like navigational markers in the stormy, and sometimes apparently disordered, material by which they were surrounded. It worked well, contributing to the structural coherence of the movement, and communicating that this was a somewhat sober and well thought-out performance and presented the work as one to be savoured over time rather than indulged for its dramatic immediacy.

Not that there wasn't much to be immediately impressed by. Under Eschenbach the LPO brought out the sheer inventiveness and colour of the orchestration. Colin Anderson, in his review for www.classicalsource.com, laments that the brass were too loud; maybe this is critically dependent on where one is seated in the hall, but I had no such complaint. There have been performances where the brass in the symphony were too strident, but this did not seem to be one: they sounded well balanced within the overall sound. The Adagio first theme was gloriously coloured, beginning above dark deep cellos and basses, the upper strings rich in their expressive presentation of the theme, quietly above them the oboe with its plangent lament, joined by horns and trumpets. It was as though a whole palette of expressive colour was unfolding before us in this crescendo, with a beautifully judged diminuendo rounding off the statement. The Scherzo and Trio, quite quickly played, came over as a kaleidoscope of separated colours, blocks of woodwind, brass and strings played off against each other, sudden highlights glinting and sparkling.

Occasionally there were times when the restraint of the performance left me feeling that some of the potential of the music had not been realised. The funereal third theme of the Adagio seemed to shy away from the gravitas of which it is capable, the *pianissimo* dotted rhythm on the timpani barely registering, and maybe the first movement climax could have presented more splendour and weight, but the two crucial codas - the extensive wide-ranging perspectives of the first movement's close, and the sudden, almost perfunctory finish to the whole symphony - these were excellently judged. One came away satisfied that the symphony had received a performance worthy of its combination of glorious melody and ingenious, succinct construction.

The concert had begun with a rather urbane performance of the Tannhäuser Overture, immensely beautiful but avoiding the less tameable excesses of the Tannhäuser drama, and there had been magnificent singing by Petra Lang in the Wesendonck Lieder.

Ken Ward

DALLAS

MEYERSON SYMPHONY CENTER

5-8 NOVEMBER 2009

Rachmaninov - Rhapsody on a Theme of Paganini (Stephen Hough, pno)
Bruckner - Symphony No. 9

Dallas Symphony Orchestra / Jaap van Zweden

FOR QUITE some time, I was envious of my fellow Brucknerians living in the United Kingdom or continental Europe, who have had many opportunities to experience live performances of Bruckner's music. That feeling subsided, however, when I learned about the recent rise of Bruckner performances in the United States. For example, the Chicago Symphony has included five Bruckner symphonies (Second, Fifth, Seventh, Eighth, Ninth) in its program since October of last year, the Philadelphia will perform the Ninth later this month, and the New York Philharmonic will play the Fourth in December. In Texas alone, surprisingly, four of Bruckner's works have been featured this year—the Eighth Symphony in January, the Mass in E minor in March (both played by the Houston Symphony under Hans Graf), the Fourth Symphony in October (Peter Bay and the Austin Symphony), and the Ninth Symphony this month (Dallas Symphony with Jaap van Zweden). For Spring 2010, more Bruckner symphonies are on the way, including the Fourth through Eighth Symphonies played by orchestras in Cincinnati, Los Angeles, Pittsburgh, Salt Lake City, San Francisco, and Seattle. It seems that the U.S. has finally caught up with performing Bruckner, and I hope that this is not the result of coincidence, but a trend that will truly continue.

Only in his second season with the DSO, Jaap van Zweden has garnered unanimous praise from the players, the press, and the public. Having served as concertmaster of the Royal Concertgebouw Orchestra for sixteen years before devoting himself to conducting, the maestro had had many opportunities to play and learn under the great conductors of our time, including Haitink and Jochum. Therefore, van Zweden's choice to include in this program a Bruckner symphony—and a challenging one indeed—was not only anticipated, but an occasion to show the Dallas public his skills in Brucknerian interpretation. In fact, it is not an overstatement to say that the performance that I attended on November 7 was one of the best among my DSO experiences.

Before the concert began, a representative from the orchestra made an unusual announcement: In order to enhance Bruckner's "cathedral in sound," the main canopy suspended over the stage would be raised for ten feet and the curtains pulled in the reverberation chamber high up. As a result of this announcement, many in the audience stood and watched the slowly rising structures above their heads during the intermission. I must admit, however, that I was not so much intrigued by the moving elements above me than by the fact that the device was already in place when the hall was built some twenty years ago.¹ Although I could not verify any change in the hall's acoustics due to this adjustment (since there is no ground for comparison), a fellow Brucknerian told me after the concert that he did hear an improved sound quality at the end of the first movement, when the entire orchestra soared on that open fifth of five octaves in the final measures.

And now the performance. In the first movement, I was attracted to van Zweden's phrasing, which was most evident in the strings. This is not surprising due to the maestro's background as a professional violinist; many have commented on the improved string section since his tenure with the orchestra. By intensifying the rising and falling lines through subtle dynamic changes and tempo fluctuations, van Zweden gave a very romantic interpretation of the music. This approach to Bruckner, however, is not the Wagnerian type, which drowns one's ears with exaggerated colors and over-expressive gestures, but one that reflects a discreet understanding of the composer's style. As van Zweden himself has remarked, "...as a conductor I would be very free but always within the frame...the composers give you enough space within that frame to do your own interpretation. I try to be extremely respectful to the composer."² I was also drawn to the smooth pacing of the music—even though the tempo seemed faster than most recordings I have heard of this piece, there was not a moment in the performance when I felt rushed. I think this has to do with the way he made tempo, phrasing, dynamics, texture, and other elements work together to strike a balance between a resonant musical structure and a progressive, goal-oriented soundscape.

¹ To learn more about these acoustical canopies and how they function, visit <http://www.dallasculture.org/meyersonSymphonyCenter/aboutConcertHall.asp>.

² Paul Robinson, "Jaap van Zweden: Charismatic Conductor Changes Musical Life in Dallas and Amsterdam," *La scena musicale*, September 18, 2009, <http://www.scena.org/blog/labels/Dallas%20Symphony.html>, accessed November 9, 2009.

Having recently read Benjamin Gunnar Cohrs' remarks about the tempo relationships in the Ninth Symphony, I was curious to find out if van Zweden would link the three movements of the symphony through some unified tempo.³ The passages in question are m. 531ff (Rehearsal Y) of the first movement (half note as quarter-note triplets in the low strings), the Scherzo (dotted half note as three quarter notes), and m. 187ff (Rehearsal O) of the Adagio (quarter note as eighth-note triplets in the winds), all of which should share the same pulse. Towards the end of the first movement, therefore, I tried to remember the tempo and relate it to the beginning of the Scherzo. And yes, there indeed was a *Grundzeitmass* (underlying tempo) in the first two movements! If the two tempi I heard were not the same, they were at least close enough. Although my memory could not keep this tempo long enough through the third movement, I was amazed at what van Zweden had done with the preceding movements. I could perceive some kind of structural cohesion and experience an excitement in the second movement that otherwise was not present in other performances of the same work.⁴

Stravinsky once said, "I learned Bruckner's music at an early age...I have come to respect the composer, and I think that the *Adagio* of the Ninth Symphony must be ranked as one of the most truly inspired of all works in symphonic form."⁵ Hearing a live performance of this movement, I must say that Stravinsky's remark was communicated clearly through the players, who were totally absorbed in the music, and followed every nuance that the conductor conveyed. The playing was expressive and inspiring; the sectional balance and dynamic contrast were the best of the three movements. I was particularly impressed by van Zweden's ability to contain the tension in the buildup of longer passages. One such example is the string crescendo that begins at m. 105 (Rehearsal G) and ends at m. 121, where the entire orchestra revisits the climactic fanfare whose first appearance in m. 17 (Rehearsal A) precedes the "Farewell to Life" chorale. Van Zweden's ability to create such drama in the music perhaps owes much to his experience with Jochum, for he says, "Jochum was the great Bruckner specialist. What I learned from him was how to sustain sound, with a long stick and never-ending phrasing."⁶ Without doubt, the third movement was the climax of the evening. Even though the symphony was incomplete, the third movement does provide a kind of closure, for it is an autobiographical statement that summarizes the composer's life—his faith, love, worldly achievements—through references to his other works. The four-note "Miserere" motive from his D minor Mass quoted at the end of the movement is particularly touching, for it is like an utterance out of his final breath, begging for God's forgiveness and redemption.

In conclusion, van Zweden delivered a magnificent Ninth. Despite an intonation problem from one of the horns at the opening of the symphony and some weak passages from the woodwind section, the orchestra played with determination and dedication. At the end of the symphony, the audience waited patiently in silence for van Zweden to lower his arms before bursting with applause. The orchestra also acknowledged the maestro's leadership through bow- and foot-tapping. After such a great performance, there was no better way to end the evening than to get together with my fellow Brucknerians to share our experiences. And off we go, to one of the best restaurants in town!

Eric Lai

NEW YORK

AVERY FISHER HALL

9 NOVEMBER 2009

Glass - Violin Concerto

Bruckner - Symphony No. 4 (first version, 1874)

Bruckner Orchester Linz / Dennis Russell-Davies

Why Bother with the 1874 Bruckner 4th?

BEFORE this concert I had never heard the 1874 version live, and my only comparison was the recording by Eliahu Inbal. Bruckner's self-doubt and compulsive symphonic revisions are well known, and it seems to be increasingly trendy for Brucknerian conductors to choose the original, unadulterated first versions for performance. The program

³ Foreword to Anton Bruckner, *IX. Symphonie D-Moll*, ed. Benjamin Gunnar Cohrs (Vienna: Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, 2002/2005), xix.

⁴ Most of the recordings of this symphony I am familiar with do not reveal this theory of unified tempo, which, as Cohrs has observed, applies not only to the first three movements but to the unfinished Finale as well (Bruckner, *IX. Symphonie*, *ibid.*). Along this line of thought, Eugen Jochum has discussed the concept of "fundamental tempo" and the "proportioned tensions" in Bruckner's symphonies (Eugen Jochum, "The Interpretation of Bruckner's Symphonies," 15; accompanying booklet to *Bruckner: 9 Symphonies*, Deutsche Grammophon 469 810-2, compact disc, 2002). In a film documentary, Claudio Abbado also considers a similar theory of unified tempo in Beethoven's Eighth Symphony ("Abbado on Beethoven," in *Beethoven Symphonies*, EuroArts 2057378, DVD, 2009). For a different view of tempo relations in Bruckner, see Constantin Floros as quoted in John Williamson, "Conductors and Bruckner," in *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge: Cambridge University Press, 2004), 233.

⁵ Igor Stravinsky and Robert Craft, *Memories and Commentaries* (New York: Faber & Faber, 2002), 63.

⁶ Robinson, "Jaap van Zweden."

notes indicate that the Bruckner Orchester Linz under Davies has recently released a complete set of the Bruckner canon in their original versions.

After an excellent performance of Glass's Violin Concerto No. 1 with Renaud Capuçon as soloist, the esteemed Mr. Davies returned to the podium and began the Bruckner 4th somewhat tentatively. His tempo was expansive and slower than Inbal's, taking full advantage of the Bruckner Orchester Linz's technical capabilities as the symphony progressed. This approach seemed to work well at various points, such as the dramatic finale of the 1st and parts of the 2nd movements. However, it also led to repetitiveness in the scherzo, which in the original 1874 version is completely different music from the justly famous "hunting scherzo" of later revisions. The Bruckner Orchester Linz generally played up to its reputation, with only a few slips by the hard-pressed horn soloist in the 3rd movement. Mr. Davies brought the symphony to a dramatic and impressive finale, amid enthusiastic and heart-felt applause from the audience.

To this listener, although the evening's performance was a success, I found myself wondering if an argument can really be made for the 1874 version. Although the musical material is similar to later versions, missing are the architectural structure and sense of inevitability that pervades Bruckner at his best. The progression and logic of the later versions culminate in the soaring and uplifting coda of the 4th movement, which replaced the loud, trumpet-driven finale in the 1874 version. For me, at least, great music trumps historical correctness, and the 1874 version will not be my first choice.

Johnson M. Liu

BIRMINGHAM, UK

SYMPHONY HALL

25 NOVEMBER 2009

Wagner - Prelude to *Parsifal*

Lindberg - Clarinet Concerto

Bruckner - Symphony No 3 (1889/90 revision).

City of Birmingham Symphony Orchestra / Andris Nelsons

ANDRIS NELSONS continues to make a name for himself, both at home and abroad, and attracts large audiences. This is his second season in Birmingham and his first Bruckner performance with the CBSO. In the knowledge that he loves the Romantics, especially Wagner, Strauss and Tchaikovsky, expectations were high.

The doors to the hall's reverberation chamber fully opened, the concert began with a gripping performance of the Prelude to *Parsifal* and continued with Magnus Lindberg's sparkling and fascinating *Clarinet Concerto*, a finely developed one-movement structure based on the simple opening theme on the clarinet. The amazing charismatic soloist Kari Kriikku had been very much involved with the composer in the creation of this work which surely deserves a place in the repertoire. The reception at this concert seemed to confirm this.

At the beginning of his concerts Nelsons gives a short introduction to the programme. Here he related the story of the disastrous first performance of the Third symphony in Vienna when the audience, followed by the players at the end, walked out. Here we were given a fine performance - to this reviewer at least. The CBSO, whose playing was superlative, is not new to the work; it gave a number of performances during the 1960s and 70s and the Third Symphony has probably had more CBSO performances than any other Bruckner symphony. The last time was about seven years ago. But not one of those performances achieved the level of interpretation and sheer quality of playing that this one did. From the mystery of the quiet passages to the power of the brass tuttis; glorious natural crescendos, without any exaggerated quickening, were of special note. The principal horn's playing in the solo passages was especially fine, with just the right balance. Another notable feature was the balance achieved by Nelsons' unravelling of detail with the careful weaving of his hands, so that every phrase and nuance was moulded to reveal a clarity of texture not always audible in some performances, especially in the woodwind and brass. The layered passage in the Finale could serve as an example - the combination of chorale in the winds and the *polka* in the strings, with the conductor's left hand leading the one and his right hand leading the other. And everywhere everything seemed to matter, with considerations of balance and dynamics uppermost.

If one desires a certain sense of abandon with Bruckner, (as one might find sometimes with, for example, Jochum), then there might be a case for a slightly less manicured approach. For listeners who want Bruckner to be given his head in this symphony it might not have suited them quite as much. Yet the brass did have a brittle quality in the faster passages, another particular feature of the performance.

Nelsons gives the impression that he loves everything he plays. The expectations were indeed fulfilled.

Raymond Cox

Much appreciated donations have been received from:

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Thanks also to Dr Hans Conrad Fischer whose generosity enabled £110 from the proceeds of the sales of the DVD of his film *The Life of Anton Bruckner* to be given to support *The Bruckner Journal*.

COPENHAGEN

KONCERTHUSET

21 JANUARY 2010

Mozart - Symphony No. 34
 Bruckner - Symphony No. 2 (1872)

Danish Radio Symphony Orchestra / Herbert Blomstedt

HERBERT BLOMSTEDT conducted the Danish Radio Symphony Orchestra in two performances last week of Bruckner's 2nd Symphony the 1872 version, ed. Carragan. I was present on Thursday evening, where I even had the occasion to meet Mr Blomstedt after the concert, where I congratulated him on his choice of edition and version - and, of course, complimented him on a very fine interpretation.

In fact, it was a very great experience to be in the concert hall and hear (and see) this marvellous performance. Before the concert there was a presentation, where Mr Blomstedt was interviewed. Asked why he had chosen the Urfassung, he simply answered: 'because it's the best'. He also demonstrated some of the music by singing the themes... He was in great form!

He had chosen a modified German seating: separated first and second violins with the double basses between the first violins and the wind sections. In an interview which was broadcast he explained why: to bring clarity and transparency to the score. Helped by the acoustics of the new Concert Hall he really succeeded in this. The performance was such that you could very well hear and identify the single groups and the inner voicings. The orchestra love to play under Blomstedt, and this was conveyed to the audience. Their playing generally was in an absolute elite class this evening, with wonderful performances by the woodwind, the basses and, not least, the horn player who negotiated the difficulties in the Adagio with great security and warmth. The concert was very well received by one of our leading critics.

In the original program the order and the titles of the movements were wrong (1892 rather than 1872), but I had managed to ensure that this was corrected: an amendment leaf was inserted in the program, and it was also mentioned in the pre-concert presentation.

Ebbe Tørring

GLASGOW

CITY HALLS
 and

21 JANUARY 2010

LEEDS

TOWN HALL

23 JANUARY 2010

Wagner – Siegfried Idyll
 Bruckner – Symphony No. 8 (1890 ed. Nowak)

BBC Scottish Symphony Orchestra / Donald Runnicles

WAGNER'S chamber orchestra medley of music from Siegfried has never sounded so idyllic. Enhanced by the acoustic of Glasgow City Halls, players from the BBC SO wove a little miracle of enchantment that was a delight to listen to. Runnicles, who commenced his first season as the BBC SO Chief Conductor in September 2009, directed a leisurely and heart-warming performance - perhaps something a little more resolute in the horn's sounding of the 'Love's Resolution' motive would not have gone amiss – but it made a splendid concert opening for a full and attentive house.

After the interval Runnicles and the BBCSO embarked upon a stern and clear-sighted performance of Bruckner's immense Eighth Symphony. The three themes of the first movement were each strongly characterised: the first strong, grim, unsettled; the second almost joyful and given to dance-like inflections; and the third uncompromising and sharp-edged. The development's searching exploration of the opening theme followed an indomitable trajectory towards the 'Todesverkündigung' (Annunciation of Death) climax, delivered with shattering power. What was apparent here, and throughout the performance, was that Runnicles had his sights clearly on the main climax of each movement, and always ensured that its position as the high-point was never subverted by some premature indulgence. Thus the first movement was displayed as perfectly, even severely, proportioned, at its close leaving us with nothing but the quiet, remorseless, bleak ticking of the death-bed clock.

Maybe the Scherzo lacked the last degree of colour and variety of inflection, and would have benefited from a more emphatic accentuation of its obsessive main theme, but nevertheless it was strong and rumbustious. The Trio was very nicely judged indeed, *Langsam* (slow) as Bruckner marks it, but not too slow, not burrowing too deep, an appropriate interlude between the stamping Scherzi, with the harps applying barely audible glinting ornamentation.

The Adagio again benefited from Runnicles' authoritative hold on the structure, which is no mean achievement in a movement this long and thematically rich. Not for a moment did I miss the extraneous additions of the Haas edition, the lack of which can trouble those of us who learnt this symphony from performances of that score. The trumpets and trombones in the course of the build-up to the climax announced their terrifying *ff* metamorphosis of the movement's opening theme, (bar 225, letter P) proceeding straight into the arpeggio-like motive that will form the

climax 30 bars later, as though it were all part of the same nightmare vision, so making its ecstatic transfiguration at that climax all the more miraculous, all the more powerful.

The playing of the Wagner tubas was a glorious sound, in this movement and throughout. Runnicles had the brass arrayed across the full width of the stage, above and behind their colleagues in the woodwind and strings, supplemented by an extra player, a 'bumper', in each department, and in the tuttis they were magnificent. At times I would have appreciated a more forthright attack by the timpanist, but he came into his own at the finale coda. The harps, three as Bruckner wished, played a somewhat subservient role in this performance as heard from the front of the balcony. Always their contribution was subtle, and their great moment when they complete an exposed arpeggio to cap the great climax, was here only just audible behind the *fff* sustained E flat of the violins.

After the Adagio ended in rapt silence, the storming intrusion of the Finale was a little unsettled by Runnicles' gestures, and even the strings' response, suggesting a hell-for-leather conquest of the musical material, only to be put in their place by the brass choir who steadily kept to Bruckner's 'Feierlich. Nicht schnell' (Ceremoniously. Not fast.), even if not to his much slower metronome marking of $\text{minim}=69$. Even so, the Finale came through as strong and as cogent as the previous three movements, the audience silent throughout. Although not a particularly fast performance, it seemed to be approaching its end far too soon. The first movement theme came back in the coda as an awful reminder of the grim, unsettled questioning that set the whole epic in progress, and thereafter Runnicles' over-arching vision paid its final dividend: a coda of such power and glory that we stepped out into that cold, rainy Glasgow night not merely exhausted, but exhilarated and spiritually renewed. It had been a magnificent and memorable performance in which Bruckner's extraordinary and diverse array of passionate and dramatic musical gestures had been tautly woven together at the service of an overriding conception that was as rigorous as it was convincing.

Ken Ward

Stephen Pearsall was at the Leeds concert, broadcast by BBC, 26 January 2010:

THE HUGE forces of the BBC Scottish Symphony Orchestra made an impressive sight as they were packed on to the stage of the richly decorated Victoria Hall in Leeds, appropriately behind them the ornate and gargantuan pipe organ of Leeds Town Hall.

In 1980 members of this orchestra received dismissal notices as the BBC, pressured by Margaret Thatcher's Government, imposed swingeing cuts. BBC orchestras were disbanded, but after a spirited campaign the Scottish orchestra was spared and if you were there in Leeds on 23 January 2010 you would give thanks for this brave resistance having heard a performance of the Eighth so good I can scarcely find words to describe it.

