



# The Bruckner Journal

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## On Bruckner and Buses

When 46 year-old Bruckner stayed in London in August 1871, he was much taken by the double-decker omnibuses. They would have been horse-drawn by two horses, and identified by route description and destination rather than numbers. In the week he had off between his recitals at the Royal Albert Hall and those at the Crystal Palace, he went sight-seeing, clutching his guide book, Grieben's *London und Umgebung* (London and its surroundings), and was especially interested in the Tower of London, of which he obtained a detailed description. "The awful prisons," suggests Max Auer, "satisfied his inclination towards things horrific, and in his imagination he painted for himself all the mental tortures of those that languished therein."<sup>1</sup>

Auer also tells the story of his return late from his first visit to the Royal Albert Hall, peering out of the bus trying to recognise 'Muster Hotel', Seyd's German guesthouse at 30 Finsbury Square, whose name he'd forgotten, only to be rescued by a Viennese barber who had shaved him and recognised him: "Herr Professor!" he shouted, and led him off the bus. The hotel is long gone, but the place marked by a blue plaque put up in 1971 to commemorate Bruckner's stay in London.

But as with London buses, so with Bruckner symphony performances: you wait for ages and then suddenly three come along together, all by strange coincidence performed by ensembles known as the BSO. The Bromley Symphony Orchestra performed the 7th under Adrian Brown; the Bushey Symphony Orchestra with George Vass performed the 4th; and the Birmingham Symphony Orchestra conducted by Yannick Nézet-Séguin performed the 9th - all of them on the evening of the 19th January 2008! As a prelude, the String Quintet was done on the 18th, and as a postlude the 5th Symphony was performed on 25/27 in Manchester and London. Thereafter we stand once more waiting patiently at the desolate kerbside as cycles of Brahms and Mahler Symphonies stream past with enviable frequency. KW

<sup>1</sup>Göllerich-Auer *Anton Bruckner* Vol. IV/1 pg 159, trans. KW

## The Leamington Brucknerthon - a proposal

TBJ readers will know that every year a group of Bruckner enthusiasts in Carlsbad, California get together for what they call they a Brucknerthon - an event when recordings of all the symphonies of Anton Bruckner are played at a single sitting. Now I ask you, if they can do that over there, why can't we do something similar over here?

So I plan to host Brucknerthon UK in Leamington Spa Town Hall over the first weekend in September 2008 - timed to coincide as closely as possible with Bruckner's birthday.

There will be no charge for attending the Brucknerthon, though readers will need to make their own arrangements for accommodation. In contrast to the Carlsbad model, Brucknerthon UK will be held in three sessions starting on the Saturday morning and ending with a lunch together on Sunday, so making it less of an endurance test. My plan is for us to listen to the nine symphonies, three in each session.

In deciding the order of play, and which version and recording we hear, I will be inviting suggestions from those of you planning to join me. The aim will be to spread the playing time as evenly as possible over the three listening periods. I see this as an opportunity for readers to share the pleasure they get from their own favourite recorded performances in the company of like-minded listeners. The US Brucknerthon website is another good source of ideas for archive or notable recordings.

So why not join me for a feast of Bruckner and enjoy the delights of my home town at the same time? Leamington Town Hall is five minute's walk from the railway station. There is a Travelodge next door and a number of small hotels are within easy walking distance. Accommodation rates range from £45 to £85 per night. For readers with partners who would like to visit Leamington but not attend the Brucknerthon my wife has offered to put together some ideas for non-musical entertainment over the weekend. This could include guided walks, shopping or trips to Stratford or Warwick.

If you are interested please write to me by post or e-mail - as soon as possible, details below. I will then get in touch with you directly to answer any questions you may have and to receive any suggestions from you for making it a successful weekend. I look forward to hearing from you and to welcoming you to Leamington Spa.

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## *A ROMANTIC AFTERNOON IN OXFORD*

On 17th November a baker's dozen gathered for a Readers Meeting in the small, quiet Old Library at Hertford College, by kind and generous invitation of Dr Paul Coones. The room is comfortably furnished and the walls are filled to the brim with hundreds of antique and famous works books. This ambience coupled with some most interesting presentations made for an afternoon which was certainly one of the best of the occasional meetings which have been held in the interim period between conferences.

As the evening was to provide an opportunity to hear the *Romantic* symphony in a concert by the Oxford Philomusica, conducted by John Georgiadis, in the nearby Sheldonian Theatre\*, the focus was largely on this work. Ken Ward outlined an engrossing survey of contemporary artistic creations by other composers, in addition to Bruckner himself, during the years he was composing - and revising - the 4th Symphony. This was a rewarding light upon the times, a real glimpse of the period. There were numerous musical examples played.

After a break for sandwiches, cakes and drinks Paul Coones outlined with considerable eloquence the experiences and problems encountered by his own rendering of the symphony with the Hertford Bruckner Orchestra. The inevitable and fascinating *tempo* problems, which must be the bane of all conductors of Bruckner, were brought into prominence. Paul concentrated particularly on the Finale of the 4th and also looked at similar problems with the 5th. The talk was of absorbing interest. Also present was Vicky Arnold, first cellist in the Hertford Bruckner Orchestra, who spoke about her own experiences in playing the work, mentioning how all the accidentals Bruckner peppered the score with, rather than changing key signatures, often made it look more difficult than it was.

This was followed by a talk by Howard Jones in which he surveyed the history of recordings of the 4th Symphony from the very beginning, 256 of them, and produced a list of milestone recordings. \*\*

*Raymond Cox*

\* A review of the concert that day in Oxford appears on page 8.

\*\* An article based on Howard Jones's talk is on page 15

## Concert reviews

### Linz Bruckner Festival 2007

Between 16-30 September 2007 the Linz Bruckner Festival staged 23 events of various kinds, but Bruckner was directly represented only by the first versions of two of his symphonies.

#### Symphony No. 2 (1872)

For decades, no notice was taken of the first form of this symphony in the concert hall. It was only the endeavours of William Carragan that revealed the work as it was originally, and a number of performances of the "1872 version" were the result. At the opening concert, this version was played by the excellent Leipzig Gewandhaus Orchestra under its principal conductor Riccardo Chailly and relayed from the hall of the Brucknerhaus to the Donaupark as a *klassische Klangwolke* or "classical music cloud".

The interpretation made a strong impact. It was a magnificent performance with its many hitherto unfamiliar details, as well as being expressive and touching in its precise and incisive musical diction, each movement acquiring its own distinct profile. The outer movements were challenging and powerful, the adagio particularly sympathetic and heartfelt, and the scherzo triumphing in a really demonic way. The conviction and good effect for which the conductor was striving resulted in tumultuous applause.

#### Symphony No. 4 (1874)

This work was given a convincing performance in the abbey church of St Florian. It was played by the Bavarian State Orchestra under Kent Nagano with a commendable sense of overall line, although certain details left something to be desired. The famously resonant acoustics in the lofty church generally worked to the score's disadvantage. Some of the figuration sounded blurred, and prescribed differences in volume were smoothed out. In the outer movements the various contents did not altogether fit into a single great dramatic arch; but the close of the finale was fulminating. The vivid and poetic shaping of the second movement (Andante) is an abiding memory. The third movement (*Sehr Schnell* – Very Quick) was played with marked vigour, achieving dramatic effectiveness, and the absence of foreground melody made it appear distinctly "modern": an impression which in fact persisted throughout the performance. The major technical difficulties posed by this score – running completely counter to the practice of the period – were overcome by the orchestra with an easy mastery. At no point was there any sign of those difficulties.

