



# The Bruckner Journal

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*In this issue:*

Wanted: New Editor *page 2*

*The Piano Music of Anton Bruckner:  
Context and Overview*  
by Klaus Petermayr *page 3*

*Anton Bruckner - Holy Minimalist*  
by James McCullough *page 10*

*Why the Finale of the Ninth Works  
(with reference to the SPCM version)*  
by John Leonard *page 14*

*Sibelius and Bruckner - Kindred Spirits*  
by Peter Frankland *page 19*

*Two Commentaries: God or Mountains  
– Bruckner & Delius*  
by Wilfred Mellers *page 21*

*Bruckner at the Lucerne Festival*  
by Albert Bolliger *page 21*

BRUCKNER200 *page 23*

abruckner.com Bruckner Tour of  
Austria 2015 - report  
by Ken Ward *page 27*

*Book Review: Elisabeth Maier and  
Renate Grasberger Die Bruckner-  
Bestände des Stiftes St. Florian. Teil 1:*  
by Crawford Howie *page 28*

*The least popular Bruckner Symphony  
becomes the most popular*  
By Akira Naito *page 31*

CD and Concert Reviews *page 32*

## Bruckner, the teacher.

Nearly all his adult life, Bruckner was a teacher, whether in his early career as a schoolteacher, or later giving private lessons, or teaching harmony and counterpoint at the Conservatory and University. It was his primary source of income, and he had some famous pupils. By all accounts they got on well together: he could be an entertaining teacher. I think there are some things he can teach us too.

His was such an idiosyncratic way of doing things that few composers have been able to consciously use his music-making as a pattern for their own. But perhaps we listeners and performers can learn something from Bruckner's life, that successful endeavour is not necessarily rewarded by public esteem, that it is the result of persistence against the odds, doing things as your best judgement tells you they should be, regardless of disasters and the pungent criticisms of others. Though if some young friend has a cymbal clash of an idea, it's not necessarily to be rejected!

But there are lessons to be learned from playing and listening to the music itself. In the notes to the splendid new recording on Linn Records of the Quintet and Quartet by the Fitzwilliam String Quartet, violist Alan George writes, "One has to submit to the expanded timescale of this music. We live our lives now at so unhealthily hectic a pace that it seems almost unnatural to have to accept and adjust to a slower time scale; but music like this affords us the priceless opportunity of challenging the passing of time, and we should relish it."

And maybe we can learn the value of a pause, a moment's silence. As Bruckner explained to Nikisch, 'When I am about to say something important, I must take a breath.' Or at the quiet close of a Bruckner Adagio, Byron's words might come to mind: '...the heart must pause to breathe, and love itself have rest.'

We could relearn, childlike, the value of innocent, joyful, stomping dance, to get our blood flowing and liven our minds; we might take with us the value of the long arduous climb through a changing landscape that ultimately enables and enhances the arrival at the summit.

And each time we hear one of these amazing symphonies, masses, and motets, surely we foster again within us something capable of recognising and responding to those qualities of mystery, of transcendent vision and nobility, and stillness, at the heart of Bruckner's music. *kw*



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# WANTED

## A New Editor for *The Bruckner Journal*

A great opportunity lies ahead for a new editor to steer *The Bruckner Journal* through coming decades of the 21st century. Ken Ward has announced his resolve to withdraw from his work as editor by the end of 2016, by then having completed 12 years and become 70 years old, so we are anxious to hear from anyone who might wish to take up this highly respected and highly enjoyable position. It affords very rewarding opportunities to engage with musicians and academics and the wide community of Bruckner enthusiasts, and to promote interest in Bruckner worldwide.

The editor is supported by experienced and knowledgeable assistant editors, so the position does not require exceptional specialist knowledge, but rather a welcoming and open-minded attitude of mind to all things related to Bruckner and his music. Anyone taking up the job is assured of the assistance of the present editor for the first few issues and the assistant editors thereafter.

It is likely that *The Bruckner Journal* will benefit from engagement with the great variety of on-line arenas of communication that have arisen with the development of the internet. The present editorial team find themselves challenged to keep abreast and active in this new world, so any applicant more au fait with these lively developments of modern publishing would be particularly welcome.

*The Bruckner Journal* would also benefit from an energetic campaign to recruit new subscribers, so applicants with enthusiasm and energy to reach out to those music lovers who are unaware of the existence of the Journal would be a great asset.

If you are interested in putting your name forward, the sooner the better! If you feel that perhaps the whole job might be too much and you'd rather share it, please register your interest and it may be that there's a possible co-editor also expressing an interest. Please let us know if you think this could be an opportunity for you. [brucknerjournal@gmail.com](mailto:brucknerjournal@gmail.com)

At the same time Raymond Cox also intends to finish his 20 year stint, responsible for subscriptions and mailing. We will need someone to replace him too.

In the event that come the end of 2016 no replacement editor has come forward,  
*The Bruckner Journal* may be obliged to cease publication.

## The Piano Music of Anton Bruckner: Context and Overview

Klaus Petermayr

[This is a translation of a paper given by Dr Klaus Petermayr of the Anton Bruckner Institute Linz, at the Bruckner Symposium, 11-12th June 2015, Schloss Kremsegg, Kremsmünster, with the overall title *The Piano Music of Anton Bruckner*. Translation by Ken Ward & Dermot Gault]

Bruckner's piano music occupies an unrepresentative position in relation to his work as a whole. His piano works consist solely of occasional works and teaching pieces, and as far as is known they all originated between 1850 and 1868.<sup>1</sup> Nevertheless these works have - albeit not very often - been the subject of academic exposition: in 1987 Walburga Litschauer devoted a seminal article to them,<sup>2</sup> supplemented in 2010 by the work of Andreas Jacob.<sup>3</sup> In addition, Wolfgang Brunner's booklet for his CD recording of the piano works should be mentioned,<sup>4</sup> as well as an extensive and detailed programme note by Andrea Harrandt for a concert of Bruckner's piano works.<sup>5</sup> Further in-depth insights are provided by the monographs accompanying the respective volumes of the Complete Edition.<sup>6</sup>

As the following article aims to be not merely a summary of the available literature, it will also cover some hitherto less-considered aspects: firstly, Bruckner's piano works will - so far as the body of source material permits - be seen in the regional context and in comparison with his composing colleagues. In addition, the Ansfelden master's knowledge of the piano repertoire will be considered, along with the newly accessible 'works' from the so-called *Kitzler Study Book*. The question arises as to what extent these pieces are not merely composition studies but actual independent creations.

### The Context

Firstly the regional context: to create piano music it is of course necessary to have access to an instrument. Certainly, some teachers did have their own pianos, but we only have documentation for this in a few cases. We have hardly any musical material which was formerly in the possession of teachers. A rare exception is the transcription of Rossini's *Otello* Overture for piano four hands made by Kajetan Fürböck (1795 - after 1856), who was active in Peterskirchen.<sup>7</sup> Visual evidence is even scarcer. One of the few surviving genre paintings from this time is a painting of 1835 (or shortly thereafter), *Schoolteacher with Boys Singing out of Tune*<sup>8</sup> by Michael Neder (1807-1882) which shows, as has recently been verified, the schoolmaster of Garsten, Joseph Westermayr sen. (1777 - after 1845), instructing two boys.<sup>9</sup> Here Neder gives us a meticulously detailed view of the domestic surroundings of a schoolteacher in Bruckner's temporal and geographical environment. The piano pictured is at all events a fortepiano, which suggests that - to some extent at least - the Austrian countryside had not caught up with more recent developments in instrument building. However, the financial circumstances of the teacher would also have been relevant.

An insight into the household of Bruckner's parents is also possible in this connection: a record of the estate left by Anton Bruckner sen. (1791-1837) brings interesting details to light. In this, among other things, a 'Forte piano' worth 10 gulden is listed.<sup>10</sup> Admittedly it's no longer possible to say exactly what this instrument was, but the term 'Forte piano' clearly suggests a modern piano-like instrument rather than a harpsichord or spinet. Its value may have been estimated by uninformed laymen, as an iron oven was similarly valued at 10 gulden and a 'blue skirt' at 8 gulden. But regardless of the actual condition of the piano, Bruckner probably had his

<sup>1</sup> For this reason the present investigation extends chronologically only as far as Bruckner's time in Linz.

<sup>2</sup> Walburga Litschauer, *Bruckner und das romantische Klavierstück*. In: *Bruckner und die Musik der Romantik, Bruckner Symposium 1987, Bericht*. Linz 1989, pp. 105-110.

<sup>3</sup> Andreas Jacob, *Die Klavier- und Orgelwerke*. In: *Bruckner-Handbuch*, ed. Hans-Joachim Hinrichsen. Stuttgart-Weimar 2010, pp. 322-332; 322f.

<sup>4</sup> *Anton Bruckner Piano Works*, Wolfgang Brunner and Michael Schopper, cpo 999 256-2. Georgsmarienhütte 1995.

<sup>5</sup> Andrea Harrandt, *Anton Bruckner am Klavier - Bruckner als Klavierkomponist und seine Symphonien in Klaviertranskriptionen*. Programme note for 14.2.2005 concert, p. 4f.

<sup>6</sup> *Anton Bruckner Sämtliche Werke* Vols. 12/2 and 12/3, ed. Walburga Litschauer, Vienna 1994 and 2000 (2<sup>nd</sup> edition). See also the relevant entries in *Anton Bruckner. Ein Handbuch*, ed. Uwe Harten, Salzburg 1996.

<sup>7</sup> *Ouverture / aus der Oper / Otello / für das / Piano-Forte / zu vier Händen eingerichtet. / von / Joach: Rossini*. A-Labil (at present without shelf call number).

<sup>8</sup> Oberösterreichisches Landesmuseum, Inv.-Nr. 820-1-G 2005.

<sup>9</sup> Klaus Petermayr, 'Der Schullehrer mit den falschsingenden Buben', *Musikalische Deutung eines Gemäldes von Johann Michael Neder*. In: *Festschrift für Georg Heilingsetzer* (in preparation).

<sup>10</sup> St Florian archive, Parish of Ansfelden A 238, p. 131ff. Quoted from Josef Fuchshuber, *Ansfelden einst und jetzt*, Vol. 1, Linz (n.d.), p. 341f.



Johann Michael Neder  
Der Schulmeister von Steyergassen mit den falschsingenden Buben am Klavier,  
1840 Oil on mahogany Pierer Collection © Oberösterreichisches Landesmuseum

first experience [of playing] on this instrument. A piano, or at least, a piano-like instrument was also in the possession of the family of his uncle Joseph Weiss (1772-1850) in Hörsching. This can be deduced from Bruckner's own description, as retold in the Göllicher-Auer biography.<sup>11</sup> Johann Baptist Weiss (1813-1850), who was living in the household as an assistant to Joseph's son, possessed a first edition of Haydn's *Variations in F Minor* (Hob. XVII/6) - probably one of the most demanding works of the First Viennese School - which he later left to his cousin Bruckner.<sup>12</sup>

Concerning Franz Fuchs (1787-1860) and Franz Lehofer (1797-1866), who were [the senior] schoolmasters in Windhaag and Kronstorf, nothing certain is known in relation to pianos and

piano music. A document lumps together obsolete 'instruments and sheet music' from the estate of Fuchs.<sup>13</sup> Concerning Lehofer there is nothing to be found. The only certainty is that in both Windhaag and Kronstorf, in the absence of any instruments of his own or in the teacher's accommodation, his supporters lent him instruments - a clavichord from Johann Sücka (c. 1804-1868),<sup>14</sup> and a spinet from Florian Födermayr. Certainly better off than Fuchs or Lehofer was Michael Bogner (1802-1879) - the schoolmaster in 'bourgeois' St Florian - in whose cultured household there was verifiably a piano upon which Bruckner could play.<sup>15</sup> The extent to which Bruckner's immediate seniors were themselves composers for works for piano cannot be ascertained. This sort of music however certainly played a role in the households of Weiss and Bogner.

Today very few teachers from Bruckner's circle are known to have been composers of piano music: they include Wenzel Prantfoher (1805-1855), who was later Linz Cathedral and City Parish Organist, and Karl Stadlmayr (1811 - after 1875), who was for a long time active in Steinbach am Attersee.<sup>16</sup> But although there are no compositions extant from teachers who were also composers, that does not necessarily mean that such works did not once exist. Most of what has been preserved is church music, which has survived in the ownership of the various parishes. All other music genres, be they piano music, marches or dance music, counted as the private possession of the creator and were as a rule lost. Note, however, that piano music would be most likely to be found in middle-class environments where 'sophisticated' domestic music-making played a not insignificant role. In the more remote provinces this was more or less never the case.

Ultimately the best example of a piano-music composing teacher was probably Bruckner himself. But before an overview of this part of his work is entered upon, a glance at his knowledge of the relevant repertoire should be made.

<sup>11</sup> Bruckner described how he had to provide the alto voice for a Mozart Mass on the 'piano'. August Göllicher / Max Auer, *Anton Bruckner. Ein Lebens- und Schaffensbild*, Vol. 1, Regensburg 1922, pp. 87-89.

<sup>12</sup> Now in the Bruckner Bequest in St Florian (Bruckner Archive, Group 21).

<sup>13</sup> Upper Austrian State Archive, Freistadt District Court, File 24, quoted from Franz Zamazal, *Bruckners schulisches Umfeld in Windhaag bei Freistadt*. In: *Oberösterreichisches Heimatblätter* 50 (1996), pp. 345-363: 357.

<sup>14</sup> See Stefan Gschwendtner, *Nachrichten vom 'Brucknerclavichord'*. In: *Bruckner-Jahrbuch 2006-2010*, Linz 2011, pp. 111-116; and Klaus Petermayr, *Franz Sücka – ein früher Schuler Bruckners*. In: *Streifzüge 3: Beiträge zur oberösterreichischen Musikgeschichte (Oberösterreichische Schriften zur Volksmusik Vol. 14)*, Linz 2013, pp. 187-191.

<sup>15</sup> See *Anton Bruckner, Briefe 1887-1896, Anton Bruckner Sämtliche Werke Vol. 24/2*, ed. Andrea Harrandt, Vienna 2003, p. 275.

<sup>16</sup> See Appendix 2 below.

## Bruckner's Knowledge of the Piano Repertoire

In this section it should be noted that only facts or obvious conjectures are quoted. Everything else is without relevance.

It is verifiable that already in Hörsching Bruckner came into contact with the works of Haydn. The F minor Variations already mentioned are evidence of this. For the first period in St Florian [1837-1840] and the following months of teacher training in Linz there is no concrete information. In Windhaag the *Wohltemperierte Klavier* of Bach was in his repertoire.<sup>17</sup> While at Kronstorf, Bruckner took lessons from Leopold von Zenetti (1805-1892) in Enns, and here he again encountered the Viennese classics. Zenetti's music library has in part survived, but whether Bruckner knew the piano repertoire it contained - three volumes of potpourris from then-modern operas - must remain an open question.<sup>18</sup> In the 1850s, i.e. in the second St Florian period, he was certainly interested in Mendelssohn and Schubert, whose influence is detectable both in his piano works and his other compositions. Mendelssohn's *Lieder ohne Worte* should be mentioned here.<sup>19</sup> At St Florian Bruckner was in contact with the O'Hegerty family at nearby Tillysburg, to whose daughters he gave piano lessons. According to Göllerich and Auer he was happily invited by the O'Hegertys to 'Schmaus und Tanz' (dinner and dance).<sup>20</sup> What Bruckner heard there, or if he himself wrote music for or played at these events, remains unknown. Elisabeth Maier and Renate Grasberger, who have had access to the Tillysburg music archives, remark only that it contains 'a delightful cross-section of "light music" (opera paraphrases, dance music, salon pieces...) of the middle and second half' of the nineteenth century.<sup>21</sup>

Concerning Bruckner's time in Linz it is likewise hardly possible to find out anything definite. At that time the piano versions of dances by Johann Baptist Schiedemayr (1779-1840) were still quite popular, and appeared regularly in print each year up to around 1833.<sup>22</sup> Mention should be made of the tenor Wenzel Lambel (1787-1861), who lived in the same house as Bruckner (the so-called 'Musicians' apartment' on the Pfarrplatz), as well as Otto Kitzler (1834-1915). The latter gave Bruckner a copy of his piano work *Tonrättsel - 5 Characteristic Pieces* (Op. 7) - with a personal dedication,<sup>23</sup> so that Bruckner too could use them for piano lessons.<sup>24</sup> Information about Bruckner's knowledge of the piano repertoire is also provided by his effects, which contained above all works by Haydn, Beethoven, Schubert and Mendelssohn.<sup>25</sup>

Bruckner certainly got to grips intensively with Beethoven, as is shown by the fact that a copy of Adolf Bernhard Marx's *Anleitung zum Vortrag Beethovenscher Klavierwerke* (Berlin 1863) [Introduction to the Interpretation of Beethoven's Piano Works] was found in his belongings. Beethoven's piano works also played a role in his lessons with Kitzler, as is demonstrated not least by his orchestration of part of the *Pathétique* Sonata Op. 13.<sup>26</sup>

Finally, one must mention Simon Sechter (1788-1867), with whom Bruckner regularly had lessons in the period 1858 to 1861, and from whose pen some sonatas and dances for piano have survived. Whether Bruckner was acquainted with any of these works belongs however in the realms of speculation.

## Bruckner's Piano Compositions

The geographical locations in which Bruckner's known piano works originated are confined firstly to St Florian and then to Linz. The St Florian works consist of two pieces (WAB 120 and 122) dedicated to Aloisia Bogner, the admired daughter of his superior, a quadrille (WAB 121) dedicated to the monastery judge Georg Ruckensteiner,<sup>27</sup> and three short pieces for teaching the children of the District Notary Josef Marböck (1807? - 1874).<sup>28</sup>

<sup>17</sup> Concerning Bruckner's time in Windhaag, see primarily Göllerich-Auer, op. cit., pp. 159-209.

<sup>18</sup> See Elisabeth Maier and Franz Zamazal, *Anton Bruckner und Leopold von Zenetti (Anton Bruckner Dokumente und Studien 3)*, Graz 1980, p. 237.

<sup>19</sup> See Franz Grasberger, *Schubert und Bruckner*. In: *Schubert-Kongress*, Vienna 1975, pp. 81-112.

<sup>20</sup> Göllerich-Auer Vol. 2/1, p. 31.

<sup>21</sup> Christoph Meran and Elisabeth Maier, *Anton Bruckner und Charles O'Hegerty. Zur Geschichte eines lange verschollenen Bruckner-Autographs*. In: *Bruckner-Jahrbuch 1994/95/96*, Linz 1997, pp. 195-210: 208. A new study of the archive could perhaps produce more definite results.

<sup>22</sup> For this see Angelika Möser, *Johann Baptist Schiedermayrs Tanzkompositionen, ihre Zuordnung im musikgeschichtlichen Ablauf*, diss., Vienna 1993, pp. 58-66.

<sup>23</sup> See Appendix 2 below for the piano works referred to.

<sup>24</sup> Göllerich-Auer Vol. 3/1, p. 219.

<sup>25</sup> See Appendix 1 below.

<sup>26</sup> Contained in the 'Kitzler Study Book', p. 234ff (A-ÖNB Mus. Hs. 44706).

<sup>27</sup> This work was probably composed for Marie Ruckensteiner, daughter of the dedicatee, to whom Bruckner gave piano lessons. See Walburga Litschauer, *Quadrille*. In: *Anton Bruckner. Ein Handbuch*, p. 346.

<sup>28</sup> Walburga Litschauer, *Klavierstücke*. In: *Anton Bruckner - Ein Handbuch*, p. 235.

**Lancier-Quadrille** C major (WAB 120)  
comp. around 1850, St. Florian, dedicated: Aloisia Bogner

**Steiermärker** G major (WAB 122)  
comp. around 1850, St. Florian, dedicated: Aloisia Bogner

**Klavierstück** G major (WAB 124/1) – four hands, comp. 1853 in St. Florian, dedicated: Marie and Josef Marböck

**Klavierstück** G major (WAB 124/2) – four hands  
composed 1854, dedicated: Marie and Josef Marböck

**Klavierstück** F major (WAB 124/3) – four hands  
composed 1855, dedicated: Marie and Josef Marböck

**Quadrille** A major (WAB 121) – four hands  
composed around 1854, St. Florian, dedicated: Georg Ruckensteiner

Whether the six works listed above constitute all the piano works Bruckner had written up to this time cannot definitely be answered. He certainly had opportunities for writing other pieces of this type: one thinks of the O’Hegerty children.<sup>29</sup>

It was apparently only in Linz that Bruckner was again active as a composer for the piano. As before, the evidence consists of a teaching piece for piano lessons (WAB 119) and works dedicated to schoolchildren (WAB 117, 118 and 123).

**Klavierstück** E flat major (WAB 119)  
composed around 1856, probably in Linz

**Stille Betrachtung an einem Herbstabende** F sharp minor (WAB 123)  
composed 10.10.1863 in Linz, dedication: Emma Thanner

**Erinnerung** A major (WAB 117)  
composed around 1868 in Linz, dedication: Alexandrine Soyka

**Fantasie** G major (WAB 118)  
composed 1868, completed 10.9.1869 in Linz, dedication: Alexandrine Soyka

Again, it remains an open question as to whether other works were written at this time.

### The “works” in the Kitzler Study book

Of immense significance are the composition and instrumentation studies that Bruckner undertook with Otto Kitzler from the autumn of 1861. The so-called ‘Kitzler Study Book’ surviving from this period has recently become accessible again and is now available in a facsimile edition.<sup>30</sup> Excluding the sketches contained therein, and disregarding composition exercises as well as the string quartet and the orchestral pieces, and confining the content only to completed works, the following pieces for piano remain:

**Waltz** E flat major  
composed 1.1.1863  
Study Book p. 25

**Waltz** C major  
composed 2.1.1863  
Study Book p. 26

**Marsch mit Trio** F major  
Study Book p. 41

**Andante** E flat major  
Study Book p. 49

**Rondo** E minor  
Study Book p. 126

**Sonata movement** G minor  
composed 29.6.1862  
Study book p. 157

<sup>29</sup> Provided that Bruckner actually gave them lessons, as family tradition asserts (see Meran and Maier). Göllerich-Auer states only that Bruckner ‘privately prepared them for study’ (Göllerich-Auer Vol. 2/1, p. 31).

<sup>30</sup> The ‘Kitzler Study Book’, Anton Bruckner *Sämtliche Werke* Vol. 25, eds. Paul Hawkshaw and Erich W. Partsch, Vienna 2014. Detailed information is in the Preface and in Paul Hawkshaw, *The Manuscript Sources for Anton Bruckner’s Linz Works: a Study of his Working Methods from 1856 to 1868*, diss., Columbia University 1984, especially pp. 84-106. The ‘Study Book’ is now held in the Austrian National Library (Mus. Hs. 44706).

<b>Polka</b> C major Study Book p. 27	<b>Andante</b> F major Study Book p. 50	<b>Fantasie</b> D minor Study Book p. 213
<b>Gallop</b> C major Study Book p. 29	<b>Etüde</b> G major Study Book p. 77	<b>Fantasie</b> C minor Study Book p. 216
<b>Mazurka</b> C major Study Book p. 29	<b>Chromatic Etüde</b> Study Book p. 79	<b>Fantasie</b> E flat major Study Book p. 216
<b>Menuett</b> C major Study Book p. 30	<b>Theme</b> A major Study Book p. 84	<b>Fantasie</b> F major composed 25.8.1862 Study Book p. 217
<b>Menuett</b> C major Study Book p. 30	<b>Theme with 5 Variations</b> G major Study Book p. 87	<b>Klavierstück</b> F major Study Book, p. 225.
<b>Menuett mit Trio</b> G major Study Book p. 35	<b>Theme</b> F major Study Book p. 90	<b>Klavierstück</b> G major Study Book, p. 225
<b>Marsch</b> C major Study Book p. 36	<b>Theme</b> C major Study Book p. 91	<b>Klavierstück</b> D minor composed 2.9.1862 Study Book p. 226
<b>Marsch mit Trio</b> F major Study Book p. 37	<b>Theme</b> E flat major Study Book p. 91	<b>Klavierstück</b> E flat major Study Book p. 227
<b>Klavierstück</b> E flat major Study Book p. 38	<b>Rondo</b> G major Study Book p. 105	<b>Klavierstück</b> E flat major Study Book p.22
<b>Duo</b> A minor Study Book p. 39	<b>Rondo</b> G major Study Book p. 122	

Admittedly, this list is not definitive and could be complemented, for instance, by the three ‘Themes’ on pages 90 and 91 [Ex. 1]. These little pieces are hardly to be distinguished from other piano pieces in the ‘Study Book’ and were intended as the subject for sets of variations. These variations were however never composed.

**Ex. 1** Theme in C major from the “Study Book” (p.91)



In the context of this paper no further details are illustrated, but there are a few further considerations. With regard to the allocation of specific titles, Bruckner expressly marked only two pieces, in the ‘Kitzler Study Book’, as for ‘Pianoforte’ (*Fantasie* p. 215) and for ‘Clavier’ (Piece, p. 225). For all other works, even the A minor *Sonata Movement*, no such information is given. Of course, unless it is otherwise noted, all the pieces on two staves must have been intended for the piano; such a ‘composition tool’ was at Bruckner’s disposal.

Even the finished, complete works do not always display the character of a fully finalised work. For some, Bruckner offers alternatives or continuations. This can be seen especially in the case of the *Rondo in E minor* (p. 126). Also interesting is the fact that at least two pieces which originated as piano works (the *Fantasie* in F pp. 217-218 and the *Klavierstück* pp. 227-228) were later orchestrated by Bruckner.<sup>31</sup> Consequently they are only the ground work for later development.