Donald Runnicles following in the footsteps of the remarkable Ilan Volkov led the orchestra in a performance that left me stunned. The tempo was not slow but each phrase was carefully crafted and delivered with a beautiful clarity. The final climax of the opening movement was little short of terrifying, probably not the right word for music that is so familiar, it still left me surprised. An extraordinary Scherzo was followed by an Adagio with a series of spine-chilling episodes culminating in the cymbal crash climax, the trigger for multiple attacks of excitement, my whole body shaking. The finale continued in the same vein, by the return of the opening fanfare ever more emphatic, I was a shivering wreck again. By the end I was exhausted, exhilarated and ecstatic: at last, I had *heard* the Eighth Symphony.

CD Reviews

Two important boxed sets of Bruckner Symphonies reviewed by The Pink Cat

Bruckner - Symphonies 1-9 + Te Deum
Vienna SO / Volkmr Andreae
Music & Arts - MACD 1227

Bruckner - The Complete Symphonies (2 vols)
USSR Ministry of Culture SO / Gennady Rozhdestvensky
Venezia CDVE04367 (vol. 1), CDVE04368 (vol. 2)

RECORDINGS make reputations. An indifferent performer with little distinctive to contribute can gain stature by making regular additions to the catalogue, no matter how insignificant these may be individually. Over time they will build into a solid corpus that is more or less guaranteed comparison with the greats, particularly in Internet forums where celebrating the second-rate is a core activity.

At the other end of the scale is Volkmr Andreae. Born in Switzerland in 1879 and raised a Brahmsian – the composer was a friend of his parents – he switched allegiance immediately and irrevocably at the age of 23 after hearing Richard Strauss conduct Bruckner's Third Symphony. From then on he devoted himself to the performance and promotion of Bruckner's music, most notably during his 43-year reign as Chief Conductor of the Zürich Tonhalle. Bruckner symphonies were a staple of each season's concerts – sometimes complete cycles – and also featured prominently in Andreae's regular guest

appearances with the main Viennese orchestras. He was as responsible as anyone for the development of Bruckner performance during the first half of the 20th century, with a claim to stand beside the likes of Jochum and Klemperer. Yet precisely because he made so few commercial recordings (of anything) there are seasoned collectors of music who have never heard of him. After a handful of half-hearted early LP releases, his Bruckner discography has for years consisted of just a single Orfeo CD containing a Fourth Symphony taken from a set of recordings for radio of all nine main symphonies plus the *Te Deum*, made with the Vienna Symphony Orchestra over six days in 1953. Anyone who has ever been intrigued by that energetic and communicative performance to speculate what the rest might have sounded like, need wonder no longer. From digital transfers of the original tapes, Music and Arts have issued this very welcome and revelatory box containing the whole cycle.

Andreae took a pragmatic attitude to the versions of Bruckner symphonies, using whichever edition was current or familiar and making the best of it. This approach carries over also into the style of interpretation, which seeks to illustrate no theory and to advance no programme, spiritual or emotional or intellectual, but solely to create the best, the richest, the fullest, *musical* experience possible from the materials on hand. The resulting performances tend to be lively and packed with colour and incident, which mostly works well, sometimes spectacularly so. The 1st (Linz) Symphony gets a staggeringly effective performance which conveys exactly the charm and spirit of the piece, with style and verve, and sets a benchmark against which all others have henceforth to be measured. Inevitably perhaps, this does tend to shade somewhat the 2nd, which, though rendered accurately and sensitively, does not respond quite so enthusiastically. But the 3rd (1890) comes up fresh as new paint: at times in the outer movements, amid the swell of sound and layering of tones beneath the intricate interweaving of themes, you suddenly get a sense of what it must have been like to hear one of Bruckner's *bravura* improvisations at the organ, and why audiences at the time reacted as they did.

The 4th (1878/80) is eloquent and characterful – as we knew already – and so is the Seventh, even more so. Arguably it is only the 5th, and to a lesser extent the 6th, which feel as if they could benefit from a stronger ideological foundation, making more visible the architectural skeleton within the flesh of the moment. You might expect the 8th to suffer from the same vulnerability, but here the set delivers its biggest surprise, transforming this familiar symphony into a four-act Passion Play of nail-biting drama, at its heart an Adagio of demanding tenderness that has to be heard to be believed. If the playing occasionally loses some coherence towards the end – a trend continued through the 9th – perhaps it is not to be wondered at, given the sustained intensity, and the fact the both of these symphonies, together with the 6th and the 7th, were recorded over the course of just two days. What a session in the studio that must have been. The series is topped off fittingly with a joyous *Te Deum*.

It is difficult to over-estimate the importance of this set. Not just the first complete cycle of all main symphonies, and a rare snapshot taken at a single time and place, but also a culmination of half a century of development in Bruckner performance, from the very earliest days, from one of the key figures involved. An authentic record of genuine historical practice, from one who lived through it and helped to create it. Imagine discovering a complete set of 1940s recordings of the symphonies by Bruno Walter and the NYPO (I wish.) Like that.

And aside from all that: of the nine symphony performances in this box, at least three are outstanding, at least two more are in the first rank, and none is less than very good, to say nothing of the excellent *Te Deum*. Music and Arts have rendered us a considerable service in making this available, and are to be commended also for the technical quality of the results. Of course these recordings are in mono, and there is a certain low level of tape hiss throughout, however this is never intrusive, particularly when listening through loudspeakers where it can usually be filtered out by sitting slightly off-axis. M&A have confined themselves to fixing technical anomalies in the medium such as fluctuations in speed and balance, but otherwise have sensibly left things alone. The results show few other signs of age, and compare well with other recordings of similar vintage. The accompanying booklet is full of interesting and authoritative information. This is a landmark release, presented in exemplary style by professionals who have taken the care it deserves.

For roughly the same money – 50-odd pounds plus charges, depending where you find them* – you could also get the Russian label Venezia's new release of Bruckner symphonies performed by the Symphony Orchestra of the USSR Ministry of Culture (nowadays known as the Russian State Symphony Orchestra) under their founder Gennady Rozhdestvensky. Recorded in Moscow during the 1980s, these are presented in two boxes of 8 CDs each, with the title "*The Complete Symphonies*" – and while there might be discussion about what that ought to mean, there can be no argument that if any set deserves the title, it is this one. You

get both Linz and Vienna Firsts, no less than three Thirds (1873 original, 1878 and 1890 revisions) and three Fourths (1874 original, 1878/80 revision, plus the sole extant recording of the 1890 Mahler edition), a “0” and “00”, plus odd single movements such as the “Volkfest” Finale of the Fourth and an early completion of the Finale to the Ninth – on top of all the rest.

Made originally for Melodiya, most of these recordings have surfaced from time to time on other labels – including Venezia: their previous (white) box of “*Complete Symphonies*” is missing only the variant versions and extra single movements, some of which can also be found separately. These latest transfers appear to preserve all the characteristics of the originals, which come from the storehouse of recordings spanning the whole range of orchestral music, that state funding and a captive orchestra enabled Rozhdestvensky to lay down at this time – and which includes its share of potboilers – but whose best comprise a series of substantial monuments, of which this is one. Not just the comprehensiveness but quality and consistency too indicate the importance which Bruckner’s music is given here.

These are in every way – style as well as sound – thoroughly *Russian* productions. The distinctive character of the Russian Bruckner inhabits these recordings as vividly and ubiquitously as does that other interesting figure, the Russian Christ, in the pages of Dostoyevsky. Anyone who has difficulty accepting that concept should proceed no further. For a start, the sound is “all wrong” to traditionalist ears: colliery-band horns, shrill trumpets and glassy strings, recorded in the distant and echoey acoustic of the Great Hall of the Moscow Conservatory, with arbitrary spot-miking giving unusual prominence – to flutes over clarinets, for just one example. The interpretations tend to be massive, with orchestral blocks advancing in battalions out of a landscape shaped by Tchaikovsky and Rimsky-Korsakov. Scherzos are mostly taken with a heavy, methodical tread – except where you might expect it, like in the Ninth. But then this set is full of paradox, and the continual surprise of the familiar. These are no run-of-the-mill interpretations. Skilled orchestrator as well as gifted conductor, Rozhdestvensky is supremely able to pull apart the fabric of Bruckner’s symphonies while preserving all the separate strands, to recombine them into heroic tapestries of epic proportions in which even the smallest stitch has its part to play and needs attention paid to it.

The Linz 1st turns out surprisingly well under this treatment, and displays once again its superiority over the Vienna version, which appears top-heavy and overwritten in comparison. The well-known *Nullte* is very strong, while the 2nd, in one of the stand-out performances of the set, is shown off to its best advantage by a varied and fluent interpretation, thoughtful and lyrical by turns, well-paced, thorough and consistent to an unequalled degree. There could not be a greater contrast with the 3rd, where the same approach fails to get to grips with the proto-minimalism, and the ceaseless quest for non-existent profundity delivers only ponderousness, that becomes less arduous through the sequence of revisions mainly because there tends to be less of everything. But with the 4th comes another handbrake turn. In one of the best ever performances of the 1874 original, Rozhdestvensky makes a feast of this rich and complex score – the dark counterpoint in the Introduction, the numerology of the Scherzo, the wit and cleverness of the Finale – all lost in the revisions – and goes on to demonstrate how, with each rewriting, a dimension was removed, colour drained, and the contrast turned down, until the process finds its logical end in the inoffensive but well-tailored pygmy of the Mahler edition, shouting to make itself heard.

Of the later symphonies, the 5th and 7th are magnificent, if uncontroversial – full-blooded, expansive, detailed and sensitive – and the 6th only marginally less so. The 8th is, frankly, a disappointment, outclassed not only by the mandatory Mravinsky but also by Rozhdestvensky’s other recording (on Russian Revelation) a year earlier with the same orchestra – just slightly behind it all the way through. But the 9th ends the campaign in an onslaught of triumph, like a tone poem depicting the Day of Judgement – with for once a Finale which, though presented separately, when put in its rightful place serves as no mere wobbly annexe but an integral support of this shining four-square tower into the sky.

As with Andreae, there are some infelicities of playing, implying that the performances were recorded, if not live, then in long takes with minimal patching. What you lose in polish, however, you make up for in immediacy. On his day Rozhdestvensky can be the most electrifying of conductors: during the period of these recordings he was also making regular concert appearances in London with the LSO, for which some of us lucky enough to attend got into the habit of taking along a spare shirt to change into at the interval. This set is not all like that – but enough of it is to make it worth seeking out, if you like excitement in your music and are at all curious about what a superb, extrovert and highly individual musician might make of some of your favourite works. The only regret is that there is no 1887 original 8th to make it truly complete – and blow some recent, rather mediocre efforts into the weeds.

* At the time of going to print the two volumes of the Rozhdestvensky sets were available at www.hmv.co.jp The Andreae set is more generally available, including from www.abruckner.com.

Biography of Volkmar Andreae

IN THE March 2003 issue of *The Bruckner Journal*, I ended an article on “Composer-Conductors of Bruckner” with a discussion of Volkmar Andreae. Readers may like to know that a first German-language biography of this Swiss musician is now available. Matthias von Orelli's 328-page *Volkmar Andreae – Dirigent, Komponist und Visionär: Ein Kapitel Zürcher Musikgeschichte* has been published in paperback by the Südwestdeutscher Verlag für Hochschulschriften. The author devotes over 20 pages to Andreae's Bruckner activities in Switzerland and Austria*, with particular reference to the 1936 Zurich Bruckner Festival (pp. 133ff). Current prices at Amazon are \$140, £73.10 and 98 Euros - but it is available much cheaper at time of going to print, \$94 including p&p, from John Berky, www.abruckner.com.

* See review above of the 9-CD box set of Andreae's 1953 Bruckner radio recordings with the Vienna Symphony Orchestra.

Peter Palmer

www.abruckner.com

Readers of this issue of *The Bruckner Journal* wishing to obtain recordings of music reviewed or otherwise featured will be interested in the following items.

BRUCKNER - Symphonies 1&2 transcribed for piano, 4 hands, by Ferdinand Löwe and Josef Schalk respectively, performed by piano duo Dino Sequi and Gerhard Hofer on Bruckner's birthday, 4th September 2008 and 2009, in the Alter Dom, Linz.

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Volkmar Andreae - Vienna Symphony Orchestra (recorded 1953)

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BRUCKNER: Symphony No. 6 - First stereo release of 1899 Hynais Edition

Ira Levin - Symphony Orchestra of Norrlands Opera

Lindoro AA-0105 \$12 (plus P&P, \$8.50 outside North America, approx £13 total)

BRUCKNER: Symphony No 9 with Finale reconstruction by Sébastien Letocart,

MÁV Symphony Orchestra, Hungary, conducted by Nicolas Couton

Two CD Set (82 minutes) [Abruckner.com](http://www.abruckner.com) BSVD-0104

\$20 (plus P&P, \$8.50 outside N. America, approx £18 total)

THE LIFE OF ANTON BRUCKNER - DVD digital remastering of Hans Conrad Fischer's remarkable 131 minute film, made in 1974. \$25 (plus P&P, \$8.50 outside N. America) [UK residents wishing to purchase this DVD are advised to apply to Ken Ward at *The Bruckner Journal*, 23 Mornington Grove, London E3 4NS, brucknerjournal@googlegmail.com]

BRUCKNER: Symphony No 5, 'original concepts', ed. Takanobu Kawasaki - as noted in the previous issue of TBJ, Nov. 2009. Akira Naito - Tokyo New City Orchestra. Although this CD is no longer in print, through an agreement with Delta Entertainment, we can now offer you a CDR clone of this recording. Each CD will come with a booklet with notes in English (original CD was Japanese only). Delta Classics DCCA 0060 \$21 (plus P&P, \$8.50 outside N. America, approx £19.50 total)

All these and many other essential Bruckner recordings can be found for sale at

www.abruckner.com/store

or contact John Berky at john@abruckner.com,

or by post to 21 Juniper Road, Windsor, CT 06095 - USA

Any readers unable or unwilling to use the Internet may also contact Ken Ward, *The Bruckner Journal*, 23 Mornington Grove, London, E3 4NS, e-mail: brucknerjournal@googlegmail.com for assistance.

Bruckner - Symphony No. 8 (ed. Haas)
 Adagio - Symphony No. 7
 Orchestre Métropolitain du Grand Montréal / Yannick Nézet-Séguin
 ATMA Classique ACD2 2513

YANNICK Nézet-Séguin's way of presenting Bruckner symphonies continues to polarise opinion. The performance of the Eighth Symphony by the London Philharmonic which he conducted last October in a far-from-sold-out Festival Hall seemed to be received with roughly equal amounts of praise and condemnation, expressed with roughly equal extravagance. One broadsheet critic, in a revealingly ignorant hymn of praise to his own erudition that should have destroyed his credibility forever, appeared to indict the conductor for the twin crimes of being (a) young and (b) French-Canadian. But the real issue is one of expectation. Some listeners, audience and critics alike, take into a Bruckner concert an image of their ideal interpretation of the work being performed, and proceed to mark down what they hear for any departures from that. A close personal friend complained to me afterwards that "*there wasn't enough Mendelssohn and Schubert.*" Whatever he thought that meant in this context.

What Nézet-Séguin does is unusual and difficult, and therefore unlikely to match exactly anybody's preconception. Under his direction, the music unfolds not only over time, horizontally, but in layers, vertically, through minute attention to the various threads with their very different time periods running concurrently through the score. It takes quite an effort to set this going and continual energetic activity on the part of the conductor (which also alarms some onlookers) to sustain it through all the twists and turns of four long movements, particularly with an orchestra to whom idiomatic Bruckner performance is not second nature. The result, when successful, is a holographic realisation of the symphony in three dimensions conjured from the air in the concert hall – and like one of those "Magic Eye" pictures, you either see it or you don't – and if you don't, then no amount of description will make it visible. A while back I tried to explain how this worked to another friend, in an email illustrated with wave diagrams from an old physics textbook (I have not heard from him since.)

It is the nature of recordings to flatten out the concert experience, and a testament to the BBC that their subsequent radio broadcast conveyed as much as it did. Listening again only today to an off-air recording, once more I was transported by the sheer scale of Nézet-Séguin's vision, and impressed by the range of his technique and the expertise with which it was deployed. I can see how some might have found gestures occasionally just too broad: such as the enthusiastic timpanist banging out Mahlerian hammer-blows at the start of the Finale. This was unashamedly a full-bore production, that in places probed the limits of the possible – and not to everybody's taste – but nothing wrong with it either: lack of restraint does not mean loss of control. Anyone whose spine didn't tingle during the Adagio should see a doctor.

Until this marvellous event is released on CD (which the thicket of microphones that night has led the optimists among us to expect) we have to make do with this release from ATMA. And a poor substitute it makes. Nézet-Séguin's home orchestra are not quite up to the standard of the LPO – a shade less vibrato and a touch more resolution under stress would help – but the main problem is the sound quality. Recorded in a church in Montreal in June 2009, where it was also performed in concert, a degree of reverberation is only to be expected. But this performance is just *too loud* for the venue, and the continual clatter coats everything with a film of aural sludge through which detail appears obscurely, dull and distant, unbalanced and out of focus.

There is a wartime recording of Furtwängler conducting Beethoven's Seventh where a dozy engineer has set the level too high at the start of the second movement and then left it like that, so that by the third variation it is already well into overload, and the heart-gripping music disappears behind a wall of horrendous distortion. This recording is not nearly as bad at that, but the rickety sound engenders some of the same frustration. There are times – quiet passages in the Adagio – when the familiar shape and signature of a Nézet-Séguin performance emerges from the murk, and it becomes plausible to infer that on the day this too might have been an experience to savour. Before long, however, the horns start their barking again – or, worse still, the howitzer timpani redouble their battering – and all is swallowed up in a cacophony that can be hard to listen to without flinching.

Somewhere in there may be a realisation of the Eighth Symphony equal in significance to that in London, but you would not know that on the basis of this recording – which, in view of all the other fine Eighths out there, is impossible to recommend. And even though spreading the symphony over 2 discs leaves enough space for, say, a complete performance of the First Symphony (which Nézet-Séguin has recently been conducting in Canada), the company has chosen instead to pad it out pointlessly with a sample Adagio excised from the previously-released Seventh. Not good enough.

The Pink Cat

The above review refers to the CD layer of hybrid SACDs.

Additional CD reviews by Colin Anderson

Bruckner - Symphonies No. 7 and No. 8
 Berlin Philharmonic Orchestra / Carlo Maria Giulini
 Testament SBT 1437 (No.7) 64' 19; and Testament SBT 1436, 2 CDs (No.8)

THERE'S a very special buzz in the air as the opening tremolo of the Seventh Symphony steals in; the playing of the Berlin Philharmonic is intense and Carlo Maria Giulini adds some vocalisms of commitment. There's already a splendid live Giulini Bruckner on BBC Legends (with the Philharmonia Orchestra); this Berlin account (5 March 1985, Philharmonie) is certainly its equal, alive as it is with the most vivid communication and spiritual radiance, the Berliners playing as if possessed, the music searched but not imposed on. Giulini's is not an indulgent performance but it burns with conviction, an in-depth response to the music, the slow movement a sustained threnody but not marmoreal, the (cymbal-capped) climax transcendent. The scherzo, ideally measured in tempo, has just the right sort of truculent gait, with bright-eyed detailing; the trio, a little heavy of heart, is played with soul. The finale, so easy to be glib with, here has its contours shaped in what I can best describe as circular phrases, with relish and finding both sanctuary and tumult through a constant sense of evolving.



Also from Giulini and the Berlin Philharmonic is Bruckner 8 (11 February 1984). There is a similar parallel in that there already exists another BBC Legends/Philharmonia Orchestra version (an excellent one, too), but this Berlin account captures a special night, a spacious, all-encompassing performance, the music dug into as if nothing else mattered; and it probably didn't. I can think of Giulini performances, and not necessarily of Bruckner, in which, for all the conductor's humanity and selflessness, there was a lack of propulsion (which should not be confused with speed), a sense of going somewhere, striving for a resolution. No such problem with this No.8, for although timings are commensurate with other Giulini versions, there is never any sense of stasis; this is a monumental performance that seems over in a flash and which is certainly spine-tingling. Both releases have a bright and immediate sound that is impressive – yet over the span of both works one craves quieter dynamics (and which must have been present on the nights in

question, but just not picked up by the microphones). In both symphonies, Giulini, as was his choice, used Nowak's editions, yet Testament's presentations do not distinguish this, something that is becoming the norm on other labels. Robert Haas's editing may be going out of fashion (a pity, and certainly in these particular symphonies), but the editing is important, and mention should be made of who is responsible. This current example of Giulini conducting Bruckner 8 is vibrant, probing and exhilarating.

Bruckner - Symphony No. 9
 The Hallé / Cristian Mandeal
 Hallé CD HLL 7524 61' 37

The opening of this symphony emerges from misty depths; here it sounds from afar and with mystery, Cristian Mandeal exploiting a wide dynamic range, finding volatility and majesty in the music, yet sometimes becoming too regretful and losing the symphonic thread of the music, if not its capacity for depth of feeling and drama. With the outer movements each being timed at just under 26 minutes, there is a powerful symmetry to this account, and there is no doubting the emotional blaze with which the members of the Hallé play this music, or their sensitivity; yet – the opening of the third movement being a case in point – one finds Mahlerian connotations, a 'self' in the music that sometimes seems at-odds with Bruckner's not-obsessive but far-reaching expression. It's an interesting by-way of a performance that should be heard and pondered on. What might make or break a reaction to this interpretation as a whole is Mandeal's headlong plunge through the Scherzo. Too fast to re-create Bruckner's juggernaut of a vision, there is certainly a vitality (and precision) of realisation here that is compelling, if doubtful; something heavier and stamping usually seems more convincing but Mandeal's wild performance is refreshing and through-provoking, the Trio maintaining a sprightly, and macabre, continuation.



