



The Bruckner Journal

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A Tall Story

FROM LISTENING to a composer's music, especially Romantic and late-Romantic music, we tend to build up something of an idea about what sort of imagination, and hence what sort of person, would have brought such stuff into being: it must be that we see something of their personality in their music. But the process is in some way reciprocal, that is to say that the knowledge we gain about the composer's life and personality from extra-musical sources is also capable of altering not just the way we hear the music, but even the notes themselves. An editor with the view that Bruckner was an especially weak or gullible person, and hence prepared to make changes against his better judgement, may be less inclined to give due weight to elements in the manuscript sources he deems to be the result of this personality trait than an editor who believes Bruckner was entirely his own man.

So what we think of Bruckner as a man is really quite significant in our interaction with the music, and it is therefore important that we keep in contact with the facts, continuously testing the Bruckner we create in our imagination against the evidence. But in Bruckner's case especially, the reliable evidence is remarkably patchy and is overshadowed by a wealth of anecdote and caricature. The contrast is sharply displayed in this issue of *The Bruckner Journal*, where Dr. Franz Scheder's rigorous review of the facts - ultimately very sparse - about Bruckner's private life around 1870 is juxtaposed with the brief note about Bruckner's height, where Otto Böhler's contemporaneous silhouettes have taught us, erroneously, to think of Bruckner as short in stature. He wasn't small - at least, not physically, but Böhler's images endow Bruckner with the *personality* of a little, even belittled, man. The question is whether Böhler's estimation of Bruckner's personal stature is any more accurate than his depiction of the composer's physical stature, whether there is any room in his compelling black and white portrayals for the stubbornly persistent and incorrigibly ambitious composer Bruckner must have been to achieve what he did.

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At the time of going to press, there is still space for a few more to attend
**The Ninth Bruckner Journal Readers Biennial
 Conference: *Editing, Performing, Listening***

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

Programme Changes:

There are some changes to the previously announced programme. Conference papers will cover a variety of topics to which we've given the general heading *Editing, Performing, Listening*. Speakers will include Dr. Andrea Harrandt, Prof. Paul Hawkshaw, Dr. Eric Lai, Dr. Dermot Gault, Dr. Crawford Howie, Dr. Thomas Röder and Ken Ward. (Prof. William Carragan is unable to attend, but will submit a paper to be read. Dr. Benjamin Korstvedt is now unable to attend). The Conference will close on Saturday evening with a performance of the Bruckner String Quartet played by the St Clement's Quartet, introduced by their cellist, Dr Paul Coones, and Dr Crawford Howie will play solo piano pieces by Bruckner and Schubert. The two-piano performance of the 7th Symphony is cancelled.

The Conference will take place at Hertford College, Oxford, at the generous invitation of Dr Paul Coones, on the evening of Friday 17th, 7 pm registration for 7.30 start, and all day Saturday 18th April, 9.45 registration for 10 am start. The Conference fee will again be £40

For accommodation those attending will find www.oxfordrooms.co.uk a useful site where rooms can be booked at reasonable rates at some Oxford University Colleges, or if you wish to stay at Hertford College itself please contact Mr Fatjon Alliaj, Conference Manager at Hertford College, fatjon.alliaj@hertford.ox.ac.uk. Accommodation can also be found using the Oxford Tourist Information Centre on +44(0)1865 252200, email: tic@oxford.gov.uk, web-site: www.visitoxfordandoxfordshire.com

The 2015 Bruckner Tour of Austria

If you read *The Bruckner Journal* then you have come to know just how important Anton Bruckner is in the development of Western Music. It should then seem reasonable that a tour through the marvellous cities and the beautiful countryside of Austria coupled with the sites associated with this great composer could quickly become a trip of a lifetime.

If you join us on *The 2015 Bruckner Tour of Austria (August 15-25)*, we will take you to the cities of Vienna, Linz and Salzburg where you will see all the Bruckner-related sites in these culturally rich cities. We will take you to Ansfelden and St Florian - places central to Bruckner's life, and we will also take you to such sites as Windhaag and Kronstorf, where Bruckner was a teacher, to Hörsching, Steyr, Leonding, Melk, Enns and Klosterneuburg. You will go behind the scenes at St Florian and to Bruckner's final resting place. You will go into the National Music Library in Vienna where you will be able to see Bruckner's actual manuscripts. You will meet with some leading Bruckner scholars and performers and enjoy performances at St Florian. And perhaps best of all, you will share this experience with people who share your interest while you are enjoying delicious meals and travelling down the Danube.

To reserve your place go to www.abruckner.com, click on 'Contact'
 You will also find the full itinerary on www.abruckner.com > 'Editor's Section' > 'Latest News'

Peter Palmer, 1945 - 2014, Founding Editor of The Bruckner Journal

Peter Rodney Palmer died on 8 December 2014, at the age of 69, relieved of his suffering after a stroke that had left him totally paralysed for 16 months, unable to communicate other than by blinking. He was the founder editor of *The Bruckner Journal* when it was set up in 1996, together with Dr. Crawford Howie and Raymond Cox. Together they established the format and broad inclusive scope of the Journal which Peter instituted, welcoming as it does readers and contributors across the board, from the academically sophisticated and musically proficient, to interested amateurs and lay enthusiasts. With Crawford and Raymond he established The Bruckner Journal Biennial Readers Conference.

He was born in Nottingham in March 1945. He was a Cambridge graduate reading Modern Languages, before studying Stagecraft at the Zurich Opera Centre. He was a writer on music, with such works as *Reger and the aesthetics of Symbolism*, an introduction to a book on the 20th century composer Othmar Schoeck, studies of the Swiss composers Fritz Brun and Hans Huber, and contributions to *Tempo. A quarterly review of modern music*. He was working on a book on Swiss composers, provisionally sub-titled *Between Idyll and Revolt*. He translated German books, including Bloch's *Essays on the Philosophy of Music*, books by György Lukács, Klaus Kropfingher's *Wagner and Beethoven*.

He had been writing for *The Nottingham Post* for over 40 years, supplying a weekly column about his beloved classical music and regularly reviewing concerts in Nottingham. In later years he developed a passion for alt-country and folk and had begun to review shows at non-classical venues, by the likes of Blair Dunlop, Dervish, Hurray for the Riff Raff, Mindy Smith and Scott Matthews.

He married Audrey Mary Burgess in 1980. They were both directors of the East Midlands Music Theatre from 1992, which pioneered operas written by living composers. There were no children, but a variety of cats - as many as 8 at a time. His neighbours were very supportive after Audrey died and they have been looking after Tabitha, the last of these cats, since Peter became ill. He was also a keen supporter of Nottingham Forest football team and an aficionado of the Volkswagen Beetle, importing one of the last models to be made from Brazil. He also had an Equity (Actors Union) card, and appeared in minor roles in Coronation Street and some films.

Bruckner Journal readers will be for ever in his debt for establishing what has grown to be one of the most highly regarded composer journals in the English language, and thereby creating a community of music lovers devoted to the promotion and informed evaluation of the music of Anton Bruckner. Dermot Gault speaks for many when he expressed his gratitude for Peter's work, for the publication and conference he set up, and for his expert assistance in translating from German, without which our engagement with the life and music of Anton Bruckner would have been much impoverished.

Peter's funeral was a quiet, dignified ceremony, with recordings of his friend Albert Bolliger playing organ music to open and close, and also a recording of Bruckner's *Locus iste*. Dr. Dermot Gault and Dr. Crawford Howie represented *The Bruckner Journal*. At Peter's request, donations on the occasion of his funeral were made to Cats Protection and the Musicians Benevolent Fund (now 'Help Musicians'). *The Bruckner Journal* contributed to the latter. Ken Ward

Dear Peter

When in 1994 you asked me for an interview concerning my recordings of historic organs, we probably both didn't foresee that this would become the beginning of a long and intense friendship. We then soon discovered that our common interests went far beyond organs and organ music and you surprised me several times with inclinations for domains that I wouldn't have suspected, so as for American folk music or composers almost forgotten like Hans Huber. And here one should not forget your love and great knowledge of Othmar Schoeck.

We always were happy to have you some days in our home and go together to special concerts at the Lucerne Festival which were away from big mainstream events, featuring composers like Klaus Huber or Heinz Holliger, in both of which you took a special interest. And when we speak of your stays at our home, we should not forget our great common love for cats. We not only shared your tenderness for these wonderful animals, we knew that we could rely on you as the best possible cat sitter.

As a translator your skill was confirmed by being asked to collaborate with important companies, such as Carus, for Lied translations. And I was happy to be always sure to get a brilliant translation for no less than 32 of my organ booklets. As you had as well a fine knowledge of literature, you also contributed with a competent essay on the great German poet Eduard Mörike.

With your foundation of The Bruckner Journal, there began a new field of cooperation and I was happy to combine visits to great concerts with a modest contribution to the Journal. This journal grew in a short time from modest beginnings to a most respected compendium of Bruckner today. I may here mention the appreciation the journal enjoys last but not least at the Musikwissenschaftlichen Institut of the University of Zürich.

You cared a long time with great devotion for your unwell wife, Audrey. When we knew of your own hard fate, we never lost hope that there might be an improvement. I am of the age where one is left step by step by the few people which were really important in life. Dear Peter, you belonged and will belong to this small group of friends and your passing away makes us more lonely. We are sad to have lost you, but we are grateful to have had you as a rare friend.

Albert Bolliger

Otto Erich Partsch (1959-2014)

Paul Hawkshaw, Yale School of Music

THE BRUCKNER WORLD has suffered a tragic and irrevocable loss. On December 3, 2014, the eminent Viennese musicologist Erich Partsch died suddenly and unexpectedly in his home. A distinguished scholar, teacher and contributor to the *Bruckner Journal*, he was also a wonderful friend and colleague to many of the journal's readers and conference participants.

Born in Vienna in 1959, Erich studied Musicology and Pedagogy at the University of Vienna, and guitar at the High School for Music and the Visual Arts in that city. He received his doctorate from the University in 1989. Over the course of his career he was a contributing scholar to the international data base of musical sources, RISM; co-founder of the International Schubert Institute (IFSI); co-editor for the *Anton Bruckner Institut Linz* under the Commission for Musicology and later the Musicology Division of the Institute for Art and Music Research in Vienna; Vice-President of the International Gustav Mahler Society (IGMG); and editor of *Nachrichten zur Mahler-Forschung*. He held teaching positions at the Franz Schubert Conservatory and later at the Institutes for both Musicology and *Germanistik* at the University of Vienna.

Erich wrote, contributed to and/or edited dozens of publications on Bruckner, Mahler, Schubert, Richard Strauss, Biedermeier culture, Benedikt Randhartinger, dance and a host of other subjects. For the past two decades he has been a leader in ground-breaking Bruckner research. Readers may best remember him for his monumental monograph on the composer in Steyr (Vienna, 2003). He was editor and frequent contributor to many of the fine publications emanating from the *Anton Bruckner Institut Linz* as well as of the new series *Wiener Bruckner-Studien*. Recently he had been working on a new thematic catalogue of Bruckner's works and the new *Bruckner-Lexicon*. He was also active on the Board of Advisors for *The New Anton Bruckner Edition*.

I met Erich when we were both recently minted Ph. D.s at a *Bruckner Institut* conference in Linz and had the very good fortune to work with him on many occasions since. He became a wonderful and supportive friend, and dinner with his family was always a much-anticipated highlight of research trips to Austria. I will always be grateful for his ever-positive outlook, penetrating analyses, sharp (but gracious) editorial pencil, and infinite patience with my puerile German. He was an extraordinary colleague – kind, gentle, sincere, and always totally committed to his scholarship. As Wilhelm Sinkowicz wrote recently in *Die Presse*, Erich was “one of the quiet people who never push themselves into the limelight and are instead always tirelessly at work.” We will miss him.

Here is a very brief bibliography of Erich Partsch's many contributions. A complete list can be found on the website of the *Institut für kunst- und musikhistorische Forschung* of the *Akademie der Wissenschaften*, Vienna:

Musiktheater in Wien um 1900. Gustav Mahler und seine Zeitgenossen. (Publikationen des Instituts für österreichische Musikedokumentation 37). Vienna, 2014 [ed. with Carmen Ottner].

Das “Kitzler-Studienbuch:” Anton Bruckners Studien in Harmonie- und Instrumentationslehre bei Otto Kitzler (1861-63). (*Anton Bruckner Sämtliche Werke 25*). Vienna, 2014 [ed. with Paul Hawkshaw]

Anton Bruckners Messen. (Wiener Bruckner-Studien 5). Vienna, 2013 [ed. with Elisabeth Maier].

Wien – Budapest – Preßburg. Facetten biedermeierlicher Musikkultur. Wissenschaftliche Tagung Ruprechtshofen 2010. (Publikationen des Instituts für österreichische Musikedokumentation 36). Tutzing, 2012 [with Andrea Harrandt].

Streifzüge 2. Beiträge zur oberösterreichischen Musikgeschichte. Linz, 2011 [ed. with Klaus Petermayr].

Mahler im Kontext / Contextualizing Mahler. Vienna, 2011 [ed. with Morten Solvik].

Anton Bruckners Wiener Jahre. (Wiener Bruckner-Studien 1). Vienna, 2009 [ed. with Renate Grasberger and Elisabeth Maier].

Anton Bruckner und Steyr. (Anton Bruckner. Dokumente und Studien 13). Vienna, 2003.

Gustav Mahler in Klagenfurt. Klagenfurt, 1997.

Benedikt Randhartinger. Ein Komponist aus Ruprechtshofen. Ruprechtshofen 1995 [with Adolfine G. Trimmel].

Bruckner skizziert. Ein Porträt in Erinnerungsberichten und Anekdoten. (Anton Bruckner. Dokumente und Studien 7). Vienna, 1996 [with Renate Grasberger].

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of the autograph kept in the music collection of the Austrian National Library, edited with an essay by Paul Hawkshaw and Erich Wolfgang Partsch.

In 2013 the Austrian National Library was able to acquire a valuable original manuscript hitherto unavailable to the public. The substantial volume contains composition studies made by Bruckner in the years 1861 to 1863 with the Linz kapellmeister Otto Kitzler, as well as complete compositions, e.g. the string quartet, Three Pieces for Orchestra, the Overture in G minor. The high-resolution four-colour print renders even the smallest markings and corrections legible and gives this edition not only collectors’ value, but also makes it an important source for study and scholarship.

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Letter to the editor

REFERRING to the interview with Benjamin-Gunnar Cohrs in *The Bruckner Journal*, Vol. 18, no. 2, July 2014, the Musikwissenschaftlicher Verlag (MWV) Vienna is concerned to make some corrections and additions to statements by Dr. Cohrs about MWV's *New Anton Bruckner Complete Edition*, which will be published without his participation.

It is far from the reality that the approach by another publisher to Dr. Cohrs "alerted MWV to launch a re-edition" on its own. In fact the *New Anton Bruckner Complete Edition* project was already in the planning stage when Dr. Cohrs accepted an alternative offer. The new Edition of MWV most decidedly will not be a "re-edition" of the existing old edition, but will in fact be a completely new one. Its quality will be guaranteed by an international editorial team. This led to the decision of the MWV not to entrust the title of "editorial director" to a single personality, which will avoid the risk of one-sided views.

The MWV is surprised by the distorted description with which Mr. Cohrs justifies his departure from the staff of the *New Anton Bruckner Complete Edition* and by his equating the problems of the old edition with the *New Anton Bruckner Complete Edition*. It was precisely the intention to avoid such problems that led to the decision to launch a new complete edition of Anton Bruckner's works some years ago: the new world-standard setting publications of MWV will of course not represent revised editions of the existing ones. Critical reports will be part of the scores and thus readily available with the publication. There will not be, as Dr Cohrs argues, continued adherence to the editorial policies of the old edition; on the contrary, modern musicological standards will be taken into account, which the team of international experts also guarantees.

One of the valuable features of the *New Anton Bruckner Complete Edition*, which will help to avoid uncertainty in practical use of the scores, is that it won't directly reproduce uncertain passages in Bruckner's works (emerging in intermediate versions) within the scores, but will meticulously describe them in the critical reports.

That the *New Anton Bruckner Complete Edition* of MWV can set a ground-breaking standard, was proved by the carefully prepared premiere of the original version of the *Symphony No. 1* (edited by Thomas Röder) at the Salzburg Festival in 2014 by the ORF Radio Symphony Orchestra Vienna and its conductor Cornelius Meister which made use of the material of the new complete edition.

In a star-studded press conference on the occasion of this concert MWV's Publishing Director Dr. Angela Pachovsky emphasized the importance of the practical applicability of the new complete edition. It is essential to follow a modern editorial methodology and incorporate the latest state of Bruckner research. Cornelius Meister confirmed that the new issue "gives answers to questions arising in previously existing editions!" Not least is the guaranteed fulfilment of the high quality standards required by today's orchestras led the Vienna Philharmonic to become patron of the *New Anton Bruckner Complete Edition*, as their chairman Dr. Clemens Hellsberg explained.

Finally, the Musikwissenschaftlicher Verlag sees the parallel publication of another complete edition certainly not as "an alert", but on the contrary regards it as a challenge for the *New Anton Bruckner Complete Edition* to convince musicians and musicologists by its quality.

Dr. Christian Heindl

on behalf of Musikwissenschaftlicher Verlag Vienna

<p>International Bruckner Society • Austrian National Library</p> <p>New Anton Bruckner Complete Edition</p> <p>under the Patronage of the Vienna Philharmonic Orchestra</p> <p><i>EDITORIAL BOARD:</i> <i>Paul Hawkshaw • Thomas Leibnitz • Andreas Lindner • Angela Pachovsky • Thomas Röder</i></p> <p><i>ADVISORY BOARD:</i> <i>Mario Aschauer • Otto Biba • Hans-Joachim Hinrichsen • Erich Wolfgang Partsch • Robert Pascall • Larry Todd</i></p> <p>The tradition of the Anton Bruckner Collected Works Edition dates back to the 1930s. A pioneering publication at the outset, it has been revised and expanded piecemeal through the years as practices have changed, sources have been reexamined, and new materials have surfaced. The International Bruckner Society and the Austrian National Library are now pleased to announce the publication of entirely new edition of Bruckner's works under the patronage of the Vienna Philharmonic Orchestra. An international panel of Bruckner experts will oversee the preparation of a uniform series of volumes in light of the most up-to-date editorial and performance practices as well as the most recent research. Leading Bruckner scholars from around the world have been engaged to edit the individual volumes with the practical requirements of performers and scholars in mind.</p> <p>Overview:</p> <ul style="list-style-type: none"> ❖ Each volume will be printed in both full-sized conductor's score or study score ❖ Each volume will contain a detailed Foreword in German and English ❖ The notation will reflect the most modern standards ❖ Each volume will contain an Editorial Commentary with essential philological information ❖ The latest research and editorial standards will be brought to bear on all volumes ❖ The new edition will have a website with updates and new information <p style="text-align: center;">  MUSIKWISSENSCHAFTLICHER VERLAG WIEN www.mwv.at </p>

Anton Bruckner and the Vienna Philharmonic

This paper was presented as part of the symposium at the Brucknertage 2014, St Florian, Altomonte Saal, 22 August 2014, and is published here by kind permission of the author and Brucknertage, St Florian.

THE RELATIONSHIP of the Vienna Philharmonic to Anton Bruckner reflects his “Viennese destiny”: as an organ virtuoso he was from the outset beyond discussion; as composer he had hardly achieved any recognition at all. On account of the audacity and boldness of his symphonic works, which stood in remarkable contrast to his awkward appearance in public, and possibly also because of the constant and severe criticism of the leading critics, Eduard Hanslick and Max Kalbeck, the Philharmonic hesitated rather long before they took him into their repertoire, but provided him in his last years with the greatest triumphs of his life. For a better understanding of the relationship between Bruckner and the Vienna Philharmonic, I shall start with a brief explanation of the early history of our ensemble and its structure, whose basic principles remain valid to this day.

ON 28 MARCH 1842 Otto Nicolai, at that time Kapellmeister of the Court Opera in Vienna and later world famous as the composer of the opera, *The Merry Wives of Windsor*, conducted a ‘Grand Concert’ that was staged by the “complete orchestral personnel of the Royal Imperial Court Opera Theater”. Although there had already been similar concerts, this one is justifiably counted to be the moment of the birth of the Vienna Philharmonic, because for the first time all the principles of the so-called ‘Philharmonic Concept’ were fulfilled:

1. Only members of the orchestra of the Vienna State Opera (previously: Court Opera) can become a member of the Vienna Philharmonic
2. There shall be artistic, administrative and financial autonomy and independence.
3. The highest body is the general meeting of the active members.
4. As a matter of principle, all decisions shall be made democratically.
5. The actual administrative work shall be conducted by a democratically elected panel, a committee of twelve.

In spite of the great success in twelve concerts under the direction of Nicolai, the fledgling undertaking nearly collapsed when the composer left Vienna for ever in 1847, and in one blow they lost not only their artistic but also their administrative authority. The events of the 1848 year of revolutions were a further blow, and so there came to be a twelve year period of stagnation. A fundamental re-launch came with the long awaited upturn: on 15. January 1860 there took place the first of four subscription concerts under the baton of the then director of the Opera, Carl Eckert. Since that time, the Philharmonic Concerts have been staged without interruption, and the only significant change being to switch from having one conductor for a complete season of subscription concerts, who conducted all concerts and acted as chairman of meetings and committees, to the present system of having various guest conductors within a season.

The subscription concerts at first took place in the Kärntnertor Theatre; with the commencement of the 1870/71 season the Philharmonic moved to the “Goldenen Saal” of the Musikverein building, where they reside to this day. At first the subscription comprised eight Sunday concerts; today there are three cycles: the ten concerts on Saturday and on Sunday and a soirée cycle of at most six concerts. Of course the ensemble did not at any time limit itself only to its own events (which today include the New Year’s Day Concert and the Schönbrunn Summer Nights concerts): there were and are many other concerts given in Vienna, on foreign tours and at various festivals, which are arranged by other organisers.

In the course of its history the Philharmonic has worked with nearly all the major composers, conductors and soloists, which has contributed significantly to its quality; the structure of this community of musicians has of course also played a major role in its artistic development: whether as Philharmonic Concerts, or as the officially recognised association, which we have legally been since 1908 - it was always a case of the voluntary co-operation of the members of the Opera Orchestra in a democratically organised, independent, unsubsidised union.

This straightforward democracy concerned itself in the 19th century not only with the conductors, but also with the choice of works which should be first performed in the subscription concerts: before the beginning of the season submitted compositions were subject to a “novelties rehearsal”, after which all members of the orchestra present voted on the work, whereby a simple majority was necessary for the performance - a problematic method which from a historical viewpoint led to many bizarre outcomes.

ON 16 JUNE 1872 Anton Bruckner, on the occasion of the first performance of his Mass in F minor, had conducted an ensemble consisting mainly of members of the Philharmonic, for which he himself paid, and the great success inspired him with the idea before the beginning of the 1872/73 season to submit his second symphony for performance in the Philharmonic subscription concerts. According to Bruckner’s own

enthusiastic testimony, the work delighted the musicians in the Novelties Rehearsal, but was not accepted because of its 'long expansiveness'.

"1st rejection", noted Bruckner on that occasion on his calendar, this outcome being primarily attributable to Otto Dessooff (1835-1892), a friend of Brahms, who for fifteen years, from 1860 to 1875, was subscription concert conductor and chairman. Although all the musicians decide on the work, his opinion carried great weight, and in addition there is a reasonable suspicion that there were occasional anomalies. Unfortunately there exist very few records of these Novelties Rehearsals, and from Dessooff's period in office none at all. We know only that the acceptance of a composition was not subject to a proper ballot, but by simply rising to one's feet - a system which within a large orchestra allowed the individual musician only a very limited influence and must give rise to suspicion of manipulation. And directly from such an important try-out of Bruckner's Second Symphony we have a very interesting document, which sheds significant light on this problem: "A member of the orchestra permits himself to express the view that *Melusine* by Mr. Julius Zellner perhaps would not have been accepted if one had taken the trouble to count the votes of those who stood up. It is arguably appropriate to ask the question, why this is not a regular procedure for such affairs, and why the votes of those who remain seated are totally ignored? This is not fairly done! One for many."

Early in the next season a performance of the Second Symphony was rescheduled, at least in the context of a 'Special Concert': in the course of the Vienna World Exhibition of the year 1873 the Philharmonic gave several festival concerts, one of which attained importance in the history of music - on 26 October 1873, on the occasion of the first performance of his second symphony, Anton Bruckner conducted the Vienna Philharmonic for the first and only time. According to the official version, the ensemble agreed to this concert to offer "a satisfaction to the ambitious artist, providing some proof of his unusual talents as composer" for the rejection of the work the previous year ostensibly on technical grounds. The statement of a prominent witness here provides a counterpoint: "Bruckner's supporters persuaded Prince (Johann II von und zu) Liechtenstein to make the means available to put on a Special Concert. [...] I can still hear Bruckner, as he stepped on to the podium and said to us, "Right then, gentlemen, we can rehearse as long as we like, I found someone who'll pay for it." This from Arthur Nikisch (1855-1922), later chief conductor of the Berlin Philharmonic, who from 1874 to 1877 was first violin of the Vienna Court Orchestra and also participated as a substitute in this production.