<sup>31</sup> See Mario Anschauer, *Bruckners Studien in Holzbläserinstrumentation mit Otto Kitzler*. In: *Bruckners Verhältnis zur Bals- und Bläsermusik. Bruckner Symposion 2012, Bericht*. Linz 2014, pp. 135-152.

Lastly, there are still other points to consider regarding the question of whether even the finished short pieces in the ‘Study Book’ can justly be spoken of as fully-fledged independent works.<sup>32</sup> Against this there is the fact that these pieces were intended mainly as studies and exercises,<sup>33</sup> for which there was never any thought of public or even semi-public performance; but in favour, the works Bruckner wrote for his piano students stand as completely autonomous works (WAB 119, 124/1-3), and so the pieces he wrote for his own instruction must likewise be considered as autonomous pieces. A comparison between the *Klavierstück* WAB 119 with the E flat *Klavierstück* in the ‘Study Book’ (p. 227) reveals certain formal parallels (ex. 2 & 3).

**Ex. 2** Klavierstück in E flat, Kitzler Study Book, p.227



**Ex. 3** Klavierstück WAB 119, from Complete Edition, vol.12/2



Also, many of the works feature performance indications such as dynamics and repeat markings. This may be an indication that Bruckner did indeed have some sort of performance at the back of his mind.<sup>34</sup> Transcripts or fair copies of some of the pieces – possibly for his students – may have been made, but there is as yet no evidence for this.

### Concluding Remarks

Two concluding observations may be permitted, the first in relation to the pieces in the ‘Kitzler Study Book’. Regardless of how these works are ultimately viewed, one has the impression, looking through them, that they would nowadays be worth listening to. The Bruckner repertoire could be enriched in a way that would be very welcome.

More generally it could be remarked that new discoveries of large-scale compositions by Bruckner are hardly to be hoped for. It is not however improbable that, in the category of the short early and youthful works to which his piano oeuvre belongs, some further discoveries may, with luck, be made.<sup>35</sup>

<sup>32</sup> For example, both Bellini (1801-1835) and Donizetti (1797-1848) created similar short pieces.

<sup>33</sup> In the catalogues of works by other composers, student works are allotted individual numbers, even where they are only sketches. Franz Schubert may be cited here as an important point of reference (D 17, 25, 34...)

<sup>34</sup> Significant in this context are some songs in the ‘Study Book’ to which several verses of text have been added. Possibly an indication of performance?

<sup>35</sup> As has happened with the *Volksliedern* dedicated to Luise Bogner, which contained a previously unknown composition by Bruckner. See *Lieder für Luise Bogner. Eine Volksliedersammlung Anton Bruckners (Österreichische Schriften zur Volksmusik Vol. 16)*. Edited with a commentary by Klaus Petermayr, Linz 2014.

## Appendix 1

### Piano works in Bruckner's estate (St Florian, Bruckner Archive, Group 21)

Not listed are four collections of Preludes and Fugues by Johann Georg Albrechtsberger (1736-1809), which are variously conceived for organ or piano and harpsichord, and diverse prints of works by Johann Sebastian Bach, which are also for organ.

**Hartmann von An der Lan-Hochbrunn** (1863–1914)

*Erinnerung an Jerusalem* [Memoir of Jerusalem] (March)

**Ludwig van Beethoven** (1770–1827)

Sonata in A flat op. 26 & Sonata in G op. 79

**A. G. Doretto** (full name and dates not known)

*Album für das Pianoforte* [consisting of arrangements of contemporary popular melodies].

**Joseph Haydn** (1732–1809)

*The Last Seven Words* Hob. XX/2b, version for piano & Variations in F minor Hob. XVII/6

**Otto Kitzler** (1834–1915)

Tonräthsel [Sound riddle]

**Felix Mendelssohn Bartholdy** (1809–1847)

*Songs without Words* op. 38 und 85 (Vol. 3 und 7)

**Franz Schubert** (1797–1828)

Sonata in E flat, D 568 & Sonata in A minor, D 845

## Appendix 2

### Piano works of composers of Upper Austria in Bruckner's milieu. (Not necessarily complete).

**Ignaz Dorn** (um 1836–1872)

*Fantasie für Klavier* (Aufbewahrungsort unbekannt)<sup>36</sup>

**Ernest Frauenberger** (1769–1840)

12 / *Kleine / leichte Klavierstücke* (A-KR G 49/60), dated: 1801

Sei / *Variazioni / per il / Clavicembalo* (A-KR G 49/61), dated: 1808

VI / *Variazioni / per il / Clavicembalo o Fortepiano / Sopra la Canzonetta: Seit dem mirs' Gretchen zugethan* (A-KR G 48/8)

12 / *Variazioni / per il / Clavicembalo ô Fortepiano* (A-KR G 49/63)

**Ignaz Hübel** (1774–1834)

XIII *Original Ländler Tänze für das Pianoforte* (Prag, Nationalmuseum), dated: 1802

*Gefühl am Kirchhof* (A-ÖNB, Mus.Ms 97.00-qu 4), ca. 1802

24 *Oberoesterreichische Ländler Tänze* (A-OöVLA K 715), ca. 1806

12 *Original Ländler für Pianoforte* (verschollen), around 1810

XVI *Oberösterreichischer Ländlertänze* (A-Wgm VI/27.474), before 1819

**Johann Matthias Kainerstorfer** (1778–1837)

*Die Familie. Tongemälde für Fortepiano* (A-Oö. Landesmuseum)

**Wenzel Lambel** (1788–1861)

*Marsch A-Dur* op. 13 (Oö Landesmuseum)

[A] **Langthaler** (dates unknown)

*Fuge d-Moll* (A-KR I 61/38), ca. 1800

[Franz] **Carl Lanz** (1833 - after 1856)

*Linzer Armen Ball. Walzer und Polka für das Pianoforte*. Print undated. (Oö Landesmuseum)

**Wenzel Pranghofer** (1805–1855)

11 *Walzer und 4 Deutschen Tänze* (A-LA 1988). Manuscript collection, of which 11 works for four hands.

**Johann Baptist Schiedermayr** (1779–1840)

of whose works are known at least 34 collections with dances for piano as well as some single works. A detailed list is contained in the study of Angelika Möser.<sup>37</sup>

**Karl Stadlmayr** (1811 - after 1875)

*Der Urwecker*. Klavierstück (Oö. Landesmuseum, Mus.Hs.487)

<sup>36</sup> Without more detailed information. See Elisabeth Maier, „Schade um ihn!“ Anton Bruckners Lehrer und Freund Ignaz Dorn. In: *Streifzüge I. Beiträge zur oberösterreichischen Musikgeschichte*. (Oberösterreichische Schriften zur Volksmusik Bd. 5) Ed. Klaus Petermayr/Erich W. Partsch. Linz 2007, pp 139–152: 152.

<sup>37</sup> See. Möser (footnote 22).

## Anton Bruckner - Holy Minimalist

James McCullough

Musical minimalism is generally looked upon as a trend in post-war Western music. It is often analyzed in terms of a turn from the “high modernity” of the early and mid-twentieth century toward something less imposing, more self-effacing, even fun. Prominent names in minimalist music are Steve Reich [b. 1936] and Philip Glass [b. 1937]. The style is traced to the work of La Monte Young [b. 1935] and the late American composer Terry Riley [1935-2015].

Typical descriptions of musical minimalism speak of: “... pared-down means of composition, with no sense of time-oriented direction. Stasis and repetition replaced the melodic line, tension and release, and climax of conventionally tonal music.”<sup>38</sup> Beginning in the 1980s and into the 90s, several European composers adopted minimalist techniques in their compositions with often explicit Christian themes and usages in mind. Among these practitioners are the Estonian Arvo Pärt [b. 1935], Henryk Górecki of Poland [1933-2010], and the late John Tavener of England [1944-2013]. A fellow traveller among these so-called “holy minimalists” is the Scottish composer James MacMillan [b. 1959]. MacMillan's style since the latter 90's has become something better generalized as eclectic, drawing a wide variety of styles and techniques, but with roots still in “minimalized modernism” as it were. Of his own aesthetic predilections as well as those mentioned above, MacMillan writes:

Why are we seeing such a flourishing of spiritual composers at this time? The music of [Tavener, Górecki and Pärt] on the face of it is very beautiful, it is music which avoids the complexities common in a lot of contemporary, avant-garde, modernist music of the twentieth century. There is a return to some sense of modality, if not tonality, and there is an ethereal atmosphere in their music that I think makes people relax and feel vaguely spiritual. There seems to be a hunger for something to fill the spiritual void and some of this music at least gives people a kind of folk memory of what spiritual sustenance was about.<sup>39</sup>

Associating the music of Anton Bruckner with twentieth and twenty-first century minimalism may seem counter-intuitive. Bruckner is generally identified with the idioms of late Romanticism with its lushness of sound, density of texture, and expansiveness of dimension. Bruckner in particular is primarily associated with his symphonies, works which were characterized as “boa constrictors” by no less a composer than Johannes Brahms. Even his shorter works, the motets in particular, are again written along the lines of late nineteenth-century religious vocal scoring.

But a closer consideration of one aspect of the compositional technique employed by Bruckner may give rise to a new perspective on his work and uncover more than one connection between this giant of late Romanticism with aspects of late twentieth century minimalism, especially in its “spiritual” guise. I want to suggest that there is a minimalist element in Bruckner's work and that this element, along with his daring harmonic language, heightened chromaticism, angular melodic constructions and aspects of his orchestration (the prominent and leading role given to the trumpet, for example), underscore Bruckner as a progenitor of twentieth-century modernism and beyond.<sup>40</sup>

Perhaps the root of all “holy minimalism” lies in church chant. Bruckner grew up in early nineteenth-century Catholic Austria, immersed in chant, especially throughout his time at the St Florian monastery. Gregorian Chant, with its purity of line and temperance of melodic shape, is the source of religious minimalism not only in technique but in character. Its (apparent) simplicity of expression, its relative accessibility, its contemplative evocation, its sometimes hypnotic quality, its harmonic “stasis and repetition” are some of the qualities minimalists aspire to achieve. Chant shaped Bruckner's aesthetic as well as aspects of his melodic inventiveness, particularly of course in his sacred vocal music which, as is well documented, seeped into even his symphonic works.<sup>41</sup>

Another aspect of Bruckner's “minimalism” is his use of ostinato. This too is rooted in Bruckner's immersion in church music, especially of the Baroque period. One reason why Bruckner lies so uneasily in late Romantic music is his fundamentally Baroque aesthetic, both in terms of musical technique (polyphonic texture, use of fugue, augmentation, inversion, etc.), antiphonal aspects of his orchestration, and its frequently religious subject matter. Ostinato means “persistent,” and Bruckner makes use of persistent, repetitive patterns. One thinks for example of the string figure that opens the Third Symphony in D minor (a figure making its initial appearance in the Symphony in D minor, “die Nullte”), Ex. 1. Here we see an ostinato pattern in the high strings accompanied by a rhythmic support in the low strings with no harmonic modulation for thirty bars. On top of this Bruckner introduces the symphony's main theme, on the trumpet, which in itself is an example of a kind of minimalism, Ex. 2.

<sup>38</sup> Lucy Davies, “Minimalism,” in *The Oxford Companion to Music*, ed. Alison Latham (Oxford: Oxford University Press, 2003), 781.

<sup>39</sup> James MacMillan, “God, Theology and Music,” *New Blackfriars* Vol.81, issue 948 (2000), 16-26. For further reflections on MacMillan's work see James McCullough, *Sense and Spirituality: The Arts and Spiritual Formation* (Eugene, OR, USA: Cascade, 2015), pp. 89-104.

<sup>40</sup> I would even include his decreased usage of Italian score directions in favor of increasingly vernacular (in his case German) directions (i.e. *Feierlich langsam, doch nicht schleppend*) as indications of modernity. Bruckner's connection to twentieth-century musical developments, especially in relation to Mahler and Schoenberg, is documented in Dika Newlin, *Bruckner, Mahler, Schoenberg* (New York: Kings Cross, 1947).

<sup>41</sup> Closely related to this would also be Bruckner's penchant for modal melodic and harmonic qualities, which is beyond the scope of this present essay.

**Ex. 1** Symphony No. 3 (1889) opening

*Mehr langsam. Misterioso*

etc.

**Ex 2** Symphony No. 3, first theme.

Trumpet

Passages of non-modulating harmony are not original with Bruckner. One thinks of the finale of Beethoven's Fifth Symphony and its final eighty bars of pure C major belted out by the full orchestra, or the entire Prelude to *Das Rheingold* designed of hardly more than arpeggios of E flat major. Bruckner has his predecessors, but what functions as a concluding flourish or a theatrical effect in other works becomes something more *constitutive* in Bruckner's symphony.

One work where Bruckner's usage of repetitive patterns leads to almost disturbing effect is the infrequently performed Second Symphony in C minor. The first movement, for example, derives much of its character from a combination of ostinato in the strings and an intrusive "motto theme" in the trumpet which is employed almost monolithically throughout the movement<sup>42</sup>, Ex 3 & 4

**Ex 3** Symphony No. 2, first movement, strings.

b. 97 *Tempo I (moderato)*

**Ex 4** Symphony No.2, first movement, trumpets

b. 122 Trumpets 1.2.

The overall effect of the movement is of course one of density and texture, but it is built upon a foundation of almost monomaniacal repetition of figures and bare themes. A close listening of this oft-overlooked piece may bear out this analysis.<sup>43</sup>

Closely related to Bruckner's employment of repetitive patterns is his use of sequentially repeated phrases in the construction of his famous climaxes. One thinks immediately of the climaxes achieved in the Adagio movement of the Seventh Symphony in E Major, a motivic phrase it shares with the "Non Confundar" section of the *Te Deum*. The use of

<sup>42</sup> Bruckner scholar Hans-Hubert Schönzeler identifies the trumpet theme as the first instance, albeit in a dotted variation, of the famous "Bruckner rhythm" that will make such endless appearances throughout his subsequent symphonic works; *Bruckner* (London: Marion Boyars Ltd., 1978), 59.

<sup>43</sup> Günter Wand's 1981 recording of this symphony with the Cologne Radio Symphony Orchestra (contained in the RCA boxed set of the nine symphonies) pulls no punches in exhibiting these qualities imbedded in the score.

sequentially-repeated phrases is standard fare in Bruckner's symphonies, and again roots his compositional style in techniques associated with the Baroque.

One aspect of minimalist technique is the reduction of material down to its most fragmentary, atomistic elements which are then manipulated or more often used in highly repetitive patterns. Of all the symphonies one would think that the mammoth Eighth Symphony in C minor would be the least minimalistic. But close analysis of the workings of the piece may reveal otherwise. Consider its opening theme, Ex 5:

**Ex5** Symphony No. 8, first movement.

This remarkable theme with its suggestion of Phrygian modality is *reduced and fragmented* by Bruckner into a four-note motif that is then deployed to create a whole texture in an extended passage in the middle of the development, bars 251-298. This opening theme returns in the Finale, as was Bruckner's wont, reduced to its four-note motivic form, bringing the symphony to its impressive and tonic-key affirming conclusion.

The use of motivic material and its manipulation is part and parcel of the whole Northern European musical tradition. Bruckner received and advanced this inheritance. Brahms makes similar moves, and in this light minimalism draws on these techniques of reduction, repetition and variation (or lack of it). Minimalism takes this inheritance and turns it against it, heightening it to effective (or annoying, depending on the listener) use. For some practitioners of this kind of minimalism, the aim of this reduction is to reveal something of the essential, even divine, lying beneath the music often lost in self-conscious clutter and banter of late Romantic/high Modern styles. My contention is that Bruckner is translating aspects of his Baroque sensibilities into late Romantic forms and so giving rise to the edifices of sound that for some evoke something of the divine-human relationship, for others something a little over-padded and meandering.<sup>44</sup>

For this writer the “Holy of Holies” of Bruckner's “holy minimalism” is the 1884 setting of the medieval *Te Deum*. Here many of the conventions of Bruckner's mature style are on display. Consider the unison string ostinato pattern that opens and provides the unique energy and propulsion of the piece, Ex.6:

**Ex 6** Te Deum opening string figure

...over which Bruckner's chant-inflected choral line is supported, likewise in stark vocal unison, Ex 7:

<sup>44</sup> I wish to acknowledge Ken Ward's suggestive help in this analysis, and recommend Julian Horton's analysis of the first movement in “On the Harmonic Idiom of Bruckner's Eighth Symphony,” *The Bruckner Journal* Vol. 14, No. 3, Nov 2010, 20-34.

Ex 7 Te Deum vocal line bars 2-7

Allegro moderato  
ff

SOPRANO  
Te De - um lau - da - mus: te Do-mi-num con-fi - te - mur.

ALTO  
Te De - um lau - da - mus: te Do-mi-num con-fi - te - mur.

TENOR  
Te De - um lau - da - mus: te Do-mi-num con-fi - te - mur.

BASS  
Te De - um lau - da - mus: te Do-mi-num con-fi - te - mur.

The unison string accompaniment figure continues for the first ten bars of the work unabated and unmodulated. Its suggested presence is maintained in the strings throughout much of the twenty-minute long work, being reprised in the score explicitly at several points and bringing the piece to its affirmative conclusion. Like the symphonic examples here highlighted, the overall effect of the *Te Deum* may not be one of “minimalism,” but upon examination one sees that Bruckner creates the atmospheric and elemental effect of the work through sometimes minimalistic means. Self-conscious minimalism will simply pick up where such music leaves off and deploy it to heightened effect.

Reference to Bruckner’s influence on Mahler and Schoenberg has already been made. This influence can be further traced through the work of Anton Webern and Alban Berg in terms of orchestral innovations, motivic experimentations, and austerity of sound. And in the work of Arvo Pärt, for example, we don’t find an immediate imitation of Bruckner’s style but a similarity of ethos in expressing religious sensibility through a reduction of means. Pärt’s *Fratres* showcases the use of drone (or *ison*, drawn from the Orthodox Church musical tradition), modal harmonies, forays into dissonance, and chant-influenced texture and melodic invention. His Symphony No 3 (1971) is perhaps closer to Bruckner in terms of chorale-like passages of brass and clear references to chant in the orchestral writing. Pärt is perhaps best known for his choral works, including the *Te Deum* (1984) and the *Magnificat* (1989), which connect with Bruckner’s work in obvious ways.

The composer most closely associated with repetitive minimalism is probably the American Philip Glass. His Symphony No. 3 (1995) for string orchestra exhibits his characteristic style. While not generally associated with the religious minimalists, Glass’s work clearly shows spiritual interests. One thinks of his opera *Satyagraha* (1979), based on the life and thought of Mohandas Gandhi.

Perhaps the foremost rebuttal to any analysis of Bruckner’s work along minimalist lines is the very length and densely-textured character of his symphonic works. But one needs to move with care. Bruckner’s “cathedrals of sound” are in fact made-up of carefully constructed sectional blocks, sometimes separated by mere pauses, which gave occasion for Bruckner’s contemporaries’ critique of his apparent lack of smooth, seamless transitions *à la* Wagner and Brahms. The blocks themselves, harmonically daring and complex, are often not terribly lengthy. The achievement of length in the symphonies is from the construction of these blocks into an integrated whole that includes, well, moments of *stasis and repetition*.

Characterizing Bruckner’s music as “minimalist” is forwarded with some degree of hyperbole, but in analyzing his work in this light aspects of his aesthetic are revealed. Minimalism in any artistic genre often evinces a sense of self-effacement, understatement, and an unpretentious presence of the artist. For religious composers of the late twentieth and early twenty-first centuries, minimalist techniques involve a conscious, post-modern retrieval of pre-modern sensibilities and outlooks on life. All of this, I suggest, finds an echo in Bruckner’s work.

In conversation with the present writer at a conference at St Andrews University, James MacMillan spoke enthusiastically of the influence of Bruckner’s work on his own, especially the Bruckner of the motets and masses. One finds a rather different melodic and harmonic orientation in MacMillan’s work, but the two Catholic composers do share a common theological and aesthetic heritage. Both are “odd men out” in their own culture who nonetheless have achieved a remarkable standing in today’s concert hall programs. Perhaps MacMillan is correct; there seems to be a “hunger for something to fill the spiritual void and some of this music at least gives people a kind of folk memory of what spiritual sustenance was about.”

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## **Why the Finale of the Ninth Works**

(with reference to the SPCM completed performance version)

John Leonard

I have known Bruckner's Ninth Symphony since 1981, when I first heard a recording as a teenager. I have never regarded the three movement work that was published and recorded as the Ninth as finished, but always wanted to hear Bruckner's finale after the Adagio (and I had heard that Bruckner had made extensive sketches for a finale before his death). I didn't listen to any of the completions or performing versions that were available in the 1980s and 90s and the first completed version I heard was a 1998 recording of the 1992 Samale/Phillips/Cohrs/Mazzuca (SPCM) performance version by the New Philharmonic Orchestra of Westphalia conducted by Johannes Wildner (Naxos 8.555933-34). I found this version of the finale completely unlike what I had been expecting, and yet at the same time completely convincing. I feel the same way about the 2012 SPCM conclusive revised edition as recorded by Simon Rattle and the Berlin Philharmonic in 2012 (EMI 5999 9 52969 20).

I understand that some people will not listen to a completion of the finale of the Ninth as there is no final fair copy manuscript from the composer. This is a logical position. However, I want to explain why I think that this piece does work, and yet why in places it sounds so unlike any other music by Bruckner, and in the process I hope that I will convince a few people amongst those who want a completed finale, yet feel the completed version is not satisfactory.

In making my analysis I am assuming that the emergent score fragments and sketches that SPCM have realised represent Bruckner's considered draft form of at least the first three quarters of the finale. The more tentative nature of the last part (which may indeed be due to the dispersal of the pages of Bruckner's manuscript, rather than Bruckner not having completed the work) does not matter as by the recapitulation of the chorale the actual argument of the work is over - the final section simply requires a piling up of suitable material in a suitably magnificent manner, and even if Bruckner had not completed any part of this, a sensitive musicologist steeped in Bruckner could supply it. So I am asserting that the finale works because, thanks to the labours of the editors, Bruckner's conception of the finale has been realized in a credible manner and the composer's own solution to the problem of how to cap the first three movements is available to us.

The first observation to make here is that although Bruckner has been caricatured as a simple-minded composer who composed the same symphony nine (or eleven) times, nothing could be further from the truth. Like Beethoven, Bruckner wrote a series of symphonies which employs a certain unmistakable musical language, yet in which the individual works are strikingly different from one another. It would be impossible to predict, for example, what the Third Symphony would sound like if Bruckner had died just after completing the Second, or the Eighth if he had died just after completing the Seventh. So we must beware of assuming that the Ninth was simply going to be another version of the Eighth, or any Bruckner symphony, even though there are similarities with the Eighth (length, minor key, scherzo second, Adagio in remote key etc.). The second observation is that even within a symphony by Bruckner the finale is by no means predictable from the first three movements. For example, who could predict the finale of the Fifth from the first three movements?

What these considerations mean is that firstly we should expect the Ninth to be different from any of the previous symphonies and, secondly, we should look closely at the first three movements of the Ninth and then ask what kind of a finale would be a fitting conclusion to these first three movements, given their characteristics.

In Bruckner's previous symphonies the composer used tonality in an increasingly dynamic way, almost akin to the 'progressive tonality' later used by Carl Nielsen or Robert Simpson in their symphonies. However, Bruckner's use of tonality remained traditional in that his symphonies always stay in their home keys, that is, they begin and end in the same tonality. Yet along the way there can be some considerable tonal strife: in the Fifth Symphony, for example, the home key of B flat is powerfully challenged in the first movement by D minor, so much so that the middle two movements are in D minor, and the finale has to reassert B flat; in the finale of the Sixth Symphony the home key of A major is challenged by B flat and F, and this conflict provides much of the energy of the music.

Bruckner's technique in his symphonies is one which allows for great harmonic boldness. His range of modulation is wide and compared to the classical model of sonata form his movements (particularly his finales) often have their own shape and dynamics, only stressing the expected keys briefly at the important points in the movement (and often arriving at these keys by unorthodox or abrupt modulations). In the first movement of the Eighth, for example, the home key of C minor is not definitely established by the first stretch of music, and is only established by implication - the occurrence of the subdominant, F, and the appearance of a second theme in the dominant, G - with the second group then being mainly in the relative major, E flat (Simpson 1992, 192 - 3). C minor is not fully established until the recapitulation.

By contrast, the first movement of the Ninth, though harmonically very bold, does not share this technique at all. In fact it is so solidly rooted in D minor that the music can barely escape into even closely related keys: 'where some other Bruckner movements evolve by tonal disputation or by searching for a tonic key ... this one is remorselessly pinned down by its main key, which no other can challenge' (Simpson 1992, 215). The ending of the movement is particularly terrible, there is a discord of the second in the closing bars, but an equally real source of pain is the

inexorable insistence on D minor. Whereas with other Bruckner movements we welcome the tonic key at the end, in this movement it merely underlines the nightmarish quality of the music.

So when the second movement begins, and proves to be a Scherzo also in D minor, we might have expected this from the model of the Eighth, but we quickly realise that this is not going to be a movement characterised by massive, but on the whole joyful, music (as in the Eighth), but instead the nightmarish quality of the first movement continues and is intensified, though the mood is somewhat more detached.

By contrast the Adagio is an exercise in progressive tonality, in that, unlike the slow movement of the Eighth, which begins and ends in D flat, it begins in a tonally uncertain region and seems to be searching for a tonality, and in the end, after much soul-searching, finds E major. Much has been made of this ending in E major, and some popular writing about the work has suggested that Bruckner was seeking to replace the home tonality of D with E in the finale (Bruckner is also said to have suggested that if he did not finish the finale of the Ninth it might be possible to use the *Te Deum* in C major as a finale). Apart from the difficulty of imagining Bruckner contemplating such a radical solution as an ending in E to a symphony beginning in D, there is a practical difficulty: the enormous weight of the first two movements has cemented D minor in our minds to such an extent that the Adagio does not efface it. In fact the amount of E major in the Adagio is quite small, the movement spends a great deal of its length searching for a key and finds E major for the final ascent, however E major fails to be clinched in the climax, instead we have the notorious dissonance, which only yields to E major for the coda. It is almost as though Bruckner is telling us at this point that E major cannot be the solution to the symphony as a whole.