Colin Anderson

CD/DVD ISSUES NOVEMBER 2009 to FEBRUARY 2010

Compiled by Howard Jones

No new releases of the early symphonies in the present listing, but ample new ones of Symphonies 4 - 9 and the Barenboim/Chicago SO cycle of 1972/1980 have been reissued by Tower Records in Japan and are available via John Berky's BSVD website.(www.abruckner.com). The 'New and Upcoming Releases' of this website should also be consulted for unofficial/pirate releases which do not feature in TBJ listings. Additionally, there's an interesting CD available from Brucknerhaus Linz. This has 21 tracks of some of Bruckner's shorter choral works plus organ and piano pieces recorded live in the Alter Dom Linz on 27/9/08, with a total duration of 72:26. The CD's number is LIVA 034. The programme is directed by Thomas Kerbl with various soloists, Ensemble Linz, a chamber choir and a string quartet. For a full listing of the items recorded, see www.brucknerhaus.at. An earlier issue from this source of works for Male Voice Choir was reviewed by Crawford Howie in the July 2009 issue.

SYMPHONIES

*new issue

- No.4 *Cambreling/SWRSO (22-26/9/03) GLOR CLASSICS GC 09231 (62:37)
Kertesz/London SO (London, 13/3/64) BBC LEGENDS BBCL 4264-2 (61:31)
(with Vaughan Williams Tallis Fantasia)
*Kobayashi/Japan PO (Tokyo, 24-25/4/09) EXTON OVCL-00392 (71:08)
- No.5&9 *Wand/Deutsche SO (Berlin, 6/10/91 & 20/3/93) PROFIL MEDIEN PH 09068 (75:00 & 63:45)
(8 CD set with Brahms, Beethoven, Schubert & Schumann: No.5 also on PH 09042 and No.9
on PH 09061)
- No. 6 *Bosch/Aachen SO (Aachen, 31/5 & 1/6/09) COVIELLO SACD OV 30914 (52:13)
*Cambreling/SWRSO (16-23/1/98) GLOR CLASSICS GC 09241 (52:45)
*Janowski/Orch. Suisse Romande (Geneva, 21/1/09) PENTATONE SACD PTC 5186354 (57:05)
- No. 7 Blomstedt/Dresden SK (Dresden, 6 & 7/80) DAL SEGNO DSPRCD 046 (67:55)
*Giulini/BerlinPO (Berlin,5/3/85) TESTAMENT SBT-1347 (64:19)
Horenstein/Berlin PO (c1928) PRISTINE CLASSICAL PASC 203 (58:35)
*Jansons/Bavarian RSO (Vienna, 4/11/07) BR KLASSIK SACD 403571 900100 (64:22)
- No. 8 *Giulini/Berlin PO (Berlin, 11/2/84) TESTAMENT SBT-1436 (85:13)
*Kubelik/Bavarian RSO (Vienna, 12 & 13/5/77) BR KLASSIK Set 900703 (78:15)
*Nézet-Séguin/Montreal Metropolitan Orch. (Montreal, 21-23/6/09) ATMA CLASSIQUE ACD 22518
(87:55)
- No. 9 *Cambreling/SWRSO (12-13/11/05) GLOR CLASSICS GC 09251 (60:08)
Keilberth/Hamburg State PO (10 & 11/56) GRAND SLAM GS-2039 (56:28)
*Mandael/Halle Orch. (19 & 20/7/07) HALLE HLL 7534 (61:37)

CHORAL

Mass No.1 Matt/Soloists Chamber Choir of Europe, Wurttembergische PO
(Wurttemberg, 20-25/1/03) BRILLIANT CLASSICS 93944 (50:38)

DVD SYMPHONIES

- No. 7 *Abbado/Lucerne Fest. Orch. (Lucerne, 11/8/05) MEDICI ARTS 2057448 (62:30)
(4 DVD set with Mahler, Beethoven etc.)
*Welser-Möst/Cleveland Orch. (Cleveland, 25 & 26/9/08) ARTHAUS MUSIK 101481 (63:31)
- No. 8 *Asahina/Osaka PO (9/7/94) TOBU (Japan) TBRDVD 1002 (74:57)

DVD DOCUMENTARY

Dr Hans Conrad Fischer *The Life of Anton Bruckner*. Fischer Film- und Fernsehproduktion
131 mins

PREPARATION FOR THE PUBLIC

The importance of piano transcriptions of Bruckner's music

by Andrea Harrandt.

This paper was first delivered to The Bruckner Journal Readers Conference, Hertford College, Oxford, UK, in April 2009.

Arrangements of symphonic music which remained as close as possible to the original text were very popular in the nineteenth century. Piano arrangements played an increasingly important role in concert life, and the arrangements of Bruckner's symphonies in particular have been described as "well-known examples" of this genre.¹

Why was it so important to perform Bruckner's symphonies in piano transcriptions? Who made them, who played them, when were they printed?

One reason was the musical situation in Vienna in the late 1870s and 1880s. When Bruckner moved to Vienna in 1868 he was known as an organist, teacher and composer of church music. Nevertheless his *First Symphony* was performed in Linz in 1868.

In the Wiener Akademischer Wagner-Verein and with the help of some young musicians and he found a means to get his music performed and to popularise it among the interested public.

Founded in 1872 the Wiener Akademischer Wagner-Verein found its importance not only in drawing attention to Wagner and the Bayreuth festival, but as well to Bruckner as a composer.²

As performances of the orchestral versions presented difficulties, Bruckner's symphonies were introduced to the public in arrangements for piano (two hands, four hands) or two pianos at so-called "Internen Abenden" (internal evenings) of the Wagner-Verein, thus providing a foretaste of eventual orchestral performances of his works.

As Leon Botstein considers, it was very important for new music such as Bruckner's to be performed in this way, as "the anticipation of a work's actual sound before a live hearing made the live event that much more impressive".³

Let us now follow the history of Bruckner's symphonies in Vienna and see the differences in their reception.

Third Symphony

One of the earliest piano reductions of a Bruckner symphony was arranged by Gustav Mahler and probably Rudolf Krzyzanowsky soon after the first orchestral performance of the *Third Symphony* on 16 December 1877 in Vienna. It is interesting to consider that only two weeks later on 30 December 1877 the first performance of Brahms's *Second Symphony* was reasonably successful. – In 1878 Theodor Rättig published the piano version as well as the orchestral score (in the second version).

The first performance of a piano arrangement of the *Third Symphony* took place on 12 November 1879 when Hans Paumgartner and Felix Mottl played the Adagio and Scherzo in Mahler's arrangement. The critic for *The Presse* reported: "There is no more reliable indicator of the worth of a musical work than the effect it has when heard more often, and this work made a thrilling and electrifying impression."⁴

In the first common concert of the Schalk brothers on 24 March 1882, Josef Schalk performed his arrangement of the Scherzo of the *Third Symphony* in the composer's presence. One reviewer praised both Schalk for his arrangement and Bruckner for the vitality of his composition, which was by no means "only a series of phrases strung together".⁵

¹ Helmut Loos, *Zur Klavierübertragung von Werken für und mit Orchester des 19. und 20. Jahrhunderts* (Schriften zur Musik, 25). Munich-Salzburg 1983, p. 26.

² Andrea Harrandt, *Frühe pädagogische Vermittlungsversuche für Bruckner im Wiener Akademischen Wagner-Verein*, in: *Bruckner-Symposium „Musik ist eine bildende Kunst“*. Linz 2002. Bericht. Linz 2005, p. 173-180; 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, PaulHawkshaw, Timothy Jackson. Ashgate 2001, p. 317-327.

³ Leon Botstein, *Music and it's Public: Habits of Listening and the Crisis of Musical Modernism in Vienna, 1850-1914*. Ph.D. dissertation (Harvard University, 1985), p. 452.

⁴ *Die Presse*, 19 November 1879

⁵ *Die Presse*, 31 March 1882.

On 7 May 1883 Schalk and Zottmann played the *Third Symphony* on two pianos. On 22 December 1884 Schalk and Löwe performed the Scherzo and on 23 April 1885 the first movement of the *Third*. On 5 March 1890 Ferdinand Löwe played the Adagio and Scherzo from the *Third Symphony* and was commended for “*achieving the best possible results in making the polyphony clear*”.⁶

In 1890 Theodor Rättig published the four hand version for piano arranged by Schalk and Löwe – at the end of the same year, on 21 December 1890 Hans Richter conducted the third version of the *Third Symphony* in Vienna.

Fourth Symphony

The next music of a Bruckner symphony in Vienna was presented on 4th February 1880 when once again Hans Paumgartner and Felix Mottl played the piano parts in their own arrangement of the second and third movements of the *Fourth Symphony* in the composer’s presence. As it was the first performance of this work one critic expressed his desire to “*hear it in full orchestral sound*” so that he would be able to say more about it.⁷ - On 7 October 1880 the same duo performed the first movement of the *Fourth Symphony*. It was Mottl’s farewell - he moved as musical director to Karlsruhe where he conducted an unsuccessful performance of the *Fourth* in December 1881.

Beside these internal evenings of the Wagner-Verein there were weekly meetings with lectures and recitals. At one such meeting on 12 January 1881, movements of the *Fourth Symphony* were performed, perhaps by way of preparation for the orchestral concert on 20 February when Hans Richter conducted the symphony in the Musikverein. Although the performance was successful the critical reviews were mixed. Max Kalbeck, one of the harshest critics of Bruckner’s music, wrote⁸: “*The four movements of his work are a veritable symphony-tetralogy and each on its own is sufficient to kill off an unprepared orchestra ...*”

In 1883 the same Hans Paumgartner who was also a performer of Bruckner’s music wrote in a biographical article about Bruckner that the composer had not yet obtained the recognition he deserved.⁹

On 29 January 1884, Josef Schalk played the first and second movements of the *Fourth Symphony*. The reviewer remarked that the work had made a powerful impression, although performed on the piano rather than the orchestra.¹⁰

In 1884 Friedrich Eckstein praised Josef Schalk and his pianistic skills when he performed the third movement of the *Fourth Symphony*, but he also argued¹¹: “*Nevertheless a good piano interpretation can never take the place of an orchestra, and the fact that great orchestral works of a native composer have to be performed on the piano for the public actually to know them at all shows the musical conditions in Vienna in a sad light. About this there is much to be said and complained about.*”

On 22nd December 1884 Schalk and Löwe performed the first movement of the *Fourth*. - On 19 January 1888 Josef Schalk played the *Fourth Symphony* in a so-called “Ladies” Evening in the Wagner-Verein. A few days later, on 22nd January 1888, Hans Richter conducted the same symphony in the Musikverein. In the same year, on 4 April 1888, the *Fourth* was performed in New York.

Seventh Symphony

On 10 February 1883 Josef Schalk and Franz Zottmann played in their first joint recital the first and third movements of the *Seventh Symphony*, although Bruckner had still not finished the work. In May 1883 Hans Paumgartner showed his own interest in Bruckner’s music by mentioning this *Seventh Symphony* in an article.¹²

One year later, on 27 February 1884, Schalk and Löwe played the *Seventh Symphony*. On 16 January 1884 Bruckner had written to Josef Schalk: “*Do you really intend to play two movements with Löwe on two pianos? You must know only too well (as does Löwe) that a symphony like mine cannot produce its proper effect when played with two hands only ... I would be very grateful if I could hear it once, for the sake of the tempi.*”¹³

⁶ *Musikalische Rundschau* 10 March 1890.

⁷ *Deutsche Kunst- und Musikzeitung*, 10 February 1880.

⁸ *Wiener Allgemeine Zeitung*, 23 February 1881, quoted from: Crawford Howie, *Anton Bruckner- A Documentary Biography*. Volume 2. *Trial, Tribulation and Triumph in Vienna*. Lewiston 2002, p.355.

⁹ *Wiener Zeitung*, 27 May 1883, quoted from: Howie vol. 2, p. 387.

¹⁰ *Deutsche Zeitung*, 7 February 1884.

¹¹ *Neue Zeitschrift für Musik*, 5 December 1884.

¹² *Wiener Zeitung*, 27 May 1883, quoted from Howie vol. 2, p. 388.

¹³ A-Wn, F18.Schalk.178a.

On 4 November 1884, Josef Schalk achieved great success in performing the Adagio of the *Seventh* and the Scherzo of the *Fourth Symphony*. He was described as one of the “most brilliant and musically educated pianists in Vienna”. The Adagio of the *Seventh* was called the “most interesting number of the evening”. The reviewer added, however, that it was difficult to “gain a convincing impression of this extremely complicated piece of music on hearing it for the first time” and that it lost its full effect in being played on the piano. He also criticised a few insensitive and tactless people who had left the hall during the playing of the Adagio!¹⁴ Once again it was argued that the Philharmonic Society consistently ignored a national composer with the result that he would not become known to the rest of the world. – Schalk’s arrangement of the Adagio exists in a copy made by August Göllerich and dated with “18 November 1884”.¹⁵

And once again Friedrich Eckstein writes¹⁶: “We are confronted here with new and elusive musical wonders! What mysteries of bold chromaticism and enharmonicism they contain! You have to hear this Adagio several times in order to appreciate the profundity of the great contrapuntal skill!”

On 30 December 1884 the orchestral version of the *Seventh Symphony* was performed by Arthur Nikisch in Leipzig for the first time followed by a performance in March 1885 in Munich under Hermann Levi, both in the composer’s presence. On 30 May 1885 the Adagio was performed in Karlsruhe.

Hans Paumgartner criticised the “learned musicians at the Court Opera Orchestra” for their inability to evaluate the true worth of Bruckner’s symphonies and for forcing him to “eat the bread of artistic exile” as a result of their refusal to perform his works.¹⁷

One year later, on 30 December 1885, Löwe again partnered Schalk in a performance of the first and third movements of the *Seventh Symphony* in a two-piano arrangement – a performance that was greeted with enthusiasm although it “cried out for an orchestral interpretation”.¹⁸ Only a few days later Albert Gutmann published the piano score (for four hands) of the symphony.

On 18 March 1886, Löwe and Schalk played the *Seventh Symphony* in a weekly meeting of the Wagner-Verein. Only three days later, on 21st March 1886, the first orchestral performance in Vienna took place in a concert in the Musikverein which was a great success for Bruckner. – The symphony was the first to be performed world-wide: in 1886 it was performed in Boston, Chicago and Amsterdam, followed in 1887 in Berlin and London.

On 24 February 1889 Hans Richter conducted the *Seventh Symphony* with the Philharmonic in a concert organized by the Wagner-Verein. Because of the “private” nature of the performance the concert was attended by people who were really interested in the composer and his music: “The artistic success was enormous. There was wild applause for Bruckner after each movement.”¹⁹

In 1896 the piano reduction for 4 hands was published by Franz and Josef Schalk. On 26 October 1896, only one day after the unveiling of Bruckner’s bust in Vienna, Löwe performed the first two movements of the *Seventh Symphony*.

First Symphony

As mentioned above the *First Symphony* was performed in Linz in 1868. As late as 31st January 1884 a movement of this music was heard in Vienna when Ferdinand Löwe gave his first recital, playing his own arrangement of the Adagio from the *First Symphony*. Theodor Helm reports in his “*Erinnerungen*”²⁰ about “the accomplished piano transcription, very close to the original orchestral score”.

A critic wrote about the performance: “Concerning the Adagio of the Symphony performed by Ferdinand Löwe, it is as an integral part of a great unknown organism beyond superficial judgement. Altogether this Adagio is of a peculiar atmosphere, after remaining contemplative for too long it makes a surprising passionate upswing.”²¹

In a so-called “Bruckner-Abend” which took place on 22nd December 1884, Josef Schalk and his new partner Ferdinand Löwe played the whole *First Symphony* on two pianos in an arrangement by Löwe. Although the symphony was not yet well-known in Vienna, the two-piano performance was highly

¹⁴ *Deutsche Zeitung*, 6 November 1884.

¹⁵ A-Wn, Mus.Hs.19674.

¹⁶ *Neue Zeitschrift für Musik*, 5 December 1884.

¹⁷ *Wiener Abendpost*, 13 January 1885, quoted from Howie, vol. 2, p. 441.

¹⁸ *Morgenpost*, 31 December 1885.

¹⁹ Thomas Leibnitz, *Die Brüder Schalk und Anton Bruckner. Dargestellt an den Nachlassbeständen der Musiksammlung der Österreichischen Nationalbibliothek*. (Publikationen des Instituts für Österreichische Musikdokumentation 14.) Tutzing 1988, p. 138.

²⁰ Göll.-A. 4/1, S. 577.

²¹ *Deutsche Zeitung*, 7 February 1884.

successful. According to Theodor Helm, the Scherzo made the greatest impact²² and it is reported that “*After the Scherzo the very select audience responded with a great tribute to the master ...*”²³ “*Such frenetic applause was rarely heard ... considering how Bruckner has been ignored by the orchestras.*”²⁴

On 23 April 1885, Löwe and Schalk again played the Adagio and Finale from the *First Symphony* in Löwe’s arrangement and the first movement of the *Third Symphony* on two pianos: “*Every sincere music lover was indebted to both artists for arranging some movements from Bruckner’s symphonies for piano and presenting them to the public with youthful enthusiasm ... and with such astonishing technical assurance that they and the composer who was present were received with acclamation at the end of each movement ...*”²⁵

On 30 December 1891, Löwe played the second and fourth movements of the *First Symphony*, less than three weeks after the first performance of the revised version of the work in a Philharmonic concert on 13 December. Once again Löwe was praised as an “*unsurpassable interpreter of Bruckner’s music*” and the critic noted that he played the movements “*from memory with thrilling effect*”.

In 1892 the arrangement for 4 hands was published by Doblinger. The first Linz version wasn’t performed by an orchestra until 1934.

Fifth Symphony

The first performance of the *Fifth Symphony* on 20 April 1887 in a two-piano version played by Josef Schalk and Franz Zottmann took place after some problems, such as severe difficulties with Bruckner before the concert.

Even so, the performance was appreciated: “*After hearing it for the first time and in view of the conscientious, effective and excellent execution of the arrangement for two pianos which only anticipates the richness of Bruckner’s orchestral sound, it remains for a later time to discuss this extremely great and courageous work whose first impression is extremely powerful.*”²⁶

And Theodor Helm argued: “*Schalk and Zottmann performed a noble and honourable task by giving us an insight into the creative mind of our genial Bruckner ... they acted as pioneers in their penetration of the intricate symphonic textures.*”²⁷

On 30 December 1891 Löwe performed the second and fourth movements and on 28 November 1895 he played the first three movements of the *Fifth Symphony*: “*Ferdinand Löwe arranged this great work for the piano and played the first three movements – the powerful Finale had to remain unperformed because of limited time – with perfect mastery, as always by heart, a performance which no one else can imitate.*”²⁸ On the other hand, Camillo Horn argued that “*The sound of Bruckner’s music deprive of its orchestral basis, even though it received a most perfect rendering, loses much of its fascination*”.²⁹ – In 1894 Franz Schalk conducted the first orchestral performance of the *Fifth* in Graz.

In 1896 the first print of the symphony, edited by Franz Schalk, including Josef Schalk’s four-hand piano transcription, was published at Doblinger.

Sixth Symphony

The first performance of only the second and third movements of the *Sixth Symphony* took place on 11 February 1883, with Wilhelm Jahn and the Vienna Philharmonic. As Bruckner wrote in 1882: “*The Philharmonic were so pleased with the work that they applauded vigorously and played a fanfare.*”³⁰ But after the performance Max Kalbeck reports³¹: “*We wish to be far from the future which is able to enjoy such a distorted piece of music ...*”

In the following year it was Ferdinand Löwe who promoted this symphony. On 28 December 1890 Löwe played the second and third movements and on 29 November 1894 the first movement of the *Sixth* in an “*internal evening*”: “*The hero of the evening was Professor Löwe who has still not received sufficient recognition as an excellent musician and specialist performer of Bruckner’s music. His recital of the first movement of the Sixth, rendered with great accuracy and played with an orchestral sound, was unanimously*

²² *Deutsche Zeitung*, 24 December 1884.

²³ *Göll.-A.* 4/2, S. 212.

²⁴ *Allgemeine Kunst-Chronik*, 17 January 1885.

²⁵ *Deutsche Kunst- und Musikzeitung*, 1 May 1885.

²⁶ *Musikalische Rundschau*, 1 May 1887.

²⁷ *Deutsche Zeitung* 26 April 1887.

²⁸ *Ostdeutsche Rundschau* 3 December 1895.

²⁹ *Deutsches Volksblatt*, 7 December 1895.

³⁰ Letter to Therese von Jäger, 13 October 1882, quoted from Howie, vol. 2, p. 377.

³¹ *Wiener Allgemeine Zeitung*, 13 February 1883, quoted from Howie vol. 2, p. 381.

admired. We also wish to put on record that Löwe played this very difficult movement from memory.”³² The *Ostdeutsche Rundschau* critic agreed that the performance was excellent but observed that the piano score just hinted at the beauty of the orchestral score and could only “whet one’s appetite for an orchestral performance”.³³

On 18 March 1897 Löwe performed the first movement of the *Sixth*. The critic said that he had the ability to “give some idea of the instrumentation of this almost unknown work in his playing”.³⁴

The Viennese public had to wait until 1899 to hear the whole symphony when Gustav Mahler conducted an orchestral performance of an abbreviated version with instrumental modifications. In the same year the first edition was published by Doblinger.