#### Complementary Programme

Organ recitals with international soloists formed an integral part of the festival programme, pointing as they did to Bruckner (albeit in 20th-century works) as a celebrated organist and improviser. The Dutch soloist Ben van Oosten made a strong impression in the New Cathedral at Linz. The composer and organist Thomas Daniel Schlee played the great organ of St Florian with great intensity and virtuosity. The Swedish performer Hans-Ola Ericsson surprised us in Linz Parish Church with his admirable abilities. A performance of Wagner's *Götterdämmerung* under Peter Schneider with the Linz Bruckner Orchestra and international soloists conveyed the gripping dramatic action with unflagging suspense. The magnificent achievements of everyone involved drew frenetic applause.

There was also a series of concerts of chamber and orchestral music. A piano recital by Rudolf Buchbinder was an attraction of the first order. Under Semyon Bychkov the WDR Symphony Orchestra of Cologne gave a worthy performance of the monumental tone-painting that is Richard Strauss' *Alpine Symphony*. The Vienna Chamber Orchestra under Heinrich Schiff devoted itself to Beethoven's music with spirit and commitment. A powerful conclusion to the festival fortnight was the picture-book interpretation of Mahler's Fifth Symphony given by the outstanding Linz Bruckner Orchestra and their commanding conductor Karen Kamensek. It opened up a splendid musical universe.

*Franz Zamazal*  
translated by Peter Palmer

BIRMINGHAM, UK

Symphony Hall

10 October 2007

Bruckner - Symphony No.5

City of Birmingham Symphony Orchestra / Jaap van Zweden

"[The Fifth Symphony] is a Divine Comedy in music, a piercing vision that sweeps upwards from the Inferno to Paradise" - Peter Palmer.

The Fifth has received an increasing number of performances worldwide in recent years. Its difficulties and subtleties seem within reach of many orchestras, not just the world famous ones, but a conductor has to be sympathetic and understanding in seeing the work as a unity. Jaap van Zweden, chief conductor of the

Netherlands Radio Symphony Orchestra and recently appointed musical director of the Dallas Symphony Orchestra, continues to develop his Brucknerian credentials in Birmingham and elsewhere. This was his first performance of the Fifth here.

Throughout the work discipline, orderliness and a certain calm are needed, as is the knack of finding the right tempos that let the music speak for itself so that the great journey has an innate sense of direction and a sanity of vision. At the same time there doesn't have to be lagging, or hesitations or exaggerated pauses. But there is another way which, for those who like their performances really exciting, seems just as valid. With this way there are craggy peaks, dramatic energy and brilliant light, realising that, after all, this is Bruckner's exuberant contrapuntal masterpiece, even though the work has mystery and devotion as well. It was this alternative way that was experienced here.

The problems of the first movement were mentioned in a concert review in the last issue, Vol.11/3, November 2007, page 6. They concern the question of how to cope successfully with the different thematic elements. A superb air of mystery was evident at the start, followed by a brisk *allegro*, which did not, however, prevent unnecessary *accelerandi* and some faster pacing in the quicker *forte* passages later on. Think of the legitimate and annotated *accelerandi* in the Scherzo and there's an idea of what happened in the opening movement, with its discursive elements. This tended to emphasize the disparity instead of unifying the structure. (One might wish that Bruckner had provided more *tempo* instructions in this movement.) To put it bluntly, if one has to slow down for the quiet, mysterious themes - and this is certainly necessary otherwise it makes nonsense of the music - then why not speed up and even accelerate for the louder and quicker passages too? This is what the conductor chose to do.

There are no such problems in the Adagio which was beautifully structured and played, rich and finely balanced. It is a measure of van Zweden's maturity in Bruckner that he coped successfully with the possible *longueurs* which can ground this movement with lesser performers, especially with the long flute soliloquy in the later pages.

The Scherzo was brisk and sharp. The Finale was a superb achievement in the lively and well-coordinated traverse through the great fugal passages. The first appearance of the chorale in the brass was given its due and not urged on, as it might have been. The problems of the first movement are not so marked in the *Finale*, but a broader tread through the approach to the coda and the coda itself would have been welcomed.

The quote above from Peter Palmer in an earlier TBJ article was already inserted as a header before the concert and co-incidentally seemed apt for this performance. This was a piercing vision, extrovert often, but gorgeously and vigorously played and with every nuance and dynamic observed and relished. But such was the surge forward at times in the outer movements that the culminating and pivotal point, the entry of the chorale at the coda was not the peak that it should be.

*Raymond Cox*

### And another view...

I have a problem with Bruckner's Fifth: it just doesn't contain enough emotional or spiritual triggers to look forward to in a live performance. Although known as the Mighty Fifth, or by some critics as the most intellectual of Bruckner's symphonic output, this counts for very little if it is lacking, for me, in what I call "magical moments". Clearly this marks me out as being more in the camp of those listeners who "love and respond to music but haven't the faintest idea of its notation or structure", as Ken Ward put it in his editorial for the last issue of TBJ. But to emphasise, or even labour, my point, with Mahler I am transported through a continuous flow of musical pictures and emotions which can hold my attention throughout an entire work, but with Bruckner a performance has to be exceptionally well-crafted if I am not to drift off during the links, repetitions, transitions and pauses, uplifting and engaging though the phrasing and climaxes may be.

In a performance of the Fifth I am looking for an expansive introduction and an exhilarating conclusion to the first movement, hair-raising ecstasy in the first statement of the slow movement main theme, and a Finale which restates themes from the previous movements with a light and refreshing reflection. All this should culminate in a coda that is uplifting to the point of carrying me out of the concert hall and into life inspired by and yet beyond the musical experience itself. But there is another dimension to consider. For the conductor Bruckner's Fifth is an extraordinarily difficult work to hold together. It is as if he is carrying an immense weight on his shoulders and decisions about pace can be crucial in creating the impression of space and direction in this massive work. And to be special, a performance must open new doors into the work and lay bare fresh emotional triggers - no mean feat in itself.

So how did van Zweden and the CBSO measure up to this 'layman's' expectations?

The first movement began with an expansive triad and as the movement progressed the slight but frequent speed changes, rather than making the music seem disjointed, did not interfere with the flow and mood of anticipation for the later developments. Disappointingly however the coda just seemed to happen and be gone, rather than emerging as a glorious and enduring revelation. The sublime string theme of the second movement also had a disappointingly meagre treatment. The whole world should stop for this wonderful first statement and give it the space it deserves, but here the delivery was rather matter-of-fact. As for the scherzo, it was light and refreshing like a musical sorbet, but lacking any substantive identity.

In the first three movements Bruckner had set out his stall of themes and elements for our delectation, but in the fourth movement we are invited to sample them again, briefly, and have them augmented in a long

developmental stage before we progress towards the climax. In this movement the climax, the focal point for me, occurs first well before the end of the piece. This can diminish the impact of its repeat and the ultimate final bars unless there is something left in reserve. Perhaps I was expecting the excitement of a Furtwängler or more recently even a Welser-Möst to inject that magical ingredient. Alas it was all quite routine and I left with unrealised expectations.

I had not seen van Zweden prior to this performance. He first came to the podium in 1995 and in a remarkably short period has distinguished himself by conducting major orchestras all over the world and amassing an impressive range of recordings to his name. His baton style is detailed, meticulous and militaristic, his body language forward and expressive, and he seemed to be exercising minute control over the CBSO. Nevertheless, his remarkable talents did not achieve those “magical moments” for me, nor did he open any new doors.