The idea that Bruckner intended to finish the whole work in E major is one that might be supported by a cursory examination of his work on the finale, as there is a great deal of insistence on E minor/major in the first part of the movement. However, the later part of the score fragments also reveals Bruckner's own solution to the problem of how to get back to D and re-establish it with sufficient weight to make a satisfactory conclusion.

However, there is one further point to make before I give an account of what happens in the finale. It is this: in his earlier symphonies Bruckner favoured minor keys, in fact he wrote five symphonies in minor keys before writing his first symphony in a major key (the Fourth). Of course during these symphonies, and in the Eighth and Ninth, the tonic major does appear from time to time, and right at the end of every Bruckner symphony in a minor key the major key breaks out in the final passage. But Bruckner in his symphonies up to the Eighth is definitely not a major key/minor key dualist: he doesn't believe that the minor mode is a bad thing in itself and wouldn't have understood Mahler's major to minor chord progressions. He uses the minor mode because he finds it is more mysterious and impressive; sometimes it is sad, as in some slow movements, and sometimes bad things happen in it, like the 'Totenuhr' passage at the end of the first movement of the Eighth, but this is not the consequence of the minor mode as such, merely something bad happening in the music.

But this changes in the Ninth: because there is a huge insistence on D minor in the first two movements of this work, we associate the oppressive and obsessive nature of the music with the key and the mode, as we do in no other Bruckner symphony. So in the finale Bruckner's task is not only to find a way back to D, but also to discredit D minor, which is no longer welcome, in favour of D major.

At the beginning of the finale we hear the timpani playing the note A. This is the subdominant of the E at the end of the Adagio and the dominant of the tonic D, so it is the least surprising sound we could hear at this point. In fact in earlier sketches the timpani pedal had been G, which suggests that Bruckner was then intent on mystifying from the very first note; I suspect he revised it to A as a nod to orthodoxy, but only a small nod since immediately after the timpani roll the unexpected begins. The violins play a questioning figure in a dotted rhythm derived from one of the horn motifs in the first movement (bar 19) inverted. Clarinets supply another questioning figure reminiscent of the way that they interject in the opening bars of the Fifth Symphony finale.<sup>45</sup> The violin motif is made up largely of tritones, and has the effect of making the music tonally unstable. This opening section ends (bar 13) with a forlorn chord of D major (2nd inversion), which is hardly heard as it is just one minim. The next few bars are a preparation for the main theme, which we might expect to be in D; however, they take a detour through some strange flat keys (E flat minor?), and in the process a beautiful figuration from the coda of the Adagio (bars 237 - 38) is deliberately brutalized. I believe that the whole passage is deliberately banal.

At bar 43 the main theme enters:

### Ex. 1



<sup>45</sup> I believe that the Fifth Symphony's finale is in fact closest in plan to the Ninth's finale, despite some obvious differences, such as the role of the chorale.

This is a theme that leaps downwards energetically in alternating perfect and augmented fourths (in reminiscence of the introduction), but each time it repeats it rises by a minor third and occurs in a new key, so D minor is definitely not established. Eventually the section ends morosely in F minor with descending brass.

Immediately a second theme begins in E minor. It is a separate theme to Ex.1 (it has been purged of its augmented fourths), but because it shares the same contour and the same dotted rhythm it sounds like the theme.

### Ex. 2

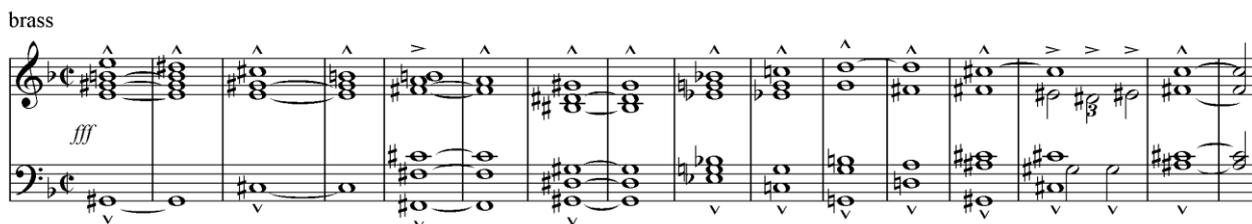


It is very sparsely scored, though its continuation from bar 81 has ampler accompaniment and an expressive counterpoint in the second violins. It seems as if Bruckner is saying: ‘Well, D minor didn’t work, and you don’t like D minor anyway, so let’s try to be as cheerful as possible in E minor’. However the music is quite unlike anything Bruckner had written before, and sounds almost more like Kurt Weill than the Bruckner of any of his previous works. Nevertheless the sound is fitting for the context, it is the same detached mood as the Scherzo (in contrast to the first movement), only at a slower pace.

The second subject has a middle section in F sharp major, which sounds slightly warmer (beginning bar 93), and then returns to the first idea (bar 107) again in E minor, this time on the clarinets alone, with sparse horn accompaniment. The section comes to an end after a detour through G major, with the tubas and lower strings alternating the notes G flat and F. At the time, and in the context of the surrounding E minor this is pretty meaningless, but I think that this is Bruckner’s little joke, the two notes are the major and minor third in D.<sup>46</sup>

However, at the time this hint is ignored, the timpani sounds an E and there is an excited preparation for the grand entry of the chorale subject in E major (bar 155).

### Ex. 3



A chorale also occurs at this point in the finale of the Fifth Symphony, which is a superficial point of comparison. In the finale of the Fifth the chorale ends the exposition and provides the subject for the fugal development that re-establishes B flat (the home tonic). The finale of the Ninth also has a fugal development section that re-establishes the home tonic, but the chorale does not constitute its subject. Instead its function is another one of Bruckner’s jokes: people with the score, or people with perfect pitch, know that the chorale is in the wrong key, E major, but even those in the know will find the music compelling after the first section of the finale, which has provided little in the way of magnificence so far. Anyone else might, because of the music’s magnificence, be forgiven for thinking, ‘Ah, here we go again, back in his stride...’ And yet Bruckner shows us as plainly as can be that the chorale has its limitations, unlike the previous material in the movement it doesn’t leap downwards, but its trajectory is pretty flat and it doesn’t have much dynamism. As it dies away in its final strain (bar 191 onwards) string figurations begin which prepare in bar 204 for the figuration from the opening of Bruckner’s *Te Deum*.

### Ex.4



The mood is stern, it is as though Bruckner is saying: ‘Well, that’s enough of hanging round the fleshpots of illegitimate keys, time for work.’ In fact the exposition has already closed (bar 203) in E minor, the first time in a Bruckner work that a formal section close has occurred in anything other than a ‘correct’ key for the context, although E minor is the

<sup>46</sup> I think that there is quite a lot of intentional humour in Bruckner’s music, the bumpkin Bruckner of popular accounts would have been unable to conceive of this.

dominant of the dominant of D (D – A – E), which if used in the middle of a passage in D would be expected to fall to the dominant, A.<sup>47</sup> Also the close is not the long drawn out close usual with Bruckner, but is disguised by being telescoped into the beginning of the development.

From this point onwards the music has a purposefulness it has hitherto lacked. The development is energetic and extremely elusive, in that for long stretches it appears to be in no definite key, or to be avoiding settling in a definite key. At first for twenty bars there is a pedal E and a ground bass figure of four descending notes derived from the central section of the chorale whilst various motifs, including the *Te Deum* motif, are developed. From bar 229 the ground bass figure is extended downwards chromatically and the music modulates away from E minor. At bar 242 a derivative of the introductory theme begins in an inverted form (i.e. it ascends, as it did in the first movement); it continues rising by whole tones. At bar 257 string figurations begin again and the ground bass is reprised. The key is now E flat minor and the mood more expectant. At bar 267 the inverted introductory theme reappears, rising by minor thirds, and there is an expectation of a dominant preparation for D on A. At bar 277 the inverted introductory theme seems to have lurched back into E minor, but just as quickly lurches out again into E flat minor, then G minor, then A flat and finally on the dominant of D.

At bar 297 a fugue based on the main theme beginning in D minor begins. The theme is now in a form where it does not modulate and for the first time since the Scherzo we hear D minor properly prepared for and it settles into the rhythm of entries of the subject alternating the tonic and dominant. There is a slight glitch at bar 313 where the subject enters in E minor on the violas, however this is pounced on and D re-established for the next entry. From bar 317 the fugue begins to develop mightily, beginning in F minor, and immediately there is a reminiscence of Beethoven's Ninth Symphony (the first subject of the first movement) in the violas and later the other strings (bar 318 ff). This is another humorous touch as Bruckner is alluding to another formidable Ninth Symphony and the quintessential D minor work, whilst the music is actually not at D minor at this point (oh well!). The development continues and all Bruckner's contrapuntal skill is used to incorporate the theme, its inversion, augmentation and diminution. The range of modulation is wide and has the effect of moving the music towards D and its relatives, and avoiding any further involvement with E and its relatives for the moment.

At bar 342 the fugue breaks off with a unison passage in C sharp minor and then the development section as a whole draws to an end over a pedal A flat leading to a final presentation of the fugue subject in all its forms (recte, inverted, &c.) in C minor. At this point we might be expecting a recapitulation in D minor, but Bruckner still has some games to play with us. In place of the introductory theme, Bruckner now alludes to the main theme of the first movement in a loud passage where two horns have the principal figure.

### Ex.5



The key is G flat, really the mediant of D major, F sharp, and we might remember that in the Adagio (bar 155 onwards) there was a radiant passage in this key before E major was discovered (the passage that seems to prefigure Vaughan Williams), also the slightly warmer central section of the second subject was in F sharp major.

But before we have digested this, the second subject (Ex. 2) re-enters as before in E minor (bar 403). And yet, although the key is wrong and we might have assumed that E minor was 'dealt with' by the fugue, it unfolds calmly and with a lot more warmth than it had before; it also has lyrical counterpoint which it lacked previously. Once again its middle section begins in F sharp major (bar 433). During the course of this we hear the second subject again, in inversion, but there is no full repeat of it. Instead after the 'middle' section finishes an excited passage in A flat (a key which we heard once before leading to the dominant for the beginning of the fugue) leads to a strong assertion of D major (bar 477) and an anticipatory passage leading to the restatement of the chorale, this time in D major (bar 495).

At this point Bruckner's design for the finale becomes apparent. The two occurrences of the chorale are like two huge mountain peaks. The first, in E major, signals the end of the first stage of the music, the recovery of poise after the agonising experiences of the first three movements, it is the crystallisation of the promise of E major at the end of the Adagio but, Bruckner asserts, in the real world we have to end symphonies in the tonic. The development showed hard contrapuntal work leading to the reassertion of D minor, and now the chorale reappears in D *major* which is really what we have been looking for. This analysis shows that all the worried talk earlier of the end of the exposition not being in

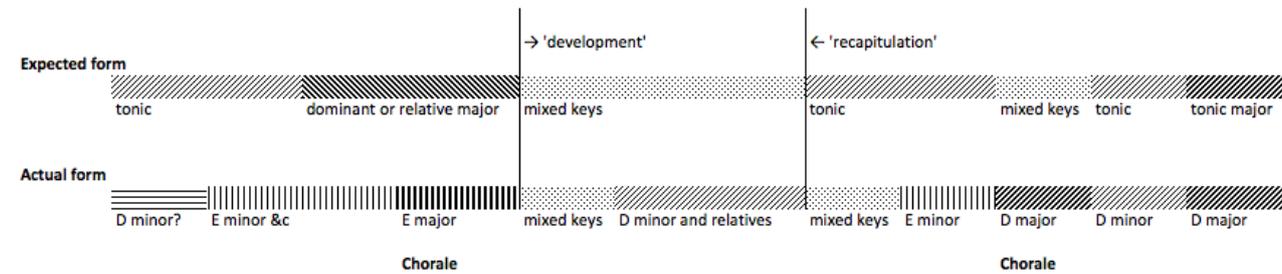
<sup>47</sup> I wonder if, in Bruckner's mind, this was related to the passage in the Adagio at bars 6-8 (and then repeated when the first section is repeated), where the music rises to a loud chord of D major, then on to A major. The next rising fifth would be E, which is accomplished much later, at the end of the movement. This current key-relationship seems to mirror this, suggesting the process be repeated in reverse.

<p style="font-size: 2em; margin: 0;"><b>ANTON BRUCKNER</b></p> <p style="font-size: 0.8em; margin: 0;">String Quintet   String Quartet</p>  <p style="font-size: 0.8em; margin: 0;">FITZWILLIAM STRING QUARTET James Boyd <i>viola</i></p>	<p style="font-size: 1.2em; margin: 0;"><b>Fitzwilliam String Quartet, James Boyd - viola</b></p> <p style="font-size: 1.5em; margin: 0;"><b>ANTON BRUCKNER</b></p> <p style="font-size: 1.1em; margin: 0;">String Quartet   String Quintet</p> <p style="font-size: 1.1em; margin: 0;">Linn Records CKD 402</p> <p style="font-size: 0.9em; margin: 0;">This performance uses gut strings similar to those in use at the time of the Quintet's composition (a special set from Dan Larsen in Minnesota was obtained specially for this recording). Having first tackled the Bruckner Quintet nearly forty years ago, the Fitzwilliam's starting point was achieving the famous 'Bruckner Sound' as well as considering tempo, bow strokes, use of vibrato and portamento in the performance.</p>
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the right key, or where we expect the recapitulation to be there is a theme emerging in G flat, not D, is beside the point. Bruckner in this movement is doing what he has always done, playing with traditional forms and evolving them to his own purposes. In the finale he counterpoises the huge weight of D minor in the first two movements with a process in which the music at first tries to insist on D minor, fails, and then, almost with sleight of hand, D minor is reinserted, and D major is achieved. These considerations make this listener sadly ponder what a Bruckner Tenth Symphony would have sounded like. It would probably have been as unintelligible to bystanders like the Schalks and Löwe as Bruckner's music for this finale clearly was, and would certainly have taken the almost impressionistic technique of the finale further.

From the second appearance of the chorale, as noted before, Bruckner's design is obvious and it only requires another 150 or so bars of material suitably arranged and suitably rooted in D major/minor to end the work at an appropriate length. After the chorale ends the horn theme (Ex. 5) reappears in F sharp major, and is repeated. At this point the surviving bifolios end and the SPCM completion begins to rely on other evidence. In their completion the principal theme of the first movement now reappears in D minor, invoking again all the menace of its original appearance, with this section ending on the dominant (A). Their coda begins (bar 561) by recalling the introductory material of the finale and builds to a climax where the principal themes of all four movements are combined with each other in D minor, leading to a reappearance of an ascending phrase from the chorale (bar 601), which then leads to the by now expected final passage of magnificence in D major.

In the finale of the Ninth is Bruckner's most advanced distortion of expected musical form, he has written a musical structure which is emotionally and logically satisfying, yet its key points are offset from the expected key points of a sonata movement.



This should not surprise us, as this is something that Bruckner has been doing ever since he began writing symphonies, and yet each new example is surprising and rewarding.

**Acknowledgements:**

I would like to thank Ken Ward for some valuable suggestions on improving the first draft of this essay.

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John Leonard has been a life-long fan of Bruckner and other composers including Mahler, Vaughan Williams, Finzi, Robert Simpson, Holmboe, Haydn and anything with a lute in it. However this is his first essay in musical analysis. When not listening to music he works as a public servant in Canberra for the Australian Government. He is also a keen bird-watcher and a poet. He is married with two grown-up sons.

## SIBELIUS and BRUCKNER - Kindred Spirits

By Peter Frankland

Sibelius [1865-1957] arrived in Vienna during October 1890, principally for further studies following his time in Berlin the previous year. He was also keen to digest much music in the Austrian capital as he laboured his way through academic counterpoint. Sibelius's friend Busoni had in fact written a letter of introduction to Brahms, but the great composer, somewhat true to form, refused to see him. Nor did Sibelius's hopes of becoming a pupil of Bruckner succeed. In the event the young Finnish student studied with Robert Fuchs and Karl Goldmark. It seems that Fuchs was to find his young Finnish student's work 'Barbarian and Raw'. It would be useful to note at this time that Sibelius was comparatively unknown as a composer and had yet to write an orchestral piece.



Sibelius in Vienna, 1891

The city certainly made an enormous impression on the young student who spent a good deal of time in restaurants and coffeehouses, mixing with the influential Viennese bourgeoisie and, frankly, living somewhat beyond his means. This in fact came to a head during the final weeks of his stay. Sibelius spent time in a local hospital under the supervision of a certain Dr. Eder who ran a private sanatorium in Schmidgasse 14, Vienna. The exact reason why Sibelius spent time under medical supervision seems shrouded in mystery but the composer did write about an operation. With the expensive fees that Sibelius incurred, only a loan from relatives eased his financial pressures.

We know from letters written by the young Sibelius at this time that he attached enormous importance to the music of Beethoven and Bruckner. On October 28th Sibelius heard Mozart's *Don Giovanni* and later both Bizet's *Carmen* and Wagner's *Tristan und Isolde*. On the 12th April Sibelius was overwhelmed to the point of tears when he heard Hans Richter conduct Beethoven's Ninth Symphony. Richter would later give the British premiere of Sibelius's Second Symphony in Manchester [1905]. To give an idea of Sibelius's frame of mind at this time, he wrote the following letter to Martin Wegelius who was Director at the Helsinki Conservatoire: 'Vienna is a place

which is exactly to my taste. Everything is big and friendly, bright and clear. The atmosphere's dizzying. Waltzes whirl around in my head, all of them like those of Schubert.' As regards Sibelius's great contemporary Richard Strauss, Sibelius had admired a number of pieces including Strauss's great tone poem *Don Juan* which he had heard the previous year in Berlin conducted by Hans von Bülow. For Strauss's part, he was to follow the Finn's career with growing admiration. In 1905 he directed the premiere of the Violin Concerto in its revised version in Berlin.

On the 21st of December 1890 Sibelius was to hear Bruckner's newly-revised Third Symphony with the composer present and the music made a tremendous impression on the young Finn. In a letter to his wife-to-be, Aino, Sibelius described Bruckner as 'the greatest of living composers'. Bruckner's Third Symphony is dedicated to Wagner and became known as the 'Wagner Symphony'. According to Sibelius's biographer, Erik Tawaststjerna, Sibelius was also an enthusiastic Wagnerian at the beginning of the 1890's. On hearing *Parsifal* at Bayreuth Sibelius had written to Aino, 'Nothing in the world has made such an impression on me, it moves the very strings of my heart'. But his initial enthusiasm began to wane and he described Wagner as 'pompous and vulgar'. Of course Bruckner's great enthusiasm for Wagner had propelled him into the venom of the followers of Brahms whose most influential advocate was Eduard Hanslick. The Wagner/Brahms faction deeply divided musical opinion at that time. Sibelius, however, stayed at a relative distance from this raging debate. He had enormous respect for Brahms, reflected in his remark 'Since Beethoven's time all so-called symphonies, with the exception of those by Brahms, have been symphonic poems'.<sup>48</sup>

During his studies in Vienna Sibelius composed a Piano Quartet in C major and a number of songs. Importantly, however, he turned to the orchestra for the first time and produced an overture in E major which certainly revealed a Brucknerian influence. With works such as Beethoven's Ninth Symphony and Bruckner's Third still resonating in his mind Sibelius returned to Finland to continue working on a huge symphonic poem 'Kullervo', for soloists, chorus and orchestra, based on characters from the Finnish National epic 'The Kalevala'. This is a collection of epic poetry collected by Elias Lönnrot [1801-1884] taken from purely Finnish mythology. The Kalevala was to have a huge significance for Sibelius, inspiring much of his music alongside seven remarkable abstract symphonies. At one time Sibelius was seen as erupting onto the scene, as it were with no musical antecedents. We can now see his debt to composers ranging from Bach and Beethoven through to Bruckner and Borodin.

Every great musician learns from his predecessors and contemporaries and Jean Sibelius was no exception. On 28th April 1892 Sibelius gave the premiere of *Kullervo*. Certainly in size and scale the huge canvases of Beethoven's Ninth and Bruckner's Third are influential models on this remarkable youthful creation. One can discern the influence of Bruckner especially in the first movement's development with its heroic horn calls and undoubtedly Tchaikovsky also comes to mind at times. But after those first few performances Sibelius was never again to return to Kullervo's excesses.

<sup>48</sup> Tanzberger, Ernst. *Jean Sibelius: Eine Monographie, Mit einem Werkverzeichnis*, Wiesbaden: Breitkopf & Härtel 1962, p. 9

Brucknerian and indeed Mahlerian expansiveness were not ultimately for him but the seeds had been sown for Sibelius's remarkable symphonic odyssey.

Parallels to Bruckner can be discerned in Sibelius's sombre brass chorales and a fondness for pedal points and indeed the slowness of the music. However Sibelius possessed the skill of suggesting great speed even in passages which are harmonically rooted. The Finnish Master had a way of creating from a vast slow motion. We seem to hurtle, while something else remains as still as the pole star. Sibelius began work on his First Symphony in Berlin at the end of April 1898 and it was completed in 1899. The Scherzo certainly has affinities with Anton Bruckner, indeed the C major section has been described as a primitive variant of a robust Viennese-classical scherzo. With the second Symphony [1902] echoes of other composers become less obvious in Sibelius's scores, but even as late as 1909 passages in his tone poem *Nightride and Sunrise* remind one of Bruckner. I'm thinking of those majestic brass chords in the Sunrise section which bring to mind moments in Bruckner's great Seventh Symphony. Bruckner deployed a quartet of Wagner tubas in his final three symphonies whereas Sibelius dropped the tuba altogether in his symphonies after the Second.

The conductor Herbert von Karajan, who was a fine exponent of both composers, once remarked regarding Bruckner and Sibelius that there was 'A much deeper influence, affinity, kinship - call it what you like. There is this sense of the *Ur-Wald*, the primeval forest, the feeling of some elemental power that one is dealing with something profound. Although they are very different, I know, there are important musical similarities too.' Writing around 1911 Sibelius wrote, 'Yesterday I heard Bruckner's B flat major Symphony and it moved me to tears. For a long time afterwards I was completely enraptured. What a strangely profound spirit, formed by religiousness, and this profound religiousness we have abolished in our own country as something no longer in harmony with our time'. [This Berlin performance was conducted by Hans Pfitzner].

Looking objectively on the musical landscapes of both Sibelius and Bruckner, one can observe huge contrasts both in time-scale and approach to form. Indeed in that letter to Aino, having heard Bruckner's Third Symphony, Sibelius said that he 'found the form laughable'. Bruckner was intensely religious and wrote much ecclesiastical music. Sibelius too, in his struggles with many of the major works was profoundly aware of his Creator. 'The final form of one's work is, indeed, dependent on powers that are stronger than oneself. Later on one can substantiate this or that, but on the whole one is merely a tool. This wonderful logic - let us call it God - that governs a work of art is the forcing power.' For all Bruckner's reverence for Richard Wagner, he never produced an Opera nor did he compose one single tone poem. Sibelius wrote a whole series of tone poems rivalling those of his great contemporary Richard Strauss. Following the success of Sibelius's tone poem *En Saga* [1893 revised 1902] he had planned an opera *Veneen Luominen* [The Building of the Boat] but, however, he abandoned the plan and the overture became *The Swan of Tuonela*. We do have a curiosity from 1896, however, when Sibelius completed a one act opera *The Maiden in the Tower* lasting around 35 minutes; the piece was written for the benefit of a charitable lottery.

If I could single out one trait shared by both Bruckner and Sibelius, above and beyond certain orchestral mannerisms such as stormy string tremolandos and heroic horn calls, then it would be a quest for purity. Mozart and Mendelssohn come to mind in this respect and I feel it deeply in Bruckner. With Sibelius, his quest for purity of utterance became an obsession. Bruckner's vast canvases stand in contrast to Sibelius's mastery of cogent argument and condensed expression although the Finnish Master was able to convey music on a cosmic scale merely by suggestion. Bruckner has been described as a composer who wrote one symphony nine times while Sibelius was hailed as the worst composer in the world by a certain Frenchman<sup>49</sup>. Both Masters have had their fair share of admirers and detractors. Bruckner and Sibelius shared a deep mysticism in their work. Sibelius' music is imbued with a pantheistic message of life and death...and hope. Bruckner composed directly to the glory of God. Undoubtedly they are kindred spirits.

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### Sibelius injured in defence of "the greatest of all living composers"...

*Sibelius regularly attended the Vienna Philharmonic Subscription concerts which were conducted by Hans Richter. The first concert of the autumn season took place in November when Grieg's Piano Concerto was given. ... But a concert on 21 December offered a contemporary work which was to fire his enthusiasm: the Symphony No. 3, in D minor of Bruckner which was given in the presence of the composer and in its revised form. Sibelius wrote to his fiancée immediately after the concert: 'Today I went to a concert. There, a composer Bruckner was booed. To my mind he is the greatest of all living composers; perhaps you remember Martin W. speaking about it. After the concert was over, his admirers carried him to his coach and there was much cheering and general commotion. It was his D minor Symphony (No. 3) that was played and you cannot imagine the enormous impression it has made on me. It has its shortcomings like anything else but above all it has a youthful quality even though its composer is an old man. From the point of view of form it is [?] ridiculous.'*

*The struggle between the Wagnerians and the supporters of Brahms still raged, though after the death of Wagner, it was Bruckner who bore the brunt of Hanslick's attacks. At this particular concert Bruckner's admirers were so numerous that he was called on to the platform to acknowledge applause between movements! Sibelius was incautious enough to declare his hand in front of a group of Brahmsians. 'After the concert we were together with some other musicians and you can't imagine how heated our exchange became. At the height of the argument there was a scuffle in which my foot was hurt, and now I limp a little. Musicians are really a dreadful lot.'* Erik Tawaststjerna *Sibelius 1865-1905* Trans. Robert Layton, Faber & Faber 1976 p.77-8

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<sup>49</sup> Renée Leibowitz: *Sibelius, le plus mauvais compositeur du monde* (Liège: Dynamo 1955).