Löwe played the fourth movement at the Wagner-Verein concert on 7 April 1900. It was not until March 1901 that an uncut orchestral performance of the *Sixth Symphony* was given in Stuttgart.

Eighth Symphony

A proof of the close connection between Bruckner and Josef Schalk is an early piano arrangement of the first two movements of the *Eighth Symphony* in 1886, when the Symphony was not yet finished.³⁵

As late as 22nd November 1892, Josef Schalk played the first movement of the *Eighth Symphony* in an “internal evening” and one reviewer described his performance as a “commendable preparation” for the forthcoming orchestral performance of “this most remarkable work” which took place on 18 December.³⁶ – Benjamin Korstvedt calls this performance “a turning point” in the conflict between the Philharmonic and Bruckner’s music.³⁷

Josef Schalk also gave lectures entitled *Über Bruckner’s VIII. Symphonie* – ‘About Bruckner’s Eighth Symphony’ – with music examples. These lectures were criticised. Hans Puchstein³⁸ remarked that difficult works of this nature demanded “a four-hand performance at the very least” and even then were of interest only for those who already knew them. For those who were not acquainted with the work, a piano performance was “of very little practical use”.³⁹ Another critic made the point that, even in the hands of accomplished pianists who were able to produce an orchestral sound on the piano, there was something “extremely incomplete” about the piano arrangements of the “most recent orchestral works written by German composers”.⁴⁰

* * *

After considering the history of Bruckner’s symphonic music in Vienna we notice that the *Second Symphony* is not mentioned. After the orchestral performances in 1872 and 1876 in Vienna both conducted by Bruckner this music never was played on the piano. An edition for piano for four hands was published as late as the orchestral score in 1892. But there is an arrangement of the Scherzo by Cyrill Hynais from November 1884 and later annotated by August Göllerich: “Scherzo aus der Franz Liszt gewidmeten II. Symphonie von Anton Bruckner. Arrangirt für Pianoforte zweihändig von C. Hynais. 26. November 84” – written by August Göllerich.⁴¹

“By means of such concerts Bruckner’s devoted friends and pupils were attempting to increase his public profile”, as Howie writes in his Bruckner biography.⁴² And the “artistic apostles”⁴³ continued to do so also after the composers death.

Nowadays Bruckner’s music is accepted all over the world. Piano arrangements are a curiosity for our musical ears now used to the orchestral sound. At the beginning of the twenty-first century, we are now able to experience the sound of the late nineteenth century, either actively or passively.

[A CD of transcriptions for Piano 4-hands of Bruckner’s Symphonies 1 & 2 is available from www.abruckner.com - see notice on p.13.

Symphony No. 3 arr. piano 4-hands by Mahler and Krzyzanowski is issued on MDG GOLD 330 0591-2. Ed.]

³² *Deutsches Volksblatt*, 2 December 1894.

³³ *Ostdeutsche Rundschau*, 18 December 1894.

³⁴ *Ostdeutsche Rundschau*, 24 March 1897.

³⁵ A-Wn F18.Schalk.453.

³⁶ *Deutsche Zeitung*, 24 November 1892.

³⁷ Benjamin M. Korstvedt, *Bruckner Symphony No 8*. Cambridge Music Handbooks. CUP 2000, p. 4.

³⁸ *Deutsches Volksblatt*, 7 December 1892.

³⁹ *Deutsches Volksblatt*, 7 December 1892.

⁴⁰ *Ostdeutsche Rundschau*, 18 December 1892.

⁴¹ A-Wn Mus.Hs.19670.

⁴² Howie vol. 2, p.488.

⁴³ *Allgemeine Kunst-Chronik*; 17 January 1885.

Prometheus Unbound, or **Reappraising the ‘Programme’ for Bruckner’s Eighth Symphony** Nick Attfield (Oxford)

This is a version of the paper that was first delivered to *The Bruckner Journal* Readers Conference at Hertford College, Oxford, April 2009

‘IT IS a commentary so bombastic in its adolescent, pseudo-philosophical wordiness that Bruckner’s worst enemies could not have improved on the ridiculous effect of this rubbish’.¹

Perhaps you’re already familiar with this furious phrase. It comes from one of the first full-length English-language appraisals of Bruckner, Erwin Doernberg’s 1960 book *The Life and Symphonies of Anton Bruckner*. The object of Doernberg’s vitriol is what was printed on the concert billing when, on 18 December 1892, Bruckner’s Eighth Symphony finally came to its first performance – in Vienna’s *Musikverein*, performed by the Vienna Philharmonic under Hans Richter. It is not the front side of the billing, though, that presents the problem: there we find, entirely conventionally, the details of the event at hand – work, composer, performers, and ticket prices. No: the other side is what so irks Doernberg. Though conventionally left blank, this parades a lengthy and unsigned text entitled simply ‘Anton Bruckner: VIII. Symphonie’, a text positively groaning with all manner of suggestive poetic imagery and literary allusion, and treating the symphony movement by movement, even moment by moment. It appears to be, in other words, what is referred to as a ‘programme’ for the symphony. This is what Doernberg rubbishes so forcefully, and this is what I’ve reprinted in full, in English and German, as an appendix to this essay. (I should perhaps add that the font and paper size are inevitably different from the original; nonetheless I’ve tried to recreate the typographical layout as I saw it in the Viennese *Gesellschaft der Musikfreunde* archive a few years ago).

We’ll turn to this programme in detail in due course, but before that I want to observe that Doernberg is building on a tradition of dismissing this text that extends right back to the premiere itself. On that occasion in 1892, a reviewer identified simply as ‘-n’, writing in the Catholic conservative – and usually pro-Bruckner – newspaper *Das Vaterland*, showed a Doernbergian level of annoyance:

Is it not presumptuousness to drag in a fantasy as afterthought for a work like Bruckner’s Eighth; to compromise the composer in the most concerning way in front of the uninitiated and to lead the innocent programme reader into error by stimulating thoughts that have absolutely nothing to do with the work at hand? Bruckner has not considered it necessary to support his symphonies with underlying *external* programmes, and the Master would do well if he resolutely refused to tolerate the advice of his friends.²

The famous critic Robert Hirschfeld, meanwhile, writing in *Die Presse*, derided the programme’s author and lays the blame for its presence on the symphony’s conductor:

Hans Richter has preferred to print the ‘poetic’ programme of an unknown idiotic rogue which in its absurdness threatens to harm an educated society.³

Needless to say, Bruckner’s longtime adversary Eduard Hanslick did not miss an opportunity for biting sarcasm, and wove a ridiculing of the programme into his response to the music itself:

I must confess that the mystery of this world-embracing composition only became unveiled to me when understanding in the form of an explanatory programme was pressed into my hand. [...] [Through it] we learn that the annoying, rumbling principal motif of the first movement is ‘the figure of Aeschylus’s Prometheus’! An especially tedious part of this movement is prettified with the name ‘immense loneliness and peace’. [...] In the Adagio we get to see nothing less than ‘the all-loving Father of mankind in the complete, immeasurable fullness of his grace’! Since this Adagio lasts a total of twenty-eight minutes, approximately the same length as an entire Beethoven symphony, we

¹ Doernberg, *The Life and Symphonies of Anton Bruckner*, p. 23.

² ‘-n’, [‘Review of Bruckner’s Eighth Symphony’], *Das Vaterland* (21 December 1892), in Franz Grasberger, ‘Das Bruckner-Bild der Zeitung “Das Vaterland” in den Jahren 1870-1900’, in *Festschrift Hans Schneider zum 60. Geburtstag*, eds. Rudolf Elvers and Ernst Vögel (Munich, 1981), p. 129.

³ Robert Hirschfeld, [‘Review of Bruckner’s Eighth Symphony’], *Die Presse* (23 December 1892), in Rudolf Louis, *Anton Bruckner* (Munich, 1918), pp. 332-6 at 335.

certainly have plenty of time for this rare sight. At last the Finale – [...] a model of tastelessness – is, according to the programme ‘heroism in the service of the divine’!⁴

Overall, then, we can see that in pretty much every faction of the press, this programme was strongly felt to be irrelevant to the music, or unnecessarily distracting, or nonsensical, or educationally damaging, or even (for Hanslick and those rallied against Bruckner) as adding poetic insult to the injury already done by the music. And before I go any further, I should add that the identity of its (ostensibly anonymous) author was already well-known on the night of the premiere: both Hanslick and Hirschfeld refer to the mysterious author as a ‘rogue’, the original German of which is *der Schalk*. Bruckner’s student and apprentice Josef Schalk is thus put squarely in the frame for this poetic disaster. Finally, indeed, in 1901, another of Bruckner’s students, Carl Hruby, recorded what he claimed were Bruckner’s true thoughts on the whole affair: ‘Why has he [Schalk] chosen my symphony to write his poetry to? The fellow [*Löcherl*] knows what I was thinking about when I wrote it – at most of a couple of hundred *Gulden* that a publisher would pay me for it!’.⁵



Josef Schalk

BEARING this historical context in mind, the rest of this essay works as a kind of gentle thought experiment: I simply want to see what can be gained through adopting a more accommodating attitude toward this text. The first olive branch is the complete translation – the first, as far as I know, in English (though parts of an English version have appeared in Benjamin Korstvedt’s excellent Cambridge Handbook to the Eighth, and I have borrowed from these in making my own translation). But beyond that, I want to ask, as sympathetically as possible, what Schalk might be up to: what are the sources for this text, and what does he hope to achieve by printing it? And I wonder, even if like the critics we are ultimately unable to grant it a position of any significance next to the score, is there anything about it that we *can* come to appreciate?

The first thing to say in this regard is that, printed alone on the back of the concert bill, with no introduction, explanation, or apology, Schalk’s programme appears to claim a definite poetic content for the work – it doesn’t say ‘An interpretation of...’ or ‘A listener’s guide to...’; rather it seems to present itself as fact: Bruckner’s Eighth Symphony, here’s what it is – here’s what it means. The concertgoer could be forgiven for concluding that the musical work is in some way *about* the text presented, rather than the other way around – all the more so because, as is pointed out, the Scherzo’s description (‘deutscher Michel’ etc.) had come from Bruckner himself.⁶ In short, Schalk appears to be attempting to set Bruckner’s symphony within the lively 19th-century programme music tradition, to lead his notes back to poetic stimuli, a process established by works such as Berlioz’s *Symphonie Fantastique* and the various symphonic poems of Franz Liszt (think of *Ce qu’on entend sur le montagne*, *Tasso*, *Les préludes*).

Yet it’s not quite as simple as this. In October 1884 – that is, just before the world premiere of Bruckner’s Seventh in Leipzig – Schalk had written one of the first ever full-length article appraisals of Bruckner in the inhouse Wagner journal, the *Bayreuther Blätter*. Entitled ‘Rays of Hope from the Contemporary World: Anton Bruckner’, this article had ended with the observation that ‘the endeavour to explain the content of purely symphonic works through poetic ideas, I admit I find frankly in vain’. Rather, the ‘general inadequacy of analogy [*des Gleichnisses*] for music’ brings us to the ‘uplifting awareness that within it something indescribable comes to pass’.⁷ And more:

⁴ Eduard Hanslick, ‘[Review of Bruckner’s Eighth Symphony]’, *Neue Freie Presse* (23 December 1892).

⁵ From Carl Hruby, *Meine Erinnerungen an Anton Bruckner* (Vienna, 1901), quoted in Thomas Leibnitz, *Die Brüder Schalk und Anton Bruckner* (Tutzing, 1988), p. 231.

⁶ Bruckner had indeed remarked in a letter to Felix Weingartner of 27 January 1891 that the Scherzo’s main theme was ‘named German Michel’ and that ‘in the 2nd section the fellow wants to sleep, and in his slumber he is unable to find his little song; finally it noisily returns to him’. As quoted in Constantin Floros, *Brahms und Bruckner: Studien zur musikalischen Exegetik* (Wiesbaden, 1980), p. 183.

⁷ Josef Schalk, ‘Beiträge zur Charakteristik der Zeit. XXV. Lichtblicke aus der Zeitgenossenschaft. 8. Anton Bruckner’, *Bayreuther Blätter*, 7 (1884), p. 334.

To comprehend the whole in music is achieved only by he who is capable of becoming seized by the elemental power of rhythm and transported by the magical veil [*Zauberschleier*] of harmony to the kingdom that floats above all pretences, where the young Queen Melody whispers to him in the jubilant greeting of blessed lore [*Allkunde*].⁸

So what's going on here? Had Schalk simply changed his mind between 1884 and 1892, between the Seventh and the Eighth Symphonies, and decided that poetic ideas were now appropriate for the explanation of Bruckner's music? Or conversely, had he come to the conclusion that these works were not 'purely symphonic', to use his terminology – that they needed propping up on a poetic text in order to be understood, rather than proceeding by their own lucid logic?

One way out of this contradiction in Schalk's thinking is offered by another programme that he'd written, apparently for a performance of the Seventh Symphony, and which is found in his archive in Vienna. There, he included a preface to the programme proper, which runs as follows:

Without repeated hearings, the accompaniment of [Bruckner's musical idea] on its flight into heights and depths can only be a lesser journey. Many sincere and compassionate friends of art might wish to see the inner content [*Gehalt*] of the work, even if only metaphorically, indicated in the form of poetic sentiments; these, without making the claim to universal validity, are preparing and engaging, and are apt to support immediate understanding of a complicated new work. In this sense, and not in the sense of a programme, the following, necessarily inadequate attempt is to be understood.⁹

An unpublished essay, again found in his archive in the Austrian National Library, and entitled 'Musikdrama und Programmusik' further contributes a helpful metaphor for his view of the poetic idea's role:

Our Master's [i.e. Wagner's] fitting analogy between an ocean and music is well known. [...] More and more we are raised above its glittering surface, in order to amuse ourselves with the fleeting play of the waves. To how many are the depths completely unknown, how many have forgotten these depths in the comforting surge [*Gewoge*]! The poetic idea is comparable to a diving bell that takes us from the surface down into the depths, into the extraordinary realm [*Überreich*] of tones.¹⁰

The purpose of the 'poetic ideas' presented by Schalk for Bruckner's Eighth, then, was most likely twofold. On the one hand, his text aims to 'prepare and engage' the listener for what was undeniably a 'complicated new work', a work that, aside from performances in piano reduction, was unlikely to receive enough hearings to breed familiarity and understanding. Turning to the programme, it becomes clear (if we look at the first movement, for example) that he gives us a phrase for several important articulations within the musical structure – the first theme is the 'figure of Prometheus' whose defiance 'raises itself up in a titanic feeling of strength'; the 'comforting words of the Oceanides' correspond to the second theme, and so on.

On the other hand, Schalk perceives his programme for the Eighth as a 'diving bell', the metaphor-lined cell that gradually, by means of a narrative structure, plunges the listener into the 'depths' of the musical 'ocean' – or, conversely, elevates him into the idealized sphere of the musical sublime. Schalk makes no claim to define or finally delimit the 'meaning' of the work (as a true 'programme', I suppose, might), but rather aims to make exploration of the ineffable easier for the listener. To use a very loose and clichéd metaphor, he helps us to hitch a ride on Bruckner's wagon to the stars.

BUT: we have to be wary of what Schalk is suggesting. It is not as if, after all, the poetic ideas that he gives us are as innocent, neutral, or universal as he might otherwise imply. Nor could they be. On the contrary, to extend his own metaphor a little further, Schalk's 'diving bell' is not merely a convenient means of conveyance that the listener can freely leave behind once he or she has used it to access the depths. On the contrary, the route that it follows and the images from which it is constructed impose a particular experience of the music on the listener. The poetic 'diving bell' may grant access to the ocean, but ultimately, much like a real diving bell, in fact, the listener remains imprisoned within and can only view the 'ineffable' depths through its peculiarly tinted windows.

⁸ Schalk, 'Anton Bruckner', p. 334.

⁹ Josef Schalk, 'Erläuterung zu Bruckners VII. Symphonie', as found in the Schalk collection at the Austrian National Library and quoted in Leibnitz, *Die Brüder Schalk*, pp. 234-6. Curiously, though this text was known by, for example, Carl Hruby (another of Bruckner's students; see Leibnitz, p. 231), it is not mentioned by any of the reviews I have seen of the Viennese premiere of the Seventh. A translation of the 'necessarily inadequate attempt' that Schalk introduces at the end of this quotation is given in part in Leibnitz, 'Anton Bruckner and "German music"', pp. 334-5. Its imagery is similar to that of his text for the Eighth.

¹⁰ Josef Schalk, 'Musikdrama und Programmusik', found in the Schalk collection at the Austrian National Library and quoted in Leibnitz, *Die Brüder Schalk*, pp. 236-7. Schalk's metaphor is further extended to encompass an attack on anti-programmatic critics: 'No-one needs it [the diving bell] more than its audacious opponents, who see it as disturbing their placid paddling. They act as though Neptune himself had lent them his trident for the ruling of the ocean, when in fact they are only those waiting to bathe, watching from the shore.'

So, what I want to do in the second part of this paper is enquire into the nature of this ‘tint’, i.e. where is Schalk trying to lead us, what features of the experience of a Bruckner symphony is he trying to force upon us, and how do they tie in with his broader views on Bruckner?

We can begin where Schalk’s programme does, that is, again with the first movement and the figure of Prometheus. The latter is immediately evocative: of the son of a Titan in Greek mythology, a god chained to a rock for committing the crime of stealing fire from Zeus and bestowing it upon humankind – a myth best known from Aeschylus’s ancient play *Prometheus Bound*. Indeed, Schalk dips into various moments from Aeschylus. As in the play, the words of the water nymphs come to soothe Prometheus in his predicament; frequent monologues ranging from despair to the promise of redemption are evoked; finally, a fierce, and fiercely defiant, struggle with the ‘hostile Cronides’, the son of Cronus, i.e. Zeus himself, is also envisaged – and here, Schalk uses verbatim a German translation of Prometheus’s penultimate speech from Aeschylus’s play: ‘It is right for foe to suffer foe ... he flings my body down to black Tartarus, yet he cannot kill me!’.

So one thing that Schalk is trying to achieve is to validate Bruckner’s symphony by referencing an extremely venerable ancient literary tradition; this goes hand-in-hand with centuries-old German attempts to ground their modern culture in that of ancient Greece – a concern, of course, that extends forwards into twentieth-century history.

But at the same time, he’s trying to ground Bruckner within an elevated German musical tradition, since Prometheus had long been a favoured subject for German symphonic composition. There is hardly space here for a comprehensive list of Prometheus works from the nineteenth century,¹¹ but instead we can allude briefly to some examples that might have held some pertinence for Schalk and perhaps for Bruckner too: Beethoven’s Opus 43 music for the ballet *Die Geschöpfe des Prometheus*, or *The Creatures of Prometheus* (1801), from which only the overture is usually performed today; or, perhaps more relevantly, Liszt’s fifth symphonic poem, entitled simply *Prometheus* (1855), which takes its literary cue from Johann Gottfried von Herder’s response to Aeschylus’s drama, and largely dispenses with conventional symphonic form in order to follow the emotional trajectory of Herder’s text.

More closely contemporary with Bruckner’s Eighth, though, is a work by the Vienna-based composer Karl Goldmark, who’s probably best remembered today for his first opera *Die Königin von Saba* (‘The Queen of Sheba’) and for being Sibelius’s teacher. In 1889, so as the second version of the Bruckner symphony was developing, Goldmark had written a concert overture entitled *Der gefesselte Prometheus* (‘Prometheus Bound’), which was premiered in Leipzig a year later. In terms of form and expression, it probably falls somewhere in between Beethoven and Liszt, in that it retains a fairly strict sonata structure while also indulging in a rather strident, Titan-like declamatory style; while not the greatest of works from the era, it certainly rewards the listener eager to find an inroad into the musical world surrounding Bruckner.

MUCH more could be said: wanting here is a far more comprehensive study to see whether the literary texts that support the works I’ve alluded to can be fruitfully compared to Schalk’s effort for Bruckner; or even better, if any musical gestures (a sort of common vocabulary of Prometheus music?!) could be deduced from listening to these works in the context of the Bruckner symphony. Here, though, I’m only going to go so far as to say that, by writing this Prometheus programme for the Eighth, Schalk is clearly attempting to normalize Bruckner, if you like, within an established tradition of symphonic imagery. His evocation of the Prometheus myth brings to mind the greatest of symphonic masters, Beethoven, and one of his most progressive heirs, the recently deceased Franz Liszt, as well as placing Bruckner within the contemporary concerns of the rather more popular and unprogressive Goldmark.

Very similar points could be made about the Faust quotation that Schalk uses for the third movement (which, in my English version, I’ve taken directly from the standard Bayard Taylor translation, so as to preserve the rhyme scheme): here, obviously, he takes recourse to perhaps the most exalted German author of them all, Johann Wolfgang von Goethe, and in so doing taps into a commonplace literary fascination of German composers in the nineteenth century. The musical examples are far too numerous to give in any detail, but here again we find Beethoven and Liszt, as well as Schubert, Schumann, Wagner, and a host of others.

Furthermore, I think the route that Schalk paves between the two – that is, between Aeschylus’s *Prometheus* in the first movement and Goethe’s *Faust* in the third – is significant: the heroically defiant Prometheus is brought from the mythic world into the real one by the second movement; here the Titan is parodied as a goodly peasant-like character, who, though unassuming, provides the crucial bridge to a profoundly Christianized arrival at the sublime in the Adagio. The multiple deities of the first movement

¹¹ Try Paul Bertagnolli’s book *Prometheus in Music: Representations of the Myth in the Romantic Era* (Ashgate, 2007).

have become the single Godhead of the third, whose ‘lofty works’ appear illuminated by the sun in the passage from Goethe. At last, with the Finale, the Prometheus-deutscher Michel figure is placed at the service of the idea of God, a preacher of humanity’s feeling for religion, a warrior with ‘shining armour and swinging sword’. Thus, over the course of the programme, ancient has gradually metamorphosed to modern, Greek to German, polytheism to monotheism, and individual heroism to saviourship for all humanity.