*Michael Piper*

MANCHESTER, UK

Bridgewater Hall

11 October 2007

Brahms - Alto Rhapsody (soloist Karen Cargill)

Bruckner - Symphony No.4 (1878/80 version)

Hallé Orchestra / Marc Albrecht

There is no sound in all music like Anton Bruckner. As a 14 year old I accidentally heard a performance of the Seventh Symphony on BBC Radio 3 whilst doing my homework. Not immediately accessible, I didn't however switch it off and the seed was planted. I followed this by committing to tape a performance of the Sixth Symphony off the radio - I remember it was the Bournemouth Symphony Orchestra. I was soon hooked. This music was something special, my developing love of orchestral music more than satisfied by these huge sounds. With income at pocket money levels I nevertheless decided I now had to have all the Bruckner symphonies and as part of this project set about the logistical difficulty of committing the Eighth Symphony to a C90 tape - (in the end I altered the order of the movements- disgraceful!)

Now of course I have many recordings of the Bruckner symphonies but having heard Bernard Haitink conduct the Seventh in London in September 2004 I decided that I needed to hear all the symphonies live. I did have a head start - an electrifying performance of the Third Symphony given by Stanislaw Skrowacewski and the Hallé during my student days in the early 1980s.

I actually ticked off the 4th symphony in February 2007 with Radoslav Szulc and the excellent City of Birmingham Symphony Orchestra - but the prospect of a second hearing in Manchester on October 11th proved irresistible. The first half of the concert was devoted to a performance of the Brahms Alto Rhapsody with Karen Cargill singing with the men's voices of the Hallé choir - an interesting prelude to the main event.

My previous live Bruckner experience this year was the Eighth Symphony with the Concertgebouw conducted by the marvellous Bernard Haitink at the BBC Proms in August. Could Marc Albrecht follow this? Some act to follow..... On the train journey to Manchester I pondered what this performance would be like - I had just heard Sir Roger Norrington murder the Third Symphony on CD - but I needn't have worried. From the opening horn call to the first blast of the brass I knew that this conductor and orchestra meant business.

I was seated in the right-hand gallery just above the tuba. The first and second violins were split far left and right respectively, the five horns to the left and the double basses lined up at the very back - both menacing and impressive. I am not a musicologist or music academic but what I can say is that my attention never wavered, not a note was dropped and the ensemble of the players was never in doubt. Each huge Brucknerian climax prompted a corresponding chill down the spine.

The contrasting section in the Andante where the violas play a haunting passage in conversation with the winds and accompanied by pizzicato strings was played with delicate sensitivity.

The horns in the Scherzo were exuberant and exhilarating and when they played in unison their echo in the Bridgewater Hall acoustic was wonderful. In the Finale the amazing discordant note on the winds was quite disturbing. And as the players turned to the last page of the score my sense of disappointment that the symphony was coming to an end was tempered by the anticipation that the best was still to come. The discordant theme was indeed transformed into the massive triumphant finale - the very last notes allowed to hang in the air.

A special cheer for the horns was fully justified amidst an enthusiastic response from the Hallé audience - nothing muted about their reaction to this particular performance! So you may by now have gathered that I enjoyed this concert. I will be looking out for Marc Albrecht in the future! Sadly there were no microphones present but hopefully this will be rectified by the time the Suisse Romande orchestra arrive in Manchester in January 2008 to perform the Fifth Symphony. My ticket is booked - can't wait!

*Stephen Pearsall*

STOCKHOLM, SWEDEN

Berwaldhallen

8 November 2007

Mendelssohn: Violin Concerto (1844 Version; Soloist: Daniel Hope)  
 Bruckner: Symphony No. 9 (with Completed Performing Version of the Finale by  
 Samale-Phillips-Cohrs-Mazzuca, Revised Edition by Samale  
 & Cohrs, 2007)

Swedish Radio Symphony Orchestra  
 Daniel Harding, Conductor

For obvious reasons, I usually avoid reviewing or publicly critiquing such performances or productions in which I am somehow involved, or which were made by friends. I only make an exception if the result was somehow extraordinary. This was the case when Daniel Harding conducted Bruckner's Ninth with his Swedish Radio Symphony Orchestra – a première in more than one respect: as far as I know, it was the first performance of my new critical edition of movements I–III in Sweden; never before has the symphony been played there in a completed version; it was the first performance of our new edition of the Finale including those changes and corrections that were made following the last performance [to be re-published by *Musikproduktion Höflich* in July 2008]; and, last, but not least, it was the very first time that Daniel Harding conducted Bruckner's Ninth.

I have known Harding for ca. 10 years now, when he started his collaboration with *Die Deutsche Kammerphilharmonie Bremen*, and having in mind his outstanding talent for thrilling and innovative performances, I had already thought he would give at least a good performance, and I decided to travel to Stockholm at my own expense. I have to admit, however, that my expectations have been far surpassed. Forgive me also if I mention here that, for somebody who has conducted this work himself, and who is so deeply involved with it, it brings rather mixed feelings to hear other conductors do it – usually some kind of pain, and at best a bittersweet one. But all I felt after his performance was total joy and happiness.

How often does it happen, that a major orchestra – even if the conductors are interested in HIP and do Mozart, Haydn, Schubert and Beethoven at least with reduced vibrato, clear phrasing and articulation – as soon as it comes to a Bruckner symphony switches into the common “Bruckner mode”, with a massive *sostenuto* playing, rough dynamics, vague articulation and phrasing! If this typical “Bruckner mode” meets with conductors who are only interested in creating a beautiful, pseudo-religious, monumental Bruckner style, with almost Mahlerian freedom of tempo choice, much rubato, the result will be predictable. And even worse if such conductors are not interested in orchestral balance, ask for a brass sound which tries to overwhelm the audience by sheer brass power, don't care if the woodwinds are audible or not, let the strings play all the time their permanent and hence boring *molto sostenuto con molto vibrato* – even worse if the seating of strings on the rostrum is the common modern one, with all fiddles to the left, which makes the important viola and cello sound as well as the delicate dialogues between the two violin groups inaudible. (Note that there is evidence of no single seating plan of a concert orchestra of the 19<sup>th</sup> Century which did not have the violins to the left and to the right of the conductor!)

What a deliverance then to meet (if only rarely) conductors who seem to be proud of NOT being a “Bruckner Conductor” (whatever that is), but who are simply interested in bringing out his music as clear and balanced as that of Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Schumann, Berlioz and Liszt. Daniel Harding seems to represent such a rare case – in particular since he has a very fine understanding of and long experience with performing the works of such composers, so his approach to how a Bruckner symphony should sound seems to come directly from this. Old-fashioned Bruckner-lovers may be alarmed now and ask: will this mean Bruckner does not sound any longer like Bruckner here? The answer is: yes and no. On the one hand, Bruckner finally seems to be accepted not any longer as if an erratic block in music history, but to be put here into the right context, as a composer in the footsteps of those above-mentioned composers; on the other hand, I think those who love a monumental, not too quick Bruckner, with a majestic sound and solemn brass, will not be disappointed either!