## Two Commentaries: God or Mountains – Bruckner & Delius

Wilfred Mellers

[This article originally appeared in the *New Statesman* of 29 January 1971, and was reproduced in the *Delius Society Journal* 38, Winter 1973, and again in 144, Autumn 2008]

It's an interesting reflection that, in their finest moments, Bruckner and Delius have much in common: interesting because superficially it would seem that they are polar opposites, allied only in both being late romantics. Bruckner was, we're told, a simple soul, born into a rural community. A man of God, whose art was devoted to God's glory, he also, perhaps collaterally, had a deep respect for tradition and had no overt desire except to follow in the steps of the masters (especially Beethoven and Schubert). Delius, on the other hand, was a complex character, born into an industrial community, frequenting sophisticated circles in Paris. Animated by a fanatical dislike of God and of established musical traditions, he disapproved of almost all music except his own. Believing that fulfilment of self was the only valid goal, he was ruthless both morally and artistically in pursuit of it. That this opposition is over-simple becomes evident as reflection deepens. If Bruckner was so unequivocally God-dedicated, why did he spend the greater part of his working life - after his apprentice years as a church musician - composing symphonies, since the sonata-symphony, far from incarnating a 'faith', is concerned with Becoming, with growth through conflict to hard-won resolution? How is it that Bruckner developed a reverence for the arch-egoist and sensualist Wagner no less obsessive than his worship of the classical masters? It rather seems that his greatness springs from the fact that he is a Divine Fool: though one born into a rural, feudal, Catholic Society grown repressive and moribund, so that his vision of bliss is undermined by psychological disturbance. He discovers his paradise, and wonderful it is; but to reach it he needs the structural Becoming of sonata. As a religious-mystical composer he's thus closer to late Beethoven than he is to Bach; his adagios can sustain comparison with their model, the Adagio of Beethoven's Ninth - a work which Bruckner considered the ultimate height of human achievement. Given all this, it isn't surprising that Bruckner conductors are born rather than made. To interpret him adequately calls for a rare synthesis of visionary innocence in the lyricism, epic grandeur in the structural proportions, and sensuous instability and stress in the chromaticism and enharmony. Bruno Walter wasn't as quintessentially a Bruckner conductor as he was a Mahler conductor; he's slightly too sweet or too frantic, missing the heroism. But there's more to any Walter performance of Viennese music than to most men's, so it's good to have a reissue of his performance of Bruckner's Fourth with the Columbia Symphony (CBS61137, 29s 10d): I've seldom heard the tremolando and horn calls of the famous opening sound more magical: only the complex architecture of the great finale seems lacking in monumentality and momentum.

Delius never wrote a symphony, dismissing the form as by his time obsolete, a refuge for withered academicians. He did compose a Mass: though of course it's a 'Mass of Life', setting Nietzsche's celebration of human potency, courage and endurance in face of the inescapable fact of mortality. It's Delius's biggest work and, partly for that reason, not his best. Whereas Bruckner started from submission to tradition and became profoundly original in extending it in ways that his immense melodies demanded, Delius, starting *ab ovo* from his own passions (which none the less sometimes implied identification with Wagner), could achieve fulfilment only so long as he was 'inspired'. Often he was - notably throughout *Sea Drift* (in which he identifies with Whitman's childhood revelations of loss) and in *The Song of the High Hills* (where he's alone with Nature, and the wordless chorus yearns in pentatonic ecstasy for a bliss which the sensual chromatics would deny). In the Mass there are comparably marvellous moments (for instance the sublime Lento in Part II); but there are also passages in which, inspiration flagging, Delius becomes parasitic on the very academic, Teutonic-British, choral-symphonic tradition he held in contempt. Both at his best (because he's so waywardly personal) and at his worst (because he then needs help in papering over the cracks) Delius too demands a special kind of conductor, sensitive to the flexibility of the Delian line: for the sumptuous harmony depends, more than Wagner's, on a flow of independent parts, always soaring, seeking some pre-harmonic, paradisaical wholeness, haleness and holiness.

This brings us to the common ground (or perhaps it's uncommon sky) between Delius and Bruckner. The vision they both see or hear, whether in cathedral or in mountainous solitude, is prelapsarian and Edenic. If that's their romanticism, it's also the quality that makes them universal; they're both boundless in their awareness of the cravings of the fallible, human, heart. Beecham's supreme gift as an interpreter of Delius was to reveal this suprapersonal vision within a composer more idiosyncratic than most. His performance of A Mass of Life with the RPO and London Philharmonic Chorus (CBS 611 82/3 29s 10d) comes up, in this dubbing, as freshly sonorous, tensely strong even when the music is most heart-breaking. None the less, grateful though one is for its reissue, there should be a new recording. Time passes, as Delius knew, and he's no longer an unfashionable composer; on the contrary his music appeals to today's young both in its distrust of Establishment and in its simultaneous rejection of materialism and of God.

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### Bruckner at the Lucerne Festival, Summer 2015

The Lucerne Summer Festival 2015 marked equally a double farewell and a new beginning. On 20 January 2014 Claudio Abbado had died. Ten years previously he had founded the Lucerne Festival Orchestra consisting of friends from top-ranking musicians. Abbado called this "making music with friends" and it was one of the high points of each year's festival. His deeply moving farewell from Lucerne in August 2013 with Bruckner's Ninth Symphony can be relived on a

live-recording on DVD. In addition to that, Abbado has recorded on DVD Bruckner's First, Fourth, Fifth and Seventh Symphonies. Ricardo Chailly was appointed as his successor, and he too is an avowed and renowned Bruckner conductor. His performance of the rarely performed Second Symphony remains unforgettable.

Unfortunately a great absentee, for reasons of health, was the 90 year old Pierre Boulez, whose dual importance as composer and conductor is probably unique in our time. In 2003 Boulez and Michael Haefliger founded the Lucerne Festival Academy. By way of homage on 23 August there was 'A Day with Pierre Boulez' to which Christian Mason, Heinz Holliger, Wolfgang Rihm, Tod Machover, György Kurtag, Piotr Peszat and Samy Moussa contributed commissioned works. The outstanding work of the event, however, proved itself to be, as culmination of the homage, the performance of the honoured composer's Notations I-IV and VII, the piano version of 1945 being performed in juxtaposition with the orchestral versions from 1978, 1984 and 1998.

Boulez, as an important conductor of late Romantic music - one only has to think of his legendary Bayreuth Ring in the 1980s - conducted Bruckner's Eighth Symphony at Bruckner's spiritual home of St Florian on 21 and 22 September 1996 at the request of the Vienna Philharmonic, of which a DVD recording was made. With this orchestra, probably peerless for Bruckner, there followed the Ninth Symphony, of which he also gave a notable performance with the Chicago Symphony Orchestra. The critic John von Rhein commented on this occasion: "If I want to hear the Bruckner 9 as a tragic or contemplative drama I will turn to Furtwängler or Giulini. But if I want to hear it as pure music, give me Boulez."

Boulez retained his connection with the Academy as honorary president. His legacy is now continued primarily by Wolfgang Rihm and Matthias Pintscher, in which role they co-operate as colleagues and equals, as was to be seen at a specially convened Press conference on the succession to Boulez. The equally valued presence of the so-called classical, modernist and avant-garde, such as Lucerne fosters today, is probably unique anywhere in the world. That this courageous endeavour is rewarded by such immense public interest, no-one would have dared to predict a few decades ago.

Somewhat in contrast to the events mentioned was the theme of this year's festival, which presented 'Humour in Music' at its heart. Admittedly, the fact that, with the exception of the opera stage, the theme cannot be counted amongst the primary topics of so-called "serious music" is made clear in the information and presentation of the always exemplary programme booklets for the announced works. Considering it was a 'Humour Festival', Bruckner with three symphonies was not badly represented, which the programme booklet of 27 August also made immediately clear: "In the symphonies of Anton Bruckner there is little to laugh about - here prevails a spiritual seriousness which is incompatible with humour." As a substitute for the fact that in Bruckner's music humour is only to be located in homeopathic doses, his life on the other hand has much to offer, from which anecdotes and episodes that were amusedly circulated were once again revisited with relish in the programme booklets. That this discrepancy between the works and the outward demeanour of this giant of symphonic music only serves to deepen the riddle of his true nature, was pointed out repeatedly.

We do not know what position Bruckner would have taken towards Robert Haas's 1939 mixed version of the Eighth Symphony from the 1887 first version and the second version from 1890. It is today less often performed than Nowak's edition of 1890, but significantly it was favoured by both Günther Wand and Pierre Boulez, whereas Celibidache kept to Nowak. The Haas version however may at any rate offer the listener a formally coherent alternative. For the performance presented at the matinee on 23 August, Herbert Blomstedt had decided upon the Haas version. He allowed the young musicians of the Gustav Mahler Youth Orchestra - the oldest of whom are 26 years old - much freedom with his unconventional, above all carefully encouraging way of conducting, and his serene pleasure in the task could be read in the expression on his face. Performing without a score, the 88 year old conductor had full control and gave a very moving performance that was greeted at the end with great applause.

As "his individual contribution" - in this case involuntary - to 'Humour in Music' a supplement featured the 'programme' that Bruckner drafted for his "most Wagneristic" symphony No. 8, dedicated to Emperor Franz Josef I. of Austria, which he sent to Felix Weingartner. The elusive naiveté of this 'programme' that Bruckner attributed to his grandiose symphony would astound even his well-wishers. According to this the Scherzo portrays "German Michael", the Finale "depicts" how "our Emperor" received the "Tsar in Olmütz" - "thereby strings: the galloping Cossacks; brass: military music; trumpets: fanfares, which greeted their majesties," etc.

In itself the Fifth Symphony at around 75 - 80 minutes would be a full evening's work - Sergiu Celibidache, Bruckner conductor par excellence, even brings it to almost 90 minutes - and it is questionable whether one does the work a service by a preceding it with a Mozart Piano Concerto plus encore, even if such a nowadays sought-after Mozart player as Kristian Bezuidenhout is there for one's listening pleasure.

Bruckner's Sixth Symphony, which was played on 8. September, was preceded by a rightly acclaimed interpretation of Beethoven's 3rd piano concerto by Yefim Bronfman. The very attentive accompaniment from the orchestral soloists was striking. The Sixth Symphony which used to be treated more as a stepchild of Bruckner's, is nowadays more frequently played. The focus of the symphony lies in the first two monumental movements, which are followed by an original Scherzo. The last movement exhibits - unconditional Bruckner admirers will not agree - compositionally weaker places. Probably Celibidache was the most skilful in overcoming these.

The Fifth Symphony lay in the hands of Daniel Harding and the Amsterdam Concertgebouw Orchestra; Christian Thielemann and the Dresden Staatskapelle were responsible for the Sixth. The fact that the interpretations worked within good Bruckner tradition did not detract from the expected outstanding performances of such renowned orchestras, a view that was certainly also represented both evenings by the public reception.

In conclusion, some good tidings are not to be withheld: the Festival in 2016 is to be dedicated to theme of "Women". Here too there is something that can be retrieved for Bruckner: one could also make the connection in the same way as with the theme of "Humour"...

*Albert Bolliger (trans. kw)*

## Book Review

**Elisabeth Maier and Renate Grasberger**

*Die Bruckner-Bestände des Stiftes St. Florian. Teil 1: Das Bruckner-Archiv (Gruppe 1-12)*  
[*Wiener Bruckner-Studien 6/1*].

Vienna: Musikwissenschaftlicher Verlag, 2014.

This is the first volume of a projected three-volume catalogue of the Bruckner holdings in St. Florian. Its authors, Elisabeth Maier and Renate Grasberger, well-known to all Brucknerians for their archival skills, are members of the Institut für kunst- und musikhistorische Forschungen, which forms part of the Österreichische Akademie der Wissenschaften in Vienna. There are 12 main chapters, each of which is devoted to a particular group or category of material in the Bruckner archive, a section of illustrations, and two helpful indexes ('People, Institutions and Places', 'Bruckner's works'). Each chapter/category is also presented chronologically for the most part.

The first group, devoted to certificates, personal documents and documents related to Bruckner's musical career, spans the years 1834 to 1893. It includes many documents that have already been published, but some errors or omissions that occur in the Göllicher-Auer biography and one or two other earlier publications are rectified. Those published here for the first time in their entirety include a letter of permission for Bruckner to attend a private examination at the Linz Normalhauptschule in June 1852, receipts relating to the first performance of Bruckner's Second Symphony in Vienna on 26 October 1873, notification of the first of Bruckner's lectures in Harmony and Counterpoint at Vienna University in October 1893, and some documents concerning Bruckner's brother, Ignaz.

The second group consists of (a) several newspaper articles about Bruckner the man and musician (1871 – 1896), including several obituaries in October 1896; (b) newspaper articles, mainly reminiscences and anecdotes by Auer, Decsey, Gräßlinger, Göllicher, Grunsky, Helm, Louis and many others (1897 – 1976), as well as an account of an 'episode from Dr. Bruckner's love-life' in 1892 concerning Anna Rogl, dictated to and transcribed by F. Forster in 1913 and later abbreviated and edited by Göllicher and Auer in vol. II/1 of their biography.

In the third group we find another series of newspaper articles or passages from articles about Bruckner arranged in alphabetical order of writer (from Auer to Tessmer) and covering the period 1896 – 1938. These belonged originally to Max Auer who received some of the material from August Göllicher.

The fourth group contains both newspaper previews and printed programmes of concerts in the majority of which Bruckner's works were performed. They cover performances of a few choral performances in the Linz period and a mixture of choral, piano-duet and orchestral performances in the Vienna period and posthumously, including performances of the Seventh Symphony on 21 March 1886, 24 February 1889, 6 January 1894 (in Berlin) and 9 April 1924 (in Linz), the Fourth Symphony and Te Deum on 22 January 1888, the First Symphony ('Vienna version') on 13 December 1891, the Eighth Symphony on 18 December 1892 and 2 June 1905 (in Graz), and the Mass in F minor on 23 March 1893.

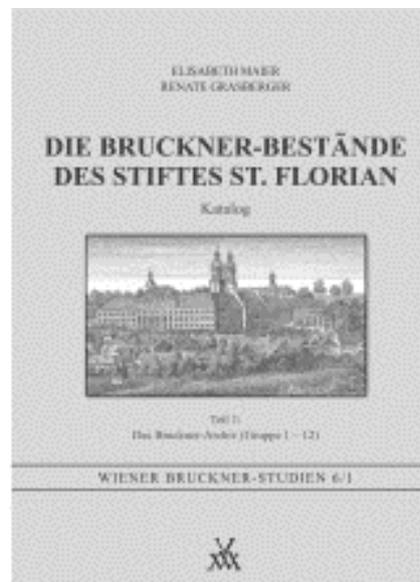
The fifth group comprises 40 letters to Bruckner and letters about Bruckner, essentially concerning performances of his works (1863 – 1902). Most of these have already been printed in the *Bruckner Jahrbuch* or the two volumes of letters in the *Gesamtausgabe* (ed. Harrandt and Schneider).

The sixth group comprises press reviews of performances of Bruckner's works, with annotations by Oddo Loidol, Göllicher and Auer. A few of the press cuttings originally belonged to Bruckner. They are arranged in chronological order, beginning with the review in the *Linzer Zeitung* of the first performance of the D-minor Mass in Linz Cathedral on 20 November 1864 and ending with a review by Heinz Fuhrmann of the first performance of the 'Linz' version of the First Symphony during the Hamburg Festival Week in the spring of 1936.

The seventh group is essentially an extension of the fifth and consists of letters arranged in four sub-categories: (1) letters to Bruckner arranged chronologically (1855 – 1895); (2) letters to Bruckner arranged alphabetically according to sender (1880 – 1891); (3) three letters about Bruckner (1884 – 1895); (4) 16 letters from Bruckner to others (1877 – 1896). The majority of these have already been published, but there are one or two intriguing letters or visiting cards that are cited here for the first time, for instance two letters from the Prague Cathedral organist and composer Johann Nepomuk Skraup (January and June 1888), a visiting card from Pius Richter, Bruckner's colleague at the Hofkapelle (June 1893), and a fragment of a letter from Walter Damrosch (1894).

The eighth group contains congratulatory letters to Bruckner on his receipt of a particular honour – medal from Emperor Franz Josef in 1886, honorary doctorate from the University of Vienna in 1891, honorary membership of a choir or society (1869 – 1896), and 70th birthday in September 1894.

The ninth group includes (1) a few letters sent to Bruckner from publishers (1885-1893) (2) a number of letters sent after his death by his lawyer Theodor Reisch to Ignaz Bruckner concerning royalties received from Bruckner's publishers (1900 – 1913); (3) four letters sent to August Göllicher by the publishers Eberle & Co. in 1902 concerning manuscripts



of Bruckner's works that had not yet been printed.

In the tenth group we find (1) a number of bank statements and invoices; (2) receipts (payments made to Bruckner at St Florian in 1854 and 1855 for duties as provisional organist and private teaching of boy choristers); (3) two further payments made to Bruckner in 1853 and 1855 (signed by Traumihler, music director of the abbey) and an invoice from Schimatschek for copying the parts of three works, including the Mass in B flat minor.

The eleventh group comprises newspaper articles written (a) to mark Bruckner's 70th birthday in September 1894, (b) to mourn his passing in October 1896, and (c) to celebrate his life and achievements (1897- 1946).

Photographs of Bruckner or people and places associated with Bruckner are included in the twelfth and final group. There are ten subdivisions: (1) a collection of 25 photographs probably dating from the 1920s or early 1930s and possibly belonging to Max Auer; (2) photographs of Bruckner arranged according to IKO numbers, viz. the numbers established in the three volumes of Renate Grasberger's *Bruckner-Ikonographie* [*Anton Bruckner Dokumente & Studien* vol. 7, 1990, c.1854-1924, nos. 1-186; vol.14, 2004, 1925-1946, nos. 187-331; vol. 18, 2007, 1947-2006, nos. 332-640]; (3) a folder with Otto Böhler silhouettes (arranged according to IKO numbers); (4) a folder with postcards of Franz Förster's Bruckner bust; (5) a folder with photographs of representations of Bruckner by unknown artists; (6) a copy of W. Jerie's 1873 Bruckner photograph given to Theresia Fosseck (née Neudorfer) by the composer in 1875; (7) photographs of Bruckner cut out of newspapers or brochures (arranged according to IKO numbers); (8) photographs in supplements of *Die Musik* I/1 and VI/1; (9) a book – *Anton Bruckner, Bilder aus seinem Leben*; (10) photographs of places associated with Bruckner in Ansfelden, Linz, Vienna and, in particular, St. Florian.

Finally, there is a generous supply of 44 illustrations, taken from all twelve groups.

This is a book to be 'dipped into' rather than necessarily read from cover to cover. Although Leopold Nowak had already examined some of the material during his lifetime, Maier and Grasberger were faced with the difficult task of putting everything in order and are to be congratulated on their meticulous presentation of so many categories. Volume 1 is a fine achievement and we look forward eagerly to the second and third volumes. *Crawford Howie, July 2015*



Musikwissenschaftlicher Verlag Wien

## NEW ANTON BRUCKNER COMPLETE EDITION

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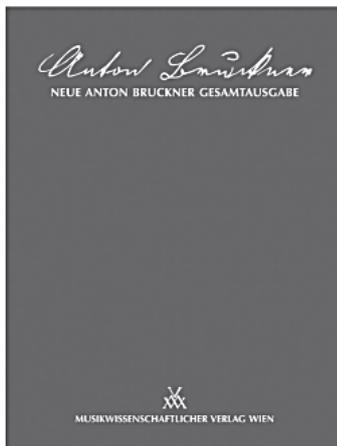
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## NEW AND REISSUED RECORDINGS July to October 2015

Compiled by Howard Jones

This listing includes a further instalment of Inbal's ongoing cycle with the Tokyo Metropolitan SO from Exton, completion of Simone Young's Cycle for Oehms with symphony nos. 5 & 9 and an issue of Bruno Walter's performance of symphony no. 9 from Pristine Audio, misdated at the time of going to press as 1950. Comparison of extraneous noises and timings identify it as the previously issued 1953 performance, but with much improved sound. Linn Records release the Fitzwilliam's recording of the String Quintet, Intermezzo and String Quartet for which they employ gut strings.

CDs and Downloads

\*first issue

### SYMPHONIES

No. 0 \*Schmitz/NDRSO (1961) MEMORIES REVERENCE CD MR 2454 (44:30).

Nos. 3,4,5,7,8,9 Knappertsbusch

(#3, Munich PO, 16/1/64; #4, Vienna PO, 12/4/64; #5, Munich PO, 19/3/59; #7, Vienna PO, 30/8/49; #8, Munich PO, 24/1/63; #9, Berlin PO, 28-30/1/50)

MEMORIES REVERENCE 6 CD set MR 2326/31 (58:37, 69:35, 63:59, 63:39, 80:91 & 55:34).

Nos. 4 to 9 Furtwängler

(#4, Vienna PO, 29/10/51; #5, Vienna PO, Salzburg, 19/8/51; #6, mvmts 2 to 4, Berlin PO, 13-16/3/43; #7, Berlin PO, Cairo, 23/4/51; #8, Berlin PO, Titania Palast, 15/3/49; #9, Berlin PO, 7/10/44)

MEMORIES REVERENCE 6 CD set MR 2368/73 (65:47, 69:05, 36:07, 62:37, 75:42, 58:39).

No. 4 \*Inbal/Tokyo Metropolitan SO (Tokyo, 18/3/2015) EXTON HYBRID SACD OVCL-00565 (59:44).

No. 5 \*Young/Hamburg PO (Hamburg, 1-2/3/2015) OEHMS CLASSICS HYBRID SACD OC 689(73:23).

Nos.7 & 8 Böhm/Vienna PO (Vienna, 27-29/9/76 & 5/2/76) DG 23 CD set 479 4371GB23

(65:58 & 80:01) with works by 10 other composers.

No. 7 Klemperer/Bavarian RSO (Munich, 12/4/56) DOCUMENTS 10 CD set 600225 CD3 (59:20)

*Klemperer Live in Concert*, with works by 10 other composers.

No. 8(1892) Koussevitsky/Boston SO (30/12/47) MEMORIES REVERENCE MR 2377 (50:20)

(shortened by substantial cuts - see below\*\*).

No. 9 \*Dohnanyi/Philharmonia Orch. (Salzburg, 7/8/2014) SIGNUM CLASSICS SIGCD 431 (61:26).

No. 9 Mravinsky/Leningrad PO (30/1/80) MELODIYA 5CD set MELCD 1002295 (59:21)

with works by 9 other composers.

No. 9 Walter/New York PO (New York 27/12/1953) PRISTINE CLASSICS PASC 446 (50:56)

with Strauss, *Till Eulenspiegel*

No. 9 \*Young/Hamburg PO (Hamburg, 25-27/10/2014) OEHMS CLASSICS HYBRID SACD OC 693 (59:01)

### VOCAL & INSTRUMENTAL

3 Motets \*Morell/Choir of Trinity College, Oxford *Let there be Light - Sacred Music from Europe*  
OX RECS DIGITAL OXCD 127. Locus iste, Os Justi, Christus factus est, with works by 13 other composers.

14 Motets Rademann/NDR Choir & Brass Ensemble (Hamburg, 5/2000) CARUS 83466 (TT 69:41)  
with Aequali & Mass in C.

7 Motets \*Short/Tenebrae "Brahms and Bruckner Motets" SIGCD 430 (further details not available at time of going to press)

Quintet, Intermezzo & Quartet

\*Fitzwilliam Quartet & J Boyd (East Woodhey, Berks, 11/2010 + 4 & 11/2011)

LINN RECORDS CD CKD 402 (TT 77 mins).

### DVD & BLURAY

Syms. 4 to 9 Barenboim/Berlin SK (Berlin, 20-27/6/2010) ACCENTUS MUSIC BLURAY and DVD  
6 disc sets ACC 60217 & 70217 (63:29, 76:49, 52:50, 66:00, 77:15 & 59:40).

\*\* Cuts relative to Nowak Edn. of 1890 version (to fit 60 minute broadcast duration)

Mvmt.1 H to K (153 to 193); O to P (263 to 279) and a few bars near the end (13%) 11:55

Mvmt.2 No cuts 11:20

Mvmt.3 F to N (95 to 185) (31%) 16:05

Mvmt.4 Bar 93 to F (bar 99); S to Dd (253 to 429); Kk to Uu (519 to 647) (44%) 11:20

## The least popular Bruckner Symphony becomes the most popular

Akira Naito

It is a hundred years and several decades since Bruckner's symphonies were born. Among those composed in the mid to late period, No. 6 is "the least popular", or so it is said. It is performed much less frequently than the others. I, for one, could not bring myself to study or perform it until recently, rejecting it as "uninteresting".

However, I was awakened by the Kawasaki Version! Among many revisions made now, one is particularly notable and makes the performance a lot more attractive. It is the elimination of the far too unnatural and imperfect tempo marking, "Bedeutend langsamer" [significantly slower] given to the second theme of the first movement and bar 177 in the fourth movement (the introductory theme in the development) [letter M]. This instruction may not be what Bruckner intended, and may be at the root of No. 6's unfavourable reputation.