Despite the differing opinions about the composition, the reviewers were in agreement in their praise for the Philharmonic and in their report of the success of the work. After each movement the audience broke into applause, and the reception was "nothing less than enthusiastic". For the deeply moved master, who had previously in 1866 sent his First Symphony to Dessooff for his perusal, only to receive no response whatever, there awaited a still greater joy. "The greatest accolade, of which the public were unaware, right at the end of the concert in the grand foyer, where there awaited members of the Philharmonic, who had played like gods, an ovation such as I cannot describe. It was probably the most memorable day of my artistic life!"

A little later Bruckner was to get a different impression. In a heartfelt letter of thanks he composed on the day after the première, he wrote of all the feelings from his soul that assailed him:

Highly praised, most highly valued Philharmonic Society! Even if it would not be possible in my entire life, and also most remotely, to express, let alone be able to repay, that which yesterday you have proved to me in the most gracious manner with the full array of your highest artistic achievements, where you appeared possibly to have surpassed yourselves, I cannot do otherwise than say how much I feel this, and how vividly I recognise the duty of gratitude that is incumbent upon me. Gentlemen, please accept the deepest and most heartfelt thanks which I bring to you with greatest reverence, and deprive me not, I entreat you, in all the future, of your indispensable and invaluable patronage. I have in my heart just one more request: may I dedicate the work to you? It cannot go to better hands than yours, so a positive reply would make me happy. Anton Bruckner.

This letter counts today as one of the greatest treasures of the historical archives of the Vienna Philharmonic, though the pleasure is somewhat alloyed by the behaviour of the musicians of that time which failed to honour Bruckner with an answer for two years. The primary responsibility certainly lay with Dessooff - immediately after his resignation as subscription concert director the omission was hurriedly corrected: "Members of the Royal Imperial Court Opera Orchestra, more specifically the Philharmonic, ever filled with special respect for your considerable compositional talent, this body accepts the dedication you have intended for them of your C minor symphony with genuine pleasure, and are delighted to have the opportunity hereby to make known their warmest sympathies," it stated in a draft letter which was initiated by Hans Richter, the world-famous conductor of the première of Richard Wagner's *Ring des Nibelungen* in Bayreuth and the successor to Otto Dessooff as subscription concert conductor and chairman. It is however not known whether this letter was actually sent; in any case Bruckner on his part never gave an answer and so the work remained without a dedicatee.

BRUCKNER'S NEXT encounter with members of the Philharmonic resulted in one of the most tragic moments of the master's life. This was the concert of the Gesellschaft der Musikfreunde (Society of Friends of Music) on 16 December 1877 in which the Third Symphony received its first performance. Johann Herbeck (1831 - 1877), at that time the most fascinating conductor in Vienna, had programmed the work, and under the direction of this inspired interpreter it would have doubtless met with a greater success. But in October 1877 Herbeck died, totally unexpectedly, at the age of 46, and so Bruckner took on the direction himself. He was anything but a conductor with public appeal and as a result of Herbeck's death was "clearly somewhat depressed." In this state he conducted "the insufficiently rehearsed orchestra", in which under the contract valid at that time with the Gesellschaft der Musikfreunde 40 members of the Philharmonic were to be found. The tragic outcome: the audience fled in their droves, only a handful of the faithful remaining in the 'Goldenen Saal', which became in the end the setting for one of the most distressing scenes in music history, as we know from the music critic Theodore Helm:

It was an unforgettably moving moment as, at the end of the concert, Bruckner, standing entirely alone in the middle of the podium - for the orchestral musicians had also fled as quickly as possible - gathered up his music, took it under his arm and, his big floppy hat on his head, threw a long, melancholy look at the completely empty hall, and to the attempts of his pupils to console him answered again and again, "Let me go, the people don't want to know anything of mine!

This debacle was followed, after an interval of several years, by a contrast that was equally moving. On 20 February 1881 Hans Richter with the Court Opera Orchestra gave the first performance of Bruckner's Symphony No. 4. This concert, organised by the German School Association (Deutscher Schulverein), was remarkable in several ways. In the first place, for the first and only time, Hans von Bülow (1830-1894) directed the Vienna Philharmonic. The artist, as a pianist, conductor, teacher and writer on music, "a phenomenon of rare universality", performed his symphonic poem *The singer's curse* and excelled as a soloist in Beethoven's Fourth Piano Concerto, and this alone would have been enough to raise the concert to the level of the extraordinary. But on that evening the second half, the *Romantic* Symphony of Anton Bruckner, put von Bülow in the shade - according to the Brahms biographer Max Kalbeck, the work held "everything almost without pause in suspense." This happy outcome was evident at the first rehearsal, about which Bruckner was so enthusiastic that, in his famous, naïve awkwardness, he pressed a *Gulden* into Richter's hand and requested him, "Take this and drink my health in a pint of beer!". The conductor probably willingly acceded to the request, but he paid for the well-deserved beer with other money, for the actual coin he had set and carried it "henceforth for the rest of his life on his watch-chain."

In the light of this success it is curious how hesitantly the Philharmonic behaved towards Bruckner. As it was initially Dessoff that prevented the performance of at least the First, and the dedication of the Second Symphony, so it seems as if later it was (of course never confessed and not specifically detectable) fear of Hanslick, who was extremely supportive of the orchestra, which influenced their attitude. Sometimes the subject of this fear was even broached: "It is in Vienna a public secret that the Philharmonic shies away before one person, from themselves nurturing Bruckner's compositions." Actually Bruckner experienced merely twelve complete performances of his symphonies with the Philharmonic, of which only seven were subscription concerts - in contrast to Brahms, whose symphonies were programmed sixteen times during his lifetime, added to which were a further sixteen performances of his other orchestral works. Thus the image of Bruckner supporter and pioneer, Hans Richter, is not sustained by this record, and of the Philharmonic of that time it is reported that they probably played the works with devotion, but gave no regard to their systematic promotion.

AFTER RICHTER withdrew before the beginning of the 1882/83 season, from his function as subscription concert conductor, on the grounds of differences with some parts of the orchestra and the press, the opera director of the time, Wilhelm Jahn (1835-1900) very helpfully stood in. In this year he earned for himself lasting merit on behalf of a great composer: on 11 February 1883 Bruckner at last gained the long-awaited entry into the Philharmonic Subscription concerts with the (partial) first performance of his Sixth Symphony.

The much longed-for satisfaction hung on the one vote in question which in every democratic ballot can be decisive. During the "Novelties Rehearsal" on 6 October 1882, when amongst other things the Andante and Scherzo of Bruckner's Sixth was played, 107 voting papers were distributed (by now the dubious system of voting by standing up had been given up). Seven members didn't trouble themselves to stay for the whole rehearsal; at all events only 100 papers were cast - and that was perhaps lucky for Bruckner, for 51 members (and thus precisely the requisite majority) voted in favour of the performance of the two movements. The composer had no idea that possibly just this chance had saved him from renewed disappointment. Naively he took the applause arising from the routine display of politeness of the musicians, at face value: "The

Philharmonic has now taken on my Sixth Symphony, rejected all other symphonies by other composers. When I introduced myself to the conductor (Director of the Court Opera), he said that he was among my most fervent admirers. [...] The Philharmonic found such delight in the work that they applauded loudly and blew a fanfare.” Actually, the works rejected were by the today completely forgotten composers Hermann Grädener and Julius Zellner, and Wilhelm Jahn had provided Bruckner, always anxious as he was for written certification, a recommendation in which he referred to him as “a composer and musician of the highest repute ... whose works give unimpeachable witness to fundamental knowledge and noble inspiration.”

The public success of this curious partial first performance was great, but it fell exactly within line with Bruckner’s previous experience with Philharmonic Concerts, that its debut was not followed up: two days later, on 13 February 1883, Wagner died in Venice and this news affected not only the musically interested public, but the whole of Europe: actually, “a royal throne [...] had become vacant in the realm of music”, and it was not surprising that the partial première of Anton Bruckner’s Sixth Symphony was completely overshadowed by the coverage of Richard Wagner.

ONLY IN MARCH 1886 did the Philharmonic bring itself to the first complete performance of a symphony of Bruckner’s in the subscription concerts. With their decision to programme the Seventh that had had its première under the baton of Arthur Nikisch in Leipzig in 1884, they came up however against opposition from a wholly unexpected quarter:

I wish to be allowed the humble request that the worthy committee might waive for this year the, for me very honorific and gladdening, project of the performance of my E major symphony, on grounds that only arise from the sad local situation arising in relation to the dominant criticism, which could only step deleteriously in the way of my fledgling successes in Germany. In all veneration, Anton Bruckner.

The letter is a moving document from the historical archives of the Vienna Philharmonic, revealing the helplessness of one of musical history’s geniuses, who was totally unique, justifiably apostrophised by Nikolaus Harnoncourt as ‘a stone from the moon’: finally achieving the goal of his most longed-for wish, the performance in the subscription concerts of the Vienna Philharmonic, he had to worry about once again becoming a laughing-stock for which he would be no match.

His ostensible affectation of pious musicianly naivety was mixed with a strong dose of peasant cunning. He stereotyped his innate awkwardness when he saw the effect it made, was always prepared to appear before the elegant audience in baggy trousers and capacious blouse, out of which the corner of an innocent blue cotton hanky was pulled (the negligée of his immortality) [...] and would have, on his knees in public, thanked the beloved Lord and the holy Virgin for his triumph over the evil Brahms, were it not all too unseemly.

Max Kalbeck’s spiteful brilliance is to be set against the resigned attitude which Bruckner’s letter quoted above displays. Bruckner was actually determined to dissuade the orchestra from going ahead with the performance:

I protest against the performance of my 7. Symphony, which in Vienna would have no purpose because of Hanslick and associates. If the Philharmonic ignores my protest, then they shall do what they will.

Fortunately they did what they willed - and provided for the work a spectacular triumph.

After this success came the long-overdue change of course in the conduct of the Philharmonic, namely the regular inclusion of Bruckner in the subscription concerts. Suddenly the Philharmonic was bowing and scraping before the composer, whose symphonies only a short while previously they had rejected. “A request should be sent to Herr Professor Bruckner as to which of his works he intends to offer to the committee for performance, if possible the latest. He is to be requested for a statement lest the committee be exposed to attacks as in previous years,” it says in one of the minutes of the committee. Indeed there had the curious case in which the composer had had to defend the orchestra against a critic - in March 1890 he had asked the critic Theodor Helm, “Kindly for my sake this year make no mention, as I myself am guilty that the Philharmonic have performed nothing of mine.” His ‘guilt’ was on account of the re-orchestration of the First Symphony, by which Bruckner had been totally preoccupied.

On 21 December 1890 the first performance of the revised version of the Third Symphony took place, and with this concert began the gradual systematic promotion of Bruckner’s symphonies by the Vienna Philharmonic: at least, against the only five full performances in the years 1873 to 1889, there were six renditions in the remaining time until the death of the composer on 11 October 1896, and the Philharmonic devoted to Bruckner at the end of his life the attention he deserved. Accordingly they sent a deputation to his graduation to Honorary Doctor of Vienna University (7 November 1891), over which he showed himself to

be, as he wrote to the orchestra, deeply “moved and honoured”, and they performed the First Symphony in its revised version on 13 December 1891.

Finally they helped to provide him with the most spectacular success of his life: that afore-mentioned ‘latest symphony’ was the second version of the Eighth, completed in March 1890. Its first performance took place on 18 December 1892 in the fourth subscription concert and turned out to be a unique triumph for the old master. The event carried in every respect the stamp of the extraordinary - the mere fact that the 80 minute work was the only item in the programme constituted a sensation, and sensational too was the public reaction. “Uproarious cheering, waving of handkerchiefs by the standees on the ground floor, innumerable curtain calls, laurel wreaths, etc.” stated Hanslick, then to grotesquely resign with one of his most notorious misjudgements: “It is not impossible that this hung-over nightmare style belongs to the future - a future which we therefore do not envy”

A moving letter creates a bridge to that memorable 18th of December 1892. With shaky hand but filled with overflowing exaltation, Bruckner wrote to the Philharmonic:

The undersigned, deeply moved, wishes it to be allowed to him to thank from the depths of his heart both the Most Honorable Sir, Court Kapellmeister Dr Hans Richter, your wondrous incomparable director, as well as all the excellent members of this greatest artistic association in the world of music for the splendid performance of his Eighth! Hoorah! Hoorah! Hoorah!

“This greatest artistic association in the world of music”: there have been more spectacular accolades for this orchestra than this simple letter, and personalities with greater stylistic brilliance found more elegant formulations, but hardly ever were the ideals of the founder Otto Nicolai so aptly characterised - with a title of honour of which it must be the Vienna Philharmonic’s obligation always to be worthy of for all time.

THERE WAS not long to wait for the next event: On 8 October 1893 the Vienna Male Voice Choir Association [Wiener Männergesang-Verein] celebrated its fiftieth anniversary. The anniversary attracted wide-reaching attention, and the collaboration of the Vienna Philharmonic went without saying. Thereby the orchestra came to the honour of another Bruckner première - the chorus *Helgoland* dedicated to the Male Voice Choir Association was the most prominent gift brought to this birthday celebration.

Two further performances were connected with moving impressions: on the 5 January 1896, together with Richard Strauss’s *Till Eulenspiegel*, Bruckner’s *Romantic* Symphony at last made its entry into the subscription concerts. The physical frailty of the Master at that time was already so far advanced that he had to be carried into the Musikverein, a scene of ‘cruel contrast’, as lead cellist, Joseph Sulzer wrote in his book, *Ernstes und Heiteres aus den Erinnerungen eines Wiener Philharmonikers i* [The Serious and The Cheerful from Memories of a member the Vienna Philharmonic] “Powerful trombone and tuba sounds of gigantic effect - and their creator unwell, mortally sick!”

Despite his weakness the joy of music nevertheless still enlivened Bruckner, and not only his own. Although already marked by death he still attended a concert, for the last time, on 29 March 1896, and it was an extraordinary Philharmonic concert in which - a remarkable piece of programming! - Wagner’s biblical tableau, *Das Liebesmahl der Apostel*, and once more *Till Eulenspiegel* were listed, and in which he was especially interested. According to his words, “on 5 January” he hadn’t “understood the delightful humoresque [...] although it was immensely interesting”. As with his great antipode, Johannes Brahms, Bruckner went to the last concert of his life with the Vienna Philharmonic, the orchestra who had probably disappointed him several times, but in the end gave him some of the greatest triumphs of his life. They accompanied him also on his last journey: at the consecration in the Karlskirche, Vienna, the Vienna Philharmonic played the Adagio from the Seventh Symphony, before the mortal remains were transported to St Florian and interred there in the crypt.

ALLOW ME to close this lecture, which has taken us far back into the history of the Philharmonic and at the same time through an important chapter of music history, by making a connection between the music of Anton Bruckner and the present day. Bruckner has long been part of the standard repertoire of the Vienna Philharmonic, and it is for me personally a great joy that we have had such great success with the generally rarely performed Second Symphony, whose dedication our predecessors did not accept, in 1999 and 2004 under the baton of Seiji Ozawa in Vienna, London, Baden-Baden, New York, Shanghai and Seoul, as we have had with eight performances in 2008 with Riccardo Muti in Vienna, Lucerne, Cologne, Paris and Tokyo or at the Salzburg Festival 2014 with Philippe Jordan.

Considering the external threats to the world from terror, threat of war, misery and despair, anxious questions are mixed in many of our thoughts of the future. It is in the nature of art to give us an answer. Art has no boundaries above and thus gives us an idea of infinity and of peace, which are worthy of our greatest

longings. It is the most important task of the artist to give expression to this longing and thereby give hope to mankind. It is of very haunting effect to see in the crypt of St Florian the sarcophagus of Anton Bruckner. Piled up behind are countless bones and skulls, the mortal remains of innumerable human beings whose names no-one knows any more, and above is the famous organ of the abbey. *Memento mori* and *Non confundar in aeternum*: all questions that press upon us are answered by the life work of a genius, that from here started out on his life's journey and who finally returned here forever and whose music, which reflects the strongest of spiritual upheavals, overcomes all fears and leads us directly to eternity.

Prof. Dr. Clemens Hellsberg
Violinist and Chairman of the Vienna Philharmonic
(trans. Ken Ward)



The Page-Turner and the 'Stammering Cyclops'

TILL EULENSPIEGELS lustige Streiche, nach alter Schelmenweise in Rondeauform für grosses Orchester Gesezt (Till Eulenspiegel's merry pranks, after an old rogue's tale, set in rondo form for large orchestra), Op. 28, was first performed in Vienna (it was premièred in Cologne the previous year) under Hans Richter on the 5 January 1896, the year of Anton Bruckner's death. Eduard Hanslick wrote "How many charming, witty ideas spring up in the work, but not a single one that does not instantly have its neck broken by the speed with which the next one lands on its head." Bruckner heard the piece twice, telling Theodor Helm, he did not fully understand it the first time, although he found it uncommonly interesting.¹

I was happy to read that AB finds this piece "uncommonly interesting". But what is this about? What does AB find so interesting in *Till Eulenspiegel*?

With the première of *Till Eulenspiegel*, which followed the Tone-Poems *Don Juan*, *Tod und Verklärung*, *Macbeth* and the opera *Guntram*, we find a confident, if not brash, thirty-one year old conductor/composer fast becoming more renowned for his composing than his conducting. Although he was to remain a prolific composer for the rest of his life, it seems he's left any influence Anton Bruckner's work may once have had on him way behind: I mean, you only have to listen to *Till Eulenspiegel*. Is this actually so? And indeed, had he been ever, at all, influenced by our beloved AB? Well, it so happens that few months ago, I heard for the first time, the Scherzo of Strauss's Second Symphony in F minor, (première in New York, 1984). With this piece I thought, yes! surely, Bruckner! The very, (very) tidy triple-ternary form appeared to me to be totally Brucknerian. I also find that Wikipedia supports this enthusiasm, although it doesn't mention the Scherzo:

The main theme of the fourth movement [of the Second Symphony] is "an agitated low-string melody rising beneath tremolo and sounding very much like Bruckner." Near the end, about halfway between rehearsal letters T and U, Strauss recalls themes from the previous three movements, though the Andante is recalled second and the Scherzo third. Bruckner's Symphony No. 3, in its 1873 version, also recalls themes from the previous movements in the finale at an analogous point.²

So maybe, I'm beginning to think, Bruckner actually finds that his own music is reflected, deeply, in the structure or substance of *Till Eulenspiegel*? After all, great composers are at heart narcissists. And like all devotees of AB, I find the idea of Bruckner's music influencing all and sundry greatly appealing. Glancing through Richard Holden's *Richard Strauss - A Musical Life* I also note that RS conducts AB rather a lot:

Formed in 1900, the Berliner Tönkünstler-Orchester made an inauspicious start under the baton of Karl Gleiz - later Bruno Walter. Strauss was given the orchestra in 1901 and gave five performances of Bruckner 3 - two at the Kroll (the new Royal Opera House in Berlin) and one each in Halle, Hanover and Stettin during the 1901/1902 season, and in the next in Prague, Graz, Klagenfurt, Zagreb, Venice and Zurich with *Egmont*, *Don Juan* and *Tod und Verklärung*.³

A few years later he was challenging the Berliners' taste with the more prestigious Hofkapelle with numerous contemporary composers and Bruckner symphonies not yet heard in their subscription concerts, (4th,9th,7th).⁴

¹ Schuh, Willi, *Richard Strauss: A Chronicle of the Early Years 1864-1898*, translated Mary Whittall, Cambridge 1982 p.399; also reported in Graf, Max, *Legende einer Musikstadt*. Wien 1949. S. 184, and Tenschert R., *Richard Strauss und Wien*. Wien 1949

² Wikipedia on Strauss's Second Symphony - accessed January 2015

³ Holden, Richard *Richard Strauss - A Musical Life* Yale University Press 2011 pp72-73

⁴ Ibid. p. 83

After the Great War in 1919 he took up a joint Directorship of the Vienna Staatsoper with the great Brucknerian, Franz Schalk.⁵

Franz Schalk? The two of them must have been discussing AB's symphonies all day in the dressing room.

WHO THEN was it who introduced Richard Strauss to the music of Bruckner? Well, it was Alexander Ritter. He and Strauss met when they were both working for the Meiningen Orchestra. Again according to Wikipedia:

Alexander Sascha Ritter (7 June 1833 – 12 April 1896) was a German composer and violinist. He wrote two operas - *Der faule Hans* and *Wem die Krone?*, a few songs, a symphonic waltz and two symphonic fantasias. Ritter died in Munich. ... Life: He was born in Narva, Estonia. He studied in Frankfurt am Main under Joachim Raff. In 1854 he married Wagner's niece Franziska (1829-1895). They had a daughter Hertha, who in 1902 became the wife of the Austrian composer Siegmund von Hausegger.

Ritter had a strong influence on Richard Strauss. He persuaded him to abandon the conservative style of his youth, and begin writing tone poems; he also introduced Strauss to the essays of Richard Wagner and the writings of Schopenhauer. He encouraged Strauss to write his first opera *Guntram*, but was deeply disappointed at the final version of the libretto, which Ritter took to be a rejection of Schopenhauerian-Christian ideals.

I know, there is maybe too much information here, but I want to emphasise that Ritter's influence on Strauss was *decisive*, not only did Strauss promote Ritter's two operas throughout his life, Ritter was also the page-turner in this remarkable event described by Willi Schuh:

It was in Bayreuth, in the house of Wagner's biographer Glasenapp, that Strauss got to know Bruckner's Seventh Symphony, probably his first encounter with any of Bruckner's music at all. He had been in Berlin at the time of the Munich première of the Seventh, on 10th March 1884 (sic).⁶ According to Max Auer, August Göllerich tried to win Strauss and Ritter for Bruckner. Strauss and Göllerich played the Adagio of the symphony on the piano together, to the astonishment of all present. "Ritter was breathless with excitement as he turned the pages for them, and was completely won for Bruckner. Strauss thought the first movement 'lacked a climax'! He described the second subject as 'totally academic'." Strauss was never to take to Bruckner. He was inclined to dismiss his symphonies out of hand, although he quite often performed some of them. He would probably have echoed the verdict of Cosima Wagner, who wrote to him once:

"I also heard some movements from symphonies by Bruckner. He's a good soul, and I would make him my court composer and commission a cantata, a festival mass or a *Te Deum* from him once a year, in the confidence that it would be a first rate composition. Being trumpeted as a genius makes a simpleton of him." (26 March 1890)⁷

A bit disappointing, I admit, and it gets worse. In another passage in Willi Schuh's book we read about his friendship with the breathless Ritter:

He was the son of that noble woman Julie Ritter, who supported Richard Wagner for years, and the husband of Franziska, née Wagner, the composer's niece. He invited me to his house, and there I found an intellectual and spiritual stimulus which had a decisive effect on my future development. My education had left me with some remaining prejudices against the works of Wagner and, in particular, of Liszt, and I hardly knew Wagner's writings at all. Ritter introduced me to them and to Schopenhauer, patiently explaining until I both knew and understood them, he demonstrated to me that the path onwards from Beethoven 'the musician of expression' (*Musik als Ausdruck* [Music as Expression] by Friedrich von Hausegger, as opposed to *Vom musikalisch Schönen* [The Beautiful in Music] by Hanslick) led via Liszt, who, like Wagner, had rightly recognised that sonata form had been extended to its utmost limits with Beethoven. With Anton Bruckner, the 'Stammering Cyclops', the form actually bursts, especially in his finales - and with Beethoven's epigones, particularly Brahms, it has become an empty vessel in which there was plenty of room for Hanslick's flowery phrases, the invention of which required not too much imagination and little personal creative ability. Hence the great amounts of empty figuration in Brahms and Bruckner, especially in transition passages.

New ideas must seek out new forms for themselves: the basic principle adopted by list in his symphonic works, in which the poetic idea really did act simultaneously as the structural element, became from then onwards the guideline for my own symphonic works. (A passage from Strauss's late memoir *Aus meinem Jugend- und Lehrjahren*.)

So, although Strauss was conducting Anton Bruckner's symphonies, by the time of *Till* it's probably safe to conclude that Bruckner's influence on Strauss's compositions was negligible. Keith Gifford

Dr Keith Gifford is a 'nihilist composer', some of whose works can be heard on [soundcloud.com](https://www.soundcloud.com)

⁵ Ibid p. 95

⁶ The performance in Munich was 10th March 1885

⁷ Schuh, Willi, op cit. Incident at Glasenapp described in Göllerich-Auer, *Anton Bruckner, ein Lebens- und Schaffensbild* Vol. 4/ii p 676

The *Anton Bruckner Institute Linz* 2014 Bruckner Symposium took place at St Florian, 2 - 4 October:

The Years around 1870 - Bruckner and Europe.

The paper we publish here was presented to the symposium by Dr. Franz Scheder.

Dr Scheder is known to all Bruckner scholars as the author of that extraordinary and invaluable resource, the **Anton Bruckner Chronology Databank**, which makes available on-line on the Anton Bruckner Institute Linz website - www.abil.at - a vast German language databank of information about Bruckner, a chronology searchable by date, text or keyword.