To start with, Harding asked for violas to be placed left, behind the first violins; cellos right behind the second violins; and all double basses on the right side, which guaranteed a good string balance and in particular an audible transparency of all important string parts. This is for Bruckner essential, because actually the strings carry the main body of his music, as he transferred his *particello* sketches firstly to the string parts of the emerging full score. At once the beginning of the 1st movement made clear how the symphony would be presented: the string sound-layer was clearly founded on the double basses; the horns took great care to give their first main note that weight it deserves, as marking the beginning of a four-bar-phrase, even giving a clear idea of articulation on such long notes and structuring the music, where usually we hear a smooth, long line. Then the counter-statement of that opening theme, with the famous horn call, again well structured, paid minute attention to the accents in the double basses at b. 24–6. The first crescendo brought out the implicit Ninth between first and second violins, all string tremolo slightly *marcato*, the woodwind motifs and imitations clearly audible, the tempo floating, all under control. The majestic Unisono-Pleno then in tempo, but full of colour and richness, and with a clear, rhythmic profile: very impressive!

Even if Harding allowed for some flexibility of the basic pulse, the tempo relationships at the formal joints were always right. The Song Period was almost exactly a third slower than the main speed; the difficult Closing Period then again in Tempo I. Particularly impressive was the two-bar-phrasing of the orchestra here, with clear articulation, still creating vast musical spaces, but carried forward by the quaver chains in flutes, oboes and clarinets. Superb also was the preparation for the Main Theme recapitulation with its very dangerous *accelerando*, here in a way that the return of the theme at 333 was almost exactly in the correct Tempo I. The movement unfolded in ca. 25 minutes, the difficult tempi in all mastered as if Harding had done nothing else than conduct Bruckner during the last 30 years. Particularly impressive was also the way he controlled the dynamics, from the ghostly tremolo whispering before the Closing Period to the shattering final peroration, and with the so important observation of the loud peaks of the symphony: The end of the Coda was the loudest of the movement, but not of the symphony.

Similarly the Scherzo: Harding went *attacca* into it, maintaining the pulse and establishing the two-bar-phrasing. How often one can hear the violins and celli prominently emphasizing the last note of their first phrase, despite the fact that it is the most unimportant note of it, as an end-note and the "1" of the weak part of the two-bars-pendulum! The Scherzo theme came out with horror and thunder, including an encouraged timpani player who used wooden sticks and made the famous, explicitly marked tremolo at b. 50 which I first became aware of from the famous Vienna Bernstein-recording. This man had even the courage and insight to play the loud and soft thematic "tattoo's" all the time with the same drumstick (the *piano* ones in the Scherzo from b. 114 onwards as also *pianissimo* throughout the Trio; the loud ones in the Scherzo tutti as again at the return of the Scherzo tattoo in the thematic coagmentation in the Coda of the Finale). Splendid also were the woodwinds, who played with delicacy and transparency. (It was only a pity that the sweep moved forward to such an extent that made the *accelerando* at b. 147ff almost impossible.) Likewise the music went *attacca* into the Trio, precisely as Bruckner wrote, following the empty bars between the two parts (248–50). The Trio moved quick and relaxed, resisting even the old, horrible habit to slow down the second theme. The flutes were excellent and had no problems at all in playing their dangerous, extremely difficult semiquaver-passages, and also the famous, dangerous violin spot at b. 82f came out with courage.

For my own taste, the beginning of the Adagio was slightly too slow, but apparently in four instead of as usual in eight. It was only a pity that the Main Theme was a bit too weak and even lost intensity at b. 6/7. Should this extreme exclamation not give an idea of "O Lord, why hast thou forsaken me?" However, it was great to hear finally the offbeat-articulation started by the oboes at b. 9 so remarkably well. Also, the often mushy demisemiquaver-motif of the violins and violas, imitating the trumpets from b. 17 onwards, was clearly audible here. What a fine contrast then the broadly played, but well-phrased Song Period, and delicate *polka*-like trio-section of it! The entire Adagio had a remarkable, continuous sweep again. Almost unearthly the string chorale at Letter L, *molto rubato*, with much reduced vibrato, but an intense, pure string tone, then the transition to the last, large crescendo with always growing, finally almost piercing intensity. And the crescendo itself, as it should be, with the viola syncopations creating the pulse, the solemn sextuplets, and finally the almost screaming exclamation of the theme for the climax! A magic moment the long, deadly silence following the famous C#-minor thirteenth-chord, and then taking up the beginning as if nothing had happened! Harding resisted the temptation to gradually slow down the pulse, as, unfortunately, is often heard, so that the Coda could come to a softly pulsing end, without totally killing the float of the music.

The Finale followed again almost *attacca*. Its performance had, for me, almost model-like character. Everything seemed to be alright. For instance, for the very first time ever the repeated off-beat phrasing of the opening motif was heard throughout the entire movement. It happens so easily that an orchestra, in these repetitions, observes the offbeat for two or three bars, and then falls back into routine, always emphasizing the "1" of a bar, even if clearly the last, un-emphasized note of a phrase. This is dangerous for the Finale in particular, because all-too-easily the repeated dotted rhythms can create a feeling of monotony, if not very carefully phrased. The mighty Chorale Theme was presented with much weight on the heavy notes, opposed by a wonderful, singing *sostenuto* of the violins, always avoiding the shortening of the crotchets that is often heard. This requires a remarkable control of bowing. The strings left nothing to be desired here. The Development continued creating vast spaces; at the same time I heard for the first time the accompanying variants of the opening motif coming through all the time, despite the fact that this is very difficult indeed, in particular when only oboes (for instance) have to play this against many other instruments. The Fugue was taken in four by Harding, giving much weight and wildness to this important, central section of the Finale, and in particular making audible all the intricate imitations of the theme, shifted by only one crotchet in the bar. The rest of the fourth movement unfolded with incredible security, was clearly goal-orientated, towards the Coda, with its massive coagmentation, cadence, and closing Alleluja. One may easily forgive the brass and wind players if, at the very end, they slightly lost power, in particular the horns. This is all-too understandable in a work of 84 minutes length, and in particular after playing as well a remarkably fine performance of Mendelssohn's Violin Concerto in E-minor (with an outstanding Daniel Hope as a soloist, and in the almost unknown, very convincing First Version, edited by Larry Todd) before the concert break. The orchestra was particularly impressive: they seemed to be like a sponge, immediately absorbing all information of the conductor. I have rarely heard so committed musicians. It was a particular joy to hear the performing version of the Finale being played with the same intensity and dedication as the other three movements.

From the listeners, there was much interest in the matter: more than 200 people attended to the pre-concert-talk hosted by Katarina Lindblad with me as a guest. Despite a ringing mobile phone in the first part of the concert, some obviously unavoidable unpacking of cough drops, and even some door clapping here and there, the audience followed with much concentration. The fabulous orchestra and its conductor received a well-deserved, long standing ovation. The concert was repeated and broadcasted the evening after. I and my colleagues feel extremely happy that Daniel Harding became persuaded to do this performance. For us, after ca. 40 performances of the various phases of this work in progress, this was in fact the real première of that performing version which took, in all, at about 25 years of our lives. It remains to be hoped that other open-minded conductors like him will follow and welcome the reconstructed and completed Finale similarly.