Bruckner's pupils and conductors who performed the symphonies were hugely involved in revisions (falsifications) of many of his works. There are countless corrections that are well-intentioned, but end up ruining these masterpieces. These directions are further examples. Because the unnecessary tempo markings that were added later backfired, the symphony has not been properly recognized. At the premiere, after all, only the second and the third movements were performed, without the movements whose tempo marking I question above.

When a melody such as the second theme is required to sing abundantly, it generally takes a slightly slower tempo even without any tempo marking. This symphony, too, was supposed to be performed that way. However, "Bedeutend langsamer" was added later, probably as a casual idea at a trial performance, or on the advice of the conductor Jahn. Therefore, in the first movement, an assumed slow tempo has to be maintained for 146 bars, starting from the second theme (bar 49) through to the end of the development, which has no instruction for a tempo change. It is the same with the 68 bars from bar 177 at the beginning of the recapitulation in the fourth movement. If "Bedeutend langsamer" was intended and written on the score when composed, an "a tempo" or another appropriate marking for the next passage should have been given where the phrase associated with the marking ended. Because it is unlikely to expect the fast fragments of the first theme that appear later to be performed in that extremely slow tempo.

Though he [Bruckner] wrote "Bedeutend langsamer", it never occurred to him to add the necessary tempo indications later, instead leaving it just as it is. As a result, conductors could not but keep this unnaturally slow tempo forever, which may be one of the reasons that No.6 has remained unpopular. Now, this casually-added instruction has been deleted and a normal tempo adopted instead. In effect, the least popular work has been transformed to the most popular. What a change!

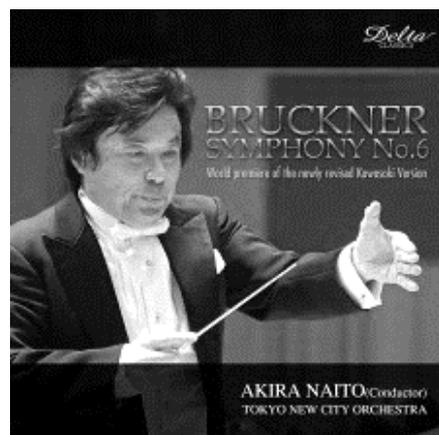
A similar example can be seen in the second movement of No. 5, which becomes far effective by going back to Bruckner's intended tempo from the conventional tempo. In the first edition of this movement, the "alla breve" (2 beats per bar) entered originally was interpreted as either 6/4 time (6 beats per bar) or 4/4 time (4 beats per bar) by his student Schalk. By mixing them, he tried to keep the tempo consistent throughout the movement.

However, this resulted in losing the feeling of the tempo of the original "alla breve", digging its own grave. Furthermore, the instruction of "Sehr langsam", assuming a half note (minim) as one beat in "alla breve", is played as if it had been given to each triplet quarter note (crotchet). In effect, the work becomes three times slower, and as a result sounds like completely different music. Later, this confusion in the manuscript was sorted out, and the score was corrected by musicologist, Haas. Although conductors have been using the corrected score since then, they have not given enough consideration to the *alla breve* tempo indication and instead continued to perform in the slow tempo they were familiar with, as if such a tempo was a tradition from Bruckner's time, not knowing that the slow tempo is rooted in the falsified score. I discussed this issue in the program note when my recording of No. 5 was released a few years ago, which made quite a stir.

When Bruckner composed the first and last movements of Symphonies 5 and 6, he assumed that they would be performed in duple time (two beats per bar). But when the "Bedeutend langsamer" was added later in the said place in No. 6 it became impossible to perform two beats per bar in such a slow tempo. Not knowing how to solve this problem, conductors had to settle with sextuple time given to the bass part, or quadruple time given to the melody part, or mixing them in order to keep the ensemble among the parts, deviating from the original duple time. Despite such painful effort, for those who play against the conductor's beat, it is simply impossible to keep the beats correct. It is no exaggeration to say that there is no chance for them to enjoy the tasteful hemiola - [*hemiola*: a complex combination of duple and triple time that characterizes Bruckner's music]. The same can be said about the second movement of No.5. The customarily and inappropriately slow tempo of the falsified first edition caused a similar confusion between beats and bars which has lingered until now.

When conducted and performed in the right tempo and beats, that is, in "alla breve" as written on the score (2 beats per bar) and as Bruckner intended, this problem is resolved in both symphonies. In other words, if the conductor continues to beat duple time the players may enjoy a fully effective performance without being disturbed by different rhythms in the other parts.

I cannot stress sufficiently that returning to Bruckner's original intentions, for the first time in the performance history of these works, is "revolutionary". These two symphonies have now been performed in accordance with Bruckner's



wishes for the first time, with their image totally changed. And it is inevitable that this will be an inspiration to musicologists for a new performance style. I sincerely hope that this note and CD will serve as a good start. The use of vibrato is kept minimal in this performance as it was customary in Bruckner's time.

### Bruckner Symphony No. 6

World première of Takanobu Kawasaki's *Renewal Version* edition.  
DELTA CLASSICS CD DCCA-0075

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## CD Reviews

### Bruckner: Symphony in D minor, 1869

Philharmonie Festiva / Gerd Schaller

Live recording March 2015, Regentenbau, Bad Kissingen (Bayerischer Rundfunk - Studio Franken)  
Profil Edition Günter Hänssler CD PH15035 15:33 11:30 6:29 9:53 total time 43:29

This release adds to the list of well-received recordings of the Bruckner symphonies played by the orchestra which Gerd Schaller formed in 2008. It consists of players from top orchestras in Munich as well as selected players from other orchestras around Germany.

This recording is an affectionately joyous and enjoyable performance of a neglected work, revealing at the outset a gentle, steady grace and stately flow. The playing is elegant and precious, but also clear, firm and solid. The cellos and flutes especially stand out, both individually and as partners in a pleasing and balanced ambience. The brass is correspondingly smooth and does not over-dominate. Some may wish for more urgency and energy at times in this movement, but there is a real sense of affinity with the work's style, and it is maintained throughout.

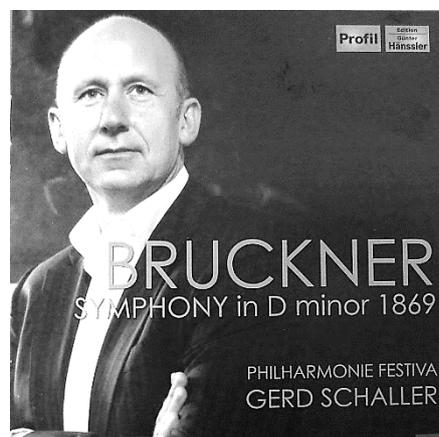
The lyrical Andante does not linger, its smoothness revealing a quiet charm and peacefully cloistered yearnings. The Scherzo is suitably flourishing, and in the Trio the flutes are clear and joyfully heartening.

The Finale continues the structural integrity and artistic refinement shown in the other movements, with its sense of modesty, and the feeling of a certain rightness. It seems to belie the feeling that one can sometimes have of Bruckner's somewhat less confident invention and development in this movement.

It is symptomatic that, while there are individual pleasures to be heard throughout, the overall concept of unity of structure and pacing is never compromised. It makes it easy for the listener to wonder why Bruckner really did set it aside.

In the composer's autograph the symphony was 'nullified', yet he entrusted it to the state museum in Linz, presumably for posterity. Perhaps, though, he did not consider it a work 'for later times', a phrase he would use in respect of the Eighth Symphony. This early D minor work seems born of an earlier Romantic spirit, of a past age, of a more tranquil, lost serenity and of impersonal sadness. It is perhaps this acknowledgment, whether conscious or unconscious, which is disclosed above all in this much recommended performance, and it shows why there need be no compulsion or effort to bring the symphony to life with the last modicum of vigour.

Raymond Cox



### Bruckner - Symphony No 5

Hamburg Philharmonic / Simone Young

1,2 March 2015, Laeiszhalle Hamburg 19.56 16.59 13.02 23.23 total time 73.23  
Oehms Classics - SACD OC689

As with the recent completion of the Bruckner symphony cycle from Mario Venzago, Simone Young has also concluded hers with the Fifth Symphony. Does the fact of this symphony being the last to be released indicate its climactic nature, the one to end with as it were - as was indeed felt by Venzago - or perhaps because it is the most obscure or difficult of the symphonies to get to grips with? It is doubtful that commercial reasons would have been considered by Oehms, as Young had recorded not only the Study Symphony and Symphony in D minor (1869), but also the lesser-known original versions of the other symphonies. The Fourth, especially, in these little-played versions, might be regarded as being mainly for connoisseurs or occasional performances. Perhaps Young was genuinely puzzled by the Fifth, which stands starkly alone from the others, monolithic and grand, with a fascination defined by a cautiously objective tentativeness, bereft of the feeling of an easy progressive journey. The work either succeeds or flounders on the vision one has - or not - of its overall progressive and eventual unified culmination, which has to be, for the listener, something more than an expert ending after a clever double fugue.



Young seems to place considerable importance on such overriding detachment, perhaps to the detriment of some detail and dignity, certainly of splendour or radiance. Such elements must be accommodated with a true sense of mystery - and that is where the problems can lie. It's not a question of the one to the disadvantage of the other, but a mutual correspondence with both. The opening was cautious and unhurried, a calm contemplation which raised one's hopes too high. When the brass entered they seemed strangely incompatible participants, as if they were separated and rather unconcerned. This was an odd feeling and perhaps due in part to a rather harsh, even somewhat remote sound. It's difficult to decide if this is an engineering matter, or to do with the acoustic of the venue (Laeiszhalle, Hamburg), or the intention of Young herself. In any case a suitably dynamic range often seems wanting. There is, though, some beautiful string playing - the strings are a little thin - and Young is very attentive to the moulding of phrases. There is just a marginal endeavour to bring some sense of mystery in those regions where a more contemplative attitude is required. So the concentration seems to fall on an

overall dispassionate rendering, in the interest, no doubt, of structure. The coda suddenly speeds up. Yet this ensures (by default?) that the ending of this first movement is to be a provisional first step, which of course it is. (A similar concept with a first movement having a provisional ending is seen with Nielsen's Third Symphony, where the listener can have the feeling that the ending is not final enough, or perhaps feels unsatisfactory. There, though, it is intentionally designed within the overall key structure. Here, with Bruckner the end is, in a movement which is preparatory, more settled. But it still requires the sense that a first step only is completed, a difficult feat to bring off.)

The Adagio is steady, moving along but without hurry. The strings again are the feature of note. The air of detachment remains to the fore. One wishes for more grandeur, yet the air of simple sadness is important. The flute soliloquy is beautiful and elegant. There is in general a balance with the woodwind which enables inner parts to be heard clearly, which is not always the case with many performances.

The Scherzo is fine and a true *molto vivace* and with a jolly lilt. Again there is careful phrasing.

The pacing of the Finale is generally steady until late in the movement. The *allegro moderato* is rhythmical without being especially affirmative and the following two consecutive string passages (D flat and E major) were gracious but just missing the soaring and reflective tenderness which provides the contrast with the preceding faster music. Dynamic and tempo instructions are mostly faithfully observed and the double fugue goes along well without particular distinction. Eventually, however, some accelerations and variations in tempos produce an erratic feeling towards the end. The slowing for the return of the chorale produces some sense of being joined on instead of being naturally achieved. So there is cause for slight regret as generally Young has retained the structural picture, though sometimes at the cost of other matters.

The thoughts that conductors have to consider in approaching this difficult and objective work with its apparent disparate elements, even if only on the surface of things, entitle us to welcome Simone Young's gallant consideration of it. Notwithstanding the comments above (which stand alone without recourse to comparison with recordings from numerous others), Brucknerians need not deny themselves the opportunity to hear this new recording of the Fifth.

Raymond Cox

### **Bruckner: Symphony 6 in A Major (1881 original edition)**

Simone Young / Philharmoniker Hamburg

Recorded 14-16 December 2013, Laeiszhalle Hamburg, Germany  
Oehms Classics OC 687 (Hybrid CD/SACD)

55 minutes

### **Bruckner: Symphony 7 in E Major (ed Nowak)**

Simone Young / Philharmoniker Hamburg

Recorded 29-30 August 2014, Laeiszhalle Hamburg, Germany  
Oehms Classics OC 688 (Hybrid CD/SACD)

67 minutes

Simone Young's ongoing Bruckner cycle continues with these releases of the Sixth and Seventh Symphonies, recorded in concert with the Philharmoniker Hamburg. Whilst the first instalments in the series provided valuable alternative interpretations of the infrequently recorded first editions of symphonies 2, 3, 4 and 8, subsequent releases of the more familiar symphonies have inevitably had to compete in a far more crowded marketplace. All things considered, these new recordings do little to displace existing recommendations.

The Sixth Symphony comes across as the more recommendable of the two releases. Young demonstrates a feel for what is arguably the most introspective and moving of all Bruckner's symphonies. There are a few occasions when the tempo drags slightly, such as in the second subject of the Adagio and in the Trio of the Scherzo, but not enough to undermine the overall forward pulse of the performance. Nevertheless, the performance rather lacks weight and intensity compared with the finest versions, notably Blomstedt (Querstand), Zweden (Challenge Classics) and Järvi (RCA).

The Seventh Symphony has moments of eloquence, such as the transition into the coda of the first movement and, in contrast to the Sixth Symphony, the entirety of the Trio. However, there are also times where tension ebbs away and the pacing seems leaden (although Young's tempos are not especially slow by the clock). The build up to the cymbal-capped climax of the Adagio and the coda of the finale are just two passages where I longed for more power and impact in the performance. Among recent recordings, Järvi once again provides a more compelling guide to the symphony, as do Giulini (DG) and Barenboim (Teldec) among older recordings. Incidentally, Young is one of the few conductors whose recording uses the Nowak edition throughout the symphony, rather than a mix of Haas and Nowak as is usually heard.

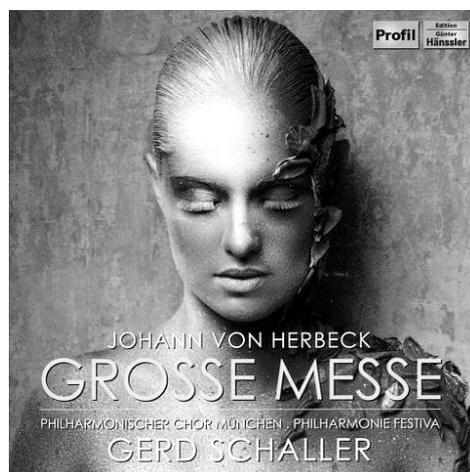
In both performances, the playing is alert and committed but rarely is there a sense of quietude in pianissimo passages or heft where Bruckner marks *fff*. Not only does this lack of dynamic variation rob climaxes of their power, but the lack of contrast becomes wearying after a while. The stereo/multichannel sound is rich and full, but slightly lacking in bloom. All audience noise, including applause, has been carefully edited out. Christian Hoskins

## **Johann von Herbeck - Great Mass in E minor for chorus, organ and orchestra** Wieland Hofmann - organ, Munich Philharmonic Choir, Philharmonie Festiva / Gerd Schaller

Recorded in 2014 in the Max-Littmann-Saal, Regentenbau Bad Kissingen  
HÄNSSLER PROFIL CD PH15003

total time 47:33

**H**erbeck's E minor Mass belongs to the same period as Bruckner's three great Masses (in D minor, 1864; E minor, 1866; F minor, 1868). Indeed it was written and first performed in the Vienna Hofkapelle in the same year (1866) as Bruckner's E-minor Mass, although its scoring is closer to that of the D-minor Mass, which Herbeck also performed in the Hofkapelle (with Bruckner at the organ) on 10 February 1867, and the F-minor Mass. Like Bruckner, Herbeck draws on earlier polyphonic models and Schubertian melodic and harmonic features from time to time but, as Rainer Boss points out in his CD liner notes, there are also echoes of Beethoven's *Missa solemnis* and Liszt's contemporary *Gran Mass*. Reviews of the first performance of Herbeck's Mass in the Vienna Hofkapelle, including a particularly positive one by Eduard Hanslick, were unanimous in their praise of the composer's handling of his choral and instrumental forces as well as his subtle intermingling of old and new styles. His immaculate handling of choral and orchestral textures – the contrast between two sopranos and full choir at the beginning of the *Gloria*



("Gloria in excelsis Deo"), the use of eight-part voices antiphonally and together in the middle sections of the *Gloria* and *Credo* movements as well as in the *Benedictus* and *Agnus Dei*, and the distinctive use of woodwind – reminds us that Herbeck was a first-rate choral trainer and orchestral conductor. The fugal "cum sancto Spiritu" at the end of the *Gloria* and the close imitative writing in other parts of the Mass are fine examples of Herbeck's ability to write polyphonically.

Although Herbeck's treatment of the Mass text is occasionally unorthodox (notably in the *Kyrie* and *Agnus Dei*), the customary tripartite structure of the *Gloria* and *Credo* movements is retained, with slow middle sections at "Qui tollis peccata mundi" in the former and "Et incarnatus est... Crucifixus" in the latter. Herbeck also makes striking structural use of instantly memorable motives in the *Kyrie*, *Gloria* and *Credo*, particularly the all-pervasive 'Credo' motive in the latter. His pacing of the *Sanctus* – from an uncharacteristically gentle opening to a magnificent 'Osanna in excelsis' – is superb.

Having studied the published full score of this Mass during a visit to St Florian several years ago, I was looking forward to its eventual recording - and I have not been disappointed. Gerd Schaller's direction of the Munich Philharmonic Choir and Philharmonie Festiva in this Bavarian radio studio performance is exemplary and will, I hope, result in its reinstatement in the 19th-century sacred music repertoire and more regular live performances in the future. In his review of the first performance of the work in the *Neue freie Presse* at the end of May 1866, Hanslick described it as "the most outstanding work in the field of sacred music since Schubert." The first performances of Bruckner's E-minor and F-minor Masses were still to come, of course, but Herbeck's fine work runs them close! Crawford Howie

### **Brief review**

#### **Bruckner - Symphony No. 9, Philharmonia Orchestra / Christoph von Dohnanyi**

Live at the Salzburg Festival Signum Classics SIGCD431

24:51 10:51 25:42 total time 61:26

This is a magnificent recording and performance. Dohnanyi conducts with wonderful control, especially effective in the transitions between sections, invariably slowing down at the end of a passage creating a magical sense of expectation to usher in the next. The tempos are managed imaginatively throughout. The orchestral sound is structured excellently with the inner voices always audible. Climaxes are controlled wonderfully to give just that little bit extra on the final chord, and rarely has the mighty dissonance in the Adagio sounded so - well, so dissonant! And in the closing pages the strings range up and down their unearthly accompaniment in hauntingly separated steps, heralding the final brass E major chord, held perfectly and miraculously quiet for a seeming eternity. The only disappointment is that the Scherzo doesn't quite bite in the big fortissimo tutti as sharply as one would have expected. But overall this recording ranks very high amongst performances of this symphony, the Philharmonia superlative on all fronts. Ken Ward

## abruckner.com - Bruckner Tour of Austria 2015

ABOUT 30 people from the USA, Great Britain, Holland, Canada, Austria, Norway, Vietnam, India and Hong Kong met up in Vienna for a ten day excursion primarily, but not exclusively, in search of things Brucknerian. Set up by John Berky, organised by Uli Beck of Imperial Connection, Vienna, and guided by a delightful sceptic, Andreas, it proved to be a highly enjoyable and educative venture. Although I have made visits to Vienna, Linz and St Florian several times before, there were many things I saw courtesy of this tour that have previously eluded me: the proximity of Bruckner's flat to site of the Ringtheater that burnt down in 1881 - it was interesting to see how close it was, no wonder he was so upset; the small towns where Bruckner worked as a teacher, Hörsching, Windhaag, Kronstorf, the very beautiful Monastery at Kremsmünster and the Bruckner manuscripts there, displayed with friendly courtesy by Pater Altman.

Of course there was much pleasant conversation, new friends made, great meals and good wine and beer, and a voyage on a boat up the Danube. And we heard some wonderful music. At St Florian, as part of the Bruckner Tage festival, the Minetti Quartet gave absolutely first class performances of Beethoven op 18/6 (in which the extremity of the contrast in the finale was given full rein, to stunning effect) and the Debussy quartet, which was quite absolutely magical. They were joined by viola player Peter Langgartner for a fine performance of the Bruckner Quintet, which seemed to me just a little bit too busy and 'classical', perhaps not adequately aware of the extra-chamber music world of the symphonies to evoke a truly Brucknerian atmosphere. The next night there was an organ concert given by six organists from different nations that didn't finish until nearly 1am, and contained some very fine performances and considerable drama. At the climax to the Bruckner Tage there were two performances of the Ninth Symphony, one for two pianos with Finale completed by Prof. William Carragan, followed the next evening by an orchestral performance of the three movements Bruckner had completed, the Altomonte Orchestra conducted by Rémy Ballot. (Reviews of these concerts can be read on pages 40-41 of this issue.)

As we concluded the guided tour around St Florian, we descended into the crypt and assembled around Bruckner's sarcophagus. At that moment from the church above sounded the orchestra rehearsal: they were playing the first movement of the Ninth. My heart shuddered: it was as though the embalmed composer was speaking directly to us.

We also went to Salzburg where there was a magnificent, indeed unforgettable performance of Mahler's Ninth Symphony, played by the Vienna Philharmonic under Daniel Barenboim.

On our return to Vienna we were received at the Austrian National Library Music Collection by Dr Thomas Leibnitz and Dr Andrea Harrandt, who displayed some of their extensive collection Bruckner manuscripts to us, including that cymbal clash from the Seventh Symphony.

This, the second of John Berky's **abruckner.com** Bruckner Tours of Austria, was a resounding success - pictures and reports can be seen on the web-site. When he organises a third, I have no hesitation in commending it to *Bruckner Journal* readers, their friends and spouses!

Ken Ward

## Concert Reviews

TAIPEI, TAIWAN

NATIONAL CONCERT HALL

28 MAY 2015

Bruckner – Symphony No. 8 (1890 version, ed. Nowak)

National Symphony Orchestra of Taiwan (aka Taiwan Philharmonic) / Shao-Chia Lü

**F**inally: a satisfying live performance of the Bruckner 8th from beginning to end. Finally!

First things first. Who are these people? To the outside world, they are the Taiwan Philharmonic, no doubt a concession to China which takes a dim view of the juxtaposition of the words "National" and "Taiwan." To everybody in this fiercely independent island-state, it is Taiwan's NSO, a mature orchestra 95-strong, with a good mix of men and women of all ages. It is the government-sponsored resident orchestra of the traditionally-designed National Concert Hall, which shares a plaza with the National Theater and the Chang Kai-Shek Memorial Museum in central Taipei.

The NSO has a proud 30-year history, with a roster of past music directors that includes Urs Schneider, Jahja Ling, and Günther Herbig. Maestro Shao-Chia Lü has been in charge since 2010. He is a passionate conductor and an effective communicator. Better than the chooser of the program notes, who lifted (with permission) Georg Tintner's notes to his Naxos recording of the 1887 version of the 8th. Who decides these things?

Nonetheless, by measure five it was obvious that the 1890 was being played. It was also obvious that Lü is a conductor with fire in his belly. The initial tempo was on the quick side - no grass would grow under his feet. His brass section was arrayed in the second row from the back, and trumpets and trombones played with their instruments horizontal and bells up throughout. Lü clearly loves their sound and never holds them back. They thundered and roared from beginning to end, with the full power that this symphony can generate. One other signature feature of the performance was an emphasis on the bass lines. The eight string basses were arrayed at the back of and above the rest of the orchestra. I never heard their parts project so strongly before. The hall itself seemed to vibrate with every bow stroke, every pizzicato.

Lü's style is to maintain energy and tension. He pulled back the tempo a little to mark phrase ends, but never let the line go slack. Indeed, after the great brass outbursts, he typically began the softer sections that followed with quicker rather than slower tempos - just the opposite of the more usual loud goes fast/soft goes slow recipe that passes for interpretation these days.

The stirring opening movement was followed almost without pause by a potent scherzo with a remarkable twist: Lü had the cello section play their four repetitions of the main theme fully legato, no note separation at all, with increasing urgency each time. The effect was stunning and beautiful. When is the last time you heard an 8th where the statements of the main theme of the scherzo by the cellos were highlights of the performance? The trio was another highlight, as Lü put down his baton to lovingly sculpt the sound of the strings with his hands. Likewise he conducted the Adagio without the baton, with an evident but never excessive ebb and flow. The horns, which had some problems early, glowed richly. The opening of this movement had a heart-stopping beauty that continued throughout its duration.

Lü's approach changed almost completely for the finale. Having set the stage, he made it very clear that, in his vision, the entire movement, not just the coda, was a natural culmination of what had come before. Here he conducted without any pauses at phrase ends; instead, he created an inexorable juggernaut that began with a sensible tempo but accelerated gradually, almost imperceptibly, from beginning to end. The opening was actually not particularly potent; he saved that, building the power minute by minute. As in the Adagio, the low strings showed themselves to be a glory of this orchestra, while the brass literally pinned one back at their big moments. Best of all, in the final peroration of the coda five trumpets and five trombones for once proved to be equal partners, pointed right at me, roaring away with the primary themes of the scherzo and the opening movement, respectively. Thrilling.

The performance lasted about 73 minutes and had a character rather along the lines of Bruckner 8ths from the likes of van Beinum and the young Haitink in its swiftness and clarity, and from Leinsdorf, early Tennstedt, and Paiva in its weight and rip-roaring in-your-face power. Although the house was only about 2/3 full, the eruption from the audience at the end clearly showed that they felt that they'd heard something very special. Microphones hung above the orchestra suggested that this performance, hopefully with a little patching from rehearsals of the horn troubles, will appear on the NSO Live label in due course. I will be a customer.