And this brings me on to the final few points that I want to make about this programme. In reading these four movements’ descriptions, as we’ve seen, we pursue the narrative of a Promethean hero whose immense strength pits him against authority. He suffers and struggles in agony, though in sure knowledge of his redemption to come, and is eventually beaten down, yet not defeated, by fate. Blessed with an agreeable, Germanic peasant-like aspect to his personality, he is at one with divine nature and so returns, reinvigorated, in the Finale at the head of a victorious tribe, protectors of the ‘eternal holy truth’.

In all, it is not difficult to see that Schalk here takes advantage of his programmatic narrative to mythologize the story of Bruckner himself, and more specifically, the story of Bruckner that Schalk had presented in the 1884 *Bayreuther Blätter* article to which I referred earlier – one of the first to polemicize for Bruckner along these familiar lines. In that article, Schalk had portrayed Bruckner as a man ‘who had grown up in the peace of the countryside, with only the revelations of wonderful nature and without access to the influence of a miseducated [*verbildeten*] society’; he’d portrayed him as a man tortured by the all-powerful critics (and here we think of the hostile Cronides); he’d shown him as a man who had sought and found solace in a God-like figure. And I quote again from that Schalk article:

‘He alone could calm him, He, whose greatness had long filled his soul with burning enthusiasm; to Him he wanted to rush and to place his creations under the penetrating Sublime eye. [...] Only the One remained ever true to him [...] and it was he who spoke to Bruckner, in his uniquely affectionate manner, the friendly words of comfort: ‘Trust in me; I myself will perform your works!’¹²

The ‘He’ referred to is, of course, not God, but rather Richard Wagner. And, returning to the fourth movement of Schalk’s programme for the Eighth, I’m led to wonder if Schalk is trying to fix in our minds the notion that it is Bruckner who would take over the Wagnerian mantle as the ‘true’ German composer – the heroic figure, the head of the tribe who would lead German national music into the future as Wagner had done; I suppose he imagines Bruckner as Nietzsche had imagined Wagner when he wrote of the need for a ‘rebirth of tragedy’ in 1872: a divinely inspired herald who would lead the assembled masses over the threshold of the present into the future. Let’s not forget, in this regard, that Schalk had become the artistic director of the *Wiener Akademischer Wagner-Verein* in 1887 and has been described – by Andrea Harrandt – as a ‘prime mover’ within its circles.

SO WITH all these things in mind, perhaps, after all, Schalk’s programme deserves far more attention than we’ve been accustomed to grant it. It enfolds considerable literary and musical allusion, a marked trajectory of ancient Greek to modern German, and a charged Wagnerian national-political resonance that, from that point onwards, gained ever more ground in Bruckner reception.

I want to close, then, by returning to Liszt’s symphonic poem *Prometheus*, which work, as I’ve said, might well have been in Schalk’s mind as he wrote his programme for the first performance of Bruckner’s Eighth in 1892. In the foreword to his work, Liszt outlines in a series of fragments the significance of the figure of Prometheus for every age of humanity, no less the present. Schalk, I think, as he reflected on Wagner, Bruckner, and the new symphony, would have agreed:

‘The myth of Prometheus is full of mysterious ideas, of vague traditions, of hopes which are as void of fulfilment as they are lively in thought ... Audacity, Suffering, Endurance and Salvation – bold striving towards the highest destiny to which the human spirit can aspire – creative activity, the need to expand ... an inalienable consciousness of inborn greatness and future deliverance – silent faith in a liberator who will raise the long-tortured prisoner to the supramundane regions which he robbed of the spark of light – and finally the accomplishment of the work of grace; the great day has come!’¹³

¹² Schalk, ‘Anton Bruckner’, p. 332.

¹³ See Liszt’s preface to *Prometheus*, reprinted in (for example) the Eulenberg miniature score of the work.

Anton Bruckner: Symphony VIII1st Movement

The figure of Aeschylus's Prometheus. – Dull, glowering defiance raising itself up above gods and fate in the audacity of a titanic feeling of strength. – Suffering and struggle. – Like the comforting words of the Oceanides, gently reaching into the distance, the song of the second theme arises. – Immense loneliness and peace. Inner monologues escalate from subtle cries of pain to outbursts of insane agony, at times tempered by the rewards of redemption to come. Bold and inexorable, the grim power of fate grows. Gradually Prometheus succumbs to the will of the hostile Cronides, and sinking downwards he cries:

‘It is right for foe to suffer foe!
So throw lightning's fiery serpent
Down upon me, the thundering tremor
Of wild wind's wrath convulses the air,
The hurricane shakes the roots
At Earth's depths and the raging sea
Submerges, squalling, the stars' course!
And flings, in the dread whirlpool of fate
My body down to black Tartarus:
Yet he cannot kill me!’

2nd Movement (Scherzo)

The ideal elements of the first movement are here reflected as if in the real world, as raw feeling of strength and naïve fantasy. The deeds and sufferings of a Prometheus appear parodistically reduced into the smallest of measures. A figure that embodies such qualities in a folksy way presents itself as a mixture of stubbornness and innocence, of worthy and yet curiously unpredictable essence; and so it was perhaps best explained when the composer himself, in a moment of only partially conscious sensation, gave the movement the remarkable name ‘German Michel’. Also the contemplative dreamer, we might say, at times relaxes into idle, vague leisure: laziness and sunshine are not absent in the picture, and add to the characterization of the figure.

The 3rd Movement (Adagio)

leads into the solemn restfulness of the sublime, a sphere directly opposed to that of the first movement. Like the peaceful workings of the Godhead, enthroned far above all the woes and joys of Earth ascending to him as if clouds of sacrificial smoke, so the wealth of its sounds diffuse. Not Zeus-Cronos, the inexorable, no – we sense the all-loving Father of mankind in the complete, immeasurable fullness of his grace.

‘The sun-orb sings, in emulation,
‘Mid brother-spheres, his ancient round:
His path predestined through creation
He ends with step of thunder-sound.
The angels from his visage splendid
Draw power, whose measure none can say;
The lofty works, uncomprehended,
Are bright as on the earliest day.’

4th Movement (Finale)

Heroism in the service of the divine. – No longer the bearer only of his own fullness of strength, fighting, suffering, and succumbing, but rather the harbinger of eternal holy truth, herald of the idea of God! This latter has narrowed itself to become the religious feeling of humanity, and comes more and more to expression in the many chorale sections of the movement. Incessant exertion in their service and mutual exploration form the ever intensifying content of the many individual episodes and developments. In a uniting of all the main themes, that of the ‘deutscher Michel’ is not absent, and so now with shining armour and swinging sword, he takes his place at the head of the tribes next to his brother-in-name, the Archangel. Thus the work finds its victorious close.

Anton Bruckner: VIII. Symphonie

1. Satz.

Die Gestalt des aischyleischen Prometheus. – Dumpf grollender Trotz, in der Vermessenheit titanischen Kraftgefühles über Götter und Schicksal sich emporhebend. – Leiden und Ringen. – Dem Trostspruche der Okeaniden gleich, sanft und in der Ferne hinaus deutend, erhebt sich der Gesang des Zweiten Themas. – Ungeheuerste Einsamkeit und Stille. Selbstgespräche, von zarten Klagelauten bis zu Ausbrüchen wahnsinnigen Schmerzes gesteigert, zuweilen von der Ahnung künftiger Erlösungswonnen durchzittert. Ehern und unerbittlich wächst des Schicksals grauenvolle Macht empor. Knirschend unterliegt Prometheus dem Willen des ihm feindlichen Kroniden, und untersinkend ruft er aus:
 „Nur schicklich ist's dem Feind vom Feind zu leiden!
 So werfe doch des Blitzstrahls feu'ge Schlange,
 Sich auf mich nieder, donnernd zitt're rings,
 Von wilder Winder Wuth durchkrampft die Luft,
 In ihren Wurzeln rüttle der Orkan,
 Der Erde Tiefen und die Fluth des Meers
 Verschütte heulend der Gestirne Bahn!
 Und stürzt im grausen Wirbel des Geschicks,
 Mein Leib zum schwarzen Tartaros hinunter:
 Er kann mich doch nicht tödten!“

2. Satz (Scherzo)

Die idealen Elemente des ersten Satzes treten uns hier gleichsam in realistischer Spiegelung als derbes Kraftgefühl und naïve Phantastik entgegen. Thaten und Leiden eines Prometheus erscheinen parodistisch auf ein geringstes Maass reducirt. Eine Gestalt, welche solche Qualitäten in volksthümlicher Weise verkörpert, stellt sich wohl als ein Gemisch von Eigensinn und Einfalt, von biederm und doch zugleich seltsam unberechenbarem Wesen dar, und so lässt es sich vielleicht annähernd erklären, wenn in halb unbewusster Empfindung hievon, der Componist selbst diesem Satz den merkwürdigen Namen des 'deutschen Michel' gegeben hat. Auch das träumerisch Sinnende, das sich zuweilen bis zu müssig dumpfen Behagen herabsenkt, sozusagen: Faulheit und Sonnenschein fehlen in dem Bilde nicht, und tragen zur Charakteristik der Figur das Ihre bei.

Der 3. Satz (Adagio)

führt in die, dem ersten direct entgegengesetzte Sphäre feierlich ruhiger Erhabenheit. Wie das stille Walten der Gottheit, weit oben thronend über allen Erdenweh und aller Erdenlust, die zu ihm gleich Wolken qualmenden Opferrauches ununterscheidbar emporsteigen, so breitet sich die Fülle seiner Klänge dahin. Nicht Zeus-Kronion, den unerbittlichen, nein – den all-liebenden Vater der Menschen werden wir in seiner ganzen, unermesslichen Gnadenfülle gewahr.

„Die Sonne tönt nach alter Weise,
 In Brudersphären Wettgesang,
 Und ihre vorgeschrieb'ne Reise,
 Vollendet sie mit Donnergang.
 Ihr Anblick gibt den Engeln Stärke,
 Wenn keiner sie ergründen mag;
 Die unbegreiflich hohen Werke,
 Sind herrlich wie am ersten Tag“

4. Satz (Finale)

Der Heroismus im Dienste des Göttlichen. – Nicht mehr als Träger nur der eigenen Kraftfülle kämpfend, leidend und erliegend, sondern als Verkünder ewiger Heilswahrheit, Herold der Gottesidee! Diese letztere hat sich als religiöses Empfinden verengt, vermenschlicht und kommt in den vielen choralhaften Theilen des Satzes immer wieder zum Ausdruck. Unablässige Bethätigung in ihrem Dienste und wechselseitige Durchdringung bilden den stets gesteigerten Inhalt der vielen Einzel-Episoden und Durchführungen. In einer Vereinigung aller Hauptthemen, unter welchen auch der 'deutsche Michel' nicht fehlt, der sogar jetzt in strahlender Rüstung und mit geschwungenem Schwerte, gleich seinem Namensbrüder, dem Erzengel, sich an die Spitze der Schaaren stellt, findet das Werk seinen siegreichen Abschluss.

BRUCKNER & LANGGAARD

by Ebbe Tørring (Allerød – Denmark)

AT THE 2009 Bruckner Conference in Oxford Peter Palmer gave an interesting and intriguing paper on Bruckner and the Danish composer Rued Langgaard (1893-1952) – *Bruckner, Langgaard and Last Things*. Fortunately it was printed in the July 2009 issue of TBJ, thus giving us the opportunity to read the paper, which in Oxford of course had the advantage of being accompanied by illustrated musical examples from Langgaard's music: the concluding parts of the 'Music of the Spheres' and Symphonies nos. 6 and 15 respectively as well as the Prelude to the 'Time of the End'. Admittedly, even though I am a Dane, I was not too familiar with Langgaard, and this music was new to me. I write 'was', because, prompted by Peter Palmer's paper as well as Raymond Cox's enthusiastic remarks about some of the symphonies, I have since then tried to make up for lost ground – with a double purpose: partly to get acquainted with Langgaard's music and partly to find out how much Bruckner there is in Langgaard, as it were. Or in other words: Is Langgaard influenced by Bruckner? Does he sound like Bruckner, and, if so, where? Are there any connections between the two? And I would like to emphasize that I focus on matters musical, not 'last things'.

To find answers to these questions, I set out on a journey through the 16 Langgaard symphonies (recently issued on the Dacapo label (7 SACDs – 6.200001) performed by the Danish Radio Symphony Orchestra under Thomas Dausgaard), the 'Music of the Spheres' and the 'End of Time'. And I supplemented this with information given by Bendt Viinholdt Nielsen in his Langgaard biography (*Rued Langgaard – Biografi*, Copenhagen 1993, henceforth BVN) and Bo Marschner in the second part of his article on Bruckner Reception in the Nordic Countries (*100 års Bruckner-reception i de nordiske lande, 2. del*, Cæcilia Årbog, Århus 1994, henceforth BM).

On the whole, the listening provided a fascinating and rewarding experience. Where, to put it briefly, Bruckner is characterized by consistency, Langgaard is characterized by disparity: His symphonies are very different – some being weaker than others, but at his best, he is good, even brilliant. He started as a late-romantic (Symphonies 1-3), turned to a more modernist line (Symphonies 4-6 – partly inspired by Carl Nielsen, whom he later blamed for all his ill-fate), and then, in 1925, he made a shift back to his late-romantic ideals, composing music that more or less belonged in the nineteenth century: "With the exception of the works composed between 1916 and 1924 [Music of the Spheres, Antichrist, Time of the End, Symphonies nos. 4-6], Langgaard's music generally sounds conservative, bordering on the anachronistic and pastichelike." (BVN, p. 270)

In his youth, that is at the beginning of the twentieth century, he went to Germany, where he received decisive late-romantic impulses; according to BVN his musical 'heroes' were: Beethoven, Bruckner, Wagner, Richard Strauss. Langgaard's one hour long 1st symphony (premiered by the BPO under Max Fiedler in 1913) was to some extent indebted to Bruckner: "The motto motif which begins the symphony, is heard at the beginning of the Finale, and the main theme from the first movement is woven into the final apotheosis of the symphony," writes BVN who concludes: "in this way the form is rounded off in the same way as in Bruckner, a composer Langgaard was intensely occupied with in these years." (p. 40). Other composers Langgaard was occupied with are Berlioz, Schumann, Liszt, Niels W. Gade, and probably also Mahler (to judge by some of his symphonies, notably Nos. 2 and 10). He was also under a strong influence from his father, the pianist, teacher and composer Siegfried Langgaard, who saw the romantic and late-romantic period with its emphasis on the 'divine aspects of music' as the peak.

It is beyond doubt that Langgaard valued Bruckner highly. Like Bruckner, he was a gifted and competent organist, and during a summer vacation in Sweden in 1910 (he was 17 at the time) he played, or improvised on, Bruckner's 9th symphony in the local church. And it is true that the main motif of Langgaard's 8th symphony (from 1926-8), the fourth-fifth-leap which pervades the whole work, is reminiscent of the main theme of the first movement of Bruckner's 3rd Symphony – but also different from it: there is no repetition of the second note; moreover, Langgaard's symphony is in F major, and inhabits a totally different world from Bruckner's D minor symphony. And it is striking that Langgaard, in spite of his acclaimed admiration for Bruckner, practically never wrote Adagio and Andante movements of greater length. To quote BVN: "In the few symphonies that contain such movements (nos. 2, 7, 14, 16 [and I would add: 13 and 15]), the duration of these movements does not exceed 9 minutes. [...] Langgaard's music does not at all contain the long stretches, the breadth, the great buildups towards climaxes, the musical 'tension', the long single movements, all of which is so characteristic of the late-romantics." (BVN, p. 272)

My listening to Langgaard has confirmed the impression from Peter Palmer's presentation in Oxford: the music is rich and fascinating, sometimes deep and moving (and sometimes also bizarre and stilted). But I have come to the conclusion that it is difficult to find traces of Bruckner in his music. There is not much Bruckner in Langgaard: As I see it, they are worlds apart, musically speaking. Bo Marschner goes a bit further when (in a personal communication to me) he writes: "I see or hear no noticeable musical or spiritual relationship between the two."

Apart from that, Langgaard made an effort to promote Bruckner in Copenhagen, where he was not at all well-known. In 1927 Langgaard had founded *The Classical Music Society* (which he himself nicknamed 'The Music Society of the Dull') with the purpose of presenting unknown late-romantic works of classical status; and at a concert on 7 February 1928 he conducted the so-called *Copenhagen Philharmonic Orchestra* in Bruckner's 7th Symphony. Not being too concerned about authenticity, he left out the Scherzo without mentioning it in the programme, and he provided the three other movements with his own religiously inspired titles: 'Epiphany', 'Easter' and 'Whitsun' – not many reviewers expressed any suspicion as to the authenticity of these titles. (BM, p. 6). Langgaard was very proud of the performance, since he believed it was the first time Bruckner's Seventh was played in Denmark – which was not the case: It had been played in Copenhagen way back in 1906, the Adagio even as early as in 1899. It should be added that, due to lack of public interest and a crisis in the institutionalized musical scene, *The Classical Music Society* closed down after only three concerts. (BVN, p. 148-50)

In the above-mentioned article on Bruckner reception in the Nordic Countries, Bo Marschner mentions (p. 6) an orchestral piece consisting of 16 bars, which Langgaard wrote in 1949 and gave the title 'The Lightning Bursts in the Night'. On the title page he wrote: "May be played separately or as the finale to Anton Bruckner's unfinished IX. Symphony". He also considered using it as an epilogue to his own 13th symphony; and at a certain time he even thought of it as a symphony in its own right with the title *Parforce! Symphony No. 16 in 16 bars*. Finally it ended up as the conclusion to his so-called *Sunday Sonata*, which carries the even more bizarre subtitle *Little Grand Symphony No. 1*. According to BVN (p. 246-7) the two first movements consist of romantic music for violin and piano, followed by a movement for organ; the fourth and last movement begins as a serene and beautiful prelude for organ, which after 12 minutes is cut short and concluded by 'The Lightning Bursts in the Night', 30 seconds of wild music for symphony orchestra! Not surprisingly, the *Sunday Sonata* still awaits its performance...

So, no: Musically speaking, there is not much Bruckner in Langgaard!

Book Review

Briefe 1852-1886 (Anton Bruckner Gesamtausgabe XXIV/1), ed and rev. Andrea Harrandt. Vienna: Musikwissenschaftlicher Verlag, 2009

THIS is the second edition of Vol. 1 of the letters, first published in 1998 (which I reviewed in BJ, Vol. 2 no.3, November 1998), and contains not only the supplementary material relevant to this volume that was published in Vol. II in 2003 but also a number of letters that have come to light in the meantime as well as numerous corrections. A glance at the 'Revision Report' on pages 353-4 provides a bird's eye view of the additions or amendments, including the date of the letter, some indication as to whether it is included here for the first time or appeared earlier in the supplement to Vol. II, and revised information about the autographs, including current ownership where known. There are almost 30 new letters, and these include correspondence between Josef and Franz Schalk in the years 1883-86 concerning negotiations with Gutmann about the publication of the score and the 4-hand piano score of the Quintet, Bruckner's work on the first movement and Adagio of the Eighth Symphony ("The first movement of the Eighth has been completely sketched. The theme and its inversions reveal some marvellous things"), and the highly successful performance of the Seventh in Munich (conducted by Hermann Levi on 10 March 1885). One little gem is Hans Richter's strong support of Bruckner as revealed in a note to Johann Batka, a music critic in Bratislava (Pressburg), who was invited to attend a performance of the Te Deum in Vienna on 10 January 1886: "You must come to the 'Te Deum', as we need you. It looks as if a number of intolerant people will be opposed to it – proof, if more proof is required, that Bruckner's work is a masterpiece".

Andrea Harrandt is to be congratulated on collating all the additional information that has surfaced since the first edition of this volume. No doubt more autobiographical and pertinent biographical documents will continue to appear but, in the meantime, we have a much fuller documentary background to Bruckner's life and works.

Crawford Howie

SECOND IN THE SERIES OF GUIDES TO BE PUBLISHED IN THE BRUCKNER JOURNAL.

ON THE occasion of the first East Coast Brucknerathon at Simsbury, CT, USA Sept. 5 2009, William Carragan provided charts of the formal events in various movements of symphonies I, II and III, and of his completion of the finale of symphony IX. These specified the exact time into the recording that each event took place and, used together with a large elapsed-time display on a laptop, they enabled those interested to follow the structural progress of the music. This was a great assistance to those of us not so adept at analyzing music, recognizing keys or placing significant moments.

It seemed to me a good idea that such a facility be shared with readers of *The Bruckner Journal*, and Prof. Carragan has very kindly offered to provide such charts for all the symphonies, using timings taken from well known or easily available recordings. In this issue we publish the second of these analytic charts. To use them you need the specified recording, and either the display of elapsed time on your CD player or some other method of marking the time in minutes and seconds. KW

Timed Structure Tables for Bruckner Symphonies: Symphony No. 2 (1872)

FOR THE early version of the Second Symphony we present the recordings by Georg Tintner and the National Symphony Orchestra of Ireland (1996, Naxos) and by Simone Young and the Hamburg Philharmonic (2006, Oehms Classics). The Tintner recording was made using the hand-corrected parts that were originally prepared for the premiere of this version given by Kurt Eichhorn and the Linz Bruckner Orchestra (1991), while the Young recording was the first one made from parts generated by computer from the score published by the International Bruckner Society in 2005.