For reasons of both time and space this paper, which is densely filled with facts, is published without reference footnotes detailing the sources. Readers wishing to find the source of items of information are referred to Dr Scheder's databank where the origin of almost all the information can be found.

Private Bruckner - The Composer in the Years around 1870

What is private in the life of a composer?

My lecture would be over in a few minutes were it to be restricted exactly to the subject proposed by its title. Why? The concept "private" usually denotes everything which does not belong or is not intended for the public domain. Because Bruckner's profession necessarily took place in public view, whether it was in his function as teacher of theory or organ, or as organist or as composer, the important sphere of a musical profession and calling cannot be the subject of my lecture, although certainly the primary creative act belongs to the most private and intimate aspect of the life of every composer. At the latest it is after the completion of a work that this private knowledge and judgment is revealed to the public. This means that I should, strictly speaking, only report on the events in Bruckner's life that are not in some way related to music - and unfortunately there is not much. Since with a man like Bruckner the areas of his life as musician and teacher on the one hand, and the private sphere on the other, influence each other, and indeed are unthinkable as separated, independent phenomena, it may be permitted to concern ourselves with events of his professional life, especially if they have so far been virtually unknown, and thus have not been available to today's public.

Source material

In view of the source material, doubts will be thrown immediately on the objectivity of the information communicated.

1. The best access to the private Bruckner is provided by primary sources such as Bruckner's existing notes on his calendars and his own letters, and further written documents of second and third hand.
2. Whereas there are indeed no longer any verifiable documents available about many aspects of the private life, there are however credible witnesses and from such secondary sources we can fill out the picture of the private man, Bruckner.
3. And finally it's possible, without being guilty of pure speculation, to postulate with some probability events in his private life, if one firstly sets Bruckner in the context of the events around him in the years in question, or secondly draws inferences from the better documented later years and applies them to the more sparsely documented period of his life around 1870. Additionally, many events within a limited period of his life can be interpreted differently when viewed from the perspective of later years.
4. But also the complete absence of references to important areas of private life allows conclusions to be precisely that absence: what was withheld and why? What are we missing by the standards of our, or even contemporaneous times, and why has it escaped the record handed down to us?

A. Privatissimum

It is this latter point that applies to the first aspect we want to consider with respect to Bruckner, the private man. The most private area of every man is undoubtedly his innermost thoughts and feelings, his inner life, and it turns out that we have almost no documentary evidence about Bruckner. Why is that? In the only surviving pocket calendar of the 70s, the "Nativity Calendar for the year 1872", are listed, beside the draft text dedication of the Wagner Symphony, merely addresses on the title page and some meteorological observation.

And a comparison with the results obtained from the calendars of later years suggests that even in the diaries of the 70s no evidence of Bruckner's innermost feelings would be found.

B. Letters

Maybe the letters of this time will help us. From replies written by Alois Weinwurm and Moritz von Mayfeld we know that Bruckner liked Vienna, that he felt comfortable and was pleased to be able to attend concerts and opera free of charge. He had only had a month to get to know his new home, but the events of subsequent years repeatedly contributed to Bruckner's wellbeing. In the letters of 1869 above all there is the expression of unconcealed pride in his success in France. Bruckner is happily thankful for the proven honours (such as honorary memberships) and reports on the happy progress of the Conservatoire examinations. But the death of his sister Anna at the beginning of 1870 put a damper on the euphoria of these early years in Vienna. This emotional roller-coaster was repeated in the year 1872 with the triumphs in England and the shattering affair at the St Anna Teachers Training College. Although all these events are reflected in Bruckner's letters, the correspondence usually permits no deeper insights into Bruckner's innermost feelings, because the feelings expressed there do not go outside the frame what is conventionally to be expected and also, due to the manner in which they are expressed, remain on the surface of the formal and the standardised. You must be able to read between the lines, especially in the more personal letters to Schiedermayr, Waldeck and Mayfeld, to track the continuing deterioration of Bruckner's state of mind: "if only I could have a little while away from Vienna!" (23 Jan. 1870 to Schiedermayr) - "once I entered this land of intrigue and persecution, I had to renounce everything." (28 Oct. 1871 to Waldeck) - "I feel very miserable - I have lost all joy and pleasure for Vienna." (2 Nov. 1871 to Mayfeld) - "Had I known that, in the whole of my life to Vienna no-one would have brought me" (12 Jan. 1875 to Mayfeld) - "the folly of my move to Vienna..." (13 Feb. 1875 to Mayfeld).

C. Friends? Weinwurm?

The noteworthy circumstance that all these complaints about his unfortunate situation are addressed to his circle of friends in Upper Austria, could signify on the one hand that Bruckner to this point had not been successful in building close relations with his Viennese acquaintances with whom he could have spoken of personal problems, and that he was, on the other hand, quite able to open his heart in what were for him familiar surroundings, which could only happen through letters because all his friends lived in Upper Austria. However, there may be a fallacy here: namely that there are, conversely, no letters from his time in Linz to local friends, or similar documents, in which Bruckner spoke of personal problems. The collected letters which have any mention of personal matters in the years 1852 to 1868 are addressed to people who had a caring role in distant Vienna, to Ignaz Aßmayr, Anton Storch, Johann Herbeck and Rudolf Weinwurm, whereby the allusions to private matters to the first named are only marginal, more to Herbeck and finally dominating the letters to Weinwurm. Unfortunately it is not recorded how Bruckner maintained or intensified his personal contact with Weinwurm. The professional situation alone gave rise to regular contact with Herbeck, but personal relations between Weinwurm and Bruckner during the 70s remain in the dark and thus left to speculation, because the few documents show only matters that refer to everyday professional life - Bruckner's involvement in a concert of the Wiener Männergesangverein [Vienna Male Choral Society] (14 Apr. 1870), Weinwurm as successor at St Anna's college, 1871, a concert on 28 March 1872, Weinwurm as already appointed teacher of harmony at the University (4 May 1874). Might the extreme rarity of visits together to concerts by the pair of musically artistic friends not even point to an estrangement during the Vienna years, fostered by a situation of some degree of competition between them? Perhaps Bruckner had also in this respect regarded the Vienna phase of his life differently.

D. Religiousness

Without doubt his religious piety belongs to Bruckner's innermost personal life, so little did he hide it and totally deliberately adhere to it in public. In the first years in Vienna he still kept strict contact with his priest in Linz, Johann Baptist Schiedermayr, to whom he also reported on new spiritual circumstances in Vienna: of Father Schneeweiß, of the churches he preferred among those he visited, of the regular observation of confessional days, of his commemoration of Bishop Rudigier. We learn of the celebration of the feast of Corpus Christi in Klosterneuburg, a later calendar-book tells of regular visits to Währinger cemetery on All Souls Day since 1870, Eduard Kremser gets to hear of a funeral service organised by Bruckner in 1872 for Ignaz Dorn, and a not inconsiderable part of the correspondence is accounted for by Saint's Day congratulations, e.g. to Karl Waldeck and to Schiedermayr in Linz, in later years also to his brother Ignaz. A similar letter to Herbeck proves that Bruckner was kept at home only due to illness - he would normally have presented his congratulations in person.

Bruckner's religious private life is best documented in his record of his prayers, though they only begin on 9 Dec. 1876. In summary it can be stated: the documents are witness to the fact that religion was a purely private matter for Bruckner. Because he unashamedly lived with honesty and sincerity, it could not be otherwise than that this had an effect carrying over the private sphere through to the public. This is evidenced by the numerous services in which Bruckner was involved (as well as his duties in the Hofkapelle) as organist, mostly in the Augustinian Church, and occasionally in the Alservorstadt district of Vienna. Only surviving secondary sources reported by Göllicher tell of an almost exaggeratedly demonstrative display of religiosity, out of keeping with the times, some believable and therefore lifelike, others rather anecdotal and possibly partially exaggerated to the level of caricature.

E. Health

When we peel off as in layers that which is private in the man, from inside to the outside, then from the mental and spiritual world we quickly get into the physical condition. Bruckner enjoyed good health in his first years in Vienna. Merely at the end of Dec. 1873 inflammation of the throat prevented him from congratulating Herbeck in person on his Saint's Day. Because of the cholera prevalent in Vienna in August 1873 he spent the first weeks of vacation in Marienbad. A photograph made there and a plaque that existed until the 1950s tell of this sojourn. Not verified, however, are further visits to the water-cure at Bad Kreuzen. Bruckner himself mentions in a begging letter of May 1870 "his long nervous illness three years previous", on account of which to this day he carries significant debts - he would certainly not have failed to mention additional actual clinic visits as an additional argument. Also, in the register of guests at the water-cure published in 1874 he is only shown for the year 1867. We can therefore postulate that, apart from his occasional shattered nerves, Bruckner in the 70s suffered from no physical illness. Whether Bruckner's migraines appeared actually only after 1877 cannot be definitely determined because of the loss of the pocket calendars.

F. Everyday and Household Affairs

A further aspect of private life is presented by everyday life and housekeeping matters. Probably these proceeded in a similar way to the better-documented years from 1876, but entirely certain testimony for the years around 1870 is impossible because of the absence of calendar notes. Just two rental payments for the flat in Währinger Straße (letter from 22 Apr. 1874: 3rd floor, door 11) are verifiable, and a woman tenant by the name of Römer whose guest's memoirs, at that time a young girl, have come down to us. But the visitor to this house who must be regarded as the most significant is the young woman who occasionally worked as a housekeeper and after the death of Bruckner's sister took over her function: Katharina Kachelmayr, who gave loyal service to Bruckner until the time of his death.

Incidentally, there is no documentary evidence about how Bruckner's move to Vienna from Linz took place. Possibly his piano was the only piece of furniture that he brought with him from his old home. In any event he was in receipt of an invoice for a piano-crate on 24 Oct. 1868, which he paid on 7 Dec.

G. Family

Similarly meagre are the sources when one considers Bruckner's relations with his relatives. Apparently family experiences left no traces in his life at that time. Maybe he had no interest in them. It is not from oral or written evidence from Bruckner, but from the researches of Franz Zamazal that we learn the fate of his sister Josefa Wagenbrenner (19 March 1869 had her 3rd child, 14 Jan 1873 brother-in-law died, 3 July 1874 Josefa died at Ignaz's house in St Florian). After Anna's death contacts were necessarily entered into with his sister Rosalia who kept house for her brother for a few days. Göllicher tells of occasional holiday visits to her in Vöcklabruck, but any kind of picture of Bruckner's private life cannot be put together from these small pieces of mosaic, and the course of any possible meetings cannot be reconstructed. Also contacts with his brother Ignaz seem to be limited to his holiday visits to St Florian.

H. Women

We are much better informed about contacts outside the family. As they belong to the most private area of life, we will look first at his relations with the opposite sex, of which Bruckner's entries in his diaries tell us virtually nothing. Bruckner notes in the calendar of 1872 the names Bahr in Hernals and Grasnack in Linz. Elisabeth Maier has not been able to find anything about either of them. In the Linz directory of addresses the name Grasnack is totally unverifiable. About other contacts we can make more concrete suppositions: a

meeting with Maria Högelsberger, one of the piano students at St Anna, had in April 1874 to be put off for a week on account of a church service; whether the conversation concerned itself with her lessons or only about song literature, about which Bruckner was to speak in a letter three months later, must remain open. In Feb. 1874 Marianne Selch received tickets that Bruckner had obtained, presumably for a special Vienna Gesellschaft der Musikfreunde concert under Brahms. Whether an album page of the 3rd symphony from July 1874 is dedicated to her is uncertain. In the end only the case of the woman from Nürnberg, Toni Zimmermann, sustains the picture of Bruckner as an unsuccessful enthusiast for women, Bruckner's interest in her having been kindled at the song festival in 1861, he met up with her again, interrupting his journey to London in Nürnberg - as documentary evidence for which we have only lost letters from her brother to Bruckner. The first and only report of a Bruckner proposal of marriage in the years around 1870 comes from Wels, as Bruckner stopped there on his return journey from Nancy and Paris, was celebrated and honoured with honorary membership and proposed to Caroline Rabl, unsuccessfully of course. The origins of this information once again lie in darkness, because although at that time the biographer Göllerich did get to know Bruckner, he was then only ten years old. Maybe Göllerich senior, his father, might have later told his son about this occurrence.

I. Upper Austrian friends

We turn now to the circle of those people who Bruckner had been close to over a long period - be it personally close or geographically. He certainly cherished a cordial relationship with the people of his Upper Austrian homeland, at least in the early years in Vienna,. He had contact by letter in these years with Alois Weinwurm, Karl Waldeck, Rudolf Prohaska from the Linz Musikverein, Johann Baptist Schiedermayr, Johann August Dürnberger and, on the occasion of his journey to London, with Anton Reißleitner; but certainly for Bruckner much more important were the personal meetings when he spent time back in his homeland. This was - if we limit ourselves to the period up to 1874 - the case in all summer vacations, less often also in the Easter holidays (1869) and the Christmas celebrations (1868). As well as these correspondents, Bruckner met up with friends from Schwanenstadt, Vöcklabruk, Kirchdorf, Schlierbach, Steyr, Steyring, Wels, Linz, St Florian, Salzburg and Kremsmünster. The people to be mentioned are: the above listed correspondents, besides Karl Zappe, Engelbert Lanz, Alois Weißgärber, Josef Hafferl from the Frohsinn [Glee Club, a singing group], who Bruckner visited in March 1869 in Vienna, and from Kremsmünster the padres Georg Mittermair and Georg Huemer, who Bruckner may have already got to know 14 Nov. 1869 in Salzburg when he heard an oratorio by Rudolf Schachner. It is significant and important that most of these contacts did not become weaker or stagnate with the increasing distance in time from his years in Linz, but remained with Bruckner to the end of his life. And this was not merely a sort of souvenir value, but were also of real importance for Bruckner in his later years in Vienna.

Bruckner's attachment to his homeland corresponded in turn to the esteem that people there, already in the years around 1870, had for the composer. A consequence of the successes Bruckner had in Nancy and Paris was several honorary memberships, of the Male Choral Society of Wels, of the Frohsinn and of the Linz Diocesan Arts Association. The year 1870 delighted the Master with honorary membership of the Upper Austria Teachers Association and honorary citizenship of Ansfelden. The pride of Upper Austria in its 'famous countryman', with the almost 'inflationary' accumulation of titles in the 80s and 90s, manifesting itself not only at club and community level, but is also published, albeit cautiously, in black and white: in 1873 Bruckner is referred to in the lexicon, *Regional Studies* [Landeskunde] of *Upper Austria* as "at present the greatest master of organ playing" - ten years later the chapter on Bruckner has already expanded to four pages. Wurzbach's Lexicon of 1872 still limited itself to the sober words: "Bruckner, Anton. (Linz cathedral organist and composer). Contemporary."

J. Letters and People outside Austria

In the 1870s outside Vienna and Upper Austria the name Bruckner was as good as unknown. Foreign correspondence - with an employee of the organ builder Cavaillé-Coll and the Nuremberg pencil manufacturers Zimmermann - arises from the organ trips to France and England, and other known correspondence abroad also revolves around this instrument: Mann, an organist from north Germany, in 1870 finds out something about the programme of an organ improvisation in the Piaristen Church. In 1872 Bruckner refers to a Moravian organ-builder at the Vienna Musikverein. A single, lost letter, reported only by Göllerich, comes without reference to the organ, addressed to Wagner in 1873 from Marienbad - who knows whether Bruckner had really turned up at Bayreuth completely unannounced?

K. Travels (outside Upper Austria)

Similarly ‘organ-dependant’ as Bruckner’s foreign correspondence, and similarly infrequent, are those of his travels that did not take place within Upper Austria. Together with the dominant great projects to France and England were organ inspections and provings in Tulln and Langenlois. He visited Salzburg in 1869 and 1870 both as concert-attender and conductor, though here it was also not without an organ concert. Similarly his stay in Bohemia in 1873 did not come without an organ improvisation in Karlsbad; but in Bayreuth finally thoughts of the organ were supplanted by the superior power of Wagner.

L. Vienna - social circle

Turning away from foreign lands and Upper Austria, we now approach the (geographical) centre of the 1870s. What Bruckner’s everyday life in Vienna consisted of has been briefly delineated above. But as with much Brucknerian biographical investigation, here it is the case of managing a deficiency: we know very little first-hand about Bruckner the private person, and most of it that is known to us stems from second and mostly unknown hands, because as a rule Göllicherich does not name his sources.

When we evaluate the private content of known documents and similar sources, mostly letters, but also Göllicherich’s unknown informants, the circle of acquaintances and social life of the private man Bruckner in Vienna in the 1870s present themselves, in key-words and unsystematically, thus: frequent contact with Herbeck; Bruckner as listener to Hanslick’s university lectures; meetings with Liszt from 1869; consultation with Karl Seiberl over the St Anna affair; possibly a meeting with Johann Evangelist Habert in Feb. 1872; in May 1872 the arrival of Wagner and contact with Ignaz Dorn; October 1872 (or perhaps in 1875 or 1877) ‘celebrates’ with Heuberger after rejection by the Vienna Philharmonic; 1873 an album entry by Count von Wimpffen; an anonymous gift to Bruckner of a Mozart biography; Otto Kitzler makes a visit in 1874 and learns that the work on the Fourth Symphony explains Bruckner’s continuing bachelorhood; on 2 March 1875 someone unknown to us is favoured with an album page from the Third Symphony. Of special mention, because previously unknown, are notes from Felix Mottl’s diary: Jan. 1875 “23. Soirée at our place. Hans Richter, Sucher, Scaria, Bruckner there. Very nice. Mother is adorable and loving again.” and in Feb. 1875: “21. Wagner arrives in Vienna. We await him, hearts pounding at the station. Bruckner is also there. Overjoyed to see the splendid Master!”

All these events are documented - but, how is one obtain from these disjointed fragments a fairly complete picture of Bruckner’s private life?

M. Vienna - student circle

Here a compact picture reveals itself thanks to the reports of students handed down by Göllicherich and thanks to the Conservatoire’s yearly reports. Their sober list of students is broken up by the most loving, yet critical descriptions of Bruckner as a teacher; they tell of his unusual way of teaching, of discipline, of speaking to his students using nicknames and going with them to his favourite inns. This won’t be gone into in detail here, but briefly here are three hints from new fragments in the mosaic of Bruckner’s life: Bruckner’s pupil Carl Kratzl as a companion of the visit to London, as is maintained in an article of 1942? And who is Ernst Kühne, for whom Bruckner wrote a report on New Year’s Eve 1872? And to whom was the New Year’s greeting from the Conservatoire addressed, which originated in the 1870s? One of the 48 signatures is Bruckner’s. A picture exists of another New Year’s greeting with Bruckner’s signature, this from the Hofmusikkapelle to a niece of the court organist, Ludwig Rotter.

N. Vienna - Bruckner-related social events

In the 1870s Bruckner laid the foundation stones for many important developments of later decades, when he became in 1869 a member of the Vienna Academic Choral Society [Wiener Akademischer Gesangverein] and in 1873 of the Vienna Academic Wagner Society. Vienna, in contrast to Upper Austria, was reticent in the award of honours. Only the Währinger Liedertafel [Singing Society] honoured him with honorary membership on 19 Nov. 1870.

In other spheres Bruckner only sporadically appeared in public. Here are a few highlighted examples: 1870 participation in the census. On 17. Feb. 1871 Mozart’s Requiem was heard in the Augustinian Church in memory of Moritz von Schwind. Bruckner registered himself in the list of condolences. That same year, Bruckner was involved as a donor for a monument to Simon Sechter. In October his self-esteem and future security suffered a serious blow in the St Anna affair. At the Mozart Requiem performance on 10 April 1872

at the funeral of Tegethoff, Bruckner participated as organist. Bruckner was indeed affected by a train accident 3 Oct. 1873, but the absence of significant injury made it not worthy of mention in the newspapers. Participation in the funeral of Prince Schwarzenberg on 24 Nov. 1873. Jury member for the final exams of the Conservatoire on 6 July 1873 for wind instruments, which was significantly Bruckner's one and only participation. On 29 Sep. 1874 the Austro-Hungarian North Pole expedition returned. On 9 Jan 1875 Bruckner had the opportunity to take part in a ball of the Austro-Silesian Society, after he had participated in a gala concert that preceded it. In the absence of calendar notes, Bruckner's attendance at balls is only documented after 1877. But maybe he didn't miss the "Narrenabend" [Fool's Evening] of the Vienna Men's Choral Society on 2 Feb. 1869, at which Weinwurm conducted a Strauss Waltz dedicated to Herbeck. Carnival Tuesday (Shrove Tuesday) he spent in Klosterneuburg.

O. Vienna, events of all sorts

There was a series of events that Bruckner certainly experienced, though his presence at them is not verifiable. Amongst them is the laying of the foundation stone for the Schubert memorial on 12 Oct. 1868 and four years later (15 May 1872) its unveiling. From its outset Bruckner must have been fully aware of the World Fair in 1873. He had already in the previous year invited his friend Zimmermann from Nürnberg and his sister to stay overnight. The opening took place on 1 May 1873. Anyway, it would have been possible to hear him during the World Fair (probably several times) at the organ of the Musikverein, as one can learn from the *Fremdenblatt* 22 July 1873: "During the World Fair the organ was played in the great hall of the Musikfreunde every Saturday from one till two. [...mostly very poorly attended: 1 - 20 listeners!...] This gave us the opportunity to hear the General Director of the Musikfreunde, Herr Zellner, the finest connoisseur of the work of Ladegast [organ builder], and Herr Professor Bruckner, whose fame has carried to England, and of whom it's difficult to say whether in his devoted fervour he performs or perspires the better." Did Bruckner probably take part in the opening of the Vienna Mains Water Supply System on 24 Oct. 1873? Two days later he had the première of his Second Symphony to conduct. A reference to "the celebration of the close of the World Fair" prompted the critic Eduard Schelle to a mocking remark in *Die Presse*, and also Kremser commented, 31 Oct 1873: "We have cursed few World Fair visitors in the concert hall, but on the other hand have noticed many empty seats."

P. Vienna - musical events

Bruckner had indeed already reported in his first year in Vienna that he had free entry to opera and concerts, but only his attendance at the Wagner concert on 12 May 1872 can be verified. It is to be taken as very probable that he missed none of the Wagner operas directed by Herbeck in the 1870s: so he would have experienced the Vienna première of *Die Meistersinger* on 27 Feb. 1870, followed by *Lohengrin* on 4 Oct. 1870, *Der fliegende Holländer* on 27 Jan 1871 and on the 30 May 1871, *Rienzi*. It remains entirely a matter of speculation whether Bruckner saw the magical fairy-tale *Prince Amaranth* by his friend from Linz, Ignaz Dorn. A good friend from Linz was also heard in Vienna: on 19 Nov. 1871 Josef Seiberl gave an organ concert in the Augustinian Church.

In the concert hall the following performances could have especially excited Bruckner's interest: various concerts by the Vienna Male Voice Society under Herbeck (from 1868), the *St John Passion* (23 March 1869), Liszt's oratorio, *The Legend of St Elisabeth* (4 April 1869), Schachner's oratorio, known already from Salzburg and on whose account the padres Mittermair and Kerschbaum came from Kermesmünster to Vienna (10 April 1870), the Beethoven memorial concert (30 July 1870), the Brahms first piano concerto (22 Jan. 1871 - though not with von Bülow, until 25 Nov. 1884), first performance of Brahms' Requiem (5 March 1871), the Schubert Festival concert on 15 May 1872.

In the face of the credible evidence of Bruckner's literary ignorance, one must assume that he was only aware of a fraction of the concerts on offer which, in addition to the Gesellschaft der Musikfreunde and Vienna Philharmonic concerts, included the chamber music concerts which after 1872 mostly took place in the Bösendorfer Hall.

His enjoyment of his calling as a teacher and his pride in the achievements of his students should also actually have prompted him at least to attend the recital evenings at the Conservatoire in which his students took part: 24 Nov. 1869 Carl Lux et al., 10 Dec. 1869 Lux (Quintet movement by Nikisch), 11 April 1870 Damian Röbl, 5 May 1870 Gaßner, 25 May 1870 Hellmesberger and Lux, 11 July 1870 Wilhelm Rauch, 21 July 1870 Hellmesberger and Landskron, 9 Nov 1870 Röbl and Lamberger. It is striking that for many years thereafter

no student of Bruckner's is represented, though this may arise from the fact that Göllicher only mentions the theory students of the beginning class, but not of the following years; moreover, it is not apparent from the annual reports of the Conservatoire which students were assigned to the different theory teachers. Only on 22 Dec. 1875 did the Bruckner-student series proceed with a piano quintet movement from Rudolf Krzyzanowski. Although the Musikverein had an organ at its disposal from 15 Nov. 1872, Bruckner organ students appear only from 1876: on 28 Jan. and 12 April 1876 Steudner, and 26 Feb. and 35 May 1876 and 9 Jan. 1877 Hans Rott. Thereafter Bruckner's organ students regularly take part in the productions and annual concerts. But it's also not verifiable that Bruckner attended these concerts - but we would wish to give him the benefit of the doubt. Whether he had any interest in the compositions of his students is only verifiable in the case of the symphonic movement by Hans Rott; in the period under review there was only one such recital when on 22 Jan. 1877 two movements of a violin and piano sonata by Mathilde Kralik were performed.