Neil Schore

GERMANY, BAD KISSINGEN

REGENTENBAU

7 JUNE 2015

Rossini - Overture to *The Thieving Magpie*

Beethoven - Piano Concerto No. 4 (Andrei Licaret)

Bruckner - Symphony in F minor *Study Symphony*

Philharmonie Festiva / Gerd Schaller

The interval took us from two of the most well-known works in the Romantic repertoire to one of the most seldom played. Bruckner himself labelled his symphony in F minor as just "school-work" and perhaps that has contributed to the fact that it is so rarely performed. He was in his late thirties when he wrote it, so no schoolboy, but was nevertheless receiving tuition in orchestration and form from a younger man, cellist and conductor Otto Kitzler. One might hear in it the influence of Schumann and Mendelssohn, possibly even Wagner to whose music Bruckner had just been introduced, but you wouldn't mistake it for their work. Neither, if you did not know, are you likely to guess that it was by Bruckner. So the conductor needs to work out exactly what sort of music this is and give it a performance that takes it on its own terms. Gerd Schaller did exactly this: the Philharmonie Festiva played the symphony for all it was worth, which turned out to be much more than the composer's estimation.

The work has some wonderful solos for woodwind, not just the lovely oboe solos that end the first movement exposition and the slow movement second theme, but also the flute and clarinet in the first movement second theme; there are also two short passages for clarinets and bassoons alone in the first and second movements, and many other moments where the woodwind are highlighted - all of these were played with full expressive nuance, as was the lovely cello solo that replies to the oboe in the first movement. They sounded inspired and helped to present this as a symphony with something of significance to say, uniquely its own, way beyond mere homework for the composer's teacher.

Gerd Schaller was obviously the source of the respect with which the orchestra treated the work, and he moulded a performance that never for a moment had you thinking this was lightweight music, written just as an exercise, nor that it was being performed merely for the sake of completing the splendid cycle of Bruckner symphonies upon which this team has been engaged over several years. Indeed, his seriousness of purpose was given dramatic demonstration after the first movement when he turned and addressed the audience, that they might cease the unmuffled coughing that had sabotaged much of the Beethoven and was now attacking Bruckner - and lo, suddenly the indisposed were miraculously cured, sat as quiet as Quakers awaiting the movement of the spirit. They didn't have to wait long because the orchestra played the Andante with tender nobility, the Philharmonie Festiva strings able to conjure up an early glimpse of that spiritual dimension for which Bruckner is noted in his later works. The theme is interspersed with dramatic drum rolls and minor chords, and later a whole minor key section with strident forte gestures from strings, a semiquaver off beat. Later there was a gloriously played bassoon solo, and the movement wound to a close with plangent strings ornamented by scale passages on clarinet and flute, a repeated horn call to finish. It really was something special.

It is primarily in the Scherzo that one recognises the prototype of the later Bruckner, strongly accented repeated notes thumping along, crescendos to several loud cadences. The trio is an attractive but enigmatic little piece, primarily for windband with a delicate staccato string accompaniment. It was very effectively performed.

Most commentators regard the finale as the symphony's weakest movement and, because of its Romantic horn call theme, the most derivative of Schumann. But this performance demonstrated that there is plenty enough in the movement for it to adequately serve its function as lively and energetic finale. When Bruckner revised his later symphonies he was in the habit of 'regularising' his phrase lengths, primarily into 4 and 8 bar segments; fortunately he never revised this work and it abounds with melodies that fail wonderfully to respect bar lines and regular phrasing. One such is the finale second theme, by which the strings of the Philharmonie Festiva were not phased, but played it very nicely. The score, rather than the ear, reveals the first appearance of the so-called Bruckner rhythm, 1-2, 1-2-3, in the exposition close. Maybe the development is a bit cursory, but after some busy work in the strings and the one big moment Bruckner allows the trombones, the movement closes triumphantly repeating its opening horn motive.

School-work? Well, some performances may treat it that way, but in Gerd Schaller's hands the music was able to transcend its humble designation.

Ken Ward

SWANSEA, WALES

BRANGWYN HALL

12 JUNE 2015

Beethoven - Piano Concerto No. 3 (Stephen Hough)  
Bruckner - Symphony No. 8 (ed. Haas)

BBC National Orchestra of Wales / Thomas Søndergård

The huge Brangwyn Hall, with its exuberant murals by the eponymous Frank Brangwyn all round the walls, made an appropriate setting for this meaty concert. The concerto performance brought out well both the dramatic and the lyrical aspects of the work. Hough knows how to declaim a theme forthrightly, then immediately relax into a flowing lyrical mood, and the orchestra supported him well. Søndergård seemed to have complete control over every aspect of phrasing and dynamics.

This was a very good performance, too, of the Bruckner. (The programme note said 'Nowak', but it was in fact 'Haas') The opening theme was lowering and tense, as it should be, and played a little faster than usual, which gave it some extra punch. Thereafter the movement kept flowing at a good pace, relaxing only for some of the gorgeous cadences and linking passages between the main themes. Søndergård terraced the climaxes appropriately, reserving the greatest impact for the last one, after which the ticking of 'death's clock' (as Bruckner once called it) was held exactly to tempo and fading away, so that the last pair of notes was only just audible. In general Søndergård treated the first movement as a powerful, conflictual piece, which is nevertheless only a setting of the scene for the even greater upheavals to come.

The second movement was again taken slightly faster than usual, as if portraying an exuberant dance of the gods. The meticulous orchestral scoring, which in some performances can be blurred, came over crystal clear, especially from the woodwind. The trio was a lot more relaxed and even slightly tentative, feeling its way through complex modulations.

In the Adagio Søndergård built a hushed sense of expectation, punctured by sudden outbursts of exotic harmony. This music is both mystically visionary and yet also goes through moods of intense passion, a dialectic whose tension the orchestra

projected well: the Wagner tubas in the latter part of the second section were especially evocative. The strings were not faultless, but they were sinewy and when necessary pithy, digging in with deep sound. Unfortunately, though, the beautiful solo violin descants were scarcely audible: for some reason the leader was sitting at an angle slanting *away* from the audience. The climaxes were well calibrated, as in the first movement, but from where I was sitting I became aware that the louder they grew, the more the trombones tended to drown not only the strings, but even the horns and trumpets, giving those climaxes a monochrome quality which made them sound a little congested, even in this very large hall.

The Finale held together well, not an easy feat to achieve. The key factor is probably that Søndergård succeeded in maintaining a sense of steady underlying pulse through all the changes of tempo and mood. Once again, though, the trombones became more oppressive as the movement developed, and in the final climax played so loudly that one could scarcely hear the crucial trumpet line which punches out the opening motif of the second movement, let alone the horns doing the same for the third movement. The last three chords however, played only *slightly* slower, as Bruckner indicates, brought the work to a rousing conclusion.

This was an impressive occasion, as Bruckner's 8th always is when performed by a good orchestra with a strong sense of overall structure, such as Søndergård was able to impart. The National Orchestra of Wales is one of the UK's best, and played with dedication throughout.

Geoffrey Hosking

LONDON

ROYAL ALBERT HALL

1 AUGUST 2015

Schubert - Symphony No. 4      Luke Bedford - Instability  
Bruckner - Mass No.3

Luba Orgonášová - soprano; Jennifer Johnston - mezzo-soprano; Robert Dean Smith - tenor; Derek Watson - bass-baritone  
BBC Philharmonic, Orféon Pamplonés / Juanjo Mena

David Singerman wrote:

**O**n August 1st, the audience at the BBC proms was transported to heaven by Bruckner's F minor Mass in a really beautiful performance conducted by Juanjo Mena with the wonderful Spanish Choir Orfeón Pamplonés. As the women of the choir wore white we even went to heaven accompanied by angels! I went for dinner afterwards with several people who were affected by this performance. One woman told me that this was the first time that she had ever heard it and she was moved to tears.

Listening to this Prom convinced me that this must be one of the greatest choral works of all time and yet it was only the second performance of this work at the proms and the first performance for 50 years! By contrast, Belshazzar's Feast has had 32 performances including every year from 1961 to 1974 and of course it opened this year's Proms.

There were many wonderful aspects about this performance. One thing, in particular that impressed me was the organ. Often, one can listen to this Mass and be unaware of the organ but in this performance the organ stood out, in particular in the Et Resurrexit. Also wonderful were the fugues at the end ends of the Gloria and Credo. The work ended very softly with the descending Kyrie motif, then silence, not disturbed by any immediate applause. We could take our places in heaven.

Ken Ward commented:

It was in many ways an absolutely tremendous, passionate and committed performance of Bruckner's Mass No. 3 at the Proms. I was transfixed throughout. BUT, the ORGAN? Did Bruckner ever expect it to be accompanied by both orchestra and organ? It's just that so often, at least from where I was sitting, it overwhelmed the texture so that you couldn't hear the orchestral colour, the woodwind details it was doubling were totally blotted out, or it added a very heavy bass when it doubled the double-basses. Particularly vulgar seemed the final fortissimo 'Dona nobis pacem'... When you think of all the retouchings and adjustments Bruckner made over the years to get the balance right, this seemed ill-judged. Even so, it was a wonderful night.

Guy Richardson commented

I was surprised by the organ, but to be honest, from where I was standing in the arena, it was effective and seemed to give that extra degree of power in the massive space of the RAH. The woodwind detail did seem to come through, though I wish they would rake their seating more.

On the whole I really enjoyed the performance, I thought the alto was marvellous and the bass sang with real authority. I would have liked a bit more from the timps in the opening of the Credo and its return, and missed the trumpet fanfare there. But otherwise a very moving and powerful performance.

I haven't yet mentioned the Spanish choir which I also thought were tremendous, clear, strong singing and real pianissimos. They looked really pleased at the roar of applause from the audience each time they stood at the end.

I just don't understand why this piece is not performed more. I thought the Benedictus was particularly moving, played and sung with great poise and sense of lyrical flow. Let's hope the success of this performance will inspire more choirs to take it up.

EINSIEDELN, SWITZERLAND

MONASTERY CHURCH

18 AUGUST 2015

Bruckner - Symphony No. 9 (arr. organ, Eberhard Klotz)

Thilo Muster - on the Mauritius Organ

**T**he international organ concerts organized each year in the magnificent Baroque church of the monastery of Einsiedeln by Fr. Theo Flury have over the course of time become a real public attraction in the rich musical landscape of the region - far from Zürich. While in old Europe culture and spiritual education appear more and more to be in the grip of decline, this monastic place remains a centre for music, religion, education and spiritual concerns, which is a wonderful thing. The 5th of these organ concerts last Tuesday was dedicated to the Austrian late romantic Anton Bruckner (1824-1896).

It is known that this composer - apart from less important early works - composed very few and only short works for the organ. This would hardly fill a whole concert programme. The concert organist, Thilo Muster, who grew up in Germany and lives in Basel, completed his soloist diploma at the Music Academy in Basel with Guy Bovet, devoted himself in this concert not to those few Bruckner compositions but to a version for organ solo of Bruckner's 9th Symphony in D minor by the organist and composer Eberhard Klotz which was the central work of the evening.

After sung evening prayers by the monks in the choir there was silence in the audience of about 500, into which the beginning of the orchestral first movement sounded, quiet horn and trumpet interjections from the organ, and ushered the listener, after a visionary outbreak in C flat major, into the wonderful world of the Brucknerian post-Tristan harmony. Muster, expressively communicative, took the listener by the hand and showed by means of the highest detail of orchestral registration and nuanced artistic articulation, that the organ presentation of the work loses nothing in voltage and intensity, in comparison with the orchestral version. After a harmonic labyrinth the first main theme in D minor appears in unison on full organ, which leads into a radiant D major chord. This main theme is heard then again in the development, repeated three times, as if symbolizing the Holy Trinity. The second theme was positively sung by the performer, and you completely forgot that it was played here by organ registers and not soft violins. This long and serene second theme requires a high level of concentration and shaping of the extended overarching musical tension, which however Muster explored in its entire inner depths, drawing sometimes towards the profoundly meditative.

The agitated third theme then led the listener into the heaving sea of Bruckner's counterpoint. We marveled at how, on the organ, it is possible to avoid bringing the accentuation and the requisite flowing metric of the music to a standstill. This Muster achieved above all through his refined art of registration, as well as deliberate but not intrusive accents and a forward moving flowing tempo. The middle section in G flat wafted through the high dome of the nave on soft clouds of the sound of the flute and strings registers - and here the natural breathing and meaningfulness of Muster's organ playing proved itself once again. The development began with dark, painfully dissonant sounds: contrapuntal expansions and inversions of the horn motive of the beginning here constituted the musical material, the glassy brittleness of which the interpreter accomplished well. The development ends in a massive sound with an abrupt modulation of the seventh chord of B major to F minor. After that an apocalyptic collapse of the full organ sound: how such an orchestral drama could be recreated so convincingly remains Muster's secret. In the following transition, the most tender and subdued organ voices sounded as though sorrowful. The recapitulation Bruckner begins with the second, lyrical theme - only now no more in the treble, but as it were inverted in the old compositional technique of tenor cantus firmus. This tenor theme was distinctly and clearly emphasised above the other voices and one had the impression that an original organ piece from the 19th century could not have been better suited for the organ. After the third theme in the recapitulation and a build-up which sounded very modern, almost like Messiaen, there followed the coda. It was held by Muster in an almost eerie tension, in the softest and most delicate colours, before the massive closing build-up began. Chorale-like brass sounds from the Cavallé-Coll inspired Mauritius organ, filled the space before dissolving in the void of the sound's cessation - a musical view into the Universe. Here the organist has to deal with the most complex metrical proportions - and had you not heard it you would not have believed that a single player at the console could have mastered it.

The beginning of the Scherzo was ghostly and wan, in a measured, somewhat sedate tempo appropriate to the space and the vast acoustic, with clearly drawn musical lines. The massive tutti outbreak, which probably depicts an almost grotesque grimace, or a caricature of the waltz as "Dance of the Machines", you seemed to feel physically the pounding of the pedals of the organ. Some darker tones in the overall sound would probably not have gone amiss here. The rest of the Scherzo is dominated by very fast virtuosic runs which Muster interpreted almost plastically with great musical intelligence in its sometimes crystal-clear compositional lightness. The Trio, in F sharp major, scurried past, fairy-like and fleeting. He showed during the rapid passages of flute patterns that there are for him no technical limits and that he belongs amongst Europe's leading concert organists.

The first theme of the Adagio, with its plaintive minor ninth, began in a broadly conceived tempo, the movement which Bruckner himself called his farewell to life. Deep ecclesiastical-religious sounds filled the space. A broad build-up led to the Gregorian gloria motive of the trumpets: like fanfares it echoed from the organ loft. After that - pianissimo music of spheres. Here Bruckner opens a wide door into the harmony of the 20th century. The song-like second theme was played with delicate ethereal sound-mixtures counterpointed by expressive solo registers, such as the oboe. In the continuation, light, lively dancing passages alternated with weighty accumulations of sound and contrapuntal artistry. A long dramatic build-up leads to a chord of extreme dissonance. This build-up was so spaciouly structured that when the listener had the feeling that now it could go no further, yet another dynamic increase was added. The ensuing swan song was then of great poignancy, interpreted with richly elaborated registration and intense musicality.

After the final sounding of the "tubas" in E major there was a long-held silence, and thereafter enthusiastic applause. That such a work could even be recreated at all on the organ, and that one could have the impression right from the beginning that it had been actually composed for this instrument, probably only those who have heard it themselves at the concert would believe. The organ version by Eberhard Klotz, conceived in the style of the late 19th century organ symphony, was musically convincing in every respect, and interpreted in an appropriately like-minded manner by Thilo Muster: a very successful concert which will remain long in the memory of the appreciative audience.

*Joachim Scherrer. (trans. kw)*

Joachim Scherrer is a Swiss composer, pianist and organist from Roggenburg near Basel. He teaches the piano at Basel Music-Academy.

## Why nowadays make organ transcriptions of great symphonic works? Thoughts on my version for organ of Bruckner's Ninth Symphony.

Eberhard Klotz

Since my childhood I have devoted myself almost every day to the musical works of the Austrian composer Anton Bruckner. The ways in which a young person discovers music and perhaps later may even make a career of music are manifold and differentiated. Sometimes it is a slow and hesitant process and development, sometimes there is some accidental event behind it or an external push, something from parents or friends, but sometimes it is a unique and crucial experience which says in the young person, "I must become a musician!". With me, this last was the case: after a performance of the 7th Symphony in E major by Anton Bruckner in the Garrison Church of Ludwigsburg I decided, at the age of 12, to devote myself unceasingly to music. Because Bruckner was an organist, I began to interest myself in the organ; because Bruckner concerned himself intensively with music theory, so I also sought to enter ever further into this subject; because Bruckner was a composer, so I began to compose. One thing led to another until during my organ studies in Basel with Guy Bovet I made the decision to arrange Bruckner symphonies for the organ. By doing this I wished to get as near as possible to Bruckner's epoch and to his musical thinking, and to create organ symphonies in the style of the late 19th century.

Currently organ versions of the Sixth Symphony in A major (2015) and the Ninth Symphony in D minor (2014) are available, published by Merseburger Verlag, Kassel. The Fifth Symphony in organ version is planned to appear in 2015. I am working at present on the organ version of the Fourth Symphony. The version of the Ninth Symphony has already been successfully performed in many organ recitals: Basel, Geneva, Zürich, Nürtingen, Nagold, Magdeburg, Karlsruhe, Klosterkirche Einsiedeln are some of the places. The Basel concert organist, Thilo Muster, has especially excelled in this, performing the version at many European venues, and he has many further performances planned for the future in international organ concert series. He also wishes to record the present versions of symphonies 5, 6 and 9 for CD in the foreseeable future, for which I am extremely grateful. Just as the great Bruckner conductor Günter Wand once said, Bruckner had changed his life, so can I without reservation say the same of my life. One learns in one's studies and later in life to know infinitely more music, to appreciate and to love it - and yet the first and early impressions with music in childhood remain anchored much more deeply and formative in the consciousness than anything additional learned later on. For these primal experiences fall upon the still unbroken and pure enthusiasm of the child, an enthusiasm not yet intellectually challenged or reflective - and for these wonderful impressions with music I have Anton Bruckner and his immortal art to thank.

Anton Bruckner is a sort of erratic boulder in the landscape of the 19th century. His symphonies came to being in the last three decades of his life. They combine old contrapuntal techniques with the achievements of the new harmony of the 19th century and the voluptuousness of late Romanticism. Especially in the Ninth Symphony the influence of Wagner's opera *Tristan und Isolde* is palpable. In their compositional and formal systems Bruckner's symphonies are like sounding Gothic cathedrals from the Middle Ages. His unfinished Ninth Symphony with its three movements remains a fragment, but attains in this form a completeness and mystical depth which is unparalleled in symphonic literature. The Bruckner biographer, Max Auer, designated the last movement - the Adagio - as "music wafting out into the primal dissolution." [eine in die Urauflösung hinauswehende Musik]

*In grandeur and consecration the Ninth surpasses all its predecessors. When Arthur Schopenhauer referred to art as the image of an idea, but music as the idea itself, so Bruckner's swansong - his Ninth Symphony - is the idea of the Beyond, of divinity itself. Right from the beginning of the richly structured first movement one feels oneself immersed in the dim light of a Gothic cathedral - a mood that transports us from the weight and weariness of the material world towards the Beyond.* Max Auer

In the 19th century and well into the 20th century, organ transcriptions served in the first place to make a large (mostly new) orchestral work known to a broad musically-interested public. Sound recordings did not exist at first, and later they were rare, expensive and often of bad quality. As well as that, smaller towns did not have their own symphony concerts or orchestra. Here it was the town organist from one of the main churches who first gave the musically interested access to the works on the organ. Both in the French and English speaking world, including America, where the organ was traditionally seen less as part of the sacred and liturgical tradition than as a free concert instrument of the growing bourgeoisie, such performances had considerable popularity.

Today it could be objected that the orchestral works are present in their original versions by the best orchestras, and are easily available in good recordings; in addition there are today many orchestral performances even in the small towns - or the interested public can easily travel to the specified performance venue. Concerts of organ transcriptions of great orchestral works thus have today a totally different significance than they used. Above all they revive again the great tradition of the organ concerts of the 19th century in which transcriptions of orchestral works played an important part, and in this way do not allow an important European and American tradition to be lost, that risks disappearance due to the mechanisation and rationalisation of the world. In addition, organ transcriptions allow the hearers to have a new view, a new interpretation of the work and mediate to them a novel different perspective - an aspect which appears to me important above all with repertory works already repeated endlessly in their original form. The listener gains new avenues into the work, through only one interpreter the atmosphere is uniquely more intimate and more communicative than is the case in symphony concerts in full orchestration. Perhaps for this reason Arnold Schoenberg transcribed compositions of Gustav Mahler for much reduced scoring - to 'force' the listener, so to speak, to concentrate anew beyond the overwhelming

large sound to the valuable thing, the pure musical substance.

My organ version of Bruckner's Ninth Symphony is to be understood in this way: it is not intended to be a substitute for the orchestral version or a sort of piano reduction for organ, but rather an organ symphony in the style of the late 19th century, written for the organ and its tonal capabilities; it aims to convey the music, performed anew and alive for today's public.

In addition such a performance is, of course, a pure virtuoso experience: how can one organist present a whole symphony, that otherwise would be played by over a hundred musicians, on the Queen of Instruments, the instrument that Bruckner especially loved and on which above all his symphonies were conceived? So Bruckner's music remains in the context in which it was composed and leads us closer to the original process of its creation, opens as it were a new visionary spiritual expanse. (trans. kw)

Forthcoming performances by Thilo Muster of Eberhard Klotz's organ version of Bruckner's Ninth Symphony  
24.10.2015 20:00 Basel, Pauluskirche - Charity concert for Syrian refugees  
07.05.2016 18:00 Hannover Marktkirche  
09.08.2016 20:00 Bern, Abendmusik im Münster  
20.08.2016, 18:30 Görlitz «Sonnenorgel» of the ev. Stadtkirche St. Peter und Paul  
25.09.2016 11:00 Stuttgart-Zuffenhausen, Stuttgarter Orgel-Matinée Pauluskirche

For further concerts and information online, go to [thilomuster.info](http://thilomuster.info)



## Bruckner's Ninth Symphony at the BrucknerTage 2015, Saint Florian

20 August 2015, 8 pm, Sala Terrena, St Florian

Symphony No. 9 (+Finale completed Carragan) arr. 2 pianos, 4 hands, by Karl Grunsky & Prof. William Carragan.

Till Alexander Körber & Reinhold Puri-Jobi (pianos)

21 August 2015, 8 pm, Basilica, St Florian

Symphony No. 9

Altomonte-Orchestra / Rémy Ballot

The very heart of the celebration of Bruckner's music is today to be found at St Florian, a vast Baroque monastery in Upper Austria. This is entirely appropriate for it was Bruckner's favourite place, where he was brought up by the monks as a teenager and where he could find refuge throughout his life from the vicissitudes of his situation as a socially ill-equipped composer, organist and teacher in Vienna. That heritage is now centred upon the Bruckner Tage (Bruckner Days), a week-long festival that from small and inconspicuous beginnings has flowered into a major event in the musical calendar, characterised by the adventurous and broad appeal of its programme, which focuses each year upon one symphony, and where you will always hear a full orchestral performance, but will also have an opportunity to hear other approaches to the work, from piano transcriptions to jazz improvisations.

In recent years the reputation of the festival has been much enhanced by the work of Rémy Ballot whose recorded performances of Symphonies 3 and 8 have been received with great acclaim. They are characterised by a combination of very slow tempos and incandescent visionary power. For these reasons and others, expectations were very high for his performance of Bruckner's Ninth symphony in this year's festival. The burden on the conductor of these expectations must be daunting. In the rehearsals one sensed an interpretation of immense power emerging; in the concert itself this conception was not unceasingly available to the audience.

As with many ecclesiastical buildings, the acoustic is blessed and cursed with extreme reverberation, sounds ricocheting in all directions for several seconds. Slow tempos where the harmonic rhythm is active are essential, but not always enough to ensure coherence. In post-concert discussions it became obvious that we had all been to different concerts depending primarily upon where in the basilica one found oneself seated. From my vantage point I heard a performance of cataclysmic power, a symphony reported to be dedicated to "the Dear God" here seemed to confront the Universe itself. The opening was especially powerful. The symphony launched after a long preparatory silence, the opening horn theme rising nobly heavenward but already ominous and filled with dread. Come the vast unison octave drop of the first theme group climax, and its implacable final cadence, the extraordinary and courageous scale of the conductor's and orchestra's aspirations were revealed.

Always in his opening and closing movements Bruckner presents three theme groups, the second of which is a lyrical section Bruckner called 'Gesangsperiode' - song section - which will often call for a slower tempo than the more dramatic music of the 1st and 3rd themes between which it is sandwiched. Already at a slow tempo, Maestro Ballot nevertheless kept this tempo relationship, so that the Gesangsperiode at first seemed shockingly slow. But the glorious intensity of the playing of the Altomonte Orchestra became increasingly passionate and the structure of the exposition maintained its proportions. In the course of what Bruckner regarded as the second part of the movement, primarily an elaborated restatement, it was as though some overwhelming volcanic turbulence was with slow and inexorable power forcing its way through the crevices

of a wasted landscape - only the even more passionate recapitulation of the Gesangsperiode offering succour to the human spirit. The idiosyncrasies of the acoustic forced shimmering, glinting and blazing orchestral sound unpredictably to the forefront, the high strings suddenly emerging, all the climaxes delivered with indomitable strength.