*Benjamin-Gunnar Cohrs*

[Interview with Daniel Harding on page 41; interview with Benjamin-Gunnar Cohrs on page 44]

OXFORD

The Sheldonian Theatre

17 November 2007

Schubert - Symphony No. 8

Bruckner - Symphony No. 4 (1878/80)

Oxford Philomusica / John Georgiadis

John Georgiadis' interesting article on working with Celibidache in Munich and elsewhere (in the last TBJ) showed the extent to which one musician made a personal effort to learn about understanding and conducting the master's music effectively, and he emphasised the often repeated assertion that Bruckner wrote his large scale symphonic works with the Cathedral-like acoustics of St. Florian in mind. I myself undertook a late visit to Munich for one of Celi's last concerts in the Philharmonie in January 1996 and was privileged to meet him afterwards for a short conversation in the "green room". It wasn't Bruckner, but the "Eroica" and it has remained in my mind ever since. The acoustics of this hall are quite superb - one of the best concert halls I have ever been in - a really natural, clear sound with plenty of resonance and "ambience". I was always very sorry that Celi did not live long enough to fulfil what would have been a "high-point" in his career : a performance, with his own orchestra, of Bruckner's 9th in St. Florian, as the final concert in the Bruckner centenary celebrations in September 1996. Sadly, he died in August of that year.

It was therefore a pleasant surprise to see that John Georgiadis had programmed the Fourth Symphony for the current season of the Oxford Philomusica and that he would be conducting it on November 17th at the Sheldonian Theatre. Many people in the Oxford area hate the Sheldonian - it is small and uncomfortable. But I love going to the Theatre: I take it for what it is: full of "old-world" atmosphere, and is the hall in which Handel, Haydn and, more recently, von Karajan have made music - on the occasions where they each received an honorary doctorate from the University. It is a small hall, with as much height as depth and possibly the absolute antithesis of St Florian with a dry acoustic - and a very immediate orchestral presence, as many of the audience sit directly above the orchestra in the balcony, and those in the seating area downstairs are only a few feet away from the conductor. It's an ideal place to watch the players and the conductor and see how the whole thing works.

How would Georgiadis fare with the Schubert "Unfinished" to rehearse as well, and one four-hour rehearsal? It was going to be a tiring day for all the musicians. The answer in my opinion was: magnificently! The Schubert received a well-played, straightforward performance, with carefully achieved pianissimos to contrast with the larger climaxes, and these characteristics showed in abundance during the Bruckner. The conductor obviously knew the work inside-out - he conducted both works from memory - and what became apparent immediately was that his wishes had been clearly passed to the band in the rehearsal and that they were very capable of carrying them out. There was a palpable sense of mystery at the tremolo opening, the horn clearly presenting the famous theme at a steady pace and a feeling of a steady progress through the material leading to the first climax, which, from where I was sitting in the balcony, was carefully controlled and the brass kept well down and blending well with strings - which sounded transparent at all times. Sitting at the top of the gallery helped, I think, to add clarity to the parts. At no time did I feel a sense of rushing, and the conductor had a definite feeling for the developing progress of the argument throughout the movement and the sense of completeness at the close was most effective.

I must admit that I have trouble with parts of this symphony, especially the slow movement, and I will upset a lot of people by saying that I find the principal subject on the cellos one of the dreariest that Bruckner conceived. The fact that there is no wonderful second theme to look forward to (as there is in no 5, 6 or 7 etc) only heightens my feeling that this is a dreary plod through pretty unremarkable material. And so it proved here. A quicker tempo might have helped move things along a bit (as in Klemperer's 1951 Vox recording, not highly regarded these days, but fine if taken purely on its own merits as a pioneering LP), but by the time we had reached the half-way mark I felt the weariness creeping in. And when Bruckner finally stops altogether and the pizzicato passage begins, desperation sets in. Well, I have heard much worse performances than this, but I did feel a sense of dragging at this point. Nor were the pizzicatos played together - more rehearsal time, or perhaps a

clearer beat, would have helped here. However the climax was finally reached successfully, and we were soon on to the scherzo which was played for all it was worth, which, in this case, is quite a lot. Again the brass was kept well in control and the whole piece was very effectively presented, with some beautifully played solos on the wind in the trio.

The finale is in many ways the most complex of all the movements, and it was here that more rehearsal time would have benefited the orchestral playing - perhaps they were feeling the strain by this point - and in the exposed string passages throughout the development sections, this showed up the weaknesses. However, momentum was well maintained and the symphony eventually reached a magnificent, carefully paced, conclusion. Any slight criticisms I have made here must be weighed against the highly successful whole - a first class performance of a well-prepared score which shows what effective results may be obtained in limited rehearsal time by a conductor who knows exactly what effects he wishes to achieve and knows how to get them with players that he knows well.

This was a very enjoyable and quite remarkable concert and all concerned should feel gratified with the fine results that were achieved. I only hope now that Mr Georgiadis will be in a position to conduct another Bruckner symphony next season as this concert was certainly a highlight of the current programme. The third symphony is already in the maestro's conducting repertoire. Dare we hope for an Oxford performance next season? If so, I shall certainly be there.

*Andrew Youdell*

MAIDSTONE, UK

Mote Leisure Centre

1 December 2007

Brahms - Piano Concerto No. 2 (soloist Freddy Kempff)

Bruckner - Symphony No.6

Maidstone Symphony Orchestra / Brian Wright

Bruckner in Maidstone? Surely there's some mistake? I could scarcely believe it when I spotted the item in the local newspaper. Could it be true? Well, yes, and even more surprisingly the particular symphony selected by the Maidstone Symphony Orchestra was number 6 rather than the more obviously popular "Romantic" or number 7. "Is 'Weald of Kent Man' ready to enter Bruckner's cathedral of sound?" I wondered. The answer to this is not clear cut even in hindsight because shrewd concert programming placed the Bruckner alongside Freddy Kempff playing Brahms' second piano concerto - a tremendous attraction which fulfilled expectations.

Talking of cathedrals, Maidstone does not have one, nor does it have a dedicated concert hall, so where would the concert be held? Well Bruckner could swim (as the learned editor of this Journal has persuasively shown in recent correspondence with the present writer who had been fretting about this question), so where better than the Mote Leisure Centre adjoining the town swimming pool. The building is used primarily as a sports hall and occasionally doubles as a concert venue. There is no raised platform for the orchestra. Acoustically I suspect that this arena presents some challenges - hence presumably the screens placed behind the orchestra to project the sound forwards. The programme note mentioned a proposal for a proper purpose-built concert hall being contemplated to put the county and the county town on the cultural map: a grand idea, if it comes to fruition.

The programme note also revealed that this symphony is nicknamed *The Philosophical*, a name I had not previously come across. For me *The Morse Code* would be more apt. That is what the electrifying pulse of the opening bars and the insistent, persistent rhythm always bring to my mind. The Morse Code rhythm was well judged and clearly established and maintained by the conductor, Brian Wright. The orchestra boasted only 5 double basses and it would have benefited from more weight in that department. There were some moments when the intonation of some of the strings especially in the upper registers was, to my ear, less than perfect. However, those passages when the orchestra energetically surges through the theme with full vigour, underpinned by the timpani, generated a powerful momentum and certainly produced the requisite tingle factor, making the hairs on the back of the neck bristle.

The woodwind are often the unsung heroes of many a Bruckner symphony. The orchestra's woodwind section was always secure and nowhere more so than in the second movement: delightful exchanges between a liquid, mellifluous clarinet, a fluent flute and an expressive oboe (a fractionally greater prominence in the opening poignant, plaintive theme would have been even better). In this movement the tone of the strings blossomed and achieved a rich, warm bloom. After the music had subsided into silence, Brian Wright stood motionless for several seconds. I sensed that he was delighted with what his players had achieved. Rightly so, it had been a captivating performance.

The remaining two movements were enjoyable although for me they did not attain quite the same level of satisfaction as the slow movement. The brass was powerful, albeit occasional notes were a trifle piercing. The passage in the last movement which evokes in my mind a courtly dance seemed to me to be a little slow and leaden footed.