Q. Vienna - Bruckner as organist

Finally we should consider the case where Bruckner did not stand or sit in the concert hall or nave of the church but rather on the stage or in the organ loft. He featured several times in concerts: on 14 April 1870 at the Sacred Music Concert of the Vienna Male Voice Society under Weiwurm in the Augustinian Church, on 4 April 1871 in the *St Matthew Passion*, on 31 Dec. 1871 in Liszt's oratorio *Christus* under Rubinstein (in which Liszt was rather dissatisfied with Bruckner), on 26 March 1872 in Rubinstein's oratorio *Paradise Lost*, on 30 Nov. 1873 in Eduard Strauß's concert for the 25th anniversary of the Emperor's accession to the throne, and on 24 Jan. 1875 in Liszt's *Faust Symphony* under Hans Richter who was making his Vienna debut. This last example can illustrate how important a more intensive concert activity could have been for Bruckner, because it could only be beneficial to establish as much contact as possible with conductors, performers and other creative artists and by this place the various personalities in perspective.

The second platform on which Bruckner could be heard much more often, as quasi-private participating organist, provided fewer, not quite so attractive possibilities. In the Sunday church services in the organ loft - his professional work in the court chapel are not an issue here - he came into contact mostly with less significant artists, quite apart from the quality of the works performed, which can only have reinforced him in his view not to take this sort of sacred music as a model. Bruckner limited his participation in services to a few churches, in the first place the Augustinian Church after 1870, followed by the church in Alsenvorstadt, within which Kapellmeister Eder from the Augustinian Church was also conductor; he played significantly less often in the Währinger parish church and only in isolated instances in the Dominican Church and in the Italian National Church. Also in later years these practices that did not change, and to which also belonged an improvisation on the Emperor's Hymn with which the Sunday nearest 4 Oct the High Mass would be concluded, and to which the newspapers regularly drew attention.

Incidentally, Bruckner's organ playing in these years was quite controversial. On 8 Feb. 1871 he received indirect praise from Speidel: "For the Vienna performance of the Magnificat we have to remark that it is to us incomprehensible that Mr Bruckner, the famous organist and professor of the Conservatoire, could be bypassed and Mr Frank sit at the organ. You have here the master blacksmith but go to a mere trainee! [Schmied zum Schmiedl]." In contrast a pejorative judgment can be read between the lines when Brahms wrote to Samuel de Lange in July 1872: he wrote on and off for the organ but these works were not suitable for public recital nor for publication, "[...] so it may firstly be because I lack at present any inspiration to write for your splendid instrument. We have in Vienna neither good organs nor good organists, and I know not when I shall hear Bach-ian things other than on the piano. [...]" The German language Hungarian newspaper, *Pester Lloyd*, strikes a similar note on 10 Dec. 1872 when in it is written about Samuel de Lange: "(the Dutch guest seems to us distinctly superior in technique and strength of attack to Mr Fischer from Dresden and our native organist Mr Bruckner)". This observation relates to the inaugural concert for the Landegast organ of the Musikverein on 15 Nov. 1872. Also in later years the mostly very subjective reactions to Bruckner's organ playing were very divergent. An objective image is hardly possible, but the suspected gaps in our knowledge of Bruckner's concert activity only offer suggestions for further research. So, for example, a longstanding Innsbruck friend of Bruckner's wrote 15 Oct. 1896, "Likewise he found the highest recognition as organist in Paris, Brussels, Cologne etc.", which permits us to come to some conclusions about his return trip from England. It's alleged there that he escaped a sinking ship only because he had missed a connection - but in the Vienna newspapers and on the Internet I can find no evidence of a shipwreck. Also there is nothing known about an organ concert in Rotterdam (alleged in Göllicher/Auer vol 4/1). Cornelis van Zwol is of the opinion that the music journal, *Caecilia*, would certainly have carried a small note, should Bruckner have given a concert there.

R. Other areas of life

I shall deliberately (and because of lack of space) not go into the events arising directly from his professional life which are related to the Hofkapelle and Conservatoire in the years around 1870, for “Private Bruckner” concerns the man outside his official functions. Already the last section about the freelance organist touched on an area of his life in which the boundary between private and non-private is by no means exact. And in the case of an artist it is inevitable that private things become of importance to the public, be they only the works of art created from his innermost being that are not to remain hidden from the world.

S: Concluding thoughts

To formulate a closing summary seems well-nigh impossible. The absence of calendar notes precisely for the years around 1870 is painfully significant. The scattered documentary pieces of mosaic and the little slivers of observation from second hand sources allow a guess at a picture of Bruckner the private man, but we can never be sure whether we have coloured it subjectively or have drawn entirely false conclusions. And even if we could gain a reasonably complete picture of Bruckner’s private life, we have to ask ourselves whether knowledge of the private facilitates access to the composer, or rather makes it more difficult as it distracts from the essential? The measure of that which we know is much less than that of the circumference of the unknown. If we allow ourselves to draw conclusions about the value of Bruckner the man and the composer, we expose ourselves to the risk of making incomplete, one-sided, unfair or totally false judgements and doing the man and his work more harm than good. By this is no-one served, least of all that essential thing for which we thank Bruckner, his music. An examination of how the private life affected or positively influenced the emergence of the works and their design and their fate, could not and would not wish to be the subject of this paper. But the sifting, sorting, ordering and presentation of facts alone, some of which may have been unknown to most of you, has taken so much time and space, it remains only for me to thank you for your patience and your attention.

A reader wrote to the editor with the question:

How tall was Bruckner?



The all-pervading image of Bruckner created by the silhouettes of Otto Böhlér leaves us with the impression that Bruckner was a short man, towered over by contemporaries such as Wagner and Brahms.

But it’s not true! According to Göllerich-Auer, Bruckner was 175 cm (5’ 9”), and thus taller than Wagner, Brahms and Wolf. (G - A Vol. 4/2, p. 376). In fact, Wagner was a mere 166 cm (5’ 4”), and Brahms was about 170 cm, (5’7”), and hence Bruckner was in a position to look down on them.

And given that the average height in Europe has increased by 11 cm, over 4 inches, since 1870,* Bruckner’s height might well have been today’s equivalent of over 6 feet (185 cms).

(Thanks to Benjamin Korstvedt and Crawford Howie for assisting with this information).

* Hatton, Timothy J, *How have Europeans grown so tall?* Oxf. Econ. Pap. (2014) 66 (2): 349-372

Bruckner’s Letters in English Translation

Over 200 of Bruckner’s letters between 1885 and 1893 were translated as part of a doctoral thesis by Mary E Hetzel in 2004 (this information from Gilles Houle via John Berky). The dissertation is available for purchase. For details see www.abruckner.com, search Discography Documents for ‘Hetzel’.

Has Bruckner's time come, and why now?

“MY TIME will come!” Gustav Mahler forecasted with confidence and accuracy. His less confident colleague and teacher, Anton Bruckner, in his famous letter to Weingartner, suggested that a performance of the 8th symphony Finale without cuts would be too long and ‘valid only for later times’. Presumably he had those ‘later times’ in mind when he made the bequest of the manuscript scores to the Austrian National Library. In musical academia, those times have indeed come. In the world of the larger listening public, however, the verdict is mixed. One still hears knowledgeable and devoted concert and record consumers berating Bruckner’s major works as too long, too repetitious, and abrupt in their thematic transitions. The BBC Proms has (evidently by design) excluded his symphonies from some recent seasons, despite their incomparable acoustic fit to the Royal Albert Hall. Yet these works are regularly included in the seasons of many (not only) world-class orchestras (see the last few pages of any recent issue of this journal). The proliferation of new and repackaged Bruckner CDs are of a quantity that matches the “warhorses” of Beethoven, Ravel, and Tchaikovsky, to name but a few. Clearly, when conductors fall in love with Bruckner’s scores and bring them to the ears and hearts of ever more listeners, audience response is enthusiastic enough to increase demand, which in turn accelerates performances, leading to yet wider acceptance. The special appeal of this composer is seen by many as lying in the traditional character of his harmonic language and use of sonata form (it feels comfortable and not jolting to many sensibilities) combined with subtle aspects of innovation in both which allow a sense of new discovery to the listener.

The rise and fall and rising again of Bruckner’s reputation, since his death, has been concisely summarized by Dr. Edward Schwartzreich, a good friend and fellow New Englander of mine, as well as devoted Brucknerian. I quote his personal communication of this: “Once familiar with the processes and forms, then the public could latch on to it, but familiarity was delayed both by the lack of comprehension by the musical powers-that-be for years, the bowdlerization of his scores, and then the Nazi interferences”. It was in the second half of the twentieth century that Bruckner began to be recognized as quite separate from the adulation of the Hitlerites and the political polemics arising therefrom. Finally, 120 years after Bruckner’s death, he has been sufficiently played and written about for large masses of the musical community to decide, on the musical merits, where he stands with them. In the last few decades, enthusiastic acceptance grew at a dizzying pace and many of my readers would seem to agree with me that it’s here to stay. So why now, stands the big question? There are doubtless a number of reason readers may propose. I will stress three elements that most impress me.

I would maintain, as not only an analytic listener to music but also as a psychologist, that there are needs we of the early 21st. century possess, to which Bruckner’s music provides a unique gratification. I can hardly do better than to quote Robert Simpson’s final reflection in his book (p. 198 of the first edition). Ergo, the “essence of Bruckner’s music...lies in a patient search for pacification...its tendency to remove, one by one, destructive or distracting elements, to seem to uncover at length a last stratum of pure, contemplative thought”. Music lovers being inhabitants of the same wider world as most people, Bruckner may well reflect the growing hunger, for qualities in our lives that match the essence claimed by Simpson.

At the present moment in Western society, attention span and critical thinking have become victims of multi-tasking, of the way in which pervasive time pressures take tolls on everything from safe and accurate work on factory assembly lines to the care given in hospital wards; on safe travel from one place to another to the ability to listen empathically to one another. The proper conduct of affairs of state is run by ever more superficial, corrupt and cynical criteria (all answerable primarily to money). The click of a mouse seems to bring instant answers to questions of great moment, which become irrelevant by the next day, if not sooner. Violence swirls around us and gives us a reduced sense of prospective survival as individuals and as a planet. In all of our lives, the feeling legacy is one of stress, doubt, anxiety and uncertainty. Much of the great music of the last century has evoked and portrayed these conditions with considerable vividness, whether it’s the brooding mystery of the impressionists and the Nordic poets in tone, the pounding dissonances and volatile rhythms of figures like Bartok and Stravinsky, the atonalists’ and surrealists’ rejection of tonal centredness, the contained escapism of the pastoral schools, the satirical and bitter rejection of various forms of authoritarianism from their victims (e.g., the Soviets). All composers who fit these rubrics eloquently provide a tragic catharsis for the alienated citizen-listener. The more complex, in harmony, rhythm or riots of color the works become, the more we can angrily identify with their fitness to our reality as well as pleasurably observe their technical virtuosity and even large components of beauty. But Bruckner stands apart, complex and innovative in some respects but largely occupying a space of deep internal consistency, reassurance and faith in the traditions. For British listeners, for example, he manages to combine the nobility of Vaughan Williams without the latter’s images of violence and anger.

A second and rather different contributor to the current prominence of Bruckner is his very obsessiveness as a craftsman, which taps into a comparable obsessiveness in those who study his manuscripts, or evaluate and debate the merits of differing textual variants that arise from them. It goes well beyond performing styles per se. Bruckner rarely let a score stand finished to his satisfaction. He was self-critical to a fault and surely receptive to the critical revisionism of his protégés and supporters. Manuscripts have changes pasted over their pages (what lies under is susceptible to restoration) and completed symphonies have multiple versions (defined by Bruckner) or editions (defined by editors). In short, one cannot take for granted that any title of this composer implies uniformity between its written manifestations. There is no end to the search for, and outspoken disagreement about, what constitutes authenticity. To take one example: the Third Symphony in D Minor stands in the repertory in versions of 1873, 1877 and 1889, partly changed on Bruckner's own steam, partly by suggestion from figures in his inner circle. But there is an "in between" version of the slow movement, alternate drafts of the 1877's scherzo, with and without a coda, and ever-discovered new pages from this plate or that which indicates yet another textual variant. If you wish every permutation of what Bruckner wrote for all the parts of No. 3, be prepared to own well over a half dozen recordings before even indulging your subjective preferences for how this or that conductor approaches the same score or the sonority of one or another ensemble. And some editors have made their own combinations from all sources, as witness recent hybrids by Peter Jan Marthe or Joseph Kanz. Putting together a Bruckner score is, in other words, a new cottage industry with attendant puzzles, mysteries and lively polemics to moving around the domain of this composer. It made the Schalk brothers, Herbeck, and Loewe household words to the last few generations of Brucknerians. More recently, there is a new assemblage of scholars who dig into these manuscripts and publications, with names like Hawkshaw, Carragan, Korstvedt, Cohrs, and others. This is resulting in a new marketplace of Bruckner Society complete editions on the way. A more recent issue concerns the possibility of a persuasive completion of the finale of the Ninth Symphony, which the composer never finished, allegedly because of his final illness. Some have prepared performing realizations. Others of a dissident (or diehard) persuasion maintain Bruckner was serious when he suggested grafting the Te Deum onto the three pre-existing movements. Others dare to feel the Ninth is quite self-contained with those movements completed by the composer. Conductors have either stayed in that camp or experimented with the alternates.

A third factor in the profusion of interest in Bruckner concerns the composer's character itself. The more the listener reads biographies of this composer or pays attention to liner notes or concert programs, the more facts and impressions he or she learns about him. Bruckner has become well known from his tragic life history and his colorful eccentricities. He has widely become a kind of anti-hero with a touch of the loveably comical, I dare say the kind of iconic figure that actors like Charlie Chaplin or Woody Allen were fond of creating. The raging controversy over whether much of his creative work was distorted, vandalized or falsified by others competes with a newer narrative that maintains Bruckner was a full and willing participant in the evolution of his own masterpieces. As I have stated elsewhere in these pages (Vol. 17, No. 3) the resolution of this debate, if such is possible, may rest on what we know or can deduce about his personality that may have determined the survival of his creative autonomy.

In conclusion, then, it is fair game to say that Bruckner's time has come. Of the many formulations one can use to explain its occurrence in recent years, I am partial to three: the purity and faith of his music's expressive content at a time of deepening chaos and insecurity in the wider context of our world; the sporting pleasures for scholars and audiences of immersing oneself in an embarrassment of riches where drafts of the music are concerned; the almost nurturant and protective feelings many of us feel, even if subconsciously, for this hapless man whose environment exploited his guilelessness and innocence. Some musicologists and performers, I can accept, may respond to the above social psychological theories with skepticism and choose to explain the reputation Bruckner is now amassing on the unique qualities of the music itself, once they become familiar to larger audiences. All these reasons - intrinsic and extrinsic - can stand as multi-determinants of Bruckner's current status, however many of them enhance your pleasure in his works

Abram Chipman

Dr. Abram Chipman has worked as a Clinical Psychologist in and around Boston, USA, since the mid-'sixties. He received his Ph. D. from Columbia, and post-doctoral training at Yale. He is a passionate devotee of classical music, and for some years wrote record reviews for various periodicals. His professional papers and teaching activities have frequently blended psychodynamic concepts with the arts, as well as with the social and political concerns around which he is active. He is the author of a novel, "Involuntary Commitment".

This is the (slightly edited) text of an address given at Blackpool Unitarian Church on 5th October 2014 by Dr Martin Pulbrook, Lay Minister of that church. During the Service recordings were played of *Aequale No. 1* for 3 trombones, (Hamburg, 2000), *Locus iste* (NDR Choir, Hamburg, 2000), and the first 5¼ minutes of the Adagio of Furtwängler's 1944 performance of the Ninth Symphony.

The Mystical Genius of Anton Bruckner

IMAGINE you faced the question: "Who, in your view, are the most important people who ever lived?" For me, inevitably, the choice, for one of the available positions, would be made in favour of Anton Bruckner. He was a rare spiritual master, not only a musical composer but also a Christian mystic of the very highest order. Briefly, let me try to explain the reasons for the choice.

Bruckner was a most traditional child of the Catholic Church. Born and brought up in the Catholic heartland of Upper Austria, Bruckner's spiritual life centred on the majestic Abbey of St Florian. He was a boy-chorister there, and in death his embalmed remains lie in a sarcophagus beneath the Abbey's mighty organ.

But Bruckner also knew the heartbreak of rebellion from the tradition that fostered him. In essence Catholic orthodoxy was neither large enough nor open enough to accommodate the extent of Bruckner's vision. In trying to 'clip his wings', Catholic officialdom, much to its own ultimate loss and discredit, succeeded in the end merely in driving Bruckner deeper into himself.

Bruckner's journey of quest led in time to his greatest spiritual masterpiece, the Ninth Symphony, dedicated, with deepest humility, "to dear God, if He will accept it". It was a long and sometimes painful journey, and there is as yet no adequate acknowledgement, either from musicians or the Christian Church, of the enormity of Bruckner's achievement in the Ninth Symphony. For it is certainly part of my thesis here, and a significant reason for my placing of Bruckner among the 'most important people who ever lived', that his Ninth Symphony, by some long distance, is the most profound musical work ever composed.

Bruckner from his earliest years was captivated by vocal polyphony and Gregorian Chant, "the ever-flowing song" - as one critic aptly described it - "of the Catholic Church at prayer". But no less, from his earliest exposure to it, was Bruckner entranced by Wagner's use of the orchestra. And the ideal, in his fecund imagination, would be to combine the two.

The Catholic Church, in its traditional wisdom (as expressed by the Cäcilienverein - the Society of Cecilia), refused to sanction the combination. Bruckner, ever the dutiful son, tried to exercise the ordained restraint, in his austere beautiful Mass in E minor (for wind instruments only and eight-part choir) of 1866.

But the shackles of this restraint were not, for Bruckner, a long-term possibility. The consequent tension caused a nervous breakdown, and henceforward Bruckner committed himself, with few exceptions, to the purely orchestral symphony. The symphony thus became, for Bruckner, the type of a "wordless Mass for Orchestra", in which his deepest spiritual promptings could be explored outside and beyond the limitations which marked the policy of the Cäcilienverein.

In Bruckner's symphonies we are far from the organized onward development and movement of sonata form. Rather, we start from the blank canvas of silence, progressing gradually and tentatively into the exploration of eternity. There are many false starts, many pauses for wonderment and taking stock along the way. But, as confidence grows, there are heart-rendingly beautiful and intimate moments of melody, and perorations, majestic and even awe-inspiring in their grandeur.

The key to success in performance, and the key to understanding what Bruckner is trying to do, lies in patience. The patience demanded is akin to that required in a spiritual retreat, and it is this patience in the quest of the infinite and eternal, and consequently the affirmation resulting from the protracted search, that cement Bruckner's claim to be a Christian mystic.

And in the Ninth Symphony all these trends and strivings reach their furthest level of expression. The work was essentially complete at Bruckner's death in 1896, the first three movements entrusted for safe-keeping to Dr Karl Muck, the fourth movement on the composer's desk. But to their eternal shame, those responsible failed to secure Bruckner's apartment, and booty-hunters pillaged some pages of the last movement's manuscript.

We owe to the painstaking reconstructive work (based on Bruckner's sketches) of the Australian musicologist John Phillips [in collaboration with Nicola Samale, Giuseppe Mazzuca and Benjamin-Gunnar Cohrs] that Bruckner's final and greatest achievement can at last (since 1996) be seen and heard complete, in its intended four movements. (The three-movement form of the work known and performed for so many years represents an inevitable curtailment and blunting of Bruckner's full imaginative vision.)

Bruckner's world is a timeless world, an eternal world, an essentially true world, for those who are willing to take the time to accompany him there. And with infinite perceptiveness the Romanian conductor Sergiu Celibidache on one occasion observed that "Bruckner is God's greatest gift to humankind". Would that this acknowledgement were universal, for it assuredly deserves to be!

Dr Martin Pulbrook St Andrews/Dundee/Perth, 23rd/25th January 2014

[Bruckner's relationship as a composer with the Catholic Church, the Cäcilienverein, and the cause of his 'nervous breakdown' as described by Dr Pulbrook differs from most scholarly commentary today. But that Anton Bruckner was the subject of an address in Blackpool Unitarian Church seems a singular event that earns that address publication in *The Bruckner Journal*. Ed.]

NEW AND REISSUED RECORDINGS - November 2014 to February 2015

Compiled by Howard Jones

This listing features a bumper crop of new issues, including four of less frequently recorded Symphony No. 6, and the completion of Venzago's cycle for cpo, as well as reissues of historical recordings by F Charles Adler, Otto Klemperer and Bruno Walter from Music and Arts and Memories Reverence.

CDs and Downloads

*first issue

SYMPHONIES

- Nos. 1 to 9 Karajan/Berlin PO (Berlin, 1975/81) DG 38 CD set 4778005 *Karajan Symphony Edition* (50:38, 60:08, 56:49, 63:56, 80:48, 57:36, 64:32, 82:06, 61:02) with works by 7 other composers.
- Nos. 1 to 9 Abbado/Stein/Böhm/Maazel/ Solti/ Mehta/Vienna PO (Vienna, 1965/74) DECCA 65 CD set 4786756 *Wiener Philharmoniker Edition* (46:27, 56:50, 56:36, 67:41, 75:27, 54:41, 65:22, 76:46, 63:47) with works by 33 other composers.
- Nos. 1, 3, 6 & 9 Adler/Vienna SO (Vienna, 1952/55) MUSIC & ARTS 5 CD set CD 1283 (50:52, 53:44, 58:20, 64:36) including also Mass No.1 (50:47) and Overture in G minor (12:51).
- Nos. 1, 4 & 6 *Müller-Kray/Stuttgart RSO (21/3/63, 9-10/4/62, 20/2/62) CLASSICS ONLINE Downloads (49:24, 66:09 & 55:20).
- Nos. 2, 3, 4 & 9 *Hauser/McGill SO & Tchaikovsky SO (#9) (2/14, 10/07, 10/12 & 4/98) CRISTAL 4 CD set (54:30, 64:11, 68:53 & 64:21) with works by 4 other composers.
- No. 4 *Barshai/Yomiuri Nippon Orch. (13/6/79) TOBU YASCD 1012 (63:39).
- No. 4 *Honeck/Pittsburgh SO (12/13) REFERENCE RECORDINGS SACD FR713 (66.04)
- No. 4 Scherzo *Kalb/Voralberg SO (10/4/07) VORALBERG SO 25 Year 2 CD set VMS 227 (10:43).
- Nos. 4, 6 to 9 Klemperer/ Cologne RSO, Concertgebouw, Berlin PO, Cologne RSO, New York PO (4/5/54, 22/6/61, 3/9/58, 7/6/57 & 14/10/34) MEMORIES REVERENCE 5 CD set MR 2356/60 (54:34, 51:00, 60:44, 72:05 & 55:22).
- Nos. 4, 7, 8 & 9 Walter/NBCSO(#4), New York PO (#7 & 8) & Philadelphia Orch.(#9) (10/4/40, 23/12/54, 26/1/41 & 28/4/48) MEMORIES REVERENCE 4 CD set MR 2343/6 (58:03, 55:18, 76:37 & 50:24).
- No. 5 *Tintner/London SO (Maida Vale, 21/9/69) TESTAMENT SBT-1502 (timings not available).
- No. 5 *Venzago/Tapiola Sinfonietta (Espoo, 10-12/3/14) CPO 777616-2 (60:00).
- No. 6 (ed Kawasaki)
*Naito/Tokyo New City Orch. (22/2/14) DELTA DCCA 0075 (51:42).
- No. 6 *Schaller/ Philh. Festiva (Ebrach, 1/9/13) PROFIL CD PH 14021 (57:30).
- No. 6 *Young/Hamburg PO (14-16/12/13) OEHMS CLASSICS Hybrid SACD OC 687 (54:37).
- Nos. 6 & 7 *Jansons/ Concertgebouw Orch. (7-9/3/12 & 23, 25/12/12) RCO LIVE SACDs 14005 (53:11, 63:16).
- No. 7 (Chamber version)
*Guittart/Gruppo Montebello (Banff, 29& 30/1/11) ET CETERA KTC 1483 (59:09) with works by Debussy & Busoni.
- No. 7 Ozawa/Saito Kinen Orch. (10-14/9/03) DECCA 50 CD set 4787495
Seiji Ozawa - The Philips Years (66:34) with works by 24 other composers.
- No. 7 *Schuricht/Berlin PO (Salzburg, 5/8/64) TESTAMENT 2CD set SBT2 1498 (63:15) with Mozart Prague Symphony.
- No. 7 Steinberg, W/Pittsburgh SO (Pittsburgh, 4/68) CRQ EDITIONS CD 151 (60:31).
- No. 8 (1890 Nowak) *Ballot/Upper Austrian Youth SO (St Florian, 8/14) GRAMOLA 2 SACD set 99059 (103:44).
- No. 8 & 9 Horenstein/Vienna SO(1955 & 1953) PRISTINE CLASSICAL
32-bit KR remastering from Vox LPs PASC 429 (2 hr 9 min 43 sec).
- No. 9 *Bethke/Hamburg PO (24/7/78) FOLGE 9 (62:23).