Somehow in this cavernous acoustic the Scherzo must be made to bite, and the musicians were more effective in this in the *da capo* than in the first statement, but even so it was, as a colleague put it, "as though the gates of hell had opened" and the frenetic trumpet fanfares of the closing bars embellished the full horror of it all. The trio was able to be played somewhat faster because the harmony remains static, but I didn't quite feel that this new tempo had an organic relationship with that of the Scherzo sections.

The Adagio, that in rehearsal had hung together well, seemed on the night to have been extended to the point of fracture. Continuity through the long pauses was not guaranteed. Nevertheless, it was a performance of great beauty, apparent immediately in the playing of the strings in their opening gesture, presented with a wonderfully clean rising ninth. In the lyrical second subject, after the heartfelt descending chorale that Bruckner described as his 'farewell to life', the string playing was especially moving. Progress did not come over as unremittingly purposeful, but nevertheless the lyrical theme that had been so sweetly played was eventually transformed into an ominous and increasingly discordant rising sequence, and the shattering dissonance that crowns the movement, pulsed, screeched and thundered through the vast spaces of the church. The rhythmic pulse of the of the winding down seemed a little uneven: maybe it was necessary to shy away from requiring the long held E major chord on the brass to be extended beyond the capability of mere humans.

It had been a performance to challenge the mere human capability of the audience, especially those sat on hard pews in the reverberant nightmare of the central nave. Even for those of us more kindly accommodated, the performance was a sobering experience, an uncompromising glimpse into the inhospitable world of a composer already very ill and haunted by the prospect of a death that would deny him the opportunity of finishing the work with the D major song of praise and hallelujah his religious faith may have granted.

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Something of the composer's extraordinary conception for this finale had been brought to life by a spectacular performance on two pianos (four hands) by Till Alexander Körber and Reinhold Puri-Jobi the previous evening. This was a real triumph. The players gave a performance of the first three movements as transcribed by Karl Grunsky, and after the interval Prof. William Carragan gave a short introduction outlining the three principles of the completer's work: firstly to use all the latest surviving sources in the form in which they exist; secondly to fill the gaps and fill out the texture appropriately; and thirdly, to use such other information as is available. These three principles are in order of importance. Then we heard the Finale as completed by Professor Carragan and transcribed for two pianos.

The pianists displayed extraordinary skill of ensemble, and of recreation of orchestral sound. The opening tremolo - a frequent feature of Bruckner symphonies that usually sounds too loud, too lumpy, and totally lacking in atmospheric magic when performed on pianos - was miraculously recreated, misty and distant and the perfect background for the rising horn theme. The piano cannot create the full range of orchestral dynamics, but the pianists used every resource of energy and attack to bring the great climaxes to life. The rhythm of the inner parts registers more strongly when presented on the piano, and this was especially true of the Gesangsperiode in the first movement, which thereby gained a glittering texture and forward moving lilt that was utterly beguiling. Indeed, the awareness of continuing rhythmic activity that is not quite so apparent from full orchestra gave to the whole first movement an underlying unifying pulse.

The finale benefitted similarly: the animated and restless toccata-like music was full of rhythmic vitality, and the very limitations of the piano transcription maybe helped to ensure that the finale sounded entirely of a piece with previous three movements. Sustained notes, especially in the Adagio, were often achieved by repeated notes which also create rhythmic activity not delivered by the orchestral version, so the whole symphony seemed to be wonderfully transported within a rolling, rarely interrupted rhythmic overlay.

The Scherzo was predictably percussive, and had plenty of bounce to it, though one missed something of the sustained woodwind in the opening pages, and the Trio was the only passage where I thought perhaps the pianists could have managed something a little more delicate, primarily in the repeated staccato quavers - but nevertheless the whole movement was gripping and suitably ominous.

The Adagio, which one might have thought would suffer most from the absence of sustained strings, was in the event deeply moving. The quieter passages had an affecting meditative quality, deriving from and strongly communicated by the concentration and sensitivity of the performers. The climax was very effectively paced, Grunsky's transcription miraculous, and the wind-down leading to closing pages of peaceful beauty, the long held chord on brass in effect replaced by four pianissimo chords.

Maybe it was the benefit of Professor Carragan's introduction which included a brief formal summary, and perhaps it was an added benefit of hearing the piano transcription, or of the communicative power of the pianists, but never before has the formal clarity of the Finale been displayed to me with such focus and coherence. The double-dotted rhythms that have obsessive pervasiveness in this movement are well presented by the percussive quality of the piano. Of course you miss the trumpet shining out atop of the chorale but even so, it sounded good and strong. The complexities of the development somehow seemed to make complete sense, and the fugue gained a Beethovenian muscularity. The two great waves of Carragan's coda attained considerable dramatic power, the symphony sounded complete, its finish positive and triumphant. The audience responded with a standing ovation for the completer and the superlative performers! *Ken Ward*

LONDON

ROYAL ALBERT HALL

2 SEPTEMBER 2015

Messiaen - Hymne  
Bruckner - Symphony No. 7

Mozart - Piano Concerto No. 27 (Igor Levit)

Royal Scottish National Orchestra / Peter Oudjian

I thought Peter Oudjian and the RNSO made a pretty good job of Bruckner 7. Right at the beginning the violas and cellos sounded warm, confident and as if they knew where they were going, and the violins then swept in, soaring up to heaven. The first movement continued in that vein and went especially well: the themes were well phrased and played slowly enough to breathe but fast enough to impart a sense of motion. One had a sense of a steady pulse and a firm structure, with legitimate slowings for especially beautiful cadences. The lead up to the final climax of the movement was especially well handled, with the drum just at the right level to provide a sense of mystery without dominating the strings.

Mostly the performance continued like that. The strings were not flawless but on the whole played firmly and clearly. Woodwind and brass were eloquent and flawless, with one exception (below). The orchestral balance was well maintained too, and I could hear inner lines clearly, though in the Albert Hall arena one has to get used to the trombones at *ff* drowning most of the rest of the orchestra. The series of crescendos to the biggest slow movement climax were well terraced, with some speeding, but then holding back in the final stages. The cymbal was there, as it should be in my opinion. Unfortunately at the very end of the movement one of the Wagner tubas played a wrong note and then fell silent, so that the rich and sombre harmonies were not quite in place.

Oudjian definitely regards the last movement as an ascent to an airier and more cheerful plane, which is a legitimate view. So tempos were pretty fast. The opening theme came over as positively frisky. I think he overdid it a bit in the final pages, in which the orchestra sounded impatient to get to the end. As a result, the conductor had to slam the brakes on for the final climax, which was fine.

*Geoffrey Hosking*

This was a thoughtful performance, even if not the most deeply moving or dramatic. It was good, and quite unusual, to hear the symphony set off at a flowing pace, something with the flavour of a true *Allegro moderato*. It allowed a consistent approach to the tempo throughout the first movement in which the drama of the close of the development, and of the first part of the coda where the timpani enter for the first time, was nicely proportioned rather than romantically exaggerated. The layering of sound in the final bars of the movement was very effectively handled.

I would have preferred a slower *Adagio* to set off the full advantage of having a fairly quick opening movement, and to allow the music its full depth of utterance, but nevertheless this was a performance with very beautiful playing.

The Scherzo was crisply and brightly played, including a subtle version of the *subito piano - crescendo* effect that Klemperer uses at bars 65 and 245, and the Trio very tenderly handled. Using primarily the Haas score, the finale was devoid of any great *ritardandos* at the end of the brass phrases, but was full of beautiful woodwind and brass playing, and once again, the layering of sound in the coda worked well, so that the high trumpet E in the final chords signalled an effective finality. It was altogether a well-crafted though rather mild performance, lasting almost exactly an hour, with a first movement of about 19 mins.

*Ken Ward*

EBRACH, GERMANY

THE ABBEY

6 SEPTEMBER 2015

Bruckner - Psalm 146  
Mass No. 3 in F minor

Ania Vegry - soprano; Franziska Gottwald - alto; Clemens Bieber - tenor; Timo Riihauenen - Bass  
Munich Philharmonic Choir, Philharmonie Festiva / Gerd Schaller

The 2015 Ebracher Musiksommer concluded Sunday afternoon, September 6, with an extraordinary concert of symphonic choral music of Anton Bruckner in the Ebrach Abbey Church, located in the small Franconian village of the same name. Gerd Schaller, music director of the summer festival, assembled a cast of superb musicians including his orchestra, the Philharmonie Festiva Ebrach (with whom he is recording the complete 11 symphonies of Anton Bruckner for the Profil label), the Philharmonischer Chor München, and a superb group of soloists.

Not one moment of this concert was less than superbly executed. Most of it was thrilling beyond all expectations.

The highlight of the concert was an exceedingly rare performance of Psalm 146 by Bruckner, an odd work by any measure. First and foremost, it does not sound anything like the "familiar" Bruckner - it is unique among his works, with nothing like it before or after. As noted Bruckner scholar Prof. Benjamin Korstvedt has observed, the piece in some ways most closely resembles the Psalm-Cantata settings of Felix Mendelssohn - works with which Bruckner was likely familiar.

Psalm 146 is a very "objective" work: positive, dramatic and forward-moving from start to finish. There is none of the "misterioso" or feeling of sublime contemplation found, for instance, in the slow movements of many of Bruckner's symphonies. We have no idea of exactly when or why this "cantata" was written, but most probably it springs from the late 1850s when Bruckner was moving from St Florian to Linz and carrying on his studies with the Viennese pedagogue Simon Sechter. (Interestingly enough, Sechter had a strict rule against a pupil composing while under his tutelage.) It

was never performed during Bruckner's lifetime, there is no date on the score, no dedication and no mention of the work in Bruckner's correspondence. Thus, the mystery!

I have my own theory: Psalm 146 is an explosion of pure, pent-up inspiration from Bruckner - a work he must have felt compelled to write, from the heart. It is a huge work lasting more than half an hour, with double chorus, orchestra and soloists. And most importantly, it is a masterpiece by any measure, far surpassing the Requiem in D minor (1849), commonly considered to be the most significant of Bruckner's early works. In Maestro Schaller's interpretation, one is convinced that there is not one wasted measure, not one uninspired moment, and never a sense of routine note-spinning that does crop up from time to time in Bruckner's early works. It is filled with memorable melodies and ends in magnificent *joie de vivre* with a prolifically prodigious fugue!

I've known Psalm 146 from an early 1970s LP recording from the Nürnberg Symphony. I liked this piece very much from this beginning and was mystified as to why it seemed ignored or forgotten among Bruckner's compositions. After the Ebrach concert I think I understand this conundrum. Psalm 146 requires large forces for performance and is *extremely* demanding music for the singers when the musicians must learn it "from scratch," which is definitely the case with a completely unknown work. Had it been "discovered" and announced as a hitherto unknown work of Mendelssohn or Schumann, I think it would have been taken into the choral repertoire quickly. But we know it is by Bruckner, but it doesn't *sound* like Bruckner. So it's stuck in a kind of musical no-man's-land. And like much of Bruckner's music, it takes an inspired and empathetic conductor to realize an inspired performance - and Maestro Gerd Schaller is certainly such a conductor, in whose hands the music takes flight to spiritual realms far beyond the notes and words printed on the page.

Psalm 146 has six movements. The first, "Alleluja, lobet den Herrn", is for chorus and soprano solo and provides a flowing, consoling introduction to the work. It features lyrical, legato singing from the chorus topped by a somewhat florid soprano line, sung with fluid grace by soprano Ania Vegry, which prefigures the similar solo in the much later Psalm 150. A brief recitative follows, "Der Herr bauet Jerusalem", featuring the soprano, tenor and bass soloists, one after the other, punctuated by a solemn brass chorale. Movement 3 is where Bruckner takes off the metaphorical gloves to demonstrate his mastery of counterpoint in the double chorus, "Gross is unser Herr und gross seine Macht". This is the kind, and quality, of choral writing found, for instance in Handel's *Israel in Egypt* or Mendelssohn's *Elijah*. The music seems to fly off the page with great dramatic impact, and here we *really* experience the splendid discipline and fervour of the Philharmonischer Chor München. One drawback of the Abbey Church performance space was a narrow stage for the singers, which prevented a distinct left-right separation and antiphonal effect from the two choirs. Movement 4, "Der Herr nimmt auf die Sanften", is, in my opinion, the inspirational centrepiece of this work - serene, rather than dramatic - an Arioso for soloists with choir of some 213 measures and lasting a little over 10 minutes. Bruckner's writing in particular for the soprano and tenor is utterly gorgeous, featuring a lyrical cantilena that spins one heavenly melody after another, as do the solo oboe and solo violin, all supported by an effervescent, happy-sounding (not a phrase often associated with Bruckner!) orchestral accompaniment. This is an ensemble worthy of the opera Bruckner never wrote! Ms. Vegry's soubrette-like lyricism and energy, along with Mr. Bieber's lyric tenor, made a memorable impression in their extensive duet. The central Chorale features the choir over a bouncy accompaniment of plucked strings. All soloists participate as the Arioso continues, in high spirits, into Movement 5, "Der Herr hat Wohlgefallen". Amazing music, and even more amazing when one realizes that this is a "one-off" masterstroke of style and technique that Bruckner would never return to. But Bruckner has saved the *pièce de resistance* for the end, Movement 6, "Alleluja, lobet den Herrn" - 238 measures of stunning contrapuntal mastery in one of Bruckner's largest and longest examples of prelude and (double) fugue - fiendishly difficult for the singers! - and very much in the spirit of Handel, Mozart and Bach. Here we have a preview of the "fugal magic" the composer would display later in the "In gloria Dei Patris, Amen" fugue from the Mass No. 3 and in the Finale of Symphony 5. In truth, this is a deliberate and I believe conscious testimonial from a Master Composer confident in his skill ["Look what I can do!"], as it brings Psalm 146 to a triumphal conclusion. The Philharmonischer Chor München, trained to an inch of its collective life by its director, Andreas Herrmann, sing as if possessed; and perhaps they were, by the spirit of Anton Bruckner!

One annoying and unnecessary facet of this concert was the decision to suppress applause at the end of the Psalm and have Maestro Schaller simply stand on the podium, his back to the audience, while the announcer for the Bavarian Radio live broadcast read from his script (not heard in the hall, of course), leading directly into the performance of the Mass - with NO intermission! Big mistake, BR! This was a disservice first to the musicians, who therefore had no chance to rest after the severe demands of the Psalm, and second to the audience, who were therefore denied the opportunity to express their enthusiasm after the stunning Psalm 146 performance! And this error was compounded by knowing in advance that the Mass in F minor will end serenely and *pianissimo*, a psychological factor guaranteed to reduce the level of response from the audience. Which was indeed the case, and which was a shame given the outstanding contributions of all involved.

I have deliberately focused my detail on the unfamiliar Psalm, leaving for the Mass No 3 in F minor some general observations. Again, Gerd Schaller and his Ebrach forces did themselves proud. It is important to note that he views this Mass (correctly, in my opinion) as an example of High Romantic, Roman Catholic musical expression, consumed with the passionate depiction of the central tenets of the Christian faith - no pious platitudes or calming lullabies here, and no pernicious straight-jacket from the "historical performance" crowd - but rather vivid, ecstatic, awe-inspiring, mystical drama of the highest order, with brilliant music depicting the Incarnation, Crucifixion and Agony of Christ, his Glorious Ascension and the terror of the Final Judgment - which, by the way, falls roughly at the midpoint of the Mass and is in many ways the emotional climax of the Mass: "He will come, with glory, to judge the living and the dead!" set to some of the most harrowing music imaginable. And in a performance of overall excellence, this passage received a tremendous, even vehement, over-the-top execution by the Ebrach forces - I listened in stunned admiration! The Gloria and Credo

together comprise a unified half-hour of mainly *forte-fortissimo* choral singing - exhilarating to hear as it is physically taxing for the musicians to sing! - and both conclude with jubilant, major-key fugues, crowned with trumpets and timpani at their endings, which the Ebrach musicians brought forth with blazing affirmation.

In the course of Bruckner's Mass, the listener senses the heritage of Beethoven's *Missa Solemnis*, Schubert's two late Masses, and Berlioz's *Requiem* (all of which Bruckner knew); beyond that, the high drama and musical tone-painting spring from an ethos common to the roughly contemporary Verdi *Requiem* and Brahms *German Requiem*: emotions deeply personal to the composer translated into music both uninhibited and public in its expression. In the midst of all the high drama, two moments of serenity and repose should be mentioned: the tenor solo "Et incarnatus est", sung with heartfelt sensitivity by Clemens Bieber, and the lovely *Benedictus*, one of the most Romantic movements among all of Bruckner's works, the main theme of which would be reused a few years later in the Adagio of Symphony 2. Special kudos here to the strings of the Philharmonie Festiva for producing their glorious wash of sound.

I look forward to the Profil CD of this concert, which is due for release early in 2016. It will deserve to win many awards.

John Proffitt

LONDON

ROYAL FESTIVAL HALL

15 SEPTEMBER 2015

Mozart - Piano Concerto No.24 (Murray Perahia)

Bruckner - Symphony No. 7

London Symphony Orchestra / Bernard Haitink

In recent years Haitink, who used to be austere to a fault, has sometimes seemed to me over-indulgent. Not this time: he directed a magisterially shaped performance, which had a sense of purpose about it from the moment the violas and cellos launched into their rich opening melody and the violins took it over in an enhanced repeat. Each section of the first movement was played both for its inherent beauty and for its structural significance. This symphony is remarkable for its combination of ravishing sensuality and structural strength, which was Bruckner's way of glorifying the 'dear God' he so ardently believed in. Haitink was fully equal to both elements. Orchestral balance was good: I was especially aware of the woodwind (who had already delighted us in the preceding Mozart piano concerto): their phrasing and ensemble work were impeccable, and even when they were playing a subsidiary role they were clearly audible, enlivening the harmony or the rhythm more convincingly than in many performances.

The slow movement combined nobility with tenderness (in the second subject, taken slightly faster) and then passionate intensity in the huge climax towards the end of the movement. As the crescendo mounted, Haitink at first accelerated excessively (as it seemed to me), but as the climax approached slowed down again. He was right to do so; some conductors continue to speed up, and this cheapens the overall effect, turning it into over-excited Tchaikovsky rather than exalted Bruckner. The climax must sound divine, not human; otherwise it becomes vulgar (which was Brahms's opinion of it). Perhaps that is why some conductors omit the cymbal clash, but given appropriate pacing it tops off an intensified and truly glorious Gloria. My ideal is the Jochum 1964 performance with the Berlin Philharmonic, where the acceleration is cumulative and barely perceptible. The LSO's playing of the grief-stricken passages following the climax was exemplary in its clarity and pathos.

The third movement scherzo was rhythmically suitably bouncy, played with admirable pointing by the brass, while the Trio was a little slower and more thoughtful. The final movement causes some conductors difficulty: it has a dancelike resilience, yet also a reverent chorale and some ominous and craggy moments on the brass. Haitink bound them together by keeping up a steady underlying pulse, varying it only slightly according to mood. The return on the lower brass of the opening theme of the whole symphony was clearly projected. Altogether a very satisfying performance of this great symphony.

Geoffrey Hoskin

## Stanisław Skrowaczewski

on October 3rd celebrated his 92nd birthday.

He conducts the London Philharmonic Orchestra performing

## Bruckner's Fifth Symphony

at the Royal Festival Hall, London, UK on October 31st 2015 at 7.30 pm.

*For those able to get there, this is a concert not to be missed.*

## International Concert Selection

### November 2015 - February 2016

Considerable effort is made to ensure that this information is correct at the time of going to press, but readers are advised to check with the venue or performers before making their arrangements.

#### Austria

2, 3, 4 Dec 7.30pm, Vienna: Musikverein +43 1505 8190  
**Schumann** - Piano Concerto (Christopher Park)  
**Bruckner** - Symphony No. 4 (1878/80)  
Wiener Symphoniker / Sebastian Weigle

18, 19 Jan 7.30pm, Graz, Stefaniensaal, +43 31680 490  
**Dünser** - Violin Concerto (Christian Aletenburger)  
**Bruckner** - Symphony No. 4 (1878/80)  
Bruckner Orchestra Linz / Dennis Russell Davies

30 7.30pm, 31 Jan 3.30pm, Vienna: Musikverein +43 1505 8190  
1 Feb, 7.30pm, St Pölten, Festspielhaus +43(0)2742 908080 222  
**Haydn** - Symphony No. 7 *Le Midi* **Bruckner** - Symphony No. 4  
Tonkünstler-Orchester Niederösterreich / Yutaka Sado

18, 19 Feb 8pm, Innsbruck, Congress +43 512 59360  
**Scriabin** - Träumerei  
**Prokofiev** - Violin Concerto No.1 (Annedore Oberborbeck)  
**Bruckner** - Symphony No.7  
Tiroler Symphonie Orchester Innsbruck / Francesco Angelico

20 Feb 7.30pm, Vienna: Musikverein +43 1505 8190  
**Gluck** (arr Wagner) - Overture *Iphigenie in Aulis*  
**Strauss** - 4 Last Songs **Bruckner** - Symphony No.6  
Bruckner Orchestra Linz / Dennis Russell Davies

#### Belgium

2 Dec 8pm, Brussels: Henry Le Boeufzaal BOZAR +32 (0)2 507 8200  
**Wagner** - Siegfried Idyll **Bruckner** - Symphony No. 7  
Symfonieorkest van de Munt / Lothar Koenigs

27 Feb. 8pm, Bruges, Concertgebouw +32 7022 3302  
**Mantovani**, Bruno - Love Songs for Flute and Orchestra (Juliette Hurel)  
**Bruckner** - Symphony No.8  
Rotterdams Philharmonisch Orkest / Yannick Nézet-Séguin

#### Canada

9 Jan 8pm, Victoria, Royal Theatre +1 250 3856515  
**Tchaikovsky** - Overture *Romeo and Juliet* **Bruckner** - Symphony No.4  
Victoria Symphony / Yannick Nézet-Séguin

26, 27 Feb 8pm, Winnipeg, Centennial Concert Hall, +1 855 985 5000  
**Strauss** - 4 Last Songs (Joni Henson) **Bruckner** - Symphony No. 4  
Winnipeg Symphony / Alexander Mickelthwate

3 March 8pm, Montréal, Maison symphonique +1 514 842-2112  
**Beethoven** - Piano Concerto No.3 (Maria João Pires)  
**Bruckner** - Symphony No.4  
Orchestre symphonique de Montreal / Kent Nagano

#### China - Macao

9 Jan 8pm, Macau, St Dominic's Church +853 2855 5555  
**Schumann** - Cello Concerto (Jian Wang) **Bruckner** - Symphony No. 3  
Macao Symphony Orchestra / Lü Jia

#### Croatia

22 Jan 7.30 Zagreb, Koncertna dvorana Lisinski, +3851 6121 167  
**Mozart** - Sinfonia Concertante K 364 (Sidonija Lebar, Lucija Brnadić)  
**Bruckner** - Symphony No.3  
Zagreb Philharmonic / Stefan Lano

#### Czech Republic

24 Feb, (10am open rehearsal), 7.30pm  
25 Feb 7.30 pm Prague, Municipal House +420 222 002 336  
**Beethoven** - Piano Concerto No. 1 (Barry Douglas)  
**Bruckner** - Symphony No. 9  
Prague Symphony Orchestra / Pietari Inkinen

#### Finland

18 Feb 7pm, Oulu Music Centre, +358 (0)8 55800558  
**Haydn** - Sinfonia Concertante **Bruckner** - Symphony No.4  
Oulu Sinfonia / Leo McFall

#### France

28 Nov 8pm, Marseille, Opera +33 (0)49155 1110  
**Mozart** - Violin Concerto No. 3 (Nemanja Radulovic)  
**Bruckner** - Symphony No. 3  
Orchestre Philharmonique de Marseille / Adrian Prabava

17 Dec 8pm, Paris, Maison de la Radio, +33 (0)15640 1516  
**Bruckner** - Symphony No. 8  
Orchestre National de France / Daniele Gatti

27, 28 Jan 8.30pm, Paris, Philharmonie +33 (0)1 4484 4484  
**Mozart** - Piano Concerto No. 24 (Lars Vogt) **Bruckner** - Symphony No. 5  
Orchestre de Paris / Paavo Järvi

14 Feb 5pm, Angers, Centre de congres, +33 (0)241 24 1120  
15 Feb 8.30pm, Nantes, La Cité +33 (0)251 25 2929  
**Schubert** - Overture *Rosamunde* **Dusapin** - Extensio  
**Bruckner** - Symphony No.6 in A major  
Orchestre National des Pays de la Loire / Theodor Guschlbauer

#### Germany

1 Nov 5pm, Bamberg, Joseph-Keilberth-Saal +49 95196 47145  
2 Nov 7.30pm, Schweinfurt, Theater der Stadt +49 (0)9721 51475  
3 Nov 8pm, Erlangen, Theater +49 (0)9131 862252  
**Saint-Saens** - Cello Concerto No.1 (Sol Gabetta)  
**Bruckner** - Symphony No.5  
Bamberger Symphoniker / Jonathan Nott

6 Nov 8pm, Jena, Volkshaus +49(0)3641 498060  
**Bruckner** - Symphony No. 8  
Jenaer Philharmonie / Marc Tardue

6 Nov 8pm, Saarbrücken, Congresshalle +49 (0)681 9880880  
**Bruckner** - Symphony No. 8  
Deutsche Radio Philharmonie / Stanislaw Skrowaczewski

20 Nov 8pm, Bielefeld, Rudolf-Oetker-Halle +49 (0)521 515454  
**Bruckner** - Symphony No.8  
Bielefelder Philharmoniker / Christof Prick

26, 27 Nov 8pm, Leipzig Gewandhaus +49(0)341 1270 280  
**Larcher** - Alle Tage (Matthias Goerne) **Bruckner** - Symphony No. 9  
Leipzig Gewandhaus Orchestra / Christoph Eschenbach