However, criticisms like these are niggardly. The overriding impression was that this was a thoroughly successful performance. Brian Wright and the Maidstone Symphony Orchestra are to be warmly applauded for their vision and accomplishment in bringing Bruckner to the provinces. In recent years I have shamefully neglected this orchestra on my doorstep. Rest assured, I will remedy this in future!

*Jerome Curran*

LONDON

Wigmore Hall

18 January 2008

Beethoven - String Quintet Op.29 - Bruckner - String Quintet

Rasumovsky Ensemble

Winfried Rademacher, David Alberman, Krzysztof Chorzelski, Alexander Zemtsov, Oleg Kogan

The pairing of Beethoven and Bruckner in one concert, although obviously apt, is a provocative practice. Beethoven indubitably had a great influence on Bruckner, but the exact nature of that influence merits some thought. The way each composer constructs his works and uses his themes is so different, and the very nature of the conflicts, their resolutions, and how they might be seen to translate into the extra-musical world would seem to be worlds apart. So there was a potential for this concert to engage our critical faculties along a variety of possibly fruitful branches.

Unfortunately, although the instrumentalists each played very well, as an ensemble they left much to be desired. There was little sense, beyond the observation of pretty unbending tempos, of much communication between them, let alone to the audience. An honourable exception was Alexander Zemtsov who to all appearances was trying to communicate, and who delivered a wonderfully expressive viola solo in the Adagio second subject, a challenge which alas did not inspire Oleg Kogan to follow with other than a routine re-statement of the theme.

Similar limitations incapacitated the performance of Beethoven's glorious quintet, so the opportunity to ponder the intriguing relation between Bruckner and Beethoven awaits a more thought-through and committed musical event.

*Ken Ward*

BIRMINGHAM

Symphony Hall

19 January 2008

Beethoven - Piano Concerto No.3 - Bruckner - Symphony No.9

City of Birmingham Symphony Orchestra / Yannick Nézet-Séguin

As it is still only the third week in January, it is probably a bit soon to be making nominations for Best Bruckner Performance Of The Year. But this one will take some beating.

At just 32 years of age, Yannick Nézet-Séguin has already built a formidable reputation in his native Canada, not least for his Bruckner. The wider world had an opportunity to sample this last year when a concert recording of the 7th, played by Nézet-Séguin's "home orchestra", the Orchestre Métropolitain du Grand Montréal, was released on SACD. This confident and interesting reading not only earned its interpreter a larger circle of admirers amongst knowledgeable Brucknerians, it also won him the ultimate accolade of an uncomprehending negative review by the *Gramophone*. Clearly this young conductor had something special.

At this concert British music-lovers had a chance to judge for themselves, when Nézet-Séguin conducted the City of Birmingham Symphony Orchestra in three performances of Bruckner's 9th. It was surprising that more did not avail of the opportunity: Birmingham Symphony Hall is supposed to have the best acoustics of any hall in Britain, but on Saturday night it looked like at least half of its 2262 seats were empty. Shame. A lot of people missed a remarkable experience.

The start was not too promising. Pitched so quietly that the contrabasses were completely inaudible even in a front stalls seat, it was not just slow but sluggish, as if the orchestra were having difficulty getting going. This being the third night in a row that they were playing this programme, they may well have been tired – and if so, then it showed. There was a visible disconnect between the conductor's gestures and the response in some sections: the cellos, in particular, seemed at an early point almost to be driving with the handbrake on. A less determined conductor could have lost the whole performance right there. Not so Nézet-Séguin. Exuberantly expressive by nature, he seemed to find extra reserves of energy to channel into the players, leaning out from the podium in one direction then another, urging his forces forward with ever larger gestures – and gradually the inertia was overcome, and the playing began to gather momentum. It grew into a spacious, eloquent reading – drawing out melodies, particularly in the woodwind, but never dragging. There was variety too in the way that phrases were shaped, with some lines extended, others swept up in a drama that never seemed forced – and when the climaxes came, they had all the power and solidity that you could wish for.

The Scherzo was brisk and vigorous, and led into a Trio that was evenly and nicely paced to meld with

it. The lyrical and fluid Adagio had a continual ebb and flow of intensity, and even more shattering power in the crescendi, culminating in an ethereal coda of delicacy and precision that faded away into infinity.

This was a thrilling and enthralling performance, and the will of one man made it happen. There was not one moment when Nézet-Séguin gave less than total commitment and energy to his conducting. True, if you had a fixed view of how this symphony should be performed, then there would probably have been many points at which you might have quibbled with the detail. In the opening dialogue between horns and trumpets, for example - where the score indicates that the trumpets' answering call should be an eighth-note followed by a quarter-note with the stress on the latter (da- dum) - on this occasion it sounded more like two quarter-notes equally (un)stressed (dum,dum) - which, in the context of a slow and uncertain start, could sound a little flat-footed. And you could, if you wished, argue that the Scherzo lacked the last few percent in bite and flourish. Or that the tympani were too prominent. However, if you were prepared to suspend judgement and just go with it, then there was more than enough insight and interest to repay you. Beneath the stamping triple-time of the Scherzo, for example, Nézet-Séguin set up a pounding 1-in-a-bar rhythm like the ticking of some gigantic mechanism - which was echoed later by the brass in the Adagio - and where, in addition to the normal "pulse", Nézet-Séguin also established a series of very long-breathed tidal movements rising and falling beneath the surface waves, so that you felt different forces at work, simultaneously, in layers. This is complex stuff.

Overall the impression was of a highly individual, intelligent, controlled, well-crafted - and above all, supremely confident - interpretation. At times surprising, never less than involving, occasionally revelatory, Nézet-Séguin grabbed this symphony by the throat and did not relax his grip for a moment. This was manifest even in the pauses. The acoustic in Symphony Hall is live but not lively, meaning that it takes no time at all for sound to die away. This is not some vast echoing cathedral. Nonetheless Nézet-Séguin was unafraid to pause for whole seconds at a time, with no relaxation of concentration. The pause before the return of the first subject in the Adagio was fully five seconds long - and that before the coda, more than seven - seconds of silence - required not by the acoustic, but by the music. What a pleasure to hear a conductor who understands that - and that the symphony ends after the last note has died away: it was a further twenty seconds - of pin-drop silence - before Nézet-Séguin finally lowered his arms.

This autumn Nézet-Séguin will succeed Gergiev in Rotterdam. He will also be taking up the post of Principal Guest Conductor of the London Philharmonic, where I anticipate that he will be very popular. We have had some lean times with the LPO in recent years, but clearly that is about to change. If you live within travelling distance of either location, and you don't make the effort to go hear him, then you deserve a visit from the Bruckner Police to come take away all your recordings.

In the meantime, there is news from Montreal that an equally riveting performance of the 9th was recorded there last year for eventual release on disc. This is likely to be one of life's easier buying decisions.

*The Pink Cat'*

[The above review is also published at [www.brucknerfreunde.at](http://www.brucknerfreunde.at) and [www.classicalsource.com](http://www.classicalsource.com)]

MANCHESTER

Bridgewater Hall

25 January 2008

Mozart - Piano Concerto No.21 - Bruckner - Symphony No.5

Orchestre de la Suisse Romande / Marek Janowski

On arriving at the Bridgewater Hall Manchester I was full of anticipation. After all this was my first live Bruckner 5 and leaves only three left that I need to hear live. I think Marek Janowski and The Suisse Romande Orchestra are to be congratulated for coming to Manchester as well as London and performing one of the less frequently played Bruckner symphonies.