New releases announced for early 2015, details incomplete:

- No. 0 *Skrowazcewski/Yomiuri Nippon Orch. DENON COCQ -75.
- No. 6 *Järvi, P/Frankfurt RSO SONY CLASSICAL SICC-10215 (to be released 4/2/2015)
- No. 9 with *Finale ed. Josephsson* *Gibson/Aarhus SO, DANACORD.

DVD & BLURAY

- Sym. No. 8(Haas)*Barenboim/Berlin SK (Berlin, 26/6/10) ACCENTUS MUSIC DVD & BLURAY ACC 202178 & 102178 (77:15).
- Sym. No. 8 *Horvat/Zagreb PO (Zagreb, 12/4/06) CROATIA RECORDS DVD 6063253 (74:55).

In response to the report on the East and West Coast Bruckner Marathons in the last issue of *The Bruckner Journal*, John Proffitt writes to clarify that the recording of the Mass No. 3, Ave Maria and 'Symphonic Prelude' by the The Moores School Symphony Orchestra et al, conductor Franz Anton Krager, obtainable from www.abruckner.com, is available both as a CD and as a "highly immersive five-channel" Blu Ray Audio disc.

CD Reviews

Bruckner - Symphony 1 (1877 ed. Nowak)

Mozarteumorchester Salzburg / Ivor Bolton

Oehms OC 436 Recorded 11-13 October 2013, Grosses Festspielhaus, Salzburg.

52 minutes

FIRST, a note about the edition used. The back of the CD case and the second page of the booklet both proclaim this to be the 1865/66 version of the First Symphony. Anyone hoping to hear the 1866 version of the symphony or the discarded versions of the Adagio and Scherzo from 1865 will be disappointed, however. This is in fact the 'Linz' version of the symphony as revised by Bruckner in Vienna in 1877.

Recorded at live concerts, Bolton delivers a straightforward account of the score with well-balanced and eloquent playing from the orchestra. The brass sound has a satisfying resonance and bite, and the woodwind playing, especially of bassoons, is lively and characterful. Dynamic and tempo indications are scrupulously observed throughout, with real *ppp* playing when required.

If these qualities were all that was required for a Bruckner performance, this would be a strong contender. Rather lacking, however, is that sense of vaulting energy and expressive freedom that gives this early symphony its impact. Even the last movement, arguably Bruckner's most successful finale save that of the Fifth Symphony, fails to achieve any real lift off. The performance enjoys very good sound, but with a running time of only 52 minutes and so many alternative versions available, it's hard to find much enthusiasm for this release.

Christian Hoskins

Bruckner - Symphony No. 3 (1873)

Orchestre Métropolitain / Yannick Nézet-Séguin

ATMA Classique ACD2 2700 Recorded in the Maison symphonique de Montréal, June 2014

66 minutes

ALTHOUGH THE 1889 edition of Bruckner's Third Symphony remains the most frequently programmed and recorded, the once little-known original version from 1873 has become increasingly popular in recent years. Despite the number of recordings now available, however, I'm not sure that any of the available versions really does justice to Bruckner's early inspiration, although some come close, notably the recent recording by Herbert Blomstedt (with the caveat that I am not yet familiar with the Rémy Ballot performance that has been received with so much acclaim, not least in these pages). Here we have another contender, recorded live in concert, from Yannick Nézet-Séguin, the sixth release in ongoing cycle for ATMA Classique.

Not yet 40 at the time of writing, Nézet-Séguin has championed Bruckner for much of his career, the first recording in his cycle, that of the Seventh Symphony, dating from 2006. He also has the advantage of recording with an orchestra that he's worked with since 2000, the Orchestre Métropolitain, whose warm string tone, lyrical woodwinds and full-bodied brass come together

to create a satisfying and authentic Bruckner sound, beautifully recorded by the Atma Classique engineers.

The performances of the first two movements are as good as any and finer than most. Nézet-Séguin has a strong grasp of the work's architecture and conveys a sense of the elemental in the first movement's climaxes, while the passage reminiscent of Wagner's Magic Fire Music in the second half of the movement is breath-taking in its raptness. The Adagio, beautifully paced and sensitively phrased, is also very moving, the orchestra playing as if one instrument.

The final two movements, while very eloquent, are not quite on the same level. Nézet-Séguin's phrasing in the Scherzo is beguiling and the Trio is delightful, but the faster passages lack dynamism. It's a similar story in the finale. There no denying the energy of the playing that Nézet-Séguin secures from the orchestra, but the performance doesn't quite have the inner current needed to underpin Bruckner's unwieldy structure.

In summary, anyone considering this recording is unlikely to be disappointed, although Blomstedt's version on Querstand is not displaced.

Christian Hoskins



Bruckner - Symphony No 5

Tapiola Sinfonietta / Mario Venzago

cpo CD 77616-2

15:15 12:13 13:11 18:37 total time: 60 mins

BEFORE listening to this recording - the final and most extreme of Mario Venzago's revolutionary cycle, and the one specifically intended to be the final - there are a number of surprising, unique, perhaps even disquieting things to be noted. One is that the total time is just 60 minutes. Another is that Venzago has given the symphony a title, "The Holy Scriptures". (In fact he's given all the symphonies a title.) On the face of it there appears a disparity with these two facts, for the name suggests a spiritual, or mystical, approach to the work, whereas the obvious quickness suggests a disparagement of such a style. He outlines the explanation of this in an extensive essay in the CD booklet. (*see below*). Furthermore, the cycle is played by five different orchestras - each specially chosen for a particular symphony, which might be a novel idea but, again, seems at odds with the present body, the Tapiola Sinfonietta, which has only 41 musicians. (This orchestra also plays symphonies #0 and #1.) It is essential to read Venzago's essay before, as well as after, listening to this recording, as one's reaction could possibly be different from what it might otherwise be. Many of the following comments on the recording do not take into account a prior reading of the essay.

The recording

The speed of movements 1, 2 and 4 will be the major problem for many listeners. It's not just a matter of rejecting a solemn vision by having more flexible tempi, it's the fact that the initial hurrying is impulsively maintained in a relentless fashion, with no apparent regard for the cumulative tensions, and the dramatic and contemplative elements, the tempi being beyond what would be expected even with the most brisk of conductors. There is a remarkable truncation - not in the bars, they are all there - but the spaces and the pauses and the deep breaths have gone, even though they are a significant part of Bruckner's symphonies. The chorales also seem of little consequence, and are passed over quickly at a speed in keeping, almost, with their preceding passages. The great string melody in the Adagio, which has one of the few dynamic or tempo markings in the score - 'broad, drawn out' - passes by hardly noticed. This is only partly because of the relatively thin body of strings. There are occasional *rallentandos*, and they do provide a minimal relief from the persistent forward pulse. Often these have sudden *accelerandos* with them (to be fair, such is found with many conductors).

The Finale is nothing short of an object wonder! The first terse fugue (from bar 31) is quite jolly, and it retains this mood. Characteristically, the string theme at bar 67 tries to escape from itself very quickly; the second soaring string element at bar 83 is just slightly slower but eschews any real sense of feeling, or longing. The entry of the brass chorale at letter H almost threatens to disown itself and is not given the prominence it needs. At the end of the double fugue and the subsequent grand *tutti* there is, at bar 390, a *molto ritenuto*. Here it is completely ignored. Bruckner's insufficient tempo indications are one of the main problems that conductors have always had to consider, so it's pity if those that are there are not observed. But it's the runaway ending, as if the only concern was mere excitement, which will be the main element of surprise, even after all that has gone by... In fact it will probably come as a shock! The chorale which crowns the work to the very end develops a more and more intense and hurried life of its own with its furious *accelerando* and it all seems beyond the reach of any attempt (there is none) to control it!. Of course, while the chorale does not have to be slowed down neither should it be speeded up.

There are a couple of ironies. One comes with the passage in the first movement, from bar 213 to bar 224, before the return of the *Adagio* introduction and described by Robert Simpson as "one of Bruckner's most beautiful miracles". This is played with loving care and, it has to be stated, more affectionately and more slowly than in many 'normal' performances of the symphony. It brings one of the few places of relaxation and is a pleasant surprise, a real oasis of calm here.

The second irony is that the pacing and characterisation of the Scherzo is very similar to most performances, with no hurrying at all. It is attractively played and has interesting contrasts between its energetic grandeur and the more simple *ländler* section. The elated and light Trio, also charmingly played, admirably suits the lightness of the Tapiola Sinfonietta, and reveals a sharp and exquisite northern light and shade. In general, though, in the other movements less thin textures are required. Such thinness does not necessarily mean more clarity, and the brass, while not overpowering, are sometimes not sufficiently clear or prominent.

The fleeting and ephemeral nature of this performance will indeed come as a shock to many listeners because of the feeling that so much that is expected will seem to have been washed away. Yet anyone coming to the symphony for the first time might well escape the problem of 'attention span'. Therefore, bare bones, renouncing grandiloquent elements, not finding the contemplation of mystery or the grandeur of majesty, may be acceptable to a few. Some Brucknerians of course do not want over-solemn visions of the symphonies and will prefer the more flowing and perhaps more exciting trend of certain modern performances. It is doubtful, however, if they would see in this recording anything other than an immoderate and radical, perhaps even outrageous, intemperance.

Many of these comments might seem a harsh indictment. Indeed, it would be so without an understanding of why Venzago is approaching the symphony in this way. Fortunately, his essay suggests a sense of humility after which it may be possible to approach the style of the performance in a more acceptable spirit.

The Essay

Why, then, has Venzago specifically chosen the Fifth as the last of the cycle? Because he considers that the last movement, with the "fugued development...holds in store a contrapuntal feat of the greatest mastery, aiming beyond anything in the way of mere craftsmanship, at one and the same time genial and strange in effect. In this way Bruckner rid himself of the need for counterpoint once and for all. Something came to an end". For Venzago - for many? - this Finale is the culmination of the composer's mastery - in the following symphonies the more subjective, inner word takes over. This leads to the matter of speed. It is possible to find the colder, contrapuntal sense actually dissipated, if not actually removed when listening to this movement! And the great rushing to the end?... "Though the thematic overlappings and the attainment of the goal key and its confirmation may be a magnificent and mighty process...it is also one of very great joy, of effusive happiness, of holy enthusiasm, of redemption and perfection. And so here I have decided in favour of an almost Rossinian headlong-dash ending and refrain from pompous and ostentatious display". If you can forget all other performances then Venzago's different enthusiasms can indeed be felt.

Speed is always a personal and flexible matter when there are no metronome markings. Bruckner leaves it all to his interpreters. Therefore Venzago acknowledges this to a greater degree. The speed is a matter of principle here, and the importance attached to it. He sees the Fifth, every movement, as occurring in *alla breve*, "the basic pulse being a slow two-beat system or even one-beat time". He takes the example of Schubert's Great C major symphony "which pulses in one beat per measure". Perhaps this is a reason why the Scherzo is of the usual pacing - it is already in that mode and doesn't need to be any quicker!

On the question of musical forces, Venzago refers to those available in Bruckner's time, "especially to his early symphonies, with just eight violins (six for the Linz symphony), and the horns had a much quieter sound than today's instruments. The trombones and trumpets played more colourfully, more softly and lyrically". The use of different orchestras resulted from an intention to show that Bruckner did not write "the same symphony 9 (or 10) times". "Each has a unique message for which the composer created new musical principles and a constantly changing sound picture". So Venzago wanted to assign each symphony to a specific orchestra of different size, culture and tradition. Quite how the Tapiola Sinfonietta fits the bill for the Fifth Symphony, though, he doesn't elaborate upon. But it is the very idea of difference throughout the symphonies and in their interpretation which makes Venzago's ideas fascinating. It is obvious that the sylph-like qualities which this small orchestra brings are often especially suited to the conductor's very different ideas for the Fifth Symphony.

Though many Bruckerians will find it difficult to accept this recording, it should be heard. The very stark differences from other performance belies either recommendation or rejection. So Mario Venzago's sincerity of utterance and belief in what he is doing, his love of Bruckner, and the courage of his convictions and ideas, and musical bravery, can, and ought, to be acknowledged.

Raymond Cox

Dr Benjamin Korstvedt writes:

I have been listening to Mario Venzago's new Bruckner Fifth recording. I was prepared to *not* like it; several of Venzago's earlier recordings struck me as interesting, even fascinating in parts, but willful or misguided in others. But to my surprise, I quite like this new CD. The performance hangs together very well and succeeds quite impressively on its own terms—which as the conductor explains in the booklet, are informed by what he calls the "paradigm shift" that has emerged from "historically informed" performance practice. The phrasing throughout is quite pointed, but always in response to details of Bruckner's notation. Indeed, one of the things I admire about Venzago's approach is that he clearly takes pains to read the musical text closely indeed - which is not something to be taken for granted.

The performance certainly is very brisk! The outer movements move more quickly than ever in my experience. The Adagio is indeed *alla breve* but not "Sehr langsam." The Scherzo opens at a surging pace, but the tempo flexes well in response to Bruckner's request for a slower tempo for the contrasting material that follows. The sheer pace that Venzago sets is surely the most obvious attribute of this performance, and this naturally changes the character of the entire performance. Fortunately Venzago largely eschews the awkward slowdowns for certain gestures and other mannerisms that, for me anyway, marred some of his other recordings (for example, *Die Nullte* and the Second, for example). Combined with the transparent sonority of the small ensemble (a Sinfonietta, no less!) Venzago employs - which plays very well and with evident dedication - these tempi produce an unusual reading of the score. The symphony comes across as truly invigorating, even passionate at times, and the intricate contrapuntal interplay in the Finale emerges with unusual plasticity, added by the crisp articulation and sparing application of vibrato by the string players.

This recording, like all of Venzago's that I have heard, seems designed as something of an antidote to conventional interpretations. In part provocation, in part corrective, it is the polar opposite of, say, the grandly massive recording made a decade ago by the Munich Philharmonic under Thielemann. Some Bruckner lovers may be too resistant to Venzago's entire approach to lend it an honest ear, but this recording should appeal to adventurous listeners who are deeply familiar with this endless fascinating score and with mainstream performances of it. Despite my initial hesitation, I found that this recording repaid careful listening and shed some illuminating light on this magnificent symphony.

Bruckner – Symphony No. 5

Staatskapelle Dresden / Christian Thielemann

Unitel Classica Major 717808 [DVD 89 mins] Filmed 8th & 9th September 2013, Semperoper Dresden

BRUCKNER IS clearly something of a talisman composer for Christian Thielemann; he chose the Fifth Symphony for his inaugural concert with the Munich Philharmonic as long ago as October 2004, when he succeeded James Levine, and it was his first recording for Deutsche Grammophon. He scheduled a Bruckner symphony for his first concert as principal conductor of the Dresden Staatskapelle and here opens their second season together again with the Fifth in its revised, 1878 version.

His interpretation has changed little over the years; in this he resembles Karajan and indeed comparison reveals that his timings in this symphony are closest to those of that great Bruckner conductor, just a couple of minutes slower overall. He eschews the pacier, more driven and fluid style embraced by such as Rögner, Welser-Möst and Schaller and opts instead for a more “monumental” approach, hence he is quoted as saying, “To really understand Bruckner, you first have to engross yourself in his slowness...[but] there is an incredible fire in this slowness”. A further key to his manner is contained in his declaration that “I tend to lengthen some of the pauses to increase tension”.

Certainly the key to his success in this music is evident from the filming: conducting from memory without a score, his calm, undemonstrative but intense demeanour envelopes the entire orchestra in an atmosphere of rapt concentration. The symphony has attracted a number of sobriquets: “Pizzicato”, “Tragic”, “Church of Faith”, “Medieval”, “Catholic” and “Chorale”. Thielemann’s gift is to refrain from giving undue prominence to any one aspect of the work, instead establishing is a singularity of purpose in his direction which emphasises the unity of the symphony as a whole, a unity underlined by the amount of cross-referencing of motifs and rhythmical figures within the four movements. His command of dynamics is especially subtle and the orchestra’s soft playing is strikingly refined. That is not to say that the big themes are neglected; the voluptuousness of the second theme on the strings in the Adagio is overwhelming.

Camerawork is unobtrusive and discreet, highlighting soloists appropriately and avoiding the hagiography of the conductor which marred Karajan’s films and demonstrating how splitting the first and second violins, placing the lower strings centrally between, enhances contrasting sonorities. It is nice to see how Thielemann maintains eye contact, encouraging and affirming his players and rewarding individual contributions with an approving smile. There is the usual inconsiderate coughing in some quiet passages but the sound is generally superbly full and balanced.

Ralph Moore

Bruckner - Symphony No. 6

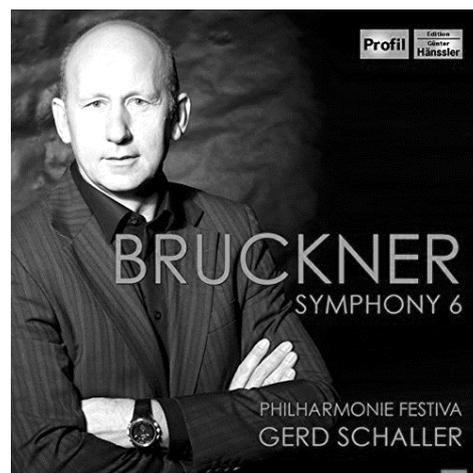
Philharmonie Festiva / Gerd Schaller

Profil CD PH14021 Live recording, Ebrach Abbey, August 2013 16:38 17:50 8:34 14:25 total time: 57:30

LISTENING to this CD has given me great pleasure; finding words to explain exactly why has not been so easy. The performance enshrined here is, to my ears, one of the best available, though that is always a dangerous thing to say in a review as readers may be encouraged to rush out and spend their hard-earned cash on it only to wonder upon first listening what all the fuss was about. For, as with Gerd Schaller’s other Bruckner recordings, its great strength is that there is nothing over-exaggerated, nothing “in-your-face” about it, and its special qualities tend to reveal themselves slowly as one becomes better acquainted with it, or compares it with other performances.

One of my favourite Sixths is that released by EMI from Sergiu Celibidache, with players also from the same part of the world (the Philharmonie Festiva is formed round a kernel of players from the Munich Bach Soloists, with other players from leading orchestras). Celibidache’s great strength is in the Adagio which, although slow, is not nearly as massively slow as was his way with other symphonies, and it opens with immense gravitas as if for a public ceremony of mourning, the entry of the oboe’s lament then overlays a deeply personal, individual grief. It is magnificent. But I have reservations about how these depths of expression are to be held within the overall framework of the symphony, and in his performance the other movements can seem somewhat heavy-footed and drab. But Schaller is far more successful in seeing the work as a whole and gauging the range of expressive power which, although always moving, is not such as risks undermining the coherence of one of Bruckner’s most perfectly formed structures.

There are much more dramatic accounts of the first movement - Bongartz with the Leipzig Gewandhaus (available from Klassik Haus Restorations) is absolutely gripping, but he indulges in some pretty extreme rits and



accelerandos which in the end I find a little vulgar - not that a little vulgarity is necessarily inappropriate for Bruckner; Klemperer on EMI, another of my favourite recordings, is impressively trenchant and monumental from the start, but now having heard Schaller's performance I can hear that things can flow more lyrically without loss to the significance of the music.

Three things are immediately noticeable at the beginning: firstly, the wonderful clarity and precision of the opening rhythm on the violins; secondly, the naturalness of the articulation of the theme in the cellos and basses - where Klemperer's triplets are rather self-consciously spelt out; and thirdly the horn solos that reply to the statements of the theme are beautifully played and quite forwardly recorded. The solos by the horn, or horns as a group, in this symphony have a very significant role, and although the soloist of the Philharmonie Festiva doesn't have quite the last ounce of flair that Patricia Gerstenberger gave to Barenboim's splendid account of this symphony with the Staatskapelle Berlin, he or she is nevertheless absolutely first rate. And it's here that you first notice how marvellously the recording accommodates the considerable echo in Ebrach Abbey where this live performance was recorded: the horn has its own shimmering halo of sound, but the clarity of the sound picture is rarely compromised. The echo especially comes into its own in the Scherzo, where the sudden cessation of the *fff* exultant fanfares leaves the sound to resound through the vastness of the building, and in the Trio the 3 horns are also evocatively embraced by the echo. The only inadequacy of which I was aware is that the timpani fail to sound through with adequate presence and attack - which is a shame during the first movement climax and coda, though the essential rhythmic component cuts through incisively on woodwind.

With Barenboim the themes are played with greater thrust and vigour, but Schaller, although full of energy, has other qualities also in his sights. The second theme steals in with a degree of humility, somewhat reflective, and here is a case where Schaller's refusal to over-exaggerate pays dividends. Rather than endow this Gesangsperiode with a somewhat Mahlerian hot-house expressiveness, he keeps it just a little bit restrained, the emotional power refined and the structural framework of the movement is not distorted. Winding down after the climatic return of the main theme there are some descending scales on the flute, so endearingly played that I couldn't help smiling. The alternating dynamics of the build-up of the coda are well observed and this glorious passage has all the atmosphere you could wish for.

The Adagio receives a very lovely performance, the oboe's lament beautifully played, and I was especially touched by the peaceful aura of melancholy calm surrounding both appearances of the funeral march third theme. The Scherzo is perhaps one aspect of the symphony Bruckner was thinking of when he called it "die Keckste", the cheekiest, and Schaller's is quite playful, the fanfares exultant rather than hefty, as in Celibidache and Klemperer. In searching for a performance that might be even lighter for comparison, I found that few others brought it off so well. Von Dohnányi with the Cleveland has fine clarity and detail for the Scherzo sections, so all the weird little fragments of melody register nicely, but his rendering of the Trio is very dry. I had hoped that Haitink would have been the source of a light-footed performance in his 1970 Concertgebouw recording, but as with some other highly regarded complete cycles, the Sixth fares badly and his Scherzo is hard to like.

The Finale, by virtue of its honesty and straightforwardness, is a first class performance. The horns and trumpets that suddenly burst *ff* into the quiet descending measures of the opening string motive are not too brutal but are nicely abrupt, unlike Celibidache's which are a bit feeble, and for all its adventures into distant minor keys the movement has a festive character throughout. The second theme is lovingly inflected with a nice lilt to it, and the cheeky little motive from the Adagio, that begins to pervade the movement once it is introduced in the third theme group, is played with heart-warming innocence.

On first hearing I thought the very ending was just too perfunctory, rewarding us with neither a glorious arrival home nor a sense of finality. But on repeated listening it becomes more and more convincing, that this is the finish Bruckner intended, that this finale isn't a progression towards some blazing vision of A major glory, but just a joyful excursion through the themes and when it's done - well, it's done.

This recording is a wonderful addition to Gerd Schaller's well-received cycle. I find it to be one of the most impressive that he's done, and a Sixth to count amongst the best available.

Ken Ward

Bruckner - Symphony No. 7 (Haas)

SWR Radio-Sinfonieorchester Stuttgart / Paul Hindemith

Recorded 24 June 1958, Hänssler Classic Historic CD 94.222

18:45, 18:53, 10:19, 11:18 Total time: 59:16

ALTHOUGH I love those slow performances that linger over the themes of the first movement, it feels like a guilty pleasure, for it is written in the score that the second movement is the *Adagio*, not the first. The first movement is an *Allegro moderato*, like Mozart's Symphony no. 29, or Beethoven's 4th piano concerto, and taken at that sort of speed, with some sense of lively animation, the movement will last somewhere between 17 to 19 minutes. A brief survey of John Berky's discography shows that performances of that sort are in a minority, most of the famous ones by the likes of Karajan, Jochum, Skrowaczewski, Barenboim et al lasting over 20 minutes. Haitink's first recording with the Concertgebouw from 1964 (that was the first choice on John Deathridge's survey for BBC CD Review's

Building a Library 13 Dec. 2014) took just over 18 minutes for the first movement, though later on his performances got slower. Since that recording only a few, such as Rudolf, Gielen, Harnoncourt, Herreweghe, Rögner and Norrington are in a similar bracket. Interestingly enough, most of the very early recordings, Oskar Fried 1924, Jascha Horenstein 1928, Eugene Ormandy 1935, Karl Böhm 1943, also adopt the quicker tempo, and in the 50s van Beinum, Walter and Klemperer gave performances less than 19 minutes long. Indeed, Walter's performance of 1954 with the New York Philharmonic on Testament is a splendid example of how to play this symphony. It's recorded live and there are coughs and noises to cope with, and the sound is generally so-so, but it's well worth hearing, especially the hell-for-leather Scherzo!

But there are considerable rewards to be had from this performance conducted by composer Paul Hindemith, a studio recording from 1958. He is especially fine in this opening movement, also taken fairly quickly. It sounds all the time like an allegro, and there's a sense of surging passion arriving in waves throughout the movement. The second theme is tender, but still with the feel of an allegro, and the third theme comes in very chirpily. Even at his chosen tempo, Hindemith feels the need to speed up even more for the *ff* climax of the development, just before the recapitulation (for which he's obliged, like so many others, to suddenly slow down). Altogether it's a very convincing performance demonstrating how this movement can work if you follow the composer's opening tempo marking.