27 Nov 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Bruckner** - Mass No.2 **Bach** - Brandenburg Concerto No.3  
**Britten** - Les Illuminations (Jacquelyn Wagner)  
Rundfunk-Sinfonieorchester Berlin / Marek Janowski

28 Nov 8pm, Berlin, Philharmonie +49 (0)30254 88999  
**Hindemith** - Organ Concerto (Iveta Apkalna) **Bruckner** - Symphony No.7  
Rundfunk-Sinfonieorchester Berlin / Marek Janowski

28 Nov 8pm, Leipzig Gewandhaus +49(0)341 1270 280  
**Wagner** - Flying Dutchman's monologue & Wotan's Farewell  
(Matthias Goerne) **Bruckner** - Symphony No. 9  
Leipzig Gewandhaus Orchestra / Christoph Eschenbach

2 Dec 8pm, Berlin, Konzerthaus +49 (0)30 203092101  
**Mozart** - Piano Concerto No. 20 (Daniel Barenboim)  
**Bruckner** - Symphony No. 5  
Staatskapelle Berlin / Daniel Barenboim

5 Dec 7pm, 6, 7 Dec 8pm, Berlin Philharmonie +49 (0)30254 88999  
**Mozart** - Piano Concerto No. 25 (Till Fellner)  
**Bruckner** - Symphony No. 9  
Berlin Philharmonic / Bernard Haitink

6 Dec 6pm, Fürth, Stadttheater, +49 (0)9119 742400  
**Vivaldi** - Concerto Grosso **Bruckner** - Overture in G minor  
**Franck** - Les Djinns (Malte Meyn)  
**Bruckner** - Symphony in D minor, 'Die Nullte'  
Junge Fürther Streichhölzer SO (non-professional) / Bernd Müller

6 Dec 11.30am, München, Residenz, +49 8959 004545  
**Strauss** - Horn Concerto **Bruckner** - Symphony No.4  
Akademisches SO München (non-professional) / Carolin Nordmeyer

8 Dec 8pm, Freiburg im Breisgau, Konzerthaus +49 (0)761 38 81552  
**Respighi** - Michele Arcangelo **Burgan** - La Chute de Lucifer  
**Bruckner** - Symphony No. 6  
Philharmonisches Orchester der Stadt Freiburg / Constantin Trinks

10 Dec 8pm, Dortmund, Konzerthaus +49 231 22696 200  
**Beethoven** - Piano Concerto No.3 (Maria João Pires)  
**Bruckner** - Symphony No.4 (1878/80)  
London Symphony Orchestra / Daniel Harding

11 Dec 8pm, Kölner Philharmonie +49 (0)221 280 280  
13 Dec 6pm, Baden Baden, Festspielhaus +49 (0)7221 30 13101  
**Chopin** - Piano Concerto No.1 (Maria João Pires)  
**Bruckner** - Symphony No.4 (1878/80)  
London Symphony Orchestra / Daniel Harding

13 Dec 11am, 14 Dec 8pm, Braunschweig, Stadthalle +49 (0)531 1234 567  
**Nono** - A Carlo Scarpa ... **Bruckner** - Symphony No.5  
Staatsorchester Braunschweig / Jonas Alber

15 Dec 8pm, Solingen Theater und Konzerthaus +49 (0)212 204820  
16 Dec 8pm, Remscheid, Teo Otto Theater +49 (0)2191 162650  
**Wagner** - Overture: *Die Feen*  
**Goldmark** - Violin Concerto No. 1 (Tobias Feldmann)  
**Bruckner** - Symphony No. 6  
Bergische Symphoniker / Peter Kuhn

18,19 Dec 8pm, 20 Dec 11am, Kölner Philharmonie +49 (0)221 280 280  
**Saint-Saens** - Violin Concerto No.3 (Erik Schumann)  
**Bruckner** - Symphony No.6  
WDR Sinfonieorchester Köln / Christoph Eschenbach

20 Dec 11am, 21 Dec 8pm, Hamburg, Laeiszhalle, +49 40 357 66666  
**Bach** (arr Nodaira) - Contrapunctus 1 & Fuge from *Art of Fugue*  
**Bach** - Violin Concertos No. 1 & 2 (Vilde Frang)  
**Bruckner** - Symphony No. 6  
Hamburg Philharmonic / Kent Nagano

21 Dec 8pm, Berlin Philharmonie +49 (0)30254 88999  
**Mozart** - Piano Concerto No. 20 (Daniel Barenboim)  
**Bruckner** - Symphony No. 5  
Staatskapelle Berlin / Daniel Barenboim

5 Jan 8pm, Mülheim Stadthalle +49 (0)208 960960  
**Bruckner** - Symphony No.5  
Nordwestdeutsche Philharmonie Herford / Frank Beermann

13 Jan 7pm, Concert for young people,  
15 Jan 8pm Frankfurt am Main, Alter Oper +49 (0) 6913 40400  
**Messiaen** - L'Ascension **Nielsen** - Clarinet Concerto (Martin Fröst)  
**Bruckner** - Symphony No.0 in D minor  
hr-Sinfonieorchester / Paavo Järvi

14, 15 Jan 8pm, Essen, Philharmonie +49 (0)2018122 8801  
**Bruckner** - Symphony No. 5  
Essen Philharmonic / Philippe Herreweghe

21, 22, 23 Jan 8pm, Berlin, Konzerthaus +49 (0)30 203092101  
**Wagner** - Siegfried Idyll **Bruckner** - Symphony No.4  
Konzerthausorchester Berlin / Eliahu Inbal

24, 25 Jan 7.30pm, Weimar, Weimarahalle +49 (0)3643 755334  
(Open rehearsal 11am 24 Jan) **Bruckner** - Symphony No.8  
Staatskapelle Weimar / Oleg Caetani

28, 29 Jan 7.30pm, Magdeburg, Opernhaus Bühne +49 (0)391 540 6555  
**Sibelius** - Finlandia, op.26 **Bartok** - Piano Concerto No.3 (Martin Helmchen)  
**Bruckner** - Symphony No.6  
Magdeburgische Philharmonie / Kimbo Ishii

29 Jan 8pm, Lippstadt, Stadttheater +49 (0)2941 58511  
31 Jan 7pm, Lüneburg, Theater +49 (0)4131 42100  
**Mendelssohn** - Violin Concerto No.2 (Tanja Becker-Bender)  
**Bruckner** - Symphony No.3 (1889)  
Nordwestdeutsche Philharmonie Herford / Thomas Dorsch

31 Jan 11am, 1 Feb 8pm, Karlsruhe, Staatstheater +49 (0)721 933333  
**Dukas** - Polyeucte **Rachmaninov** - Piano Concerto No. 1 (Fabio Martino)  
**Bruckner** - Symphony No. 1  
Badische Staatskapelle / Asher Fisch

2 Feb 8pm, Bremen, Die Glocke, +49 (0)421 336699  
**Bruckner** - Symphony No.7  
Bremer Philharmoniker / Markus Poschner

21 Feb 3.30pm, München Prinzregententheater, +49 (0)892185 2899  
24 Feb 8pm, München, Herkulesaal, Residenz, +49 (0)8959 004545  
**Mozart** - Violin Concerto No. 5 (21 Feb)  
**Adams** - Violin Concerto (24 Feb) (Chad Hoopes)  
**Bruckner** - Symphony No. 6  
Münchener Symphoniker / Kevin John Edusei

28 Feb 4pm, Dortmund, Konzerthaus +49 231 22696 200  
**Mantovani**, Bruno - Love Songs, Flute & Orchestra (Juliette Hurel)  
**Bruckner** - Symphony No.8  
Rotterdams Philharmonic Orchestra / Yannick Nézet-Séguin

28 Feb 5pm, Wuppertal, Historische Stadthalle +49 (0)2 02569 4444  
**Borodin** - In the Steppes of Central Asia  
**Beethoven** - Piano Concerto No.3 (Nenad Lečić)  
**Bruckner** - Symphony in D minor, 'Die Nullte'  
Instrumental-Verein Wuppertal (non-professional) / Christof Hilger

1, 2, 3 March 8pm, München Philharmonie +49 (0)8954 8181400  
**Bruckner** - Ave Maria, 7 part choir a cappella  
**Szymanowski** - Stabat Mater **Bruckner** - Symphony No.2  
Munich Philharmonic Orchestra & Choir, Tatiana Monogarova Sop;  
Olesya Petrova Mezzo; Adam Palka Baritone / Thomas Dausgaard

## Hungary

3 March 7pm, Pécs, Kodály Központ + 36-72-500-300  
**Strauss** - Fanfare for the Vienna Philharmonic  
**Haydn** - Trumpet Concerto (Boldoczki Gábor) #  
**Bruckner** - Symphony No. 8  
Pannon Philharmonic / Bogányi Tibor

## Iceland

18 Feb 7.30pm, Reykjavik, Harpa +345 528 5050  
**Schubert** - Overture Rosamunde  
**Brahms** - Alto Rhapsody (Jamie Barton) **Bruckner** - Symphony No.5  
Iceland Symphony Orchestra / Hannu Lintu

## Italy

1 Dec 8.30pm, **Turin**, Auditorium Giovanni Agnelli +39 011 6311702  
**Chopin** - Piano Concerto No.1 (Maria João Pires)  
**Bruckner** - Symphony No.4 (1878/80)  
London Symphony Orchestra / Daniel Harding

12 Dec 6pm, 14 Dec 8.30pm, 15 Dec 7.30pm, Rome, Accademia  
Nazionale di Santa Cecilia +39 02600 60900  
**Mozart** - Piano Concerto No. 21 (Radu Lupu)  
**Bruckner** - Symphony No. 4  
Orchestra dell'Accademia Nazionale di Santa Cecilia / Fabio Luisi

## Japan

8 Nov 2pm, Tokyo Suntory Hall +81 3 3584 9999  
**Dean** - Trumpet Concerto, "Dramatis Personae" (Håkan Hardenberger)  
**Bruckner** - Symphony No.7  
New Japan Philharmonic / Daniel Harding

26 Nov 6.45pm, Nagoya Aichi Prefectural Art Theater, +81 (0)52 9715511  
**Beethoven** - Piano Concerto No. 5 (Nobuyuki Tsujii)  
**Bruckner** - Symphony No. 4  
Munich Philharmonic / Valery Gergiev

2 Dec 7pm, Tokyo Suntory Hall +81 (0)3 3234 9999  
**Prokofiev** - Romeo & Juliet suite, excerpts **Strauss** - Don Juan  
**Bruckner** - Symphony No 4  
Munich Philharmonic / Valery Gergiev

5 Dec 3pm, Nishinomiyama, Hyogo Performing Arts Centre +81 (0)798 680255  
**Bruckner** - Symphony No.4  
Osaka Philharmonic / Michiyoshi Inoue

11 Dec 7pm, 12 Dec 2pm, Sapporo Concert Hall Kitara +81 (0)11 520 1771  
**Beethoven** - Piano Concerto No.4 (Gerhard Oppitz)  
**Bruckner** - Symphony No.4  
Sapporo Symphony Orchestra / Max Pommer

15 Dec 7pm, Tokyo Suntory Hall +81 (0)3 3822 0727  
**Roussel** - Bacchus et Ariane, suites 1 & 2  
**Bruckner** - Symphony in D minor "Die Nullte"  
Tokyo Metropolitan Symphony Orchestra / Marc Minkowski

15 Jan 6.45pm, 16 Jan 4pm, Nagoya Aichi Art Theater, +81 (0)52339 5666  
**Strauss** - Metamorphosen **Bruckner** - Symphony No. 9  
Nagoya Philharmonic / Tadaaki Otaka

21 Jan 7pm, Tokyo Metropolitan Art Space +81 3 59851707  
23 Jan 2pm, Tokyo Opera City +81 3 5353 9999  
**Bruckner** - Symphony No. 8  
Yomiuri Nippon Symphony Orchestra / Stanisław Skrowaczewski

31 Jan 3pm, Tokyo Electron Hall Miyagi  
**Mozart** - Piano Concerto No.22 (Daniel Barenboim)  
**Bruckner** - Symphony No.2  
Staatskapelle Berlin / Daniel Barenboim

3 Feb 7pm, Osaka, Festival Hall +81 (0)6 6231 2221  
**Mozart** - Piano Concerto No.20 (Daniel Barenboim)  
**Bruckner** - Symphony No.3  
Staatskapelle Berlin / Daniel Barenboim

4 Feb 6.45pm, Nagoya Aichi Art Theater, +81 (0)52339 5666  
**Mozart** - Piano Concerto No.27 (Daniel Barenboim)  
**Bruckner** - Symphony No.1 (Linz)  
Staatskapelle Berlin / Daniel Barenboim

6 Feb 6pm, 7 Feb 3pm, Tokyo, NHK Hall, +81 (0)3 3456 1780  
**Mahler** - Des Knaben Wunderhorn - excerpts (Matthias Goerne)  
**Bruckner** - Symphony No.5  
NHK Symphony Orchestra / Paavo Järvi

#### Staatskapelle Berlin, Daniel Barenboim

Mozart and Bruckner Cycle at Tokyo Suntory Hall  
9 Feb 7pm +81 3 3584 4402  
**Mozart** - Piano Concerto No.27 **Bruckner** - Symphony No.1 (Linz)

10 Feb 7pm  
**Mozart** - Piano Concerto No.20 **Bruckner** - Symphony No.2

11 Feb 2pm  
**Mozart** - Piano Concerto No.24 **Bruckner** - Symphony No.3

13 Feb 2pm  
**Mozart** - Piano Concerto No.26 **Bruckner** - Symphony No.4

14 Feb 2pm  
**Bruckner** - Symphony No. 5

15 Feb 7pm  
**Mozart** - Piano Concerto No.22 **Bruckner** - Symphony No.6

16 Feb 7pm  
**Bruckner** - Symphony No.7

19 Feb 7pm  
**Bruckner** - Symphony No. 8

20 Feb 2pm  
**Mozart** - Piano Concerto No. 23 **Bruckner** - Symphony No. 9

18 Feb 7pm Kawasaki, Muza Symphony Hall, +81 (0)44 520 0200  
**Bruckner** - Symphony No.8  
Staatskapelle Berlin / Daniel Barenboim

#### Korea

15 Dec 8pm, Seoul Arts Center +82 (0)2580 1300  
**Bruckner** - Symphony No.8  
Korean Symphony Orchestra / Hun-Joung Lim

#### Luxembourg

20 Nov 8pm, Luxembourg, Philharmonie +352 26322632  
**Schumann** - Cello Concerto (Johannes Moser)  
**Bruckner** - Symphony No.6  
Orchestre Philharmonique du Luxembourg / Leopold Hager

#### Malaysia

13, 14 Nov 8.30pm Kuala Lumpur, Petronas +60 3 2051 7007  
**Beethoven** - Piano Concerto No.1 (Beatrice Rana)  
**Bruckner** - Symphony No.9  
Malaysian Philharmonic / Fabio Luisi

#### Netherlands

20, 21 Nov 8pm, Den Hag, Zuiderstrandtheater +31 (0)70 8800333  
**Diepenbrock** - Elektra Suite  
**Mendelssohn** - Piano Concerto No.1 (Ronald Brautigam)  
**Bruckner** - Symphony No.4  
Het Residentie Orkest / Hans Graf

16 Jan 8.15pm, 17 Jan 2.15pm, Amsterdam Concertgebouw  
**Bruckner** - Symphony No.8 +31 (0)20 6718345  
Netherlands Philharmonic Orchestra / Marc Albrecht

20 Jan 7.30pm, Enschede, Wilkimtheater +31 (0)53485 8500  
**Bruckner** - Symphony No.3 (1873)  
Het Symfonieorkest / Ed Spanjaard

29 Jan 8pm, Enschede, Wilkimtheater +31 (0)53485 8500  
**Weber** - Clarinet Concerto No.2 (Wenzel Fuchs)  
**Bruckner** - Symphony No.8  
Het Symfonieorkest / Reinbert de Leeuw

10 Feb 8.15pm Amsterdam, Concertgebouw +31 (0)20 6718345  
**Haydn** - String Quartet op.77/1 **Bruckner** - String Quartet  
**Beethoven** - String Quartet *Rasumovsky* No.2  
Prazak String Quartet

25 Feb 9pm, Rotterdam, De Doelen, +3110 2171717  
**Bruckner** - Symphony No.8  
Rotterdam Philharmonic Symphony Orchestra / Yannick Nézet-Séguin

26 Feb 8.15pm, Rotterdam, De Doelen, +3110 2171717  
**Mantovani**, Bruno - Love Songs, Flute & Orchestra (Juliette Hurel)  
**Bruckner** - Symphony No.8  
Rotterdam Philharmonic Symphony Orchestra / Yannick Nézet-Séguin

27 Feb 2.15pm Amsterdam, Concertgebouw +31 (0)20 6718345  
**Bruckner** - Te Deum & Symphony No. 9 Sally Matthews, sop;  
Karen Cargill mezzo; Mark Padmore, tenor; Gerd Grochowski, bass,  
Netherlands Radio Philharmonic Orchestra and Choir / Bernard Haitink

#### Norway

28 Jan 7pm, Oslo, Konserthus +47 23 113111  
**Bruckner** - Symphony No.5  
Oslo Philharmonic Orchestra / Jukka-Pekka Saraste

3 March 7.30pm, Trondheim, OlavsHallén +47 73 994050  
**Bruckner** - Symphony No.8  
Trondheim Symphony Orchestra / Han-Na Chang

#### Poland

6 Nov 7.30pm, Warsaw, Philharmonie +48 22 5517111  
**Mozart** - Flute Concerto No. 1 (Lukasz Długosz)  
**Bruckner** - Symphony No. 5  
Warsaw Philharmonic Orchestra / Gabriel Chmura

5 Feb 7pm, Poznan, University Hall  
**Dvořák** - Piano Concerto (Stephen Hough)  
**Bruckner** - Symphony No. 4  
Poznan Philharmonic Orchestra / Andrzej Borejko

19 Feb 7.30pm, 20 Feb 6pm, Warsaw, Philharmonie +48 22 5517111  
**Mahler** - Kindertotenlieder (Ewa Podleś)  
**Bruckner** - Symphony No.4  
Warsaw Philharmonic Orchestra / Jacek Kasprzyk

## Portugal

3 Mar. 9pm, 4 Mar. 7pm, Lisbon, Gulbenkian Foundation +351 21 782 3030  
**Wagner** - Prelude Act 1 Lohengrin, Wesendonck Lieder (Waltraud Meier)  
**Bruckner** - Symphony No. 3 (1877)  
Gulbenkian Orchestra / Jukka-Pekka Saraste

## Slovenia

3 March 7.30 Ljubljana, Cankarjev Dom +386 (0)1 2417 299  
**Lebič** - Archifonia  
**Schumann** - Konzertstück (Berlin Philharmonic Horn Quartet)  
**Bruckner** - Symphony No.5  
Slovenia Philharmonic Orchestra / James Judd

## Spain

26, 27 Nov 8pm, Madrid, Teatro Monumental +34 (0)91429 1281  
**Ávila** - Crescencia **Grieg** - Piano Concerto (Alice Sara Ott)  
**Bruckner** - Symphony No.1  
Gimeno, G RTVE Symphony Orchestra / Gustavo Gimeno

10, 11 Dec 7.30pm, Bilbao Palacio Euskalduna +34 944 035000  
**Mozart** - Piano Concerto No.24 (Judith Jauregui)  
**Bruckner** - Symphony No.3  
Bilbao Symphony Orchestra / Erik Nielsen

5, 6 Feb 7.30pm, 7 Feb 11.30am, Madrid,  
Auditorio Nacional de Musica, +34 (0) 902 22 4949  
**Chopin** - Piano Concerto No.2 (Christian Zacharias)  
**Bruckner** - Symphony No.6  
Spanish National Orchestra / Juanjo Mena

## Sweden

5 Nov 7pm, Malmö, Konserthus +46 (0)40 343500  
**Nielsen** - Flute Concerto (Malin Nordlöf) **Bruckner** - Symphony No.4  
Malmö Symphony Orchestra / Marc Soustrot

20 Nov 7pm, Gävle Concert Hall +46 2617 2900  
**Bach** - Violin Concerto No. 2 (Thomas Zehetmair)  
**Bruckner** - Symphony No. 5  
Gävle Symphony Orchestra / Thomas Zehetmair

13 Dec 6pm, Helsingborgs, Konserthus +46 42 104270  
**Mozart** - Piano Concerto No.26 (Francesco Piemontesi)  
**Bruckner** - Symphony No.5  
Helsingborgs Symphony Orchestra / Andrew Manze

19 Dec 3pm, Göteborgs Konserthus +46 (0)31726 5310  
**Mozart** - Flute Concerto No.1 (Anders Jonhäll)  
**Bruckner** - Symphony No.4 (1878/80)  
Göteborgs Symfoniker / David Afkham

7 Feb 6pm, Helsingborgs, Konserthus +46 42 104270  
**Schubert** - Rosamunde Overture **Bruckner** - Helgoland  
**Brahms** - Rinaldo (Jesper Toube)  
Lund Student Singers, Helsingborgs SO / Pier Giorgio Morandi

18 Feb 7pm, 20 Feb 3pm, Stockholm, Konserthus +46 (0)850 667788  
**Mozart** - Piano Concerto No.27 (Radu Lupu)  
**Bruckner** - Symphony No.7  
Royal Stockholm Philharmonic Orchestra / David Zinman

## Switzerland

14 Nov 8pm, 15 Nov 5pm, Bern, Münster  
**Schubert** - Mass No. 6 **Bruckner** - Te Deum  
Konzertchor Pro Arte Bern, Camerata Schweiz / Christoph Cajöri

15 Dec 7.30pm, Zürich Tonhalle +41 44206 3434  
**Mozart** - Piano Concerto No.25 (Christian Zacharias)  
**Bruckner** - Symphony No.6 Zürich University of the Arts  
Orchestra (non-professional) / Christian Zacharias

18, 19 Feb 7.30pm, Bern, Kultur-Casino +4131 329 5252  
**Penderecki** - Harp Concerto (Xavier de Maistre)  
**Bruckner** - Symphony No.4  
Bern Symphony Orchestra / Mario Venzago

## Taiwan

17 Dec 7.30pm, Taipei National Concert Hall +886 23393 9888  
**Schubert** - Symphony No.6 **Bruckner** - Symphony No.3  
Taiwan Philharmonic / Günther Herbig

## UK

12 Nov 7.45pm, London, St James's Church, Spanish Place  
Brahms and Bruckner motets, including: +44 (0)20 7638 8891  
**Brahms** - 3 Motets, op.110; *How Lovely Are Thy Dwellings Fair*;  
Geistliches Lied, **Bruckner** - Locus iste, Christus factus est  
Tenebrae

22 Nov 7.45pm, Edinburgh, St Cuthbert's Church +44 (0)131 228 1155  
**Strauss** - Horn Concerto (Hugh Seeman) **Bruckner** - Symphony No. 8  
Scottish Sinfonia / Neil Mantle

6 Dec 7.30pm, London Barbican Hall +44 (0)20 7638 8891  
**Chopin** - Piano Concerto No.1 (Maria João Pires)  
**Bruckner** - Symphony No.4 (1878/80)  
London Symphony Orchestra / Daniel Harding

6 Dec 7.30pm, London Royal Festival Hall 0844 875 0073  
**Zimmermann** - Trumpet Concerto, "Nobody knows the trouble I see"  
**Bruckner** - Symphony No.8 (Hakan Hardenberger)  
Philharmonia Orchestra / Andris Nelsons

16 Dec 7.30pm, London Barbican Hall +44 (0)20 7638 8891  
**Beethoven** - Piano Concerto No. 3 (Maria João Pires)  
**Bruckner** - Symphony No. 9 (SPCM finale)  
London Symphony Orchestra / Daniel Harding

27 Jan 7.30pm, London Royal Festival Hall 0844 875 0073  
**Schnittke** - Pianissimo  
**Shostakovich** - Cello Concerto No.2 (Natalia Gutman)  
**Bruckner** - Symphony No.3  
London Philharmonic Orchestra / Vladimir Jurowski

10 Feb 12.45pm, open rehearsal;  
11 Feb 7.30pm, Liverpool Philharmonic Hall +44 (0)151 709 3789  
**Mozart** - Violin Concerto No.5 (Esther Yoo)  
**Bruckner** - Symphony No.9  
Royal Liverpool Philharmonic / Sir Andrew Davis

## USA

6, 7 Nov 8pm, Nashville Schermerhorn Symphony Center +1 615 687 6400  
**Daugherty** - Once Upon A Castle: organ & orchestra (Paul Jacobs)  
**Bruckner** - Symphony No.4  
Nashville Symphony / Giancarlo Guerrero

21 Jan 8pm, 22 Jan 2pm, Philadelphia, Verizon Hall, Kimmel Center  
**Haydn** - Symphony 103 'Drumroll' +1 215893 1999  
**Bruckner** - Symphony No. 4  
Philadelphia Orchestra / Yannick Nézet-Séguin

27, 28 Jan 7.30pm, 29, 30 Jan 8pm, New York, Lincoln Center  
**Beethoven** - Violin Concerto (James Ehnes) +1 212 875 5656  
**Bruckner** - Symphony No. 6  
New York Philharmonic / Juanjo Mena

25 Feb 2pm, 26, 27 Feb 8pm, San Francisco, Davies Symphony Hall  
**Beethoven** - Piano Concerto No. 3 (Maria João Pires) +1 415 864 6000  
**Bruckner** - Symphony No. 3 (1873, presumably)  
San Francisco Symphony / Herbert Blomstedt

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

[www.bachtrack.com](http://www.bachtrack.com)



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concert listings and reviews