A lovely curtain raiser was Mozart's K467 piano concerto in a largely enjoyable performance by Nikolai Luganski.

Bruckner is the master tension builder and this is evident in the Fifth Symphony. I feel that the whole symphony is one long build up to those final pages in the finale when Bruckner lets rip in a magnificent chorale. And Janowski did not disappoint - with minimal gestures, and entirely from memory, he ended this long trek in a rousing finish that brought some members of the normally reserved Manchester audience to their feet.

The first movement can have a stop start feel but it is in fact preparation for what comes later when the loose ends are gathered together - quite revolutionary really! Marek Janowski used a conventional orchestral layout and this paid off in the second movement with the entry of that huge Brahmsian theme on expansive strings. Of special mention are the lower strings all grouped together and playing this with passion- deep and sonorous. There was a slight loss of ensemble in the finale involving the horns, but they recovered quickly and received a special cheer at the end. I went away buzzing as I usually do after hearing the music of this man!

*Stephen Pearsall*

## CD ISSUES NOVEMBER 2007 - FEBRUARY 2008

compiled by Howard Jones and John Wright

It is quite some time since we had a new Bruckner cycle on record so the Paternostro 11 CD set is especially welcome. As John Berky has noted in his Newsletter, all have been recorded in the resplendent acoustics of the Basilika Weingarten. Some of these recordings have been issued previously on the Balance or Ebs labels but this is the first time they have all been generally available. The set can be ordered from *jpc* in Germany at Euro 49,99 plus p & p.

### SYMPHONIES

\* = new issue

- Nos 0 - 9** \*Paternostro/Württemberg PO, Reutlingen  
(Reutlingen 6-06,7-04,7-97,7-98,7-99,6-01,7-03,7-00,7-02,7-05)  
ANTES EDITION SCH.3112 (47:34,54:16,58:05,56:37,67:16,79:50,59:26,63:15,  
85:32,62:11) plus Te Deum, with Philharmonia Choir Stuttgart (7-05) (23:05)
- No. 3** Sanderling/Leipzig Gewandhaus (Leipzig 6-63) BERLIN CLASSICS 0184152BC  
(64:02) plus Mahler & Shostakovich choral works  
\*Young/Hamburg Phil (Hamburg 10-06) OEHMS SACD OC624 (68:38) 1873 version  
Schuricht/VPO (Vienna 12-65) MEDICI MASTERS MM016-2 (55:15)  
plus Haydn #86 (RSO Stuttgart)
- No. 4** \*Vonk/St Louis SO (St Louis 4-01) PENTATONE PTC5186321 (64:30)  
\*Guttenberg/The KlangVerwaltung Orch (Vienna 4-07) FARAO SACD S108051 (70:18)
- Nos 4,7, 8** Klemperer/Cologne & Bavarian RSO (Cologne, Munich 4-54,4-56,6-57)  
ANDROMEDA ANDRCD9024 (55:32,59:32,71:55)
- No. 7** \*Tennstedt/LPO (London 5-84) LPO-0030 (63:07)  
\*Haitink/CSO (Chicago 5-07) CSO RESOUND CSOR901704 (67:31)  
\*Toscanini/PSS of NY (NY 1-35) PRISTINE AUDIO PASC082 (57:54)  
some music is missing.  
Böhm/Bavarian RSO (Munich 4-77) AUDITE 95494 (64:33)  
\*Kamioka/Wuppertal SO (Wuppertal 9-07) TDK - MA302 (91:44)  
Szell/VPO (Salzburg 8-68) ORFEO HISTORICAL C704077L (63:57)  
7 CD set Salzburg concerts 1958-1968 plus 8 other composers
- No. 8** \*Jochum/Hessian RSO (5-49) TAHRA TAH638/9 (78:28) plus Dvorak Cello concerto  
Böhm/Bavarian RSO (Munich 11-71) AUDITE 95495 (71:54)  
Keilberth/Cologne RSO (Cologne 11-66) ORFEO D'OR C724071B (79:15)
- No. 9** \*Janowski/Suisse Romande (Geneva 5-07) PENTATONE SACD PTC5186030 (62:01)  
\*Bosch/Aachen SO (Aachen 5-07) COVIELLO SACD COV30711 (69:54)  
with Finale version S/P/C/M revised Cohrs/Samale 2006

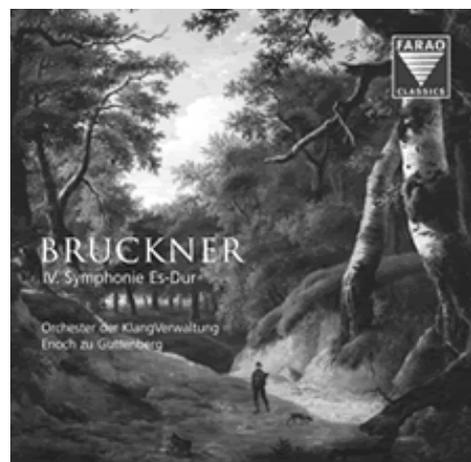
### CHORAL

- Mass No. 2** \*Layton/Britten Sinfonia/Polyphony (Ely Cathedral 1-07) HYPERION CDA67629  
plus 7 motets (69:31)  
Rögner/Berlin RSO & Choir (Berlin 9/10-88) BERLIN CLASSICS 0149122BC  
plus Te Deum (35:14,23:37)
- Te Deum** Welser-Möst/LPO/Mozart Choir Linz  
(London 10-05) LPO 0099 (21:09)  
4 CD set LPO 75th Anniversary Vol. 3

### DVD

- No. 7** \*Jochum/RCO (Tokyo 9-86)  
ALTUS DVD-008 (76:00) plus Mozart #33

A romantic image of a solitary man in a forest graces the cover of Farao's CD insert booklet for Enoch zu Guttenberg's performance of the 4th, live from the Musikverein, 25th April 2007. (This is the 1878/80 version - beware of misinformation in the details given with the CD) See further artwork for the *Romantic* on page 17.



## CD Reviews

Bruckner - Mass in E minor and seven motets: 'Ave Maria' (1861),  
 'Locus iste' (1869), 'Christus factus est' (1884), 'Vexilla regis' (1892),  
 'Os justi' (1879), 'Virga Jesse' (1885), 'Pange lingua' (1868)

Polyphony and the Britten Sinfonia / Stephen Layton

Hyperion CDA67629

Hot on the heels of the recent CD recording of the Mass in E minor by the Whitehall Choir with the Brandenburg Sinfonia / Paul Spicer and the reissue of the 1985 Hyperion recording by the Corydon Singers with the English Chamber Orchestra / Matthew Best comes this new Hyperion recording of the work together with seven motets, one of which – 'Locus iste' – was written specifically to be sung as a gradual during the first performance of the Mass in Linz in September 1869.

The motets have been recorded several times before – they have often been used as 'fillers' in performances of Bruckner's Mass settings and, occasionally, a complete disc has been devoted to them. Fine recordings by the Dresdner Kreuzchor under Martin Flämig on the Eterna label, the Choir of St. Bride's Church under Robert Jones on the Naxos label, the Corydon Singers under Matthew Best on the Hyperion label, the Ealing Abbey Choir under Jonathan Brown on the Herald label, and the Czech Philharmonic Choir under Peter Fiala on the MDG label spring to mind. But never before have I heard them sung with such intensity, close attention to detail, and subtle use of church acoustics (in this case Ely Cathedral) as in this recording. The range of dynamics – from a thrilling *fff* at 'quod est super omne nomen' ('whose name is above every name') in the climactic part of the 1884 setting of 'Christus factus est' to a beautifully controlled, hushed *pp* in the 'Amen' at the end of the 1868 setting of 'Pange lingua' is truly remarkable.