The interpretations of the first movement are less similar than their very close overall timings would suggest. Young's tempo is basically faster than Tintner's, but she made more of the various nuances in tempo expressed in the score, particularly in the development. Tintner used the 1873/1877 rhythmical trombone chords at measures 129-132 and 446-449, while Young used the 1872 half-note chords which tend to cover the rhythm of the horns and trumpets. This is not an option in the computer-generated parts and one will not likely hear it again as Tintner did it. Tintner (and Eichhorn before him) observed the full three-measure rest before the recapitulation, which makes quite an impression.

The scherzo timings, showing the repeats, da capo, and coda, are given only for Tintner because of their complexity. The Young recording can be easily followed from them. Both interpretations include the long optional ritardando at the end of the trio. Listeners should note the interesting effect provided by the two-measure rests before each half of the trio and before the recapitulation in the second half. They were removed in 1877 and with them some of the magic was taken out too.

The adagio performances are quite different, though both are very tender and romantic. Tintner's substantially faster tempo allows him more easily to observe the interesting rubatos specified meticulously by Bruckner in the B2 regions. Note the high horn note just before the bassoon solo. This is the same note that was so unstable at the end of the movement, and in 1876 Bruckner had the clarinet play these notes. In 1877, that whole decorated B1/B2 passage was removed, as the table shows, and with it the only place in all of Bruckner's music where the bassoon plays alone.

Tintner's finale is conducted at a steady tempo but with the many rubatos specified by Bruckner well observed. However, Young follows a practice encountered on some old recordings of the Second of playing the B theme slower than the A and C themes. Bruckner frequently calls for that feature elsewhere, but not in any source for the Second. It is interesting to hear it and it gives the finale quite a different feel from the more straightforward approach of Tintner. Tintner conducts the peroration with the pure scoring of 1872, where the bass line is taken only by the violoncellos and contrabasses and is thus hard to hear. In order to make the bass strings audible, he asked the brass to play at a lower level until measure 800. On the other hand Young simply lets us strain to hear the effect. These days, conductors are more and more often asking the three trombones to abandon the repeated chords and play with the bass line from 785 through 799. It is hard to disapprove of that modification.

WILLIAM CARRAGAN

Contributing Editor, Anton Bruckner Collected Edition, Vienna

Anton Bruckner

II. Symphonie C-moll, Fassung 1872: Tintner 1996, Young 2006

Kopfsatz

Exposition			1872 time			
			1872	1877	Tintner	Young
a		C minor	1	1	0:04	0:02
A		C minor	3	3	0:08	0:06
	trumpets	C natural	20	20	0:44	0:40
A		C minor	27	27	0:59	0:53
	transition (winds)	C minor	45	45	1:39	1:28
B		E flat major	63	63	2:18	2:05
C1		E flat major	97	97	3:28	3:17
	C2, trumpets	—	122	122	4:14	4:06
	1872: non-rhythmic trombones	—	129	129	4:28	4:19
	C3	—	136	136	4:40	4:31
	Ck (concluding phrase)	dom. of C minor	151	151	5:09	5:00
	K (codetta)	G major	161	161	5:29	5:19
	end	E flat major	176	176	6:06	6:02

Timed Structure Table, Bruckner Symphony No. 2 - 1st movement cont., 2nd movement Scherzo

Kopfsatz cont.

Development	Induction (K)	dom. of E flat major	178	178	6:10	6:06	
	Section 1 (A)	A flat major	185	185	6:31	6:32	
	pizzicato	A flat major	203	203	7:09	7:07	
	Section 2 (A)	D flat major	221	221	7:44	7:46	
	oboes	G flat major	233	233	8:09	8:09	
	Etwas langsamer (different)	C flat major	251	251	8:44	8:43	
	trumpets	C natural	258	257	8:58	8:57	
	Section 3 (C) (different)	A minor	261	259	9:05	9:03	
	Section 4 (B)	G major	285	275	9:53	9:51	
	Retransition, Nachlassend im Tempo	dom. of C minor	306	296	10:39	10:36	
	three rest measures in 1872, one in 1877	—	327	317	11:28	11:18	
	Recapitulation	a	C minor	330	318	11:34	11:22
		A	C minor	332	320	11:38	11:26
		trumpets	C natural	349	337	12:13	11:59
A		C minor	356	344	12:28	12:12	
B		C major	380	368	13:21	13:03	
C1		C minor	414	402	14:34	14:16	
trumpets		C natural	434	422	15:12	14:57	
C2		—	439	427	15:22	15:07	
1872: non-rhythmic trombones		—	446	434	15:36	15:20	
C3		—	453	441	15:51	15:33	
K		E major	472	460	16:29	16:12	
transition (scale quoted in B9 finale)	C minor	490	478	17:16	16:57		
Coda	Section 1 (A) (omitted in 1877)	C minor	500	—	17:43	17:25	
	Section 2 (A)	C minor	532	488	18:49	18:26	
	measure removed in 1877	—	547	—	19:18	18:53	
	Section 3, Langsamer	E minor etc.	558	512	19:41	19:13	
	Section 4 (peroration) Tempo I	C minor	568	522	20:13	19:57	
	end (longer in 1877)	C minor	583	538	20:47	20:26	

Note: At measures 129 and 446, Tintner used the rhythmic trombone parts of 1877 rather than the half-note chords of 1872.

Scherzo

			1872	1877	Tintner		
					first time	repeat	da capo
Scherzo, part 1	A	C minor	1	1	0:00	0:43	8:25
	A	C minor	13	13	0:11	0:54	8:36
	transition	G minor	29	29	0:25	1:09	8:50
	K	G minor	39	39	0:34	1:18	8:59
	end	G minor	48	48	0:42	1:26	9:08
Scherzo, part 2	Development	A flat major	53	53	1:27	2:39	09:09
	interlude (slower)	E major	65	65	1:43	2:54	9:25
	A	C minor	85	85	2:01	3:13	9:44
	transition	C minor	101	101	2:16	3:28	9:58
	K	C minor	111	111	2:25	3:37	10:08
	end	C minor	124	124	2:38	3:50	10:20

Timed Structure Table, Bruckner Symphony No. 2 - 2nd movement Trio & 3rd movement

Scherzo cont.

				first time	repeat
Trio, part 1	rest measures	—	1	—	3:51 4:32
	a	C major	3	1	3:53 4:34
	A	C major	5	3	3:55 4:36
	B	G major	27	25	4:18 5:01
	end	D major	39	37	<u>4:31 5:14</u>
Trio, part 2	rest measures	—	40	—	5:15 6:50
	a	E major	42	38	5:17 6:52
	development of A	E major	44	40	5:19 6:54
	A in bass	D flat major	62	58	5:39 7:13
	rest measures	—	90	—	6:09 7:44
	a	C major	92	86	6:11 7:46
	A	C major	94	88	6:13 7:48
	version of B	B major	108	102	6:39 8:03
	end	C major	125	119	6:49 8:24
Coda	drum	C	125	120	10:21
	section 1	(C minor) dom. of G	127	123	10:23
	section 2	etc.	135	131	10:31
	trombones	D flat major	145	141	10:40
	end	C minor	154	150	10:50

Adagio**1872 time**

				1872	1877	Tintner	Young
Part 1	A1	A flat major		1	1	0:01	0:00
	A2	to D flat major		5	5	0:23	0:28
	A3	A flat major		17	17	1:21	1:43
	measure removed in 1877	dom. of A flat major		28	—	2:11	2:44
	transition	through C major		29	28	2:16	2:49
Part 2	B1	F minor to C major		35	34	2:43	3:24
	B2	to C major		43	42	3:19	4:03
	B1, decorated	F minor to C major		49	—	3:48	4:33
	B2, varied, with horn solo	to C		57	—	4:22	5:11
	bassoon			68½	—	5:16	5:57
Part 3	A1	A flat major		71	49	5:27	6:12
	canonic development	A flat major		74½	52½	5:44	6:34
	A2	dom. of D flat major		89	67	6:56	7:51
	A3	A flat major		101	79	7:52	8:59
		B flat minor to F					
Part 4	B1	major		108	86	8:25	9:37
	B2	to F major		116	94	9:00	10:17
		B flat minor to F					
	B1, decorated	major		122	100	9:28	10:47
	B2, varied, with violoncellos	to G flat		130	108	10:03	11:23
		to dom. of A flat					
	transition, hint of Benedictus	major		138	116	10:39	11:58
Part 5	A1 (sixes)	A flat major		150	128	11:36	13:17
	(nines)	B major		159	137	12:23	14:05
	climax	C sharp minor		163	142	12:46	14:26
	A2	E minor etc.		170	149	13:30	15:04
	transition, quote of Benedictus	dom. of A flat major		182	161	14:38	16:11
Coda	A1	A flat major		188	167	15:13	16:55
		to dom. of A flat					
	flute and solo violin	major		194½	173½	15:55	17:40
	horn (1872), clarinet & violas (1873, 1877)	A flat major		202	181	16:46	18:29
	end (lengthened in 1877)	A flat major		211	192	18:00	19:30

Timed Structure Table, Bruckner Symphony No. 2 - 4th movement

Finale

			1872 time				
			1872	1877	Tintner	Young	
Exposition	A1	C minor	1	1	0:01	0:00	
	A2	C minor	33	33	0:41	0:32	
	A1	C minor	53	52	1:07	0:53	
	transition	dom. of D flat	65	64	1:22	1:05	
	B	A major	79	76	1:40	1:22	
	B, last phrase	E flat major	115	112	2:29	2:14	
	transition	E flat major	139	134	3:02	2:47	
	C (A2)	E flat major	153	148	3:24	3:13	
	trumpets	C natural	183	178	4:06	3:48	
	K, quote of Kyrie	D flat major	205	200	4:39	4:16	
	end	E flat major	236	231	5:50	5:26	
	Development	two rest measures, removed in 1877	—	237	—	5:52	5:28
		Section 1: induction (K), condensed in 1877	E flat major	239	232	5:56	5:32
transition, pizzicato		G minor	266	251	7:01	6:34	
Section 2: fantasy on the first theme (A1)		G minor	279	264	7:19	6:51	
1872: dom. of A flat minor; 1873: Neuer Satz, 1877: E minor			305	290	7:55	7:24	
pizzicato; very dissonant music			337	—	8:38	8:11	
transition (B), shorter in 1877		dom. of F major	357	307	9:07	8:45	
Section 3: fantasy on the second theme (B)		F major	361	308	9:16	8:53	
continuation: beginning of 1876/1877 cut		to G major	383	—	9:50	9:29	
last phrase (B inverted); end of cut		G major	403	328	10:28	10:06	
Section 4: retransition, dominant preparation	G major	423	348	11:04	10:46		
Recapitulation	A2	C minor	463	388	12:13	11:51	
	A1	C minor	483	407	12:41	12:14	
	transition	dom. of C minor	492	416	12:52	12:24	
	B	C major	511	432	13:18	12:45	
	transition	C major	549	470	14:13	13:40	
	C	C minor	573	493	14:54	14:29	
	Etwas langsamer (shorter in 1877)	G flat major	601	521	15:33	15:04	
	Tempo I	D flat major	613	—	15:53	15:22	
	last phrase	dom. of F minor	625	—	16:12	15:39	
	music altered by Haas	—	641	—	16:38	16:02	
	K, quote of Kyrie	D flat major	649	—	16:55	16:19	
	transition (pizzicato, timpani)	dom. of C minor	667	540	17:36	17:02	
	chorale, Langsamer	—	686	559	18:03	17:30	
Coda	Section 1 (A1) Tempo I (omitted in 1877)	C minor	695	—	18:24	17:48	
	climax (A2, A1)	C minor	725	—	19:02	18:21	
	quotations	C minor etc.	745	—	19:33	18:48	
	Section 2 (A1)	C minor	761	567	20:11	19:24	
	peroration (Sehr schnell), 72 tbns	C major	785	591	20:44	19:51	
	measure added in 1877	C F E D in bass	—	599	20:53	20:00	
	end	C major	806	613	21:12	20:17	

Sébastien Letocart's realization of the Finale of Bruckner's Ninth Symphony

A response to the review by Jacques Roelands, TBJ Vol.13, no.3, Nov. 2009

from Sébastien Letocart

I AM very grateful to Jacques Roelands for his review of my realization of the Finale of Bruckner's Ninth Symphony. He raises a number of issues and I'd like to take this opportunity to be more precise and to correct some approximations and even some wrong information presented in his article. The French version of my thesis is almost finished – I had to leave writing it for a while because of some other activities – now I will also need the time to translate it into English, so for the present I shall provide additional information or comment point by point on Mr. Roelands' review where it appears necessary.

Solo flute [0'27"–0'35"]

The four bars with horn-chord and the solo flute after the introduction are presented « *ad libitum* » in the score of my realization. Why? The main reason is musical. I feel that the connection between the introduction and the first crescendo is better with the « semantic link » of this flute interjection. Without the horns/flute episode, it sounds to me like a sort of « copy/paste ». Since we have no evidence of the form of the last version for the first bifolio, and always in the perspective of keeping the four bars of solo flute/horn-chord, I also propose in my thesis another hypothesis: to shorten the timpani roll of the beginning from three bars to only one bar and also to shorten the episode after the solo flute (celli and oboe 1) from 6 bars to 4. This is certainly a less convincing alternative, but it respects the length of 16 bars for the first bifolio noted by Bruckner himself¹. As presented in our recording, the length of the first bifolio is 20 bars but with these four bars of horns/flute « *Ruhig* » mentioned as optional.

Four bars before the first *tutti fff*, the *accelerando* is of course indicated in the score but indeed probably not perceptible enough in our recording. However, listening carefully one can hear a slight, too slight, acceleration.

The *Gesangsperiode* :

The « composition history » of the *Gesangsperiode* is probably even more complicated and ambiguous than Mr. Roelands explains. Concerning the first part of the *Gesangsperiode* (reconstruction of bifolio »4«), Benjamin Gunnar Cohrs in « An introduction to the new critical edition (1983-2008) »² presents four different hypotheses and explains the logical reason to discard the bifolio „#“D. However, I have considered a fifth hypothesis through another reading of the bifolios 3A, 4C/»5« , 5B³ and the sketch ÖNB 6086/2^r from the *particello*⁴. On the one hand, after a comparison in my thesis of the various Finales' *Gesangsperiode* of the 3rd to the 8th symphonies, the conclusion⁵ is that Bruckner established a new structure **A – B – A'** (the **B** part is a kind of « trio ») from the Finale of the 5th symphony onward. In the recapitulation of the Finales of the 6th to the 8th symphonies, **A'** is replaced by a transition based on other musical elements. On the other hand, a characteristic of the 9th symphony's Finale is the unusual structure of his *Gesangsperiode*. Apparently the length of the trio part (**B**) was not changed (14 bars), having the same length in the exposition as in the recapitulation, but the **A'** part becomes a long development of **A**, with new instrumentation, new texture and new character⁶. Furthermore, in the recapitulation, **A** has a new design compared to the exposition. In Bruckner's Finale, this organization is completely new for the exposition, but in the recapitulation somewhat similar to the 5th symphony.

¹ See Faksimile-Ausgabe, Bg. 2.,E“ 4.S. page 138, indication 50/18. 50 correspond to the total of the three first bifolios, 18 correspond to the length of 2.,E“ and the length of 3.,E“ is of 16 bars. So the missing 1.,E“ has a length of 16 bars.

² See chapter III. The New Reconstruction of the Song Period (bifolios 4C/»5« ; [5/»6«] ; [6/»7«]) pages 31 - 33.

³ See Faksimile-Ausgabe, respectively pages 143 – 146, 151 – 154, 163 – 166.

⁴ *Ibid.* page 33.

⁵ See my forthcoming thesis « My realization of the Finale of Anton Bruckner's 9th symphony » pages 8 – 11.

⁶ See Faksimile-Ausgabe, the indication « Variande » on the bifolio 6^cB page 176.

In the exposition the total length of **A** is not absolutely certain. In the sketch ÖNB 6086/2^r, the first part **A** has a length 18 bars (6+4+4+4), but the four last bars are scratched out and have been replaced later by four bars of solo flute with the accompaniment of clarinets and oboes. My new hypothesis about the reconstruction of the missing bifolios of the *Gesangsperiode* is:

- Bifolio »4«: 18 bars (6-4-4-4)

- Bifolio »5«: 20 bars (6-6-4-4)

In this manner, the reconstructed bifolio »5« can be connected very easily with the next bifolio 5B. This reconstruction implies the following distribution in the *Gesangsperiode* :

IIA=6+4+4(+4 G maj. *ad lib*)+4 [18 or 22] – **IIB** « trio »=4+4+6 [14] – **IIA'**=8+8+6 [22]

The question of the four optional bars in G major [3'04"–3'12"] « *ad libitum* » is ambiguous. They do not appear in the *particello* but they do in the bifolio 5B⁷. Why do Mr. Cohrs and Mr. Roelands wish to replace this passage by the four bar passage in e minor (with complementary counterpoints – Viol.1) rather than just to let these two episodes follow each other: 4 bars in e min. + 4 bars in G major? Because there are no obvious clues about the « correct » and definitive length of this passage, or any expansion of it in the sketches, nor about the real role of the G major passage, it does not mean that these four « optional » bars have to be definitively discarded. In the bifolio 4C/,5⁸ appears clearly the indication « *R.n. G.D.G.* » (*Repetition G-Dur Gesang*). With the four different hypotheses in the presentation text of Mr. Cohrs, the score of SC2006/2008 proposes four bars « *ad libitum* » for the A part of the *Gesangsperiode* (20, 18 or 16 bars?). Note that my fifth hypothesis allows this interesting symmetrical structure :

A = **22 bars** (with the G major episode) – B = 14 bars (« trio ») – A' = **22 bars**.

To Mr. Roelands' ears, the « wild » *accelerando* at the end of the *Gesangsperiode* [4'29"–4'35"] creates a difficulty in hearing the 3-part string counterpoint. This added *accelerando* has a musical and rhetorical meaning. It is a rhetorical gesture of *abruptio* or *tnesis* at [4'34"]. To suggest a *rallentando* for this passage is to me nonsense because the music shows clearly an increase of tension and a sudden break of it. A slow down would transform this tense passage into something musically clumsy. One can find the same (increased) gesture at the end of the recapitulation of the *Gesangsperiode* (full orchestra), with once again here a broad *accelerando* at [16'21"–16'35"].

Gap i

Contrary to what Mr. Roelands writes, I did use the two continuity drafts "13a,E (11. Aug. Neu) and "13b,,E⁹. The threefold expansion of the Te Deum motif is audible at [7'13"–7'24"] (flute) and combined with the first oboe and the first clarinet (twofold expansion of the same motive). The solo horn at [7'17"–7'38"] plays for the first time the expanded opening phrase of the « *Hallelujah* » theme while a descending chromatic figure that structures the beginning of the development appears played by the first bassoon and celli (*tremolo*) at [7'24"].

« Pizzicato section » of the development [9'20"]

The addition of a supplementary counterpoint played by two horns *unisono* appear superfluous to Mr. Roelands and he comments « It cannot be adopted unchanged and doesn't add anything ». Bruckner began to sketch the beginning of this line to complete the two part counterpoint of the strings, but for me this sounds much too « naked ». It was my intention to use as much as possible of all the information available from the hand of the composer himself to fill the numerous empty passages of the piece, and in this function it is far from superfluous.

This « pizzicato section » begins « *Langsamer* » compared to the main tempo of the movement, and the brass chorale indication in my score is not « *Sehr langsam* » (as in SC) but « *Noch langsamer* » [9'48"], followed two bars later by a *stringendo* [9'54"]. Mr. Roelands asks: « Do I hear in the first bar of the trumpet fanfare the sharp dissonant C-sharp (strings)/D (woodwind, trumpets)? » In fact at this point, the woodwinds

⁷ *Ibid.* page 163.

⁸ *Ibid.* page 152.

⁹ See Faksimile-Ausgabe pages 217 – 224.

play the same part as the strings and not the trumpets part¹⁰, and the chord played by the eight horns in my realization is clearly audible: c# – e – g – b fl; dotted half notes at [9'58"].

Gap iii [11'12"–11'42"]

All explanation about the *stretto* of the fugue will be available in my thesis. For this gap, I chose exactly the same sketches¹¹ as those used in SC2006/2008. Benjamin Gunnar Cohrs made an interesting presentation of these sketches elaborated by Bruckner in four phases¹². In spite of the doubt of Mr. Roelands about the validity of this material and the three bars preceding the gap, it is important to bear in mind we do not have any other material by Bruckner to complete this passage. Furthermore, the way I have elaborated this passage is very different to the Samale/Cohrs' realization. I added completely new counterpoints and also composed a double stretto, the first one based on the main theme [11'14"–11'36"] and the second one (very short) on the fast countersubject figure heard for the first time played by celli and basses (here played by oboes at [11'28"–11'29"] but unfortunately hardly audible because of the quality of the recording...). From my point of view, this rhetorical and contrapuntal accumulation was logical and necessary. Finally, the G# minor chord (here the « modal » dominant of C# minor) is clearly audible at [11'35"–11'36"] on the second half of the bar preceding the « *false recapitulation* » in C#.