In seeking out versions with a fairly quick first movement for comparison, it becomes apparent that the quick first movement interpreters mostly also choose what is euphemistically called a 'flowing' tempo for the second movement, in other words, quite fast. The major exception is Böhm in 1943 whose slow movement is extremely slow. Although Walter 1954 is very much on the fast side, (his Adagio is dispatched even quicker than Norrington's) there is something about the tender, rather fragile expressive phrasing that manages to make it feel like an adagio. Hindemith on the other hand begins moderately slowly, but speeds up on every occasion that he senses an increase in intensity or passion. This works quite well, both the A theme and the B theme introduced quite slowly but speeding up as they proceed, until the climaxes which are seriously undermined. What happens is that the repetitions of the three note rising motive from the main theme that figures so prominently in the climaxes begin to sound like mere repetitions and have less and less to say. The paradox is that the section is rushed through quickly but seems to last too long. To work well I think these climaxes have to be gloried in.

Hindemith's delivery of the Scherzo has a good galumphing sort of lilt to it, and I enjoyed it, but it is a little bit dogged: it can be much more exciting than this. The tempo marking here is *Sehr schnell*, very fast, the only time Bruckner uses that marking for a Scherzo. Surely it should be something like a Presto, and that's what Walter in 1954 gives it. Norrington, for all his speed (though here also a little bit slower than Walter) seems to lack real visceral excitement. If the movement is not to be so wildly fast, then at least it needs strong emphatic accents, the trumpet call totally brazen, something to make you wish to leap out of your seat. It's here too that a good recorded sound is a great bonus. I listened to both Sinopoli and Jochum with the Staatskapelle Dresden so as to bring this movement to life in full colour, and they did the trick.

There's much to enjoy in Hindemith's way with the finale, quite brisk, nicely pointed, and the tubas and horns with very characterful sound in the chorales. But the ending sounds more chaotic than exuberant and doesn't really give any sense of finality. Nevertheless, this is a recording well worth hearing, partly for the sheer authority of Hindemith's approach, and for the way he makes a true *Allegro moderato* work in the first movement. The digitally remastered mono recorded sound is adequate, quite good given its vintage.

Ken Ward

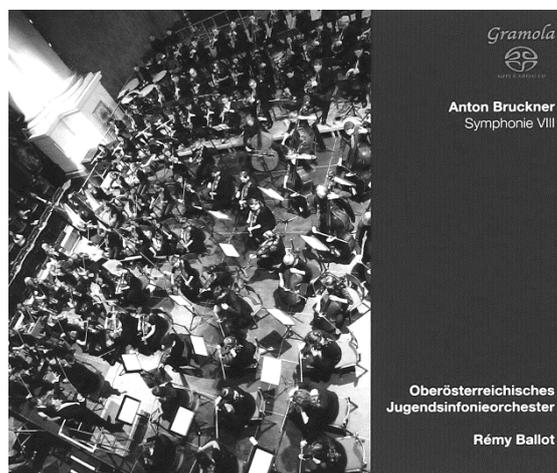
Bruckner - Symphony No. 8 (1890, Nowak)

Oberösterreichisches Jugendsinfonieorchester [Youth Orchestra of Upper Austria] / Rémy Ballot

Gramola 99054 Live recording 22 August 2014, St Florian Abbey 19:30 17:47 33:37 32:52 total time: 103:44

IT IS PERHAPS no coincidence that the duration of this performance runs to what will seem to many an extreme and etiolated 104 minutes. That would be unprecedented, were it not for the fact that the timings overall and for individual movements match almost exactly those of the recording made by Sergiu Celibidache with the Munich Philharmonic for EMI in 1993. I do not know if Celibidache was in any sense Rémy Ballot's mentor, but Ballot certainly studied briefly under him in Paris in the 90's and this recording suggests that he imbibed the precepts of that eccentric maestro.

Comparisons with other recordings are to some degree otiose, insofar as no other recording apart from Celibidache's begins to approach the leisureliness of this one but the other recordings this most resembles include the two by Karajan, especially the earlier one from 1957, Giulini's two recordings from 1984 with the



Vienna Philharmonic and the Berlin Philharmonic respectively, and Gunter Wand, also with the BPO in 2001. These are all massive, vertical interpretations aspiring to transcendence, as opposed to the fleeter, nimbler versions by such as Tennstedt, Rögner and even Furtwängler.

Obviously the edition chosen has an impact on timings, too. Both Ballot and Celibidache employ the 1890 Nowak version yet even the slowest of the other recordings that use this same score is still over a quarter of an hour faster than theirs, while many are as much as half an hour shorter. Even those recordings which use either the most complete Nowak edition of the original 1887 score, or the somewhat longer edition of the 1890 score that Robert Haas produced, or even the elaborated version as recorded by Schaller, do not begin to approach Ballot for expansiveness. Nor is comparison with many excellent historical recordings, such as those by Knappertsbusch, very valid, as they invariably used the revised and heavily cut first performance version of 1892.

If this preamble sounds like a critical caveat to the consumer against trying this recording, I hasten to add that I am merely trying to establish its uniqueness and am in no sense implying that excuses have to be found for Ballot's tempi - although a predisposition on the part of the listener to be prepared to tolerate them would be an advantage. Ballot carries off his vision of this symphony triumphantly; the weight and dignity of this monumental account enhance my conviction that it is the greatest Romantic symphony in the canon.

Of the twenty or so different recordings with which I am familiar, five of the best are with the BPO and three with the VPO, suggesting that the presence of a first tier orchestra steeped in Brucknerian tradition is of paramount importance - yet the virtuosity of the Upper Austria Youth Orchestra rides a coach and horses through that notion. Their talent and technical prowess are phenomenal, and there are certainly no more blips or minor flubs than one would expect to hear in any live performance by a first rate professional band. The notes tell us that 130 musicians with an average age of seventeen took part in this performance, although only 96 are named; presumably there were more guest instrumentalists than are credited and they make a magnificent sound. Nonetheless, it is undeniable that despite their prowess, they cannot quite emulate the security of attack or the silky sheen that Karajan's orchestras achieve, and despite the emphasis conductor Ballot's places in the notes upon the importance of varying dynamics, nor is their ability to shade them quite so subtly responsive.

This performance took place in the same location almost a year to the day after the Third Symphony was recorded live and subsequently released on the Gramola label; I reviewed it here very favourably. The Ninth will follow later this year and the Sixth in 2016. The resonant acoustic of the Stiftsbasilika of course favours and even demands slower speeds if the articulation of faster passages is not to be obscured by the reverberation. By all accounts, the recording engineers are better able to sift and clarify the sound than human ears listening live can process it; certainly there is no "sonic mush" here to trouble the listener. Inevitably, given the live location, this recording cannot match the transparency Karajan achieves in the studio but the sound remains rich and round, if slightly veiled. Coughing is minimal and there is no recurrence of the hum from the lighting which mildly marred the recording of the Third last year.

In many ways, the sum of this performance is greater than its parts: it clearly greatly impressed those present and remains mightily impressive as a recording per se and as a memento of what was evidently a great event, even if at individual points other interpreters are more effective - or simply different. Thus in the mighty, brooding opening, Karajan, Gulini and Furtwängler generate more tension, while Tennstedt or Maazel are more urgent and imploring, whereas Ballot tends to slow down marginally before the big moments such as the climaxes to the brass crescendos in order to emphasise and underline their impact. The Totenuhr, too, is especially chilling, dwindling spectrally into nothingness, its graduated dynamic beautifully judged.

Despite its length, there is absolutely no sense of dragging in the Scherzo and indeed some of the additional time is accounted for by Ballot sharing Thielemann's attachment to making the pauses count, allowing the reverberation to fade and an expectant silence to prevail. The ostinato of falling fifths is superbly articulated. The distension of the Adagio represents the most daring of the risks Ballot takes with this music and but the results are heavenly. It is true that sometimes the young string-players do not "bow through" their phrases sufficiently to emulate the richness of tone their senior counterparts generate and the sustained phrases begin to fade and sag very slightly in comparison with the shaping of Wand or Karajan, but Ballot succeeds magnificently in creating a breathless hush, the descending octaves from the flutes hanging in the dusk like floating flares.

The finale is in many ways the most impressive movement of all. Ballot's grip on phrasing, his exploitation of pauses and his meticulous care over dynamics result in a wholly satisfying melding of its four, disparate main themes into a coherent cosmic narrative. The din of the climactic orchestral clash is overwhelming. Whatever your reservations regarding the arguable excesses of Ballot's concept of this masterwork, this is a recording that every committed Brucknerian should hear.

Ralph Moore

John Proffitt, recording producer and balance engineer, writes:

This is the first-ever multichannel, high-resolution recording produced for SACD Surround Sound in the Basilica Church of St Florian. The recording was specifically planned and executed to capture this Symphony, arguably Bruckner's greatest, as an integral experience within the unique acoustics of St Florian. Five Neumann condenser microphones were fed directly into the multichannel digital recorder with no further mixing,

equalization or adjustments to the sound once the maximum sound levels had been established in dress rehearsal. Maestro Ballot believes that the immense forces of Bruckner 8 sounding forth in the immense acoustic of St Florian lead naturally -- and effectively -- to certain choices of tempo, phrasing and interpretation. You can best hear the result on a good surround sound system.

Bruckner - Symphonies 4 & 7

Berliner Philharmoniker / Herbert von Karajan

Karajan Official Remastered Edition - Brahms, Bruckner, Wagner, R Strauss & Schmidt 1970- 1981

6 CD box set - Warner 0825646336227

Bruckner - Symphony 8

Philharmonia Orchestra & Berliner Philharmoniker / Herbert von Karajan

Karajan Official Remastered Edition – Mozart, Schubert, Brahms, J Strauss, Wagner & R Strauss 1951-1960

12 CD box set - Warner 0825646336234

THE *Karajan Official Remastered Edition* comprises 13 box sets containing official remasterings by Warner Classics of material originally recorded for EMI between 1946 and 1984, including Karajan's recordings of Bruckner symphonies 4, 7 & 8. Given Warner's claims that the 96kHz 24-bit remastering from the original sources offers "more clarity and detail than ever before", should collectors owning previous remasterings of these recordings upgrade to the newest versions?

All three Bruckner symphonies were recorded in the Jesus-Christus-Kirche in the Berlin suburb of Dahlem, the preferred venue for Karajan's recordings with the Berliner Philharmoniker until the mid-1970s. The first to be taped was the Haas edition of the Eighth Symphony in 1957. At 87 minutes, this is the longest of five Karajan's commercial recordings, his subsequent audio and video versions being approximately a minute shorter in each of the first three movements and two minutes shorter in the finale. The 1957 performance is undeniably beautiful but its stately progress and lack of dramatic tension is not to everyone's taste. EMI's slightly distant recording reflects the interpretation, although balances are good and climaxes are accommodated without constriction or distortion. A comparison with the previous remastering reveals a slightly different tonal emphasis but otherwise the sound quality is very much as it was before, with a small amount of tape hiss as one would expect from a recording of this vintage.

The Fourth Symphony was recorded in September and October 1970 and is another interesting example of Karajan rethinking a Bruckner interpretation, the 70 minute running time of the earlier performance being reduced to 64 minutes by the time of his Deutsche Gramophon recording in 1975. The 1970 recording features spacious tempi and noticeably legato phrasing, but is an arguably more attractive conception than the later performance, which often sounds brusque and over driven. Both the previous mastering and the new one sound very good, the only noticeable difference being that the new release is transferred at a slightly higher level.

Karajan recording of the Seventh Symphony, set down in October 1970 and February 1971, has long been critical acclaimed. In his June 1989 review for Gramophone, for instance, Richard Osborne writes of the performance being "so lucidly shaped and so luminously played that one listens to it as if under some rare form of musical hypnosis." I must admit it's not a performance I've ever responded to. Whatever one thinks of Karajan's interpretation, however, previous CD releases have suffered from overly reverberant bass, muffled treble and arbitrary balances. Inner voices are also often masked by a surfeit of string tone. The new mastering offers very little improvement, suggesting the problem is inherent in the original master tapes.

In summary, no one who owns the previous releases of the Bruckner symphonies need feel they are missing out by not upgrading, although those approaching Karajan's Bruckner for the time can rest assured that the latest releases represent the best possible sound quality obtainable from the original sources.

Christian Hoskins

KLEINE KIRCHENMUSIKWERKE - SHORTER SACRED MUSIC WORKS

Hans Roelofs, who provides the splendid discography of Bruckner's choral and instrumental works at www.brucknerdiskografie.nl (in German, but quite easy to navigate for English language users), has created a further invaluable resource:

I listened the past year to all official recordings of Bruckner's Smaller Sacred Music – hundreds of them, I have no idea how many, maybe around one thousand - and made an evaluation of their merits. Then I made a compilation of these recordings ("best of") in the chronological order of the "Kleine Kirchenmusikwerke" (MWW B 21-STP, ed. Bauernfeind-Nowak), in total three CD's (44 works). Of a few works there are no "official" recordings, in that case I took live-recordings. Only of two or three fragmental works there are no recordings at all. So now it's possible to hear (almost) all works in the "right" order.

Any readers interested in this compilation can find all details on www.abruckner.com, search the Discography Documents for 'kleine kirchenmusikwerke'.

Concert Reviews

BASINGSTOKE

THE ANVIL

10TH OCTOBER

Mozart - Clarinet Concerto
Bruckner - Symphony No. 7

Bournemouth Symphony Orchestra/Kirill Karabits

On 9th October I received an email from an old university friend asking me if I was interested in going the following day to hear the Bournemouth Symphony Orchestra in a concert at the Anvil, Basingstoke where they were playing Bruckner 7 and the Mozart clarinet concerto. So they were playing one of the most beautiful concertos ever written together with one of the most beautiful of symphonies.

I told her yes, so the next day my wife and I took the train on the half hour journey from Southampton to Basingstoke to hear this concert. We were so pleased that we went.

The Mozart was beautifully played by Andreas Ottensamer who is Principal Clarinetist with the Berlin Philharmonic. The romantic slow movement was particularly beautiful. The soloist managed a genuine pianissimo which was accompanied by hushed strings. This made a magical effect. There was a very nice encore, but there was no announcement as to what it was. I find it annoying when they play encores without telling the audience what they are listening to.

The Bruckner 7 was also given a wonderful performance. It was played quite straight without annoying changes of tempo and the first movement was a genuine allegro moderato. The cymbal clash in the adagio was like a shaft of sunshine, and it convinced me that this cymbal is so right here.

I know this is controversial and Günter Wand said that it was vulgar but when it is heard like this you don't want to do without it. I first heard Bruckner 7 at school which had a copy in the school record library as it was used as incidental music in the school play. The version they had was that of Hans Rosbaud. On the record cover, it wrote about the ray of light when the cymbal plays. I kept listening to this trying to find the cymbal and only afterwards did I learn that the cymbal clash was not obligatory and that that this was one of the few discs where the conductor omitted the cymbal! One reason why the cymbal was so effective here is that the acoustics in the Anvil are very good and you could hear every instrument in the orchestra perfectly. A negative effect was that the brass sometimes sounded too loud but that was not a fault of the conductor: in another hall it might have been perfect.

The symphony was very well received by the audience.

David Singerman

LONDON

BARBICAN HALL

23 OCTOBER 2014

Bruckner - Symphony No. 8 (1890, Nowak)

London Symphony Orchestra / Bernard Haitink

Neil Schore, visiting London from USA writes:

The problem with a Bruckner 8th in London is another Bruckner 8th in London: Jascha Horenstein's 1970 performance with the LSO in the Albert Hall, which for those who know the recordings of that concert as well as those who were there, and remember, remains THE Bruckner 8th in London. Haitink's 8th was not bad, and had quite a few very good moments, but only in the driving, powerful scherzo did he rise anywhere close to that gold standard of 44 years ago. Elsewhere, the opening movement dragged, and while the Adagio was played with feeling and at a reasonable pace, it lacked that passion and thrust that it very much needs, and that Horenstein supplied on that magical night. Haitink's finale was again not bad. It had fire at times, but it lacked the overwhelming impact that it should display. And, like virtually every conductor around these days, Haitink misses the point of the final cadence by lengthening the final note of the symphony. The LSO played well but was not at its best, showing at times some untidiness of ensemble and the occasional fluff in the brass. Not bad, and there were some very good parts, but we *remember*...

Christian Hoskins writes:

I've seen Haitink conduct Bruckner 8 four times now (EUYO 1989, RCO 2007, RCM 2012, LSO 2014). I actually thought this was the finest of the four, and probably the finest Bruckner 8 I've heard live. I agree the brass playing was rather fallible and the acoustic from where I was sitting was even worse than usual for the Barbican, but I felt an inner charge from the start that lasted through to the end. It's true that lots of people, critics included, are subconsciously influenced by their prejudices. However, I've attended enough Haitink concerts that I found dull that I like to think I'm immune from Haitink veneration. During Thursday's performance, I was very moved

numerous times. Perhaps it was due to my involvement in the music, but I thought it was the quietest, more attentive audience I can remember.

David Singerman writes:

I thought the first movement was excellent and I then hoped that this would be one of the great Bruckner 8s. The Scherzo was pretty good too, though any decent conductor should manage to pull this movement off. Perhaps the slow movement was not as moving as it could be and the finale did not quite come off, why I do not know. In the coda to the finale there wasn't the build-up that there could have been and even though there was a good climax it did not come near Nézet-Séguin who has given the wonderful description "it should sound as though all the bells in the world are ringing at the same time". But overall a very good performance.

NEW YORK

AVERY FISHER HALL, LINCOLN CENTER

9 NOVEMBER 2014

Bach - Suite No. 4

Bruckner - Symphony No. 7 (Nowak Ed.)

Leipzig Gewandhaus Orchestra / Riccardo Chailly

THE PROGRAM was designed to emphasize the Leipzig ensemble's historic roots: Bach was active in the city when it was founded in 1743, and it gave the landmark premiere of the Bruckner in 1884. So it seemed a propitious occasion for the Bruckner Society of America to award maestro Chailly its Julio Kilenyi Medal of Honor, which it did so in a ceremony in the Green Room at Fisher before the concert.

Chailly's performance was generally loving and lyric, Bruckner as song rather than epic, and it worked beautifully. The cellos sang out richly at the start – they were splendid throughout – and the great climaxes at the end of the first movement and the Adagio were thoughtfully sculpted and fully involving. Perhaps most impressive was the finale. Chailly told Professor William Carragan, who was at the medal ceremony, that he read his paper on the tempo changes in the finale. In any event, he managed those gear changes without making them sound like gear changes – the movement flowed naturally, making for a true, satisfying finish to the long symphony.

Those expecting something "richer", "deeper" or more "profound" might have been disappointed. And the Leipzig winds didn't seem as mellifluous as those in some American orchestras. (The horns in particular struggled after the Adagio.) For what it was meant to be, I thought it excellent. Tasteful Bruckner need not be an oxymoron.

Sol L. Siegel

LONDON

BARBICAN HALL

28 NOVEMBER 2014

Schubert - Symphony No 4

Mahler - *Lieder eines fahrenden Gesellen*

Hans Rott - Symphony No 1

BBC Symphony Orchestra / Marc Minkowski

"A better young man you will not find. He was to this day my best pupil." Bruckner on Hans Rott, letter 14 June 1877

A MOMENTARY doubt flitted across my mind at the start and I found myself thinking, "I hope this performance is going to be alright." The first few notes of the long trumpet theme (in the manner of Bruckner's Third) seemed a little tentative and the intonation slightly suspect. This unworthy doubt was soon proved to be groundless and by the first climax the BBC SO blossomed. Marc Minkowski allowed the movement to unfold as though it has all the time and space in the world. Yet it is relatively concise in a symphony where unusually each movement exceeds the length of its predecessor, timings being roughly 8, 11, 12 and 21 minutes respectively. In the middle section he injected an energetic bounce, reflected in his own swaying on the podium.

In the slow second movement he brought out the rich, deep hues capturing what appears to be the music's kaleidoscope of ambiguous emotional reactions in the face of adversity, ranging from sadness, poignancy, stoicism, triumph, resignation to rage. The music surged emotionally on its way wearing its heart on its sleeve until it reached a heart rending anguished dissonance. This was not at the same level of intensity as, for example, the crux of the adagio in Bruckner's Ninth but undeniably it was powerfully dramatic with its well executed sudden diminuendo. After this the music regained its composure with a hymn like quality over quietly throbbing timpani and bass in which the conductor and orchestra achieved a beautifully sustained quiet resolution.

"Frisch und lebhaft" is the marking of the scherzo and it certainly erupted with a rumbustuous swagger, in a theme which predates but bears a striking resemblance to the scherzo of Mahler's First, before giving way to a dance with a zestful lilt. In the Trio growling bass notes alternated with interplay between clarinet and violin. On the

return of the scherzo the conductor generated a frantic urgency in the strings. The brass energetically propelled the movement to a scintillating, punchy finish.

In opening the final movement the contrabassoon and basses achieved a darkly mysterious, spooky atmosphere, sounding (to those of us of an imaginative disposition) like the menacing tread of an approaching giant in seven league boots. What an abundance of riches followed. After the initial mood was punctured by an echo of the previous movement, a brief hymn raised the spirit, horns called questioningly, woodwind intertwined sinuous bird calls and trills, brass delivered an ominous fanfare leading to a stentorian proclamation. A lyrical outpouring gently broadened into an uplifting hymn from which in turn the conductor achieved a smooth transition into the “big tune,” showing a strong kinship with the finale of Brahms’ First. The conductor kept this moving purposefully so that there was no danger of it no sagging. Fragments of the symphony’s opening trumpet theme progressively reappeared, assumed importance and rose triumphantly before dying back quietly at the very end to leave the first two notes of that theme suspended timelessly – a magical conclusion.

Marc Minkowski is obviously an enthusiast for this work: he embraced the score at the end. I share his enthusiasm. With so much to admire in it is there a problem anywhere? I’m afraid that for me there is, a three pointed metal one: the triangle frequently intrudes like an irritating tinnitus. Would that there was a delete button within the human ear so that this particular line could be eliminated.

Jerome Curran

BIRMINGHAM, UK

SYMPHONY HALL

29 NOVEMBER 2014

Schumann - Piano Concerto (Stephen Hough)
Bruckner - Symphony No. 7

City of Birmingham Symphony Orchestra / Andris Nelsons

Geoffrey Hosking writes:

In principle I don't like the kind of performance we heard on Saturday, full of swellings and lingering luxuriantly over the most attractive cadences. But actually I enjoyed it greatly. Partly this is because the CBSO played so beautifully. The woodwind were especially good and came over very clearly in the bright acoustic. The strings were not silky, but sinewy, even gutsy, with fine phrasing. Nelsons is clearly a conductor who has good control over the orchestra (despite his indefinite bravura gestures) and knows what he is trying to achieve. In any case, his method is probably more suited to the 7th than to any other Bruckner symphony.

The opening theme of the symphony was beautifully played, quite slow, though not excessively so, with loving phrasing and some rubato. The second theme was also quite slow - and got slower when inverted - but the third one was decidedly quick, which balanced the structure and offered variety. The end of the movement, with the arching return of phrases from the main theme leading into the final climax, was very fine.

In the slow movement Nelsons played the successive elements of the main theme at different tempos. But it was always tastefully done, and I have to admit that an unvarying adagio can begin to drag. The second theme was impeccably phrased and the strings sounded most beautiful. The approach to the big climax really was too slow, but Nelsons then settled into a good tempo and then maintained it with only slight acceleration, which was convincing, indeed overwhelming.

The third movement was played quite fast - Nelsons was beating one in a bar - but with plenty of rhythmic impetus, especially from the trumpet, and good orchestral balance, so that all the counterpoint was audible. The last movement was one of the best I have ever heard, with quite a swift tempo varied to suit each stage in the development, and the final climax really did seem to crown the whole symphony.

Altogether this was a great evening: the Schumann piano concerto was played in the same spirit and most convincingly, with generous romantic gestures from both Stephen Hough and the orchestra. I'm glad I went!

Stephen Pearsall writes:

This was a performance devoid of affectation, carefully thought out and beautifully played. It opened gently in the sense that overdone gravitas, the sign of a very long toil ahead, was absent. This applied to the first two themes, the jaunty third theme introduced by the “climax to nothing” gave the feel that this was all some kind of prelude for a main event that would come later. But this appeared sooner than you might think with a woodwind passage that often is treated as a mere relatively insignificant transition passage, but here was so deliciously crafted and articulated it was little surprise that the principal flute received the first call at the end. Indeed a prelude to the darker strings taking over slowly with their stunningly rich sound capturing the melancholy perfectly, relieved by the reappearance of the playful third theme. The emergence of the timpani that precedes the coda was a touch downplayed, this can be a shattering prelude to the coda, though it was not without tension developed by the lustrous string sound and when the coda entered it was very slow - it can only get faster I thought - it did, slightly, the tension was built up splendidly, the timpani this time playing its full part, but slowing down again in the last notes, the

sound of trumpets hanging momentarily in the air. So it felt slightly ambiguous, and perhaps this was the intention. I prefer it fast and emphatic.

In the immediate aftermath of the adagio you could feel the audience come up for air. It was just serene, cymbal-free, twenty-three minutes of thought-provocation, beauty and turmoil intertwined. As Bruckner remembered Wagner, I remembered a recently departed friend, the tubas from the Eighth played at his funeral, the tubas here glistening in sight and sound.