Central climax (end of the development) [11'55"–13'15"]

Concerning this passage of our recording, frankly I would have preferred a greater accelerando [11'55"–12'52"]. This way the quaver triplets passage would certainly have even more impact. However, the relatively « empty » state of Bruckner's score for this passage could not be fully satisfying because the *climax* is clearly here at its highest and all the accumulated and preceding tensions need literally to « explode » in a sort of elated « liberation » [12'53"–13'15"] for which all the orchestral forces have to be involved; is this not, particularly here, a rhetorical and Brucknerian gesture? At this point, it seems to me absurd to decrease the orchestration (and this is the choice made in SPCM/SC and in Carragan), and it considerably weakens the effect of the sudden *memento mori* (winds and trumpets, *p* at [13'16"]) following this *climax*. To reinforce the quaver triplets of the horns and then the trumpets with more imitations and full orchestra (more echoing brass and winds) was for me an obvious musical solution.

Gap v

Mr. Roelands writes: « The filling in of this whole gap is very close to SC »... Except that all the harmonies are strictly different and one could hear a brief quotation (winds) of the main theme of the adagio of Bruckner's 7th symphony [17'43"–17'49"].

It is also quite amazing to me that Mr. Roelands' review does not mention at all the most important differences between this and the other completions! What about the apparition of the « *Halleluja* » theme (first horn solo) during the « *stasis* » transition just after the exposition of the Chorale? The totally new transition to the trumpet dissonances in the beginning of the development – when the flutes play 6 times the Te Deum motive and the following bars connecting with Bifolio 13E/.,¹⁴ with the correction of a harmonic mistake in the SPCM/SC/Dokumentation des Fragments¹³ [7'39"–7'56"]? The *stretto* at the end of the fugue? The last and long « *Halleluja* » progression inspired by the coda of the first movement¹⁴? The conclusive *coagmentatio* in D major of the four main themes of the symphony?

About the coda

Mr. Roelands writes: « If the Hallelujah theme (that great simple thought from the Trio) is so important, why is it not recognizable at first hearing? ». I am surprised that he does not perceive the exact transposition of this melody in expansion played by two horns and two Tenor Tubas at [22'28"–23'10"]. But I agree that it is not perceptible enough when the trumpets enter « *hervortretend* » at [23'10"–23'27"]... (Since the opportunity to hear the music in the live performance in Budapest in November 2008, the first trumpet has been reinforced with the second one in my last instrumental changes).

¹⁰ *Ibid.* Bg. 16C/.,17",4. S. ; ÖNB 6087/44^v page 260.

¹¹ *Ibid.* ÖNB 3194/13 and ÖNB 3194/14 pages 21–24.

¹² See « An introduction to the new critical edition (1983-2008) » pages 4 – 6 and pages 34 – 35.

¹³ See the score of Samale-Cohrs 2006/2008 bar 232 page 227 or the « Dokumentation des Fragments » bar 252 page 34, oboe part of Bruckner: e natural / string part tremolo (reconstruction) A flat major chord (??...).

¹⁴ First movement, bars 517 – 567.

To the argument that « my » coda is « too much », I can only respond concerning other completions: « not enough »! I could never imagine that the Finale of the 9th symphony could be a modest and concise one. A large amount of evidence shows that this symphony has new and huge ambitions and, of course, is full of meaning. The composer's death and the difficulty for him to give this movement a convincing and definitive shape probably can explain why so often musicologists prefer to keep in mind the idea of what an old and sick man would have composed. According to me, they don't take into account the potential which the musical ideas have concealed within them, and the requirement that this potential be deployed. In other words, what sort of coda would have been composed by Bruckner in full possession of his physical and intellectual faculties? Not a concise or a modest one, I think... Some habits or attachment to a particular completion or particular compositional choices may also explain the difficulty some have in admitting new propositions.

I do not yet have a date by which it will be complete, but I invite everyone who is interested in Bruckner's Finale of the Ninth Symphony to consult my thesis when it becomes available in English on John Berky's website.

[Sébastien Letocart's notes in English to his realization of the Finale of the Ninth can be found at <http://sites.google.com/site/letocartsebastien/Home-english/bruckner-9th-symphony-completion-of-the-finale>]



Bruckner and Landscape

TBJ is grateful to David Singerman for drawing our attention to an article by Tom Service, published in *The Guardian*, 2 Jan 2010, with the title 'Music and Landscape'. Here is how he starts:

It's not much to look at, the stretch of road between the Helensburgh roundabout and Luss, on the west side of Loch Lomond. But that small section of the A82 resounds with music for me – to be precise, the scherzo from Anton Bruckner's *Ninth Symphony*. The first time I listened to that piece, in Eugen Jochum's recording with the Berlin Philharmonic, that's where I was, travelling in the back of my family's car. The shock of the music, its intensity and its stark beauty, burnt itself into my memory, and is forever etched into the landscape at that precise point of the journey north from Glasgow.

And this is how he finishes:

When I was a teenager, my Dad took me up Beinn a'Chreachain, one of the Munros above Bridge of Orchy, where, on a rare cloudless and windless day in the west Highlands, the only sound was the coursing of blood through my body after a final, lung-bursting pull up to the summit. As the adrenaline subsided, in that astonishing, ear-filling silence up there, I looked north-west, over to the Black Mount. I felt as if I had disappeared into the landscape, become part of the glaciated rocks beneath me. It was the same imaginative space that Bruckner's symphonies had just opened in my mind, a sense of vastness of scale and infinity of perspective, but a connectedness with something essentially human, too. I was in another world from anything that Bruckner encountered in his lifetime in 19th-century Austria, but I knew that this experience of Munro-scape had taught me something profound about his symphonies. I felt as if I had walked into the music, and had listened to the landscape. Dad and I climbed down, and we drove the A82, through all of its music and its memories, back to Glasgow.

A Vision of Bruckner...

It was in the glorious summer sunshine of 2000 that we first visited Linz, St. Florian and Ansfelden. Now the time seemed right for a further visit to take in more detail. We left at the end of May, leaving warm spring weather here in Cumbria, for the coolness and rain in Linz. Our priority this time was to walk the 6 miles of the *Anton Bruckner Sinfoniewanderweg*! Hiring MP3 players from the Anton Bruckner Centrum in Ansfelden we had the added pleasure of listening to excerpts of each symphony as we walked. Equipped with kagools in the light rain, walking along the undulating route through fields and woods, we thoroughly enjoyed it.

Another day was spent at St. Florian. The guide took us round with a party - in German, of course. There was a sense that this was a religious, not a Bruckner, pilgrimage, (though they overlap), in that most of the interest was in paintings and icons. However, it did include the crypt, the marble hall and the library - but not the Bruckner room with piano and bed. On completion of the tour, in great frustration, my wife and I protested! So then, in some haste, the guide walked us quickly through state rooms for visiting royalty etc., along an immense corridor, and finally to piano and bed. 'Can I open the piano?' I asked. 'Nein, nein!' The hastily taken photographs with the new digital camera turned out to be poor and out of focus - maybe the nervous thrill of it contributed to a shaky hand on the camera!

But then a day of sunshine greeted us for our trip to Steyr. We had done the whole journey by train, so our tickets for the whole holiday covered this. What an attractive town it is, with its meeting of two rivers, and the large town square. As we sat there for refreshment, we looked over to the house where Schubert stayed while composing the Trout Quintet.

I was thrilled to visit the Stadtpfarrkirche - the town church - where Bruckner often visited and played the organ, and it is my most abiding memory 6 months later. Coming from the park, on the top side of the town, we saw first the Bruckner sculpture outside the church (one of two castings of the Viktor Tilgner bust), and looked over to the Presbytery where Bruckner stayed on his visits. The Church itself was locked! I looked again over to the Presbytery, and there a man, stout and middle-aged, in a black suit, came out to fix a notice to the noticeboard by the Presbytery door. I walked quickly over to him - the Priest? Could we see inside the church? He apologised, with 'it's locked because of vandalism, and I and my wife have to go now in the car.' I protested! I took out Hans-Hubert Schönzeler, found page 26, a photograph of the inside of the church. His eyes lit up and we hurried over to the church. Again, in such a hurry, I took a quick walk down the aisle, while my wife and the 'priest' stayed by the door, under the organ. More rushed, blurred photographs, and thank-you's, and then we went round a corner behind the church, to the Bruckner staircase of the building where Franz Bayer, organist and good friend of Bruckner, lived.

As I've looked at the particular photograph since, of my wife and the priest under the organ; as he just came out of the Presbytery to fix his notice as we arrived; as his eyes lit up as I showed him page 26, there in his stocky black clothes - it couldn't have been...? could it? No, no. Sorry, I'm just being fanciful!

The Bruckner pilgrimage part of our holiday ended in Vienna. With thanks to the indispensable Hans-Hubert Schönzeler, we found the places where Bruckner lived. On our final day, the sun shone for us as we visited the Belvedere. Off to one side of the Upper Belvedere Palace was a small unassuming single storey building with scaffolding and builders' skip alongside, the Kustodenstöckl, now being re-roofed, where Bruckner spent his final two years. It seemed a fitting place to end our pilgrimage.



Lawrence K Tomlinson

Letter to the editor

from 'A listener' in North America.

One of the two great Enigmas of modern musical scholarship is Bruckner's overall intent for his Ninth Symphony, especially for its Finale. Thanks to recent publications, we now have good (incomplete?) access to what Bruckner placed on paper. We also have anecdotal information about what he intended and desired, the most intriguing being a statement¹, attributed to his physician, Dr. Heller, that Bruckner planned "... to introduce the Alleluia ... of the second movement again in the Finale with all power, in order that the symphony end with a song of praise to the dear Lord".

Although I had been aware of Dr. Heller's statement for many years, I had given it little credence - after all, why would Bruckner build the Finale Coda for his greatest symphony from something in the Scherzo? However, my thinking changed dramatically upon reading Cohrs' Critical Commentary², accompanying the 2008 revision of the SPCM Finale, in which he argues that the 'second movement' could well mean the Ninth Symphony's Adagio and suggests looking within that Adagio itself for a suitable 'Alleluia' motif! Although not a trained musician - simply an Average Listener who first heard this Symphony over sixty years ago -- I took this as a challenge.

I began searching for such an 'Alleluia' motif within the Adagio after defining three general Rules, describing what I - indeed any Average Listener - might expect it to be (within the context reported by Dr. Heller); i.e.

Rule 1: It should be possible for an Average Listener to fit the word Alleluia easily to the 'Alleluia' motif, most likely in a way suitable for liturgical use.

Rule 2: The 'Alleluia' motif should receive sufficient exposition and development within the Adagio itself to permit an Average Listener easily recognizing its reappearance *again* in the Finale Coda.

Rule 3: The resulting Finale Coda should give an Average Listener a sense of completeness by resolving all previously ambiguous or unanswered musical issues.

Using these Rules, I quickly found the Adagio's second theme, beginning at letter C, to be an excellent candidate for the 'Alleluia' motif; e.g. with regard to Rule 1, we have



In addition to this three-fold repetition of 'Alleluia' fitting naturally to the musical phrase, the syllable accents appear in a way fully appropriate for liturgical use.

With regard to Rule 2, we have the extensive development beginning at letter M of the Adagio and continuing toward the Great Dissonance (E, F[#], G[#], A, B, C) at letter Q. For his Finale Coda, Bruckner could well have augmented this development *with all power* - perhaps building upon the treatment of the first four notes within bars 187-190 (where the descending bass line also suggests the Chorale from the Finale) -- to arrive at a grand D-major final chord. By simultaneously resolving both the *Great Dissonance* and the tonal ambiguity remaining from the end of the first movement, this hypothetical Finale Coda would clearly satisfy Rule 3.

Lastly, I wondered if Ferdinand Loewe, knowing how Bruckner wanted to end his Ninth Symphony, but unable to realize it, subconsciously (perhaps even deliberately) converted the Great Dissonance into a pure E-major chord so that we might at least *sense* (within practical constraints) the effect Bruckner wished for his Finale Coda.

¹John A. Phillips – *IX Symphonie D-Moll Finale* Musikwissenschaftlicher Verlag, Wien 1994 pg. 153

²Benjamin-Gunnar Cohrs – *Anton Bruckner Ninth Symphony Finale (Unfinished) – Critical Commentary* Repertoire Explorer Study Score 444, Bremen & Rome 2008, pg.146.

International Concert Selection

March-June 2010

For a some years our concert selection has been listed by conductor allowing readers to see the great variety of conductors who were performing Bruckner, and who the specialists were. Following the promptings of some readers, the selection has been reorganised, listed by country, and within countries by date, which may be more useful. Different things now become apparent from the list. It's noticeable that, out of those that have come to our attention, Germany has by far the most Bruckner concerts, Austria surprisingly few, and that in Tokyo on the evening of the 25 March Brucknerians have to choose between the 1890 version of the 8th (Skrowaczewski), or the 1887 (Inbal), and the 1890 repeated the following night in Tokyo and Hiroshima.

AUSTRIA

6 Mar. 3.30 pm, 7 Mar. 11 am, Vienna, Musikverein +43 1505 8190
Maazel - Farewells, op. 14; **Bruckner** - Symphony No. 3

8 Mar. 7.30 pm, Vienna, Musikverein +43 1505 8190
Bruckner - Symphony No. 3; **Stravinsky** - Rite of Spring
 Wiener Philharmoniker / Lorin Maazel

18, 19 Mar. 7.30 pm Vienna: Konzerthaus +43 1242 002
Bruckner - String Quartet in C minor
Holliger - String Quartet No. 2; **Schumann** - String Quartet Op. 41/1
 Zehetmair Quartet

18, 19 Mar. 8 pm Innsbruck, Congress +43 512 5936-0
Beethoven - Piano Concerto No. 3; **Bruckner** - Symphony No. 6
 Tiroler Symphonie Orchester Innsbruck / Georg Fritzsche

9 June 7.30pm Vienna: Konzerthaus +43 1242 002
 15 June 7.30 pm Klagenfurt, Konzerthaus +43 (0)463 55410
Shostakovich - Violin Concerto No.2; **Bruckner** - Symphony No. 6
 Bruckner Orchester Linz / Dennis Russell Davies

26 June 8.30 pm, Linz: 'Open Air', City Main Square
Bruckner - Symphony No. 4
 Bruckner Orchester Linz / Dennis Russell Davies

3 July 6 pm, St Florian, Stiftsbasilika +43(0)732 776127
Bruckner - Symphony No. 9
 Bruckner Orchester Linz / Stefan Vladar

BELGIUM

6 Mar. 8 pm, Brussels, BOZAR +32 (0)2 507 8200
Bruckner - String Quartet
Holliger - String Quartet No. 2; **Beethoven** - String Quartet Op. 135
 Zehetmair Quartet

18 Mar. 8 pm Gent, de Bijloke Concertzaal 0032(0)9 233 6878
 20 Mar. 8 pm Brussels, BOZAR +32 (0)2 507 8200
Schumann - Piano Concerto; **Bruckner** - Symphony No. 7
 Brussels Philharmonic / Michel Tabachnik

6 June 3 pm Gent, de Bijloke Concertzaal 0032(0)9 233 6878
 11 June 8 pm Brussels, BOZAR +32 (0)2 507 8200
Korngold - Piano Concerto for Left Hand; **Bruckner** - Symphony No. 3
 Brussels Philharmonic / Michel Tabachnik

11 June 8 pm Brussels, BOZAR +32 (0)2 507 8200
Mahler - Kindertotenlieder; **Bruckner** - Symphony No. 7
 National Orchestra of Belgium / Walter Weller

26 June 8 pm Brussels, BOZAR +32 (0)2 507 8200
Bruckner - Symphony No. 8
 De Munt/La Monnaie SO / Gerd Albrecht

CANADA

1, 3 May 8 pm, 2 May 2 pm, Vancouver, Orpheum 001 604 8763434
Oesterle - Perennials; **Szymanowski** - Violin Concerto No. 1
Bruckner - Symphony No. 4
 Vancouver Symphony Orchestra / Kazuyoshi Akiyama

10, 12 June 8 pm, Toronto, Roy Thompson Hall 001 416 872 4255
Chopin - Piano Concerto No. 1; **Bruckner** - Symphony No. 9
 Toronto Symphony Orchestra / Yannick Nézet-Séguin

CZECH REPUBLIC

18 Mar. 7 pm Olomouc, Reduta +420 585 226 520
Bodorova - Piano Concerto: *Come d'accordo*;
Bruckner - Symphony No. 3
 Moravská filharmonie Olomouc / Petr Vronský

29 Mar. 7.30 pm Prague, Rudolfinum +42 (0)227 059 352
Hurník - Klicperian Overture; **Suk** - Fantasy Violin and Orchestra
Bruckner - Symphony No. 7
 Prague Radio Symphony Orchestra / Ondřej Kukul

1, 2 April 7.30 pm Rudolfinum +42 (0)227 059 352
Martínů - Symphony No. 4; **Bruckner** - Symphony No. 4
 Czech Philharmonic / Jaap van Zweden

22, 23 April 7 pm Ostrava, City Cultural Centre +42(0)597 489259
Cárdenas - Huapangos; **Cimarosa** - Concerto for two flutes
Bruckner - Symphony No. 4
 The Janáček Philharmonic Orchestra, Ostrava / Sergio Cárdenas

5 May, 10 am 'public rehearsal'
 5, 6 May 7.30 pm Prague, Smetana Hall +42 (0)222 002101
Beethoven - Coriolan Overture; **Káprálova** - Piano Concerto
Bruckner - Symphony No. 7
 Prague Symphony Orchestra / Tomáš Vříšek

DENMARK

4 Mar. 7.30 Roskilde, Kongrescenter +45 3520 6262
 5 Mar. 7.30 pm Copenhagen, Konservatoriets Concert Hall
Bruckner - Symphony No. 5
 Sjaellands Symphony Orchestra / Giancarlo Andretta

18, 19 Mar. 7.30 pm Aarhus, Musikhuset +45 8940 4040
Mozart - Violin Concerto No. 4; **Bruckner** - Symphony No. 7
 Aarhus Symfonieorkester / Nikolaj Znaider

8 April 7.30 pm Aalborg, Kongres & Kultur Center +45 99355566
Beethoven - Piano Concerto No. 5; **Bruckner** - Symphony No. 6
 Aalborg Symphony Orchestra / Matthias Aeschbacher

DOMINICAN REPUBLIC

11 April Santo Domingo, Regina Angelorum Church
Bruckner - Requiem, Te Deum - "In-Art" Instrumental Ensemble,
 Grupo vocal Matisses / Susana Acra-Brache

FINLAND

11 Mar. 7 pm, Lahti, Sibelius Hall +358 (0)3 814 2801
Khachaturian - Violin Concerto in D minor (Flute version)
Bruckner - Symphony No.6
 Lahti Symphony Orchestra / Okko Kamu

FRANCE

11 Mar. Bordeaux, Palais des Sports +33 (0)556 008595
Debussy - Le Martyre de Saint Sébastien, symphonic suite
Bruckner - Symphony No.7
 Orchestre National Bordeaux Aquitaine / Peter Schrottner

24, 25 Mar. 8 pm Paris, Salle Pleyel +33 (0)14256 1313
Stravinsky - Concerto for Piano and Wind Instruments
Bruckner - Symphony No.5
 Orchestre de Paris / Herbert Blomstedt

13 May 8 pm Paris, Théâtre des Champs-Élysées 0033 (0)1 4952 5050
Bruckner - Symphony No.5
 Münchner Philharmoniker / Christian Thielemann

21 May 8.30 pm Metz, Arsenal +33 (0)3 8774 1616
Mozart - Sinfonia Concertante K 364; **Bruckner** - Symphony No.4
 Orchestre national de Lorraine / Klaus Weise

GERMANY

18 Mar. Berlin, Philharmonie +49 (0)30254 88999
Bruckner - Mass No.3 in F minor
 Konzerthausorchester Berlin / Jörg-Peter Weigle

25 Mar. 8 pm Kaiserslautern, Pfalztheater, +49 (0) 631 3675 209
Hosokawa - Ferne Landschaften III
Bruckner - Symphony No.5
 Orchester des Pfalztheaters Kaiserslautern / Rüdiger Bohn

25 Mar. 8 pm München, Herkulessaal, Residenz, +49 8959 004545
Beethoven (arr. Weingartner) - Grosse Fugue
Bruckner - Mass No.3 in F minor
 Symphonieorchester des Bayerischen Rundfunks / Daniel Harding

8 April 8 pm Bad Oeynhausen, Theater am Park +49 5731 131230
 9 April 8 pm, 11 April 11 am, Bielefeld, Rudolf-Oetker-Halle
Kurtág - Grabstein für Stephan, op.15c +49 (0)52 1329 8389
Mozart - Piano Concerto No.20; **Bruckner** - Symphony No.9
 Bielefelder Philharmoniker / Peter Kuhn

11 April 7.30 pm Leipzig Gewandhaus +49(0)341 1270 280
Schwertsik - Schrumpf-Symphonie; **Haydn** - Cello Concerto No.2
Bruckner - Symphony No.4
 MDR Sinfonieorchester Leipzig / Dennis Russell Davies

11 April 7 pm Nürnberg, Meistersingerhalle +49 (0)911 2314000
 Tickets from promoter: Lehrergesangverein + 49 (0)911 222542
Bruckner - Mass No.3 in F minor
 Nürnberger Symphoniker / Bernd Dietrich

12, 13 April, 8 pm, Bremen, Die Glocke, +49 (0)421 33 66 99
Berg - Frühe Lieder; **Bruckner** - Symphony No.7
 Bremer Philharmoniker / Marc Albrecht

14 April 8 pm Heidelberg, Kongresshaus Stadthalle
Schreier - 3 Fragmente +49 (0)6221 1422422
Haydn - Trumpet Concerto; **Bruckner** - Symphony No.7
 Philharmonisches Orchester Heidelberg / Cornelius Meister

16 April 8 pm Michaelskirche, München
Bruckner - Ecce sacerdos magnus
Janacek - Otce nas; **Durufié** - 4 Motets
Mauersberger - Wie liegt die Stadt so wüst
Bruckner - Mass No.2 in E minor
 Orchester des Staatstheaters am Gärtnerplatz / Jörn Hinnerk Andresen

17 April 7.30 pm Aue, Kulturhaus, +49 (0)3733 1407131
 19 April 8 pm Annaberg-Buchholz, Winterstein Theater
Mendelssohn - Concerto for Violin, and Piano
Bruckner - Symphony No.6
 Erzgebirgische Philharmonie Aue / Naoshi Takahashi

18 April 11 am; 19, 20 April 8 pm Braunschweig, Staatstheater
Beethoven - Piano Concerto No.5 +49 (0)53122 2345
Bruckner - Symphony No.4 in Eb major
 Staatsorchester Braunschweig / Alexander Joel

18 April 7.30 pm, Ingolstadt, Theater +49 (0)841305 47200
Schubert - Mass No.6 D 950; **Mendelssohn** - Christus
Bruckner - Te Deum Ingolstädter Motettenchor,
 Bayerische Kammerphilharmonie / Felix Glombitza,

6, 7 May 8 pm, Leipzig Gewandhaus +49(0)341 1270 280
Bruckner - Symphony No.5
 Gewandhausorchester Leipzig / Herbert Blomstedt

10 May 8 pm Friedrich-List-Halle, Reutlingen +49 (0)7121 82012 26
Beethoven - Overture, Fidelio; **Mozart** - Flute Concerto No.1
Bruckner - Symphony No.4
 Württembergische Philharmonie Reutlingen / Ola Rudner

11 May 8 pm München Philharmonie, Gasteig, +49 (0)8954 818181
 15 May 8 pm, Köln, Philharmonie +49 (0)221 280280
Bach/Schönberg - Prelude and Fugue in Eb major
Bruckner - Symphony No.5
 Münchner Philharmoniker / Christian Thielemann

13 May, 6 pm, Rot an der Rot, Kirche St Verena, +49 (0)7352 9220 27
Glass - Violin Concerto
Bruckner - Symphony No.4
 Bruckner Orchester Linz / Dennis Russell Davies

13 May 7.30 pm Zwickau, Konzert- & Ballhaus Neue Welt
 +49 0375 27411 4648
 14 May, 7.30 pm Plauen, St. Johanniskirche +49 (0)3741 2813 4847
Bruckner - Symphony No.8
 Philharmonisches Orchester Plauen-Zwickau / Georg Sandmann

19 May 7 pm; 20, 21 May 8 pm, Frankfurt am Main, Alter Oper
Britten - Violin Concerto +49 (0) 6913 40400
Bruckner, A : Symphony No.6
 hr-Sinfonieorchester / Pavel Järvi

24 May 11 am, Aachen, St Nikolaus +49 (0)2 4147 84244
Bruckner - Symphony No.2 (1872)
 Sinfonie Orchester Aachen / Marcus Bosch

1, 4 June 8 pm, Krefeld, Seidenweberhaus +49 (0)2151 805125
 3 June 8 pm, Mönchengladbach, Kaiser-Friedrich- Halle
 +49 (0)2166 6151 100

9 June 8 pm Rheydt, Marienkirche +49 (0)2166 6151 160
Messiaen - Et exspecto resurrectionem mortuorum
Bruckner - Symphony No.3
 Niederrheinischer Sinfoniker / Graham Jackson

2, 3, 4 June, 8 pm Berlin, Philharmonie +49 (0)30254 88999
Beethoven - Triple Concerto; **Bruckner** - Symphony No.6
 Berliner Philharmoniker / Herbert Blomstedt

6 June 11 am, 7 June 8 pm Hamburg, Laeiszhalle, +49 (0)4034 6920
Mahler - Blumine, Des Knaben Wunderhorn Lieder
Bruckner, A : Symphony No.1
 NDR Sinfonieorchester / Michael Gielen

11, 14 June, 8 pm; 13 June 11 am, Düsseldorf Tonhalle,
Schumann - Violin Concerto, op.posth +49 (0)211 8996123
Bruckner - Symphony No.3
 Düsseldorfer Symphoniker / Mario Venzago

12 June 8 pm Bamberg, Joseph-Keilberth-Saal +49 95196 47145
Berg - Violin Concerto; **Bruckner** - Symphony No.9
 Bamberger Symphoniker / Jonathan Nott

15 June 7.30 pm, Detmold, Konzerthaus der Hochschule für Musik,
Schubert - Symphony No.8 +49 05231 974803
Bruckner - Symphony No.9 in D minor
 Orchester des Landestheaters Detmold / Erich Wächter

17, 18 June, 8 pm Bochum, Audio-Max der Ruhr-Universität
Schumann - Violin Concerto, op.posth
Bruckner - Symphony in D minor, 'Die Nullte'
 Düsseldorfer Symphoniker / Mario Venzago

18 June, 8 pm Bamberg, Joseph-Keilberth-Saal +49 95196 47145
Bach - Cantata "Ich habe genug"; **Bruckner** - Symphony No.2
 Bamberger Symphoniker / Herbert Blomstedt

20 June 7 pm, Bad Kissingen, Regentenbau +49 (0)971 8071110
Mendelssohn - Violin Concerto No.2; **Bruckner** - Symphony No.2
 Bamberger Symphoniker / Herbert Blomstedt

20-27 June (exc. 23, 24) 8 pm, Berlin, Philharmonie
 +49 (0)30254 88999

Beethoven Concerto – Bruckner Symphony Cycle
Beethoven - Piano Concs 1, 3, Vln Conc.; Piano Concs 4, 2, 5.
Bruckner – Symphonies 4 – 9
 Staatskapelle Berlin / Daniel Barenboim

29, 30 June, Münster, Großes Haus +49 (0)25159 09100
Dutilleux - Symphony No.1; **Bruckner** - Symphony No.3
 Sinfonieorchester Münster / Fabrizio Ventura

HUNGARY

24 April 7.30 pm, Budapest, Palace of the Arts +36 1555 3300
Bruckner - Te Deum; **Prokofiev** - Alexander Nevsky
 Budafoki Dohnanyi Zenekar / Christoph Campestrini

19 May 7.30 pm Budapest, Palace of the Arts +36 1555 3300
Brahms - Tragic Overture; **Berg** - Violin Concerto
Bruckner - Symphony No.4
 Magyar Telekom Szimfonikus Zenekar / Takács-Nagy Gábor

24 May 7.30 pm Budapest, Palace of the Arts +36 1555 3300
Haydn - Cello Concerto No.1; **Bruckner** - Symphony No. 7
 Nemzeti Filharmonikus Zenekar / Heinrich Schiff

ITALY

23 April 8.30 pm Bologna, Teatro Manzoni +39 051 6174299
Bruckner - Symphony No.8
 Orchestra del Teatro Comunale di Bologna / Stefan Anton Reck

15 May 6 pm, 17 May 9 pm, 18 May 7.30
 Rome, Auditorio Parco della Musica +39 (0)63700106
Haydn - Symphony No.95; **Mozart** - Piano Concerto No.27
Bruckner - Te Deum
 Orchestra dell'Accademia Nazionale di Santa Cecilia /
 Christian Zacharias

18 May 8.30 pm, Brixen, Dom
 19 May 9 pm, Trento, Seminario minore
 20 May 8 pm, Merano, Pfarrkirche St Nikolaus
Bruckner - Ave Maria, Christus factus est, Locus iste,
 Os justi, Pange lingua
Bach - Motet "Jesu, meine Freude"; Sei Lob und Preis mit Ehren Gott,
 Motet "Singet dem Herrn"
 RIAS Kammerchor / Hans-Christoph Rademann +49 (0)3020 298725

JAPAN

12 Mar. 7.15; 13 Mar. 2 pm Tokyo Sumida Triphony Hall
von Einem - Bruckner Dialog +81 3 5608 5404
Bruckner - Symphony No.9
 New Japan Phil / Wolf-Dieter Hauschild

25 Mar. 7 pm Tokyo Bunka Kaikan +81 3 38220727
Bruckner - Symphony No.8 (1887)
 Tokyo Metropolitan SO / Eliahu Inbal

25 Mar. 7 pm Tokyo Opera City;
 26 Mar. 7 pm Tokyo Suntory Hall
 Yomiuri Nippon SO +81 (0)3 3562 1550
Bruckner - Symphony No.8
 Yomiuri Nippon SO / Stanislaw Skrowaczewski

26 Mar. 18.45 pm Hiroshima Kosei Nenkin Kaikan +81(0)82 243 8881
Bruckner - Symphony No.8
 Hiroshima SO / Kazuyoshi Akiyama

21. 22. April, 7 pm Tokyo Suntory Hall +81 3 3584 9999
Bruckner - Symphony No.5
 NHK SO / Herbert Blomstedt

14 May 7 pm, 15 May 3 pm Tokyo, NHK Hall +81 (0)3 3465 1780
Takemitsu - Nostalgia - in memory of Andrei Tarkovski
Bruckner - Symphony No.7
 NHK SO / Tadaaki Otaka

NETHERLANDS

8 Mar. 8.15 pm Nijmegen, Concertgebouw De Vereniging,
 +31 (0)24 322 1100
 9 Mar. 8.15 pm Rotterdam, De Doelen, +3110 2171717

11, 13 Mar. 8.15 pm Amsterdam, Concertgebouw +31 (0)20 6718345
Bruckner - String Quartet in C minor; **Holliger** - String Quartet No.2
Beethoven - String Quartet op.135
 Zehetmair Quartet

11 Mar 8 pm, Drachten, Da Lewei +31 0512 335050
 12 Mar 8.15 pm, Groningen, De Oosterpoort, +31 (0)50 3680368
Fiumara - Piano Concerto; **Bruckner** - Symphony No.5
 Noord Nederlands Orkest / Stefan Vladar

16, 17 April, 8. 15 pm, Den Haag, Dr Anton Philipszaal
 +31 (0)70 8800333
Beethoven (arr. Mahler) - String Quartet op.95
Bruckner - Symphony No.3
 Residentie Orkest / Neemi Järvi

23 April 8.15 Rotterdam, De Doelen, +3110 2171717
Strauss - Four Last Songs; **Bruckner** - Symphony No.9
 Rotterdam Philharmonic Orchestra / Yannick Nézet-Séguin

24, 25 May 8.15 pm Amsterdam, Concertgebouw +31 (0)20 6718345
Weber - Clarinet Concerto No.1; **Bruckner** - Symphony No.7
 Netherlands Philharmonic Orchestra / Yakov Kreizberg

27, 28 May, 8.15 pm; 30 May 2.15 pm, Amsterdam, Concertgebouw
Bruckner - Symphony No.5 +31 (0)20 6718345
 Amsterdam Concertgebouw Orchestra / Herbert Blomstedt

10 June, 8.15 pm Amsterdam, Concertgebouw +31 (0)20 6718345
Tchaikovsky - 1812 Overture; **Brahms** - Schicksalslied
Bruckner - Te Deum
 Utrecht Student Orchestra / Gilles Michels

NEW ZEALAND

10 April 8 pm Wellington, Michael Fowler Centre +64 04 801 4231
 17 April 8 pm Auckland, Town Hall +64 09 309 2677
Strauss - Metamorphosen; **Bruckner** - Symphony No.7
 New Zealand Symphony Orchestra / Pietari Inkinen

POLAND

16 April 7 pm, University Hall, Poznan, +48 61 853 69 35
Beethoven - Triple Concerto; **Bruckner** - Symphony No.3
 Poznan Philharmonic / Stanislaw Skrowaczewski

28 May 7.30 pm, 29 May 6 pm, Warsaw, Philharmonie +48 22 5517111
Bruckner - Symphony No.8 Warsaw Philharmonic / Jerzy Semkov

PORTUGAL

22 Mar. 7 pm, Lisbon, Gulbenkian Foundation +351 21 782 3030
Bruckner - String Quartet; **Holliger** - String Quartet No.2
Beethoven - String Quartet op.135 Zehetmair SQ

RUSSIA

14 April 7 pm, Moscow Conservatory +7 495 629 8183
Bruckner - Symphony No.6; **Bruckner** - Te Deum
 Russian National Orchestra / Mikhail Pletnev

25 April 7 pm, St Petersburg, Grand Hall +7 812 710 4257
Mozart - Piano Concerto No. 20; **Bruckner** - Symphony No. 4
 St Petersburg Philharmonic / Felix Korobov

SLOVAKIA

6, 7 May, 7 pm. Bratislava, Slovak National Theatre +421 2 204 75 233
Mahler - Adagio, Symphony No.10; **Bruckner** - Symphony No.4
 Slovak Philharmonic / Christoph Campestrini

SLOVENIA

22, 23 April 7.30 pm Ljubljana, Cankarjev Dom +386 (0)1 2417 299
Mihelčič - new work; **Bruckner** - Symphony No.7
 Slovenian Philharmonic / Emmanuel Villaume

13 May 7.30 pm, Ljubljana, Cankarjev Dom 00386 (0)1 2417 299
Schumann - Violin Concerto; **Bruckner** - Symphony No.6
 RTV Slovenia SO / Cristian Mandeal

SPAIN

8 April 8.15 pm, Avilés, Casa Municipal de Cultura +34 (0)985 510439
 9 April 8 pm, Oviedo, Palacio de Congresos Príncipe Felipe
Mozart - Violin Concerto No.5 +34 985246217
Bruckner - Symphony No.6
 Orquesta Sinfónica del Principado de Asturias / Maximiano Valdés

7 May 8.30 pm, Las Palmas, Auditorio Alfredo Kraus +34 902405 504
Mahler - Lieder eines fahrenden Gesellen; **Bruckner** - Symphony No.4
 Orquesta Filarmónica de Gran Canaria / Pedro Halffter

14 May 9 pm, 15 May 7 pm, 16 May 11 am, Barcelona, l'Auditori
Mendelssohn - Symphony No.3 "Scottish" +34 (0)93 2479300
Bruckner - Symphony in D minor, "Die Nullte"
 Orquesta Simfónica de Barcelona i Nacional de Catalunya /
 Marc Minkowski

14 May 10.30 pm Madrid, Auditorio Nacional de Musica,
Bruch - Violin Concerto No.1 +34 (0)9133 70307
Bruckner, A : Symphony No.7
 Czech Philharmonic / Eliahu Inbal

21 May 8.30 pm, Tenerife, Auditorio de Tenerife +34 902 317 327
Weber - Overture Oberon; **Prokofiev** - Violin Concerto No.2
Bruckner - Symphony No.6
 Orquesta Sinfonica de Tenerife / Lü Jia

17 May 8 pm Donostia - San Sebastian, Kursaal +34 943 003 000
 19 May 8 pm Pamplona/Iruña , Auditorio Baluarte +34 948066066
 20 May 8 pm Vitoria-Gasteiz, Teatro Principal +34 945 161045
 21 May 8 pm Bilbao, Palacio de Congresos, Euskalduna
Mozart - Piano Concerto No.24 +34 944 035000
Bruckner - Symphony No.4
 Euskadiko Orkestra Sinfonikoa / Günter Neuhold

21 May 8.30 pm, 22 May 8 pm, Malaga, Teatro Cervantes
Mozart - Piano Concerto No.12 +34 902 36 0295
Bruckner, A : Symphony No.7
 Orquesta Filarmonica de Malaga / Josep Caballé

29 May 7 pm, 30 May 11 am, Barcelona, l'Auditori +34 (0)93 2479300
Arriaga - Overture: Los esclavos felices; **Haydn** - Cello Concerto No.1
Bruckner - Symphony No.4
 Orquesta Simfónica de Bilbao / Günter Neuhold

SWITZERLAND

27 March 6.30 pm Luzern, Kultur- & Kongresszentrum +41 41226 7777
Bruckner - Symphony No.5
 Symphonieorchester des Bayerischer Rundfunks / Bernard Haitink

28 March 11 am Luzern, Kultur- & Kongresszentrum +41 41226 7777
Beethoven (arr Weingartner) - Grosse Fuge op.133
Bruckner - Mass No.3 in F minor
 Symphonieorchester des Bayerischen Rundfunks / Daniel Harding

28, 29 April 7.30pm Zürich Tonhalle +41 44206 3434
Schumann - Cello Concerto; **Bruckner** - Symphony No.2 (1877)
 Tonhalle Orchester Zürich / Stanislaw Skrowaczewski

UK

3 March 7.30 pm London, Barbican +44 (0)207638 8891
Bruckner - Symphony No.3 (1873); **Stravinsky** - The Rite of Spring
 Wiener Philharmoniker / Lorin Maazel

15 March, 1 pm, London, Wigmore Hall +44 (0)20 7935 2141
Bruckner - String Quartet in C minor
Schumann - String Quartet in A minor, op.41/1
 Zehetmair Quartet

26 March, 7.30 pm Manchester, University Martin Harrise Centre
Bruckner - Os Justi, Christus factus est, +44 (0)161 275 8951
 Ave Maria, Vexilla regis, Tantum ergo, Locus iste
Mozart - Requiem
 Manchester University Music Society / Calum Fraser

27 Mar. 7.30pm Glasgow, City Halls
Haydn - Te Deum - **Dvořák** - Te Deum
Bruckner - Mass No. 3 City of Glasgow Chorus,
 Orchestra of Scottish Opera /Graham Taylor

1 May 7.30, Liverpool Philharmonic Hall +44 (0)151 709 3789
Brahms - Schicksalslied; **Bruckner** - Symphony No.7
 Royal Liverpool Philharmonic / Vasily Petrenko

6 May, 2 pm Glasgow City Halls +44 (0)141 353 8000
Mendelssohn - Violin Concerto; **Bruckner** - Symphony No. 6
 BBC Scottish SO / Lawrence Renes

11 June 1.10 pm, Birmingham CBSO Centre +44 (0)121 780 3333
Bruckner (arr. Stein, Eisler, Rankl) - Symphony No.7
 Innovation Chamber Ensemble

16 June 7.30 pm Birmingham, Symphony Hall +44 (0)121 780 3333
Dutilleux - Tout en un monde lointain ... **Bruckner** - Symphony No.4
 City of Birmingham SO / Jonathon Nott

26 June 7.30 pm Southwell Minster +44 (0)1636 812933
McNeff - Images in Stone; **Bruckner** - Symphony No.4 Nottingham
 Philharmonic / Mark Heron

26 June 7.30 pm Portsmouth Cathedral +44(0)1243 371527
Bruckner - Mass No. 2 in E minor
Stainer - Crucifixion; **Mendelssohn** - Hear My Prayer
 Portsmouth Festival Choir / Andrew Cleary

1 July 7.30 London Barbican Centre +44 (0)207638 8891
Bruch - Violin Concerto; **Bruckner** - Symphony No.7
 London Symphony Orchestra / Daniel Harding

3 July 7.45, Amersham School +44(0)1494 784479
Butterworth - A Shropshire Lad; **Tchaikovsky** - Violin Concerto
Bruckner - Symphony No. 4
 Misbourne Symphony Orchestra / Richard Jacklin

USA

5, 6 March, 8 pm, Salt Lake City, Abravanel Hall +1 801-533-6683
Mozart - Violin Concerto No.4; **Bruckner** - Symphony No.5
 Utah Symphony / Klauspeter Seibel

14 March, 8 pm, Davis, Mondavi Center +1 530 754 2787
Bruckner - Te Deum; **Rossini** - Stabat Mater
 University Chorus, UC Davis Symphony Orchestra / Jeffrey Thomas

16, 17 April 8 pm. Birmingham, Alys Stephens Center +1 205 251 7727
Haydn - Symphony No.22; **Bruckner** - Symphony No.5
 Alabama SO / Justin Brown

6, 8 May 8 pm, Atlanta, Woodruff Arts Center +1 404 733 5000
Bach - Suite No.4; **Bruckner** - Symphony No.7
 Atlanta Symphony Orchestra / Donald Runnicles

12, 13 May 7.30 pm, 14, 15 May 8 pm New York, Lincoln Center
Beethoven - Symphony No.1 +1 212 875 5656
Bruckner - Symphony No.7 New York Philharmonic / Kurt Masur

27, 28, 29 May, 8 pm, Cleveland, Severance Hall +1 216 231 1111
Bruckner - Symphony No.8 Cleveland Orchestra / Franz Welser-Möst

3 June 11 am; 4, 5, 6 June 8 pm, Minneapolis, Orchestra Hall
Beethoven - Piano Concerto No.5 +1 612 371 5656
Bruckner - Symphony No.7 Minnesota Orchestra / Osmo Vänskä

With gratitude to Mr. Tatsuro Ouchi whose web-site
www.bekkoame.ne.jp/~hippo/musik/konzertvorschau/bruckner.html
 is the source for much of this information

AND TO

www.bachtrack.com

A recommended web-site for locating
 Bruckner (and all other) concerts



Paolo Cordone writes from Dublin:

Just as a little snippet of information, my daughter (far right) and her Quartetto Piccolo (12-14 years old musicians) have been learning Bruckner's quartet in C minor and recently have played it at a Masterclass with Gregory Ellis of the Vanbrugh Quartet. It was a great experience for them, and to my knowledge they are one of the youngest ensembles to tackle our favourite composer's music!