The later movements offer an opportunity to let your hair down while remaining within the Bruckner sound world - not that they are lightweight - indeed the finale is probably my favourite movement in all Bruckner. Andris Nelsons pulled any loose ends together admirably making sense, if needed, of what had gone on before. Like the first movement however, there was that moment's hesitation at the very end, perhaps born of a desire to sculpt a rounded ending that really isn't necessary. Of course you should really dismiss such an approach - after all Bruckner is about the thrill of the white light, arriving in the Promised Land after a life of toil. But here I'm not prepared to do this as Andris Nelsons had very clearly thought deep and hard about this as he does about all the music he conducts and I'm sure this is not his last word on the matter. The people of Boston Massachusetts have a lot to look forward to, a thoroughly decent man, as the prolonged applause died away he thanked the audience for making it a full house and offered his seasonal greetings to all.

Ken Ward writes

Altogether it was performance with many highlights, mostly passages where the sheer beauty of the sound and excellence of the playing gripped one's attention. But it was an approach that left the impression of an interpretation still in the making, not yet fully achieved, the overall form and trajectory of the symphony not functioning at full power. Some of the build-ups to big climaxes lacked tension, too concerned with the felicitous shaping of individual phrases to the detriment of the proportions of the architecture, though key points, such as the return to the home key and start of the recapitulation proper in the first movement, were nicely underlined. There was certainly never an ugly or ill-shaped passage, nor any hint of earthy vulgarity about the cock-crowing trumpet call Scherzo, where perhaps a more heavily accented rhythm might work to a more corporeal effect.

The finale worked very well, the sprightly dotted rhythms of the opening theme splendidly articulated, and the weird climax of the third theme recapitulation, where the fortissimo heavy brass power heavenwards only to stop suddenly in the middle of nowhere, was marvellously done, resisting the temptation to over exaggeration that some interpreters fall prey to.

Come the exultant close - well, on this occasion 'exultant' is perhaps not really the word, but an almost Richard Strauss-ian display of glorious E major orchestral colour, Andris Nelsons held his arm raised aloft, the audience frozen in stunned silence rather than leaping to its feet in raucous cheering. Finally he lowered his arm, and then the applause thundered in.

Nelsons closed the concert with a little speech in which he thanked the audience for coming, wished them all a Merry Christmas and a Happy New Year, and said that he was really glad that so many people came to listen to Bruckner, 'sometimes people are afraid, but actually, as you see, it is absolutely magic and absolutely amazing, particularly with this orchestra'.

BOSTON

SYMPHONY HALL

18 JANUARY 2015

Mozart: Piano Concerto No. 24 in C Minor, K. 491 (Lars Vogt)

Bruckner: Symphony No. 7 (Haas Edition)

Boston Symphony Orchestra/Andris Nelsons

IN THIS, his first season as Music Director, Maestro Nelsons has publicly stated his intention to make Bruckner a regular presence in Boston. His first offering, the Seventh was one of the only two symphonies he conducted in Birmingham, despite aborted efforts to do others on earlier occasions. By the time you read this, he will have given the Third again in London with the Philharmonia. In any case, Saturday's presentation filled Symphony Hall with a nearly standing room only crowd.

From his propensity to program lots of Strauss, Wagner, Brahms (and a BSO debut recording of the Sibelius Second) one would type Nelsons as a musician of strong romantic sympathies. Indeed, his Bruckner style appeared to be broad, richly sonorous, rhetorical and filled with rhythmic freedom but at no cost to discipline. I could imagine his interpretive models, in general, to include such as Jochum, Furtwängler, perhaps even Celibidache. This was apparent in the first movement, for which there are few explicit guides in the score to the integration of tempos for each theme group. Nelsons began quite broadly and indulged in expressive plasticity of line at many points. It helped coherence that he didn't race forward, as some do, for the third theme group but observed this as a return to *tempo primo* after a brief ritard. What was problematic, however, was the lack of much soft playing (degrees of which are

clearly demanded on the page) and climaxes that were perhaps too loud and too early in occurrence. The second movement fared better. Nelsons clearly differentiated the funereal *langsam* pace from the more consolatory *moderato* (I am surprised how many readings neglect this basic point). Even more important (and rare) he saw to the strings phrasing and bowing in a detached, emphatic way where Bruckner calls for it. One departure from the Haas score was the addition of timpani at the big climax, though not of triangle and cymbal. At least one Brucknerian in the audience noted the heart-broken ending of the Adagio to lack sufficient *gravitas*. There was little to quarrel with in the Scherzo, energetic and precise with the requisite leisure in the trio (even peppered with a bit of rubato). In the finale, controversy abounds over whether the tempo changes originating from the time of the Nikisch première (favored in the Nowak edition) met with Bruckner's approval and should be observed. The deciding question is whether the movement maintains a consistent and logical structure with whatever pacing the conductor leans to. I would submit that Nelsons achieved this tricky goal.

There is a tiny acid test in the opening measure of the last movement. Therein, the second violins establish a *tremolando* in the first beat, the firsts entering on the second with the initial theme. For reasons of either acoustic muddiness or ensemble casualness, one too often doesn't initially hear this exposed downbeat. Nelsons made sure that we heard it, without distention. From beginning to end of the mighty work, the orchestra "strutted its stuff" – the clarity of balance, articulation, intonation and glorious tone that secure the BSO, at its best, membership in the world class amongst orchestras.

Nowadays, lots of Bruckner Symphonies share the program with one of the mature Mozart piano concerti. On this occasion, Nelsons began with what to me is the greatest of them. K. 491 operates at the highest level of formal balance, refinement and inventiveness. This reassuring elegance, nonetheless, is stalked with the most subtle and eloquent layer of tragedy, grief and even an undertone of bitterness and anger. Nelsons, using a reduced ensemble, maintained a crisp texture, without inflated tonal production. This is itself a minor miracle since followers of the BSO have long noted their Mozart performances as too plush and oversized in sound, even when Sir Colin Davis was conducting (for Imogen Cooper in the orchestra's last subscription presentation of the piece). In the latest appearance of K. 491 here, Lars Voigt used his own somewhat stormy cadenza for the first movement. Elsewhere, his playing was momentarily at odds with the conductor – tending to slow down in the first movement, including the prolonging of at least one rest, and pushing brisker speeds in the slow movement. There was some blurred articulation in the finale. I would have loved to be a fly on the wall at the rehearsals where Voigt and Nelsons worked these differences out, as work them out they seem to have done. The C Minor Concerto is rich enough to contain multitudes of interpretive approaches, as the recordings by such divergent pianists as Solomon, Glenn Gould and Lili Krauss will attest, and the rendition heard on the 18th. January ultimately wound up as a stylish and thoughtful statement of this masterpiece, even if the keyboard part of the reading wasn't quite up to the exalted level of the afore-mentioned soloists.

Abram Chipman

Benjamin Korstvedt writes:

On Jan. 15-17, the Boston Symphony Orchestra performed Bruckner's Seventh under their new music director, Andris Nelsons. The third of these, which I attended, proved to be a splendid performance with a palpable sense of musical discovery - revealing of both the symphony itself and the burgeoning relationship orchestra and conductor. This was Bruckner given with a measure of youthful directness, rather than striving for profundity of utterance or mere sonic grandeur. This approach allowed the wonderful music of this great score to blossom forth richly and engagingly.

The orchestra played very well throughout. The first movement was illuminated by a great deal of fine playing, especially in the chamber-like passages. The Adagio was very impressive, too. The Wagner tubas intoned the famous opening theme both sonorously and melodically. The Boston string section shone especially in the lovely lilting second theme, which both danced and soared. The tragic coda was quite fine too, but perhaps lacked the very last degree of emotional gravity. Nelsons made the unusual decision to include the timpani part in this movement but not the triangle and cymbal. The textual support for the decision to include only some of the "controversial" percussion instruments may be tenuous, but musically it worked well.

Nelsons has compared directing the BSO to driving Ferrari and this image occurred to me during the splendidly vigorous performance of the Scherzo. The Finale was surely well played, too, although in this movement Nelsons for the first time made some interpretive choices that called attention to themselves. The most striking of these involved his slightly prolonged treatment of several rhetorical pauses, most notably just before the reprise of chorale-like second theme, which returned at a perceptibly slower tempo that it had in the first half of the movement.

This splendid performance was a true pleasure to hear. And it augurs well for the future of this great orchestra and for a revival of Boston's Bruckner tradition.

...AND TWO CONCERTS IN PORTUGAL

Jorge Fernandes attended two concerts: The Orquestra Sinfónica Metropolitana on 23 Nov. 2014 in Centro Cultural de Belém in Lisbon gave a performance of Bruckner's 4th symphony conducted by Michael Zilm. Jorge was agreeably surprised by the quality of the performance of the first movement, very impressed indeed with the second movement. Michael Zilm has conducted cycles of Bruckner symphonies before, which have been very impressive. This fourth confirms his credentials as a fine Bruckner conductor. Also in the programme was a piece by A P Vargas, *Onze Cartas*.

David Afkham also conducted a performance of the 4th symphony at the Gulbenkian Hall Lisbon on 9 January 2015 with the Orquestra Gulbenkian which, after a shaky start, proved to be a good performance too, the first three movements all decently played and the Finale being exceptionally, and unexpectedly, well done. Beethoven's 4th piano concerto was played in the first half.



ST. FLORIANER BRUCKNERTAGE

The opening of the horizon - Bruckner's journey to France

Tickets from Brucknerhaus Linz 'Service Centre' - +43 732 77 52 30

Saturday 15 Aug. 10 am

Bruckner - Windhaager Mass - alto, 2 horns, organ
Ave Maria, for alto and organ
Bach - Fugue in E flat major, BWV 552

Sunday 16 Aug 8 pm

Vienna String Soloists, Elias Gillesberger
Thomas Mandel - Piano Concerto (world première)

Monday 17 Aug 8 pm

Alois Mühlbacher - songs by **Wolf** and French composers

Tues 18 Aug 8 pm

Minetti Quartet & Peter Langgartner (vla) play
Beethoven - Quartet Op 18/6
Debussy - Quartet in G minor
Bruckner - String Quintet

Wed 19 Aug 8 pm

A night of organ music:
Johann Vexo, Nancy und Paris,
Gereon Krahforst, Merzig,
Daniel Glaus, Bern, *Giampaolo di Rosa*, Rome,
Jürgen Schaal, Mannheim, *Simon Johnson*, London

Thurs 20 Aug 8 pm

Till Alexander Körber & Reinhold Puri-Jobi - pianos.
Liszt - Concerto Pathétique for 2 pianos.
Bruckner - Symphony No. 9 (arr. 2 pianos)

Fri. 21 Aug 8 pm

Orchestral Concert in St Florian Basilica
(introductory lecture 5 pm, Klaus Laczika)
Altomonte Orchestra / Rémy Ballot
Debussy - *Nuages*
Bruckner - Symphony No. 9

www.brucknertage.at



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James Savage - Twickenham	David Singerman - Southampton
Lawrence Tomlinson - Penrith	David Woodhead - Leatherhead
George Banks - Bromley	

Selected Worldwide Concert Listings

March - June 2015

Every effort is made to ensure the accuracy of this list, but readers are strongly advised to check with the venue or performers before making arrangements to attend.

Austria

6 March 7.30 pm, 8 March 11 am, Salzburg,
Stiftung Mozarteum +43 (0) 66287 3154

Schönberg - Waltzes for string orchestra

Mozart - Violin Concerto No. 5 (Nicola Benedetti)

Bruckner (arr. Skrowaczewski): Adagio (from String Quintet)

Mozart - Symphony No. 29 Camerata Salzburg / Ben Gernon

12 March 7.45 pm, Graz, Stefaniensaal, +43 31680 490

13 March 7.30 pm, 14 March 3.30 pm, 15 March 11 am, Vienna,
Musikverein +43 1505 8190

Ligeti - Atmospheres **Marx** - Alt-Wiener Serenades

Bruckner - Symphony No. 9 Vienna Philharmonic / Zubin Mehta

6 April 7.30pm Feldkirch, Montforthaus +43(0)5522 73467

7 April 7.30pm Bregenz, Festspielhaus +43 (0)5574 4080

Schedl - Five Intermezzi from *Glaube, Liebe, Hoffnung*

Lutoslawski - Concerto for Orchestra **Bruckner** - Symphony No. 1
Vorarlberg Symphony Orchestra / Gérard Korsten

21, 22 April 7.30 pm, Vienna, Konzerthaus +43 1242 002

Schumann - Violin Concerto (Christian Tetzlaff)

Bruckner - Symphony No. 4 (1878/80)

Wiener Symphoniker / Robin Ticciati

26 April 11 am, 28 April 7.30 pm, Vienna, Konzerthaus +43 1242 002

29 April 7.30 pm, Linz, Brucknerhaus +43 (0)732 775230

Mozart - Piano Concerto No. 25 (Piotr Anderszewski)

Bruckner - Symphony No. 2 (1877)

Wiener Symphoniker / Paavo Järvi

26 April 7.30 pm, Vienna, Musikverein +43 1505 8190

Mendelssohn - Symphony No. 5 **Bruckner** - Symphony No. 6

Webern Symphony Orchestra / Christoph Eschenbach

3 May 7.15 pm, Vienna, Hofburgkapelle

Bruckner - Mass No. 1 in D minor

Vienna Boys Choir, male voices of the Vienna Staatsoper.

3 May 7.30 pm, Vienna, Musikverein +43 1505 8190

Janacek - Sinfonietta **Bruckner** - Symphony No. 7

Berlin Philharmonic / Simon Rattle

4, 5 May 7.30, Graz, Stefaniensaal, +43 31680 490

Bruckner - Symphony No. 5

Graz Philharmonic Orchestra / John Axelrod

20 May 7.30 pm, Vienna, Musikverein +43 1505 8190

Gubaidulina - Violin Concerto No. 2 (Gidon Kremer)

Bruckner - Symphony No. 9

Staatskapelle Dresden / Christian Thielemann

21 May 7.30 pm, Vienna, Musikverein +43 1505 8190

Wagner - arias from *Tannhäuser* and *Die Meistersinger*

Schubert - arias from *Alfonso und Estrella* (Christian Gerhaher)

Bruckner - Symphony No. 4

Staatskapelle Dresden / Christian Thielemann

30 May 6.30 pm, Grafenegg, Auditorium +43 (0)2735 5500

31 May 3.30 pm, 3 June 7.30 pm, Vienna, Musikverein +43 1505 8190

1 June 7.30 pm, St Pölten, Festspielhaus +43(0)2742 908080 222

Brahms - Schicksalslied **Strauss** - Also sprach Zarathustra

Bruckner - Te Deum

Klara Ek - sop., Gerhild Romberger - alto, Maximilian Schmitt - tenor,

Günther Groissböck - bass. Wiener Singverein,

Tonkünstler-Orchester Niederösterreich / Andrés Orozco-Estrada

1 June 7.30, Vienna, Konzerthaus +43 1242 002

Bruckner - Symphony No. 8

Orchestra dell'Accademia Nazionale di Santa Cecilia / Antonio Pappano

6 June 7.30 pm, Vienna, Musikverein +43 1505 8190

Mozart - Violin Concerto No. 4 (Baiba Skride)

Bruckner - Symphony No. 7

City of Birmingham Symphony Orchestra / Andris Nelsons

23 June 7.30 pm Vienna, Konzerthaus +43 1242 002

Bruckner - Mass No. 3 **Messiaen** - L'Ascension

Ruth Ziesak - sop., Janina Baechle - mezzo, Benjamin Bruns - tenor,

Günther Groissböck - bass, Wiener Singakademie,

ORF Radio-Symphonieorchester Wien / Cornelius Meister

7 July 6 pm, St Florian, Stiftskirche +43(0)732 776127

Bruckner - Symphony No. 8 (1890)

Bruckner Orchester Linz / Stanisław Skrowaczewski

Belgium

18 June 8.15 pm, Brussels, Flagey +32 (0)2 641 1020

Bruckner - Symphony No. 7

Brussels Philharmonic / Michel Tabachnik

Bulgaria

9 April 7 pm, Sofia, Bulgaria Hall +359 2951 5571

Bruckner - Symphony No. 7

Sofia Philharmonic / Ljubka Biagioni

27 June 7.30 pm, Bulgaria Hall +359 2951 5571

Paganini - Violin Concerto No. 1 (Mario Hossen)

Bruckner - Symphony No. 4

New Symphony Orchestra / Petko Dimitrov

Canada

11 March 8 pm, Quebec Grand Théâtre +1 418 643 8131

Bertrand - Rideau et fanfares **Mahler** - Totenfeier

Bruckner - Symphony No. 9

Orchestre symphonique de Québec / Fabien Gabel

6 May 8 pm, Toronto, Roy Thompson Hall +1 416 872 4255

9 May 8 pm, Montréal, Maison symphonique +1 514 842-2112

Lau - Treeship

Mendelssohn - Violin Concerto No. 2 (Augustin Hadelich)

Bruckner - Symphony No. 7

Toronto Symphony Orchestra / Peter Oundjian

Croatia

24 May .30 pm, Varaždin, HNK +385 (0)42 200250

Arensky - Variations on a theme by Tchaikovsky

Zerovnik - Concertino Pno and Strings **Bruckner** - String Quintet

Varazdin Chamber Orchestra / Pavle Dešpalj

Czech Republic

2 April 7 pm, Teplice, House of Culture +420 417 515 940

Bruckner - Symphony No. 8

North Czech Philharmonic Teplice / Alfonso Scarano

Finland

2 April 7 pm, Tampere Hall, +358 600 9 4500

Sallinen - Four Dream Songs (Helena Juntunen)

Bruckner - Symphony No. 7

Tampere Philharmonic / Hannu Lintu

8 May 7 pm, Helsinki Music Centre +358 600 10800

Saariaho - Organ Concerto (Jan Lehtola) **Bruckner** - Symphony No. 4

Finnish Radio Symphony Orchestra / Kent Nagano

France

5 March 8 pm, Strasbourg

Palais de la Musique et des Congres +33 (0)36906 3706

Mozart - Symphony No. 34 **Bruckner** - Symphony No. 4

Basel Symphony Orchestra / Stanisław Skrowaczewski

11 March 8.30 pm, Paris, Philharmonie +33 (0)1 4484 4484

Beethoven - Triple concerto (Isabelle Faust, Jean-Guihen Queyras, &

Martin Helmchen) **Bruckner** - Symphony No. 9

Orchestre de Paris / Herbert Blomstedt

27 Mar. 8 pm, 28 Mar. 4 pm, Nice, Opéra de Nice +33 (0)49217 4079
Mozart - Piano Concerto No. 25 (Barry Douglas)
Bruckner - Symphony No. 5
 Nice Philharmonic Orchestra / Jeffrey Tate

6 June 5 pm, Montpellier, Opera Berlioz +33 (0)4 67 601999
Mendelssohn - Violin Concerto No. 2 (Aude Périn-Dureau)
Bruckner - Symphony No. 4 Orchestre National Montpellierien
 Languedoc-Roussillon / Jonathan Darlington

5 July 9 pm, Colmar, Kirche St Matthieu +33 3 8941 4496
Bruckner - Symphony No.4
 Radio Symphony Orchestra Berlin / Marek Janowski

Germany

1 Mar. 11 am, 2 Mar. 8 pm, Hamburg, Laeiszhalle, +49 40 357 66666
Bruckner - Symphony No. 5
 Hamburg Philharmonic / Simone Young

1 March 6 pm, München, Herkulesaal, Residenz, +49 8959 004545
Rutter - Mass of the Children **Bruckner** - Te Deum
 Sibylla Duffe - sop, Stephanie Hampi - alto, Moon Yu Oh - tenor,
 Ludwig Mittelhammer - bass, Kinderchor der Bayerischen Staatsoper,
 Münchner Oratorienchor, Bad Reichenhaller Philharmonie / André Gold

8 March 11 am, 9 March 7.30 pm, Halle,
 Georg-Friedrich-Händel-Halle, +49 (0)345) 5110 777
Wagner - Die Meistersinger: Prelude. Tristan: Prelude & Liebestod
Bruckner - Symphony No. 3
 Staatskapelle Halle / Josep Caballé-Domenech

8 March 4 pm, Stuttgart, Neues Schloss, +49 (0)7221 300 200
Rota - Nonetto **Bruckner** (arr. Eisler et al) - Symphony No. 7
 Members of Radio Symphony Orchestra Stuttgart of SWR

19, 20 March 8 pm, Hamburg, Laeiszhalle, +49 40 357 66666
 22 Mar. 7.30 pm, Lübeck Music Congress Centre +49 (0)451 7904 400
Bruckner - Symphony No. 8 (1890)
 NDR Symphony Orchestra Hamburg / Herbert Blomstedt

21 March 7.30 pm, Mainz, Rheingoldhalle +49 0(0)6133 5799 991
 22 March 8 pm, Mannheim, Rosengarten +49 (0)621 26044
Mozart - Violin Concerto No. 5 (Stefan Jackiw)
Bruckner - Symphony No. 2
 Deutsche Staatsphilharmonie Rheinland-Pfalz / Mario Venzago

26, 27 Mar. 8 pm, München Philharmonie, +49 (0)8954 818181
Rihm - Piano Concerto No. 2 (Tzimon Barto)
Bruckner - Symphony No. 9
 Munich Philharmonic / Christoph Eschenbach

5 April 8 pm Bayreuth, Ordenskirche St Georgen +49 921 7644076
 6 April 5 pm, Weiden, Max-Reger-Halle
 7 April 7.30 pm, Selb, Rosenthaltheater
 8 April 8 pm, Jena, Volkshaus
Beethoven - Symphony No. 1 **Bruckner** - Symphony No. 6
 International Youth Orchestra Academy / Simon Gaudenz

13 April 8 pm, Berlin, Philharmonie +49 (0)30254 88999
 14 April 8 pm, Berlin, Konzerthaus +49 (0)30 203092101
Sibelius - Violin Concerto (Gidon Kremer)
Bruckner - Symphony No. 6 Staatskapelle Berlin / Daniel Barenboim

15 April 7.30 pm, Reichenbach, Neuberinhaus +49 (0) 37651 2188
 17 April 7.30 pm, Greiz, Vogtlandhalle +49 (0) 36616 2880
Respighi - Violin Concerto (Davide Alogna)
Bruckner - Symphony No. 7 Vogtland Philharmonie / David Marlow

17 April 7.30 pm Frankfurt (Oder), Konzerthalle +49(0) 335 4010 120
Wagner - Die Meistersinger suite
Koussevitsky - Concerto for double bass (Stefan Große Boymann)
Bruckner - Symphony No. 3 (1889)
 Brandenburgisches Staatsorchester Frankfurt / Heribert Beissel

19 April 4 pm, Baden-Baden, Stiftskirche
Bruckner - Te Deum **Beethoven** - Mass in C
 Chior of the Stiftskirche, Collegium Musicum Baden-Baden / Virginie
 Auvray & Uwe Serr

19, 21 April 8 pm, Berlin, Konzerthaus +49 (0)30 203092101
Bruch - Violin Concerto No. 1 (Kristóf Baráti)
Bruckner - Symphony No. 6
 Rundfunk-Sinfonieorchester Berlin / Marek Janowski

19 April 7 pm, Ludwigsburg, Schlosspark Forum +49 (0) 71419 103900
 20 April 8 pm, Reutlingen, Stadthalle +49 (0)7121 302292
Mozart - Clarinet Concerto (Sabine Meyer) **Bruckner** - Symphony No. 8
 Württembergische Philharmonie Reutlingen / Ola Rudner

26 April 7 pm, Hamburg, Laeiszhalle, +49 40 357 66666
Berg - Violin Concerto (Lara Boschkor) **Bruckner** - Symphony No. 7
 Hamburger Symphoniker / Jeffrey Tate

1, 2 May 8 pm, Berlin, Philharmonie +49 (0)30254 88999
Mozart - Symphony No. 34 **Bruckner** - Symphony No. 7
 Deutsches Symphonie-Orchester Berlin / Herbert Blomstedt

12 May 8 pm, Düsseldorf Tonhalle, +49 (0)211 8996123
Glass - Cello Concerto No. 2 *Naqoyqatsi* (Gautier Capuçon)
Bruckner - Symphony No. 6
 Bruckner Orchester Linz / Dennis Russell Davies

17, 18 May 8 pm, Dresden, Semperoper +49 (0)351 4911705
 23 May 7 pm, Baden Baden, Festspielhaus +49 (0)7221 30 13101
Wagner - arias from *Tannhäuser* and *Die Meistersinger*
Schubert - arias from *Alfonso und Estrella* (Christian Gerhaher)
Bruckner - Symphony No. 4
 Staatskapelle Dresden / Christian Thielemann

17 May 11 am, 18 May 7.30 pm, Stuttgart Liederhalle +49 (0)711 2027710
Bruckner - Vexilla regis; Christus factus est
Grisey - l'Icone paradoxale **Liszt** - Hunnenschlacht
Bruckner - Te Deum
 Mirella Bunoaica - sop., Maria Theresa Ullrich - mezzo, Stuart Jackson -
 tenor, Attila Jun - bass, Choir Staatsoper Stuttgart,
 Württembergisches Staatsorchester / Sylvain Cambreling

21 May 8 pm, Dortmund, Konzerthaus +49 231 22696 200
Wagner - excerpts: *Parsifal* and *Lohengrin* (Klaus Florian Vogt, tenor)
Bruckner - Symphony No. 7
 City of Birmingham Symphony Orchestra / Andris Nelsons

21 May 7.30 pm, Freiberg, Nikolaikirche, +49 (0)3731 358235
 22 May 8 pm, Döbeln, Theater +49 (0)3431 715265
Blacher - Piano Concerto No. 2 (Seoung-eun Cha)
Bruckner - Symphony No. 2
 Mittelsächsische Philharmonie / Raoul Grüneis

24 May, 6 pm, Baden Baden, Festspielhaus +49 (0)7221 30 13101
Gubaidulina - Violin Concerto No. 2 (Gidon Kremer)
Bruckner - Symphony No. 9
 Staatskapelle Dresden / Christian Thielemann

29, 30 May 7.30 pm, Brandenburg, Katharinenkirche +49 (0)3381 511111
 10 June 7.30, Stendal, Theater der Altmark +49 (0)3931 635777
Wagner - Siegfried Idyll **Bruckner** - Symphony No. 3
 Brandenburger Symphoniker / Michael Helmraht

2 June 8 pm, Düsseldorf Tonhalle, +49 (0)211 8996123
Mozart - Violin Concerto No. 4 (Baiba Skride)
Bruckner - Symphony No. 7
 City of Birmingham Symphony Orchestra / Andris Nelsons

3 June 8 pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400
Wagner - excerpts: *Parsifal* and *Lohengrin* (Klaus Florian Vogt, tenor)
Bruckner - Symphony No. 7
 City of Birmingham Symphony Orchestra / Andris Nelsons

4, 5, 6 June 8 pm, Berlin, Konzerthaus +49 (0)30 203092101
Webern - Passacaglia
Shostakovich - Violin Concerto No. 2 (Kolja Blacher)
Bruckner - Symphony No. 1 (Linz)
 Konzerthausorchester Berlin / Vladimir Jurowski

10 June 8 pm, Heidelberg, Stadthalle +49 (0)6221 5820000
Bach (arr Nodaira) - Die Kunst der Fuge
Bruckner - Symphony No. 5
 Philharmonisches Orchester Heidelberg / Hermann Bäumer

15, 16, 17 June 8 pm, München Philharmonie, +49 (0)8954 818181
Bruckner - Symphony No. 8
 Munich Philharmonic / Semyon Bychkov

18 June 8 pm, Gotha, Stadthalle +49 (0)3621507 8570
Pärt - Cantus in Memoriam Benjamin Britten
Schumann - Cello Concerto (Judith Ermert)
Bruckner - Symphony No. 4
 Thüringen Philharmonie Gotha / Michel Tilkin

20 June 8 pm, Nürnberg, St. Lorenz +49 911 2313808
Bruckner - Symphony No. 9; Te Deum
 Staatsphilharmonie Nürnberg / Marcus Bosch

28 June 7.30 pm (open rehearsal at 11 am), 29 June 7.30 pm
 Weimar, Weimarhalle +49 (0)3643 755334
Mozart - Symphony No. 38 *Prague* **Bruckner** - Symphony No. 3
 Staatskapelle Weimar / Antoni Wit

28 June 7.30 pm, Schweinfurt, Theater +49 (0)9721 51475
Shubert - Symphony No. 8 *Unfinished* **Bruckner** - Symphony No. 9
 Bambergery Symphoniker / Jonathan Nott

2, 3 July 8 pm, München Philharmonie im Gasteig, +49 (0)8954 818181
Wagner - Prelude to Parsifal **Stravinsky** - Symphony of Psalms
Bruckner - Mass No. 3 Anne Schwanewilms - sop,
 Mihoko Fujimura - mezzo, Michael Schade - tenor, René Pape - bass.
 Munich Philharmonic and Philharmonic Choir / Kent Nagano

2, 3 July 8 pm, Stuttgart Liederhalle +49 (0)711 2027710
Nielsen - Clarinet Concerto (Sebastian Manz)
Bruckner - Symphony No. 9
 Radio-Sinfonieorchester Stuttgart des SWR / Herbert Blomstedt

8 July 7.30 pm, Passau, Dom St Stephan +49 (0) 851 490831-0
Bruckner - Symphony No. 7
 Bruckner Orchester Linz / Stanisław Skrowaczewski

Hungary

18 March 7.30 pm Budapest, Béla Bartók Concert Hall +361 555 3300
Mozart - Piano Concerto No. 12 (Fülei Balázs)
Bruckner - Symphony No. 7
 Hungarian National Philharmonic Orchestra / Thomas Sanderling

Italy

5 Mar. 9 pm, 6 Mar. 8.30 pm, Turin, Auditorium RAI +39 011 8104653
Brahms - Violin Concerto (David Garrett) **Bruckner** - Symphony No. 5
 National Symphony Orchestra / Tomas Netopil

6 Mar. 9.15 pm, 7 Mar. 5.20 pm, Palermo, Teatro Garibaldi +39 0916072532
Beethoven - Violin Concerto (Simone Bernardini)
Bruckner - Symphony No. 4
 Orchestra Sinfonica Siciliana / Simone Bernardini

16, 18, 21 March 8 pm Milan, Teatro alla Scala +39 0272003744
Bruckner - Symphony No. 8 Filarmonica della Scala / Georges Prêtre,

25, 26, 27 March, midnight(?) Milan Cathedral +39 0272003744
Verdi - Four Sacred Pieces, Laudi alla Vergine Maria
Bruckner - Ave Maria, Locus iste, Mass No. 2
 Chorus and Orchestra of the Teatro alla Scala / Bruno Casoni

14, 15 April, 8 pm, Milan, Teatro alla Scala +39 0272003744
Mahler - Kindertotenlieder (Thomas Hampson)
Bruckner - Symphony No. 4
 Filarmonica della Scala / Christoph von Dohnányi

2 May 9 pm, Milan, Teatro alla Scala +39 0272003744
Janáček - Sinfonietta **Bruckner** - Symphony No. 7
 Berlin Philharmonic / Sir Simon Rattle

23 May 6 pm, 25 May 8.30 pm, 26 May 7.30 pm, Rome,
 Accademia Nazionale di Santa Cecilia +39 02600 60900
Bruckner - Symphony No. 8
 Orchestra dell'Accademia Nazionale di Santa Cecilia / Antonio Pappano

Japan

14 Mar. 2 pm, Nagoya Aichi Prefectural Art Theater, +81 (0)52 9715511
 15 March 3 pm, Fukuoka, ACROS +81 (0)92 725 9113
 18 March 7 pm, Tokyo Bunka Kaikan +81 3 38220727
Wagner - Prelude and Liebestod **Bruckner** - Symphony No. 4
 Tokyo Metropolitan Symphony Orchestra / Eliahu Inbal

14 March 2 pm, Osaka, Symphony Hall +81 (0)6 64536000
Mendelssohn - Violin Concerto No. 2 (Aya Kiyonaga)
Bruckner - Symphony No. 5 Kansai Philharmonic / Taijiro Iimori

18 Mar. 7 pm, Tokyo Suntory Hall +81 3 3584 9999
 21 Mar. 2 pm, Nishinomiya, Hyogo Arts Centre +81 (0)798 680255
Bruckner - Symphony No. 8
 Radio Symphony Orchestra Berlin / Marek Janowski

27 March 6.45 pm, 28 March 4 pm,
 Nagoya Aichi Prefectural Art Theater, +81 (0)52 9715511
Matsumura - Symphony No. 1 **Bruckner** - Symphony No. 1 (Vienna)
 Nagoya Philharmonic / Tatsuya Shimono

10 April 7 pm, Tokyo Suntory Hall +81 3 3584 9999
 12 April 2 pm, Tokyo Opera City +81 3 5353 9999
Rihm - Ernster Gesang (Teruhiko Komori)
Bruckner - Symphony No. 7
 Yomiuri Nippon Symphony Orchestra / Sylvain Cambreling

22, 23 April 7 pm Tokyo Suntory Hall +81 3 3584 9999
Schumann - Piano Concerto (Bertrand Chamayou)
Bruckner - Symphony No. 4
 NHK Symphony Orchestra / Michael Sanderling

24 April 7 pm, 25 April 4 pm, Tokyo Suntory Hall +81 3 3584 9999
Brahms - Piano Concerto No. 1 (Angela Hewitt)
Bruckner - Symphony No. 7 Japan Philharmonic / Pietari Inkinen

9 May 2 pm, Tokyo Opera City +81 3 5353 9999
Bruckner - Symphony No. 8 Tokyo City Philharmonic / Taijiro Iimori

6 June 6 pm, Tokyo Suntory Hall +81 3 3584 9999
Strauss - Metamorphosen **Bruckner** - Symphony No. 7
 Tokyo Symphony Orchestra / Jonathan Nott

27 June 3 pm, Nishinomiya, Hyogo Arts Centre +81 (0)798 680255
Bruckner - Symphony No. 7 Osaka Philharmonic / Michiyoshi Inoue

26 June 7 pm, Kyoto, Concert Hall 0081 (0)75 7113090
Schumann - Piano Concerto (Antti Siirala)
Bruckner - Symphony No. 4 Kyoto Symphony / Kazuhiro Koizumi

Latvia

8 May 7 pm, Riga, Riga, The Great Guild Concert Hall, +371 6721 3643
Schumann - Cello Concerto (Dāvids Gerings)
Bruckner - Symphony No. 7
 Latvian National Symphony Orchestra / Gintars Rinkēvičs

Netherlands

1 March 2.15 pm, Amsterdam, Concertgebouw +31 (0)20 6718345
Mozart - Violin Concerto No. 3 (Isabelle van Keulen)
Bruckner - Symphony No. 2 (1877)
 Netherlands Philharmonic Orchestra / Mario Venzago

12 Mar. 8.15 pm, Eindhoven, Frits Philips Concert Hall, +31 (0)40 244 2020
 13 Mar. 8.30 pm, Breda, Chassé Theater +31 (0)76 530 3132
 15 Mar. 2.30 pm, Maastricht, Theater aan het Vrijthof +31 (0)43 3505555
Beethoven - Egmont Overture **Stravinsky** - Violin Concerto (Adelina Hasani)
Bruckner - Symphony No. 9
 South Netherlands Philharmonic / Mario Venzago

7 April 8.15 pm, Arnhem, Musis Sacrum, +31 026 4437343
Bruckner (Mahler - Krzyzanowski) - Symphony No. 3
 Geoffrey Madge & Daan Vandewalle, pianos

23 April 8.15 pm, Assen, Theater De Nieuwe Kolk +31 (0)88012 8560
 24 April 8.15 pm, Leeuwarden, Stadsschouwburg +31 (0)58 233 0233
 25 April 8.15 pm, Groningen, De Oosterpoort, +31 (0)50 3680368
Scriabin - Pno Concerto (Marietta Petkova) **Bruckner** - Symphony No. 9
 North Netherlands Orchestra / Michel Tabachnik

21 May 8.15 pm, Zwolle, Odeon de Spiegel, +31 (0)384 288288
 22 May 8 pm, Enschede, Wilkimtheater +31 (0)53485 8500
Wagner - Tannhäuser Overture **Strauss** - Horn Concerto No.1 (Stefan Dohr)
Bruckner - Symphony No. 3
 The Netherlands Symphony Orchestra / Antony Hermus

29, 30 May 8.15 pm, 31 May 2.15 pm, Amsterdam,
 Concertgebouw +31 (0)20 6718345
Berg (orch. Verhey) - Piano Sonata op. 1
Liszt - Piano Concerto No. 2 (François-Frédéric Guy)
Bruckner - Symphony No. 6
 Netherlands Philharmonic Orchestra / Marc Albrecht

29 May 8 pm, Doetinchem, Amphion +31 (0)314 376000
 30 May 8.15 pm, Arnhem, Musis Sacrum +31 026 4437343
 31 May 2.15 pm, Nijmegen, Concertgebouw +31 (0)24 322 1100
Mozart - Overture: Die Entführung aus dem Serail
Mozart - Piano Concerto No. 24 (Arthur Jussen)
Bruckner - Symphony No. 4 Het Gelders Orkest / Yoav Talmi

Norway

12 March 7 pm, Oslo, Konserthus +47 23 113111
Dusapin - Violin Concerto (Renaud Capuçon)
Bruckner - Symphony No. 3
 Oslo Philharmonic Orchestra / Jukka-Pekka Saraste

22, 23 April 7 pm, Oslo, Konserthus +47 23 113111
Mozart - Symphony No. 34 [23 April only]
Bruckner - Symphony No. 7
 Oslo Philharmonic Orchestra / Herbert Blomstedt

Poland

27 March, Białystok, Podlasie Philharmonie +48 85 306 7504
Poulenc - Stabat Mater **Bruckner** - Requiem
 Orchestra and Chorus of the Podlasie Philharmonic / Michał Klauza

17 Apr. 7.30 pm, 18 Apr. 6 pm, Warsaw, Philharmonie +48 22 5517111
Rubinstein - Piano Concerto No. 4 (Eldar Nebolsin)
Bruckner - Symphony No. 6
 Warsaw Philharmonic Orchestra / Eliahu Inbal

8 May 7 pm, Poznań, University Hall +48 61 853 6935
Mozart - Symphony No. 36 *Linz* **Bruckner** - Symphony No. 7
 Poznań Philharmonic Orchestra / Yoav Talmi

8 May 7 pm, Warsaw NFM, +48 71792 1000
Zimmermann - Stille und Umkehr **Bruckner** - Symphony No. 8
 NFM Symphony Orchestra / Ariel Zuckermann

28 May 7 pm, Warsaw NFM, +48 71792 1000
Haydn - String Quartet op.20/2 **Szymański** - 5 Pieces for String Quartet
Bruckner - String Quintet in F major
 Lutosławski Quartet + Tomoko Akasaka, vla.

27 June 6 pm, Warsaw Cathedral Mary Magdalena +48 71792 1000
Chopin (arr Glazunov) - Polonaise No. 3 **Bruckner** - Symphony No. 9
 NFM Symphony Orchestra / Stanisław Skrowaczewski

Romania

5, 6 March 7 pm, Bucharest, Romanian Atheneum (+4) 6875 021 315
Bruckner - Symphony No. 8
 George Enescu Philharmonic Orchestra / Camil Marinescu

Slovakia

19, 20 March 7 pm, Bratislava, Concert Hall of the SP +421 2204 75233
Bruckner - Symphony No. 9; Te Deum
 Eva Hornýáková - sop., Terézia Kružliaková - alto,
 Tomáš Černý - tenor, Peter Mikuláš - bass
 The Slovak Philharmonic Orchestra & Choir / Rastislav Štúr

Slovenia

16 April 7.30 pm, Ljubljana, Cankarjev Dom +386 (0)1 2417 299
Talmi - De Profundis **Bruckner** - Symphony No. 4
 RTV Slovenia Symphony Orchestra / Yoav Talmi

24 May 8 pm, Ljubljana, Cankarjev Dom +386 (0)1 2417 299
Mozart - Violin Concerto No. 4 (Baiba Skride)
Bruckner - Symphony No. 7
 City of Birmingham Symphony Orchestra / Andris Nelsons

Spain

17, 18 April 7.30 pm, 19 April 11.30 am, Madrid,
 Auditorio Nacional de Musica, +34 (0)9133 7030720
Berg - Violin Concerto (Birgit Kolar) **Bruckner** - Symphony No. 4
 National Orchestra of Spain / David Afkham

7 May 8.30 pm, Vigo, Cultural Centre Fnd. Novacaixagalicia +34 986 120078
 8 May 9 pm, Santiago de Compostela, Auditorio +38 981 571026
Wagner - Wesendonck Lieder (Heidi Melton)
Bruckner - Symphony No. 6 Real Filharmonía de Galicia / Paul Daniel

28 May 7.30 pm, Madrid Auditorio Nacional, +34 (0)9133 7030720
Mozart - Violin Concerto No. 4 (Baiba Skride)
Bruckner - Symphony No. 7
 City of Birmingham Symphony Orchestra / Andris Nelsons

30 May 8 pm, Oviedo, Palacio de Congresos +34 985246217
Wagner - excerpts: *Parsifal* and *Lohengrin* (Klaus Florian Vogt, tenor)
Bruckner - Symphony No. 7
 City of Birmingham Symphony Orchestra / Andris Nelsons

12 June 8.30 pm, Tenerife, Auditorio de Tenerife +34 902 317 327
Golinski - Work for two percussionists and orchestra
Bruckner - Symphony No.4 Tenerife Symphony Orchestra / Eckart Preu

Sweden

19 March 7 pm, Malmö, Konserthus +46 (0)40 630 4501
Mendelssohn - Violin Concerto No. 2 (Nicola Benedetti)
Bruckner - Symphony No. 7
 Malmö Symphony Orchestra / Marc Soustrot

Switzerland

4 March 7.30 pm, Basel, Stadtcasino, +41 (0)61 273 7373
Mozart - Symphony No. 34 **Bruckner** - Symphony No. 4
 Basel Symphony Orchestra / Stanisław Skrowaczewski

23 - 25 March, 10 am - 1 pm, 4 pm - 7 pm Lucerne,
 Kultur- & Kongresszentrum +41 41226 7777
 Masterclasses with Bernard Haitink include works by Haydn,
 Schumann, Wagner and Bartók, and **Bruckner** Symphony No. 6, 1st
 movement. Lucerne Festival Strings.

29 Mar. 6.30 pm, Lucerne, Kultur- & Kongresszentrum +41 41226 7777
Beethoven - Piano Concerto No. 1 (Radu Lupu)
Bruckner - Symphony No. 6
 Bavarian Radio Symphony Orchestra / Maris Jansons

15, 16 April 7.30 pm, Winterthur, Stadthaus +41 52620 2020
 17 April 8 pm, Chur, Theater +41 81252 6644
Haydn - Symphony No. 99 **Bruckner** - Symphony No. 2
 Musikkollegium Winterthur / Thomas Zehetmair

22, 23, 24 April 7.30 pm, Zürich Tonhalle +41 44206 3434
Haas - Concerto grosso 4 Alpenhorns & orchestra
Käser & Wicky - works for Alpenhorns [24 April only]
Bruckner - Symphony No. 6 HORNROH modern alphornquartet
 Tonhalle-Orchester Zürich / Kent Nagano

9 May 7.30 pm, 10 May 5 pm, Zürich Tonhalle +41 44206 3434
Mozart - Piano Concerto No. 20 (Rudolf Buchbinder)
Bruckner - Symphony No. 7
 Tonhalle-Orchester Zürich / Christoph von Dohnányi

22 May 7.30 pm, 24 May 5 pm, Bern, Kultur-Casino +4131 329 5252
Mozart - Piano Concerto No. 9 (Oliver Schnyder)
Bruckner - Symphony No. 8 (1890)
 Bern Symphony Orchestra / Mario Venzago

28 May 8 pm, Lausanne, Cathédrale
Bruckner - Symphony No. 4
 Sinfonietta de Lausanne / Alexander Mayer

Taiwan

25 May 7.30 pm, Taipei, National Concert Hall +886 (0)2 33939888
Bruckner - Symphony No. 8
 Taiwan Philharmonic / Shao-Chia Li

United Kingdom

7 March 9.30 pm, London, Cadogan Hall +44 (0)20 7730 4500
Mozart - Requiem **Bach** - Cantata BWV77
Bruckner - Os Justi; Ecce Sacerdos; Libera me
 Laurie Ashworth - sop, Emma Stannard - mezzo, Stuart Jackson - ten.,
 George Humphreys - bass The Van Swieten Band,
 Ealing Choral Society / Jonathan Williams

8 March 2.45 pm, Worthing Assembly Hall +44 (0)1903 206 206
Glinka - Overture Ruslan and Ludmilla
Shostakovich - Cello Concerto No. 1 (Laura van der Heijden)
Bruckner - Symphony No. 3
 Worthing Symphony Orchestra / John Gibbons

11 March 7.30 pm, 14 March 7 pm, Birmingham,
 Symphony Hall +44 (0)121 780 3333
Bach - Violin Concerto No. 1 (Ilya Gringolts)
Bruckner - Symphony No. 5
 City of Birmingham Symphony Orchestra / Ilan Volkov

11 March 7.30 pm, London, Cadogan Hall +44 (0)20 7730 4500
 13 March 7.30 pm, Bristol, Colston Hall +44 (0)844 887 1500
 20 March 3 pm, Edinburgh, Usher Hall +44 (0)131 228 1155
Bartók - Divertimento for Strings
Mozart - Violin Concerto No.5 (Nicola Benedetti)
Mozart - Rondo in C **Bruckner** - Adagio from String Quintet
Mozart - Symphony No. 29 Camerata Salzburg / Ben Gernon

12 March 7.30 pm, Birmingham, Symphony Hall +44 (0)121 780 3333
Schönberg - Waltzes for string orchestra
Mozart - Violin Concerto No.5 (Nicola Benedetti)
Bruckner - Adagio from String Quintet
Mozart - Symphony No. 29 Camerata Salzburg / Ben Gernon

15 April 7.30 pm, London Royal Festival Hall 0844 875 0073
Beethoven - Piano Concerto No. 4 (Menahem Pressler)
Bruckner - Symphony No. 4
 London Philharmonic Orchestra / Robin Ticciati

16 April 7.30 pm, Glasgow City Halls +44 (0)141 353 8000
 17 April 7.30 pm, Aberdeen, Music Hall, +44 (0)1224 641122
Mahler - Der Knaben Wunderhorn (Alice Coote, Peter Coleman-Wright)
Bruckner - Symphony No. 4
 BBC Scottish Symphony Orchestra / Mark Wigglesworth

8 May 7.30 pm, Warwick University Arts Centre +44 (0)24 7652 4524
Mozart - Violin Concerto No. 4 (Baiba Skride)
Bruckner - Symphony No. 7
 City of Birmingham Symphony Orchestra / Andris Nelsons

12 June 7.30 pm, Swansea, Brangwyn Hall, +44 (0)1792 475715
Beethoven - Piano Concerto No. 3 (Stephen Hough)
Bruckner - Symphony No. 8 (1890 Nowak)
 BBC National Orchestra of Wales / Thomas Søndergård

13 June 7.30, London, Hammersmith Town Hall
Messiaen - Les offrandes oubliées **Pärt** - Fratres; Summa
Bruckner - Symphony No. 5
 Fulham Symphony Orchestra / Marc Dooley

United States of America

6, 7 March 8 pm, Saint Louis, Powell Hall, +1 314 5341700
Fauré - Elegy (Bjorn Ranheim)
Wagner - Brünnhilde's Immolation (Christine Brewer)
Bruckner - Symphony No. 3
 Saint Louis Symphony Orchestra / David Robertson

20, 21 March 7.30 pm, 22 March 2.30 pm, Dallas, Morton H Meyerson
 Symphony Center +1 214692 0203
Bach - Violin Concertos Nos. 1 & 2 (Gil Shaham)
Bruckner - Symphony No. 4
 Dallas Symphony Orchestra / Jaap van Zweden

25, 27 March 8 pm, 26 March 2 pm, San Francisco,
 Davies Symphony Hall +1 415 864 6000
Bruckner - Symphony No. 8
 San Francisco Symphony Orchestra / Semyon Bychkov

26 March 8 pm, New York, Carnegie Hall, +1 212247 7800
Schubert - Overture: Claudine von Villa Bella
Bruckner - Symphony in F minor
Dvořák - Symphony No.1 *The Bells of Zlonice*
 American Symphony Orchestra / Leon Botstein

10, 11 April 7.30 pm, 12 April 2.30 pm, Pittsburgh,
 Heinz Hall +1 412 392 4900
Schumann - Piano Concerto (Hélène Grimaud)
Bruckner - Symphony No. 7
 Pittsburg Symphony Orchestra / Manfred Honeck

23 April 6.30 pm, 24 April 1.30 pm, 25 April 8 pm, 26 April 3 pm,
 Chicago, Symphony Center +1 312 294 3000
Bruckner - Symphony No. 8
 Chicago Symphony Orchestra / Semyon Bychkov

24, 25 April 8 pm, Detroit, Orchestral Hall 001 313 576 5111
Mozart - Overture: Die Zauberflöte
Previn - Double Concerto (Jaime Laredo, vln, Sharon Robinson, cello)
Bruckner - Symphony No. 4
 Detroit Symphony Orchestra / Leonard Slatkin



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 concert listings and reviews

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

UK concert information also from www.list.co.uk and
www.concert-diary.com

A Difficult Decision on December 6th 2015
 for Brucknerians in London, UK, following the
 announcement of some of the major orchestra seasons:

31st October 2015 London Philharmonic
 Stanisław Skrowaczewski Bruckner 5 - RFH

6th December 2015 Philharmonia
 Andris Nelsons Bruckner 8 - RFH

6th December 2015 London Symphony Orchestra
 Daniel Harding Bruckner 4 - Barbican

16th December 2015 London Symphony Orchestra
 Daniel Harding Bruckner 9+SPCM finale - Barbican

27 January 2016 London Philharmonic
 Vladimir Jurowski Bruckner 3 - RFH

14th April 2016 London Symphony Orchestra
 Sir Simon Rattle Bruckner 8 - Barbican