And there is the same excellent vocal balance and immaculate intonation, as well as a keen awareness of ritual drama, in the performance of the Mass in E minor (although the Whitehall Choir under Paul Spicer comes a very close second!) Apart from the marginally quicker *Kyrie*, Stephen Layton's tempi are slower than Spicer's, markedly so in the final *Agnus Dei* (6:20 compared with 4:27), but there is no suspicion of strain or tiredness in the voices as a result, and both the contrapuntal complexities of parts of the work, particularly the *Sanctus* and the final 'Amen' at the end of the *Gloria*, and the richly chromatic harmonies in the *Agnus* are tackled fearlessly. The contrast between the hushed 'Et incarnatus est...Crucifixus' and the majestically triumphant 'Et resurrexit' in the Credo is extremely vivid and there is an extraordinary sense of peace at the conclusion of the work as the anxiety of the 'Agnus' gives way to the reassurance of the 'Dona nobis pacem'.

Stephen Johnson's liner notes are excellent. There is one unfortunate mis-spelling, however; the name of the Bishop of Linz who commissioned the Mass and to whom the work was dedicated was not 'Rüdiger' but 'Rudigier'.

Crawford Howie

Bruckner - Symphony 9 (with finale in the Completed Performing Version by Samale-Phillips-Cohrs- Mazzuca, Revised New Edition by Cohrs/Samale 2006)

Sinfonieorchester Aachen  
 Marcus Bosch

Coviello Classics COV 30711

With a playing time of just under 70 minutes and this being a four-movement Bruckner 9, then it can be rightly assumed that tempos are swift. Whether any one listener will judge the end results as 'refreshingly direct' or merely 'matter of fact' is for each to decide. This isn't a ruthless account, however, and there are moments in the first movement that are properly reflective; if anything they seem rather abrupt amidst the general 'let's get on with it' approach, which can seem far too business-like at times. Movement timings are 20, 11, 19 and 20 minutes. Proportionally this reads well, but there can be undue haste – certainly in the first movement – and while Marcus Bosch has the measure of the music, and his orchestra is a dedicated exponent, this opening movement doesn't always flow organically, which in effect makes it seem more sectional than can be the case, simply because Bosch alerts the listener to his (rather than Bruckner's) haste by making some parts slower, favourably so for those particular bars, but not to the whole. Such restlessness seems like misjudgement rather than being deeply perceptive of the music's course.

The scherzo moves along well and enjoys incision, but lacks menace – the recording, naturally made in a resonant acoustic, doesn't always allow the strings proper attention in *tutti* and the effect of climaxes can be a little soft-focused because of the orchestra's relative distance – with a trio that, in context, is surprisingly

lumbering. Within a four-movement design, Bosch's unsentimental way with the Adagio has merit, but also eschews momentous gesture, the music pressed into an interpretative template that lacks yield. It's a Classical approach that can deny Bruckner his outreach, his thinking beyond – some passages in the Adagio here simply pass by as if inconsequential, and while it could be argued that Bruckner performances can be overloaded with meaning and significance, this one goes to the other extreme: at times I was interested in Bosch's approach but rarely convinced and moved.

This is the first recording of the 2006 edition of the finale completion – and made on 28 May 2007. Bosch's approach works best in this movement, keeping things on the move and providing a convincing structure for the music to stand in resolution.

*Colin Anderson*

## Bruckner - Symphony No.8 in C minor (1890/Nowak)

Cologne Radio Symphony Orchestra / Otto Klemperer  
7 June 1957, Saal 1, Funkhaus, WDR Cologne

### Medici Masters MM021-2

This magnificent and fiery 72-minute account seems to have been made as a studio-broadcast performance – there is little trace of an audience and there is some editing. What impresses is Otto Klemperer's rugged grasp of the symphony's architecture; this is a concentrated traversal that is aflame at nodal points while not denuding spiritual connotations. Indeed it is Klemperer's 'timing' of events, the points of emphasis and the ebb and flow, which seem so pertinent and thought through.

Klemperer uses Nowak's edition of the 1890 version. Unlike his commercial recording – made with the New Philharmonia Orchestra in 1970 – Klemperer keeps the symphony on the move and in volatile terms; the finale enjoys the most moderate tempos (in relation to itself), considerably melded in structure and with a rough-hewn grandeur that is deeply impressive. Unlike in 1970, what Klemperer did not do in Cologne was to impose a 200-bar cut in the finale.

The mono sound is good and pretty dynamic; even if this was not so, this almighty performance would break through. Sorry for the sales-pitch, but this is an indispensable performance.

*Colin Anderson*

## The recorded history of Bruckner's 4th symphony

Howard Jones

From a presentation at The Bruckner Journal readers meeting at Hertford College, Oxford, Nov. 17th, 2007

The first commercial recording of Bruckner's 4th was of its Scherzo, in 1929, by the VPO under Clemens Krauss. This was issued on a single HMV/Victor 78 (C1789/EH392) of duration 08:51 and was one of a series of all the Scherzi of Symphonies #0 to 5 recorded during the period 1928 into the 1930s.<sup>1</sup> The first complete recording of the 4th Symphony was made in 1936, of the newly published Robert Haas edition, with the Saxon State Orchestra under Karl Böhm on 8 Victor/Electrola 78s.<sup>2</sup> This was followed 3 years later by Eugen Jochum and the Hamburg PO.<sup>3</sup> Since then some 250 complete recordings of the symphony have been issued at an accelerating rate according to the current listing (1.11.07) in John Berky's BSVD.<sup>4</sup> Their distribution in 5 year periods is as follows:

### Period

1935/39	40/44	45/49	50/54	55/59	60/64	70/74	75/79	80/84	85/89	90/94	95/99	2000/04	05/09
2	3	2	10	6	10	15	21	26	24	28	26	41	?

### Number of recordings issued

These issues include multiple recordings from some conductors e.g. Celibidache 12, Asahina 9, Jochum, Tennstedt and Wand 8 each and Blomstedt 7. Rather than attempt to detail the merits of such a large body of recordings, I will confine myself to identifying some milestones in the history of recording of this magnificent symphony.

**Milestone No. 1** Certainly the 63 minute 1936 first ever complete recording by Karl Böhm and the Saxon State Orchestra of Robert Haas' edition of the 1878/80 version, although this was not highly rated in Richard Osborne's recent survey of Bruckner #4 recordings.<sup>5</sup> Böhm's definitive recording was not made until 37 years later (see Milestone #5).

**Milestone No. 2** Otto Klemperer's 1951 LP recording for Vox, again of the Haas edition, with the VSO.<sup>6</sup> In spite of swift tempi (total duration 51 minutes) and below par orchestral playing and recording, this was the record which introduced the LP generation to the splendours of Bruckner. (Klemperer's 1963 remake with the Philharmonia<sup>7</sup> has more conventional tempi and is, of course, much better played and recorded). Several rival LP versions came out soon after the Vox, some using the 1890 Löwe version, including:

**Milestone No. 3** Lovro von Maticic's 1954 recording of the Löwe version with the Philharmonia Orchestra.<sup>8</sup> This was the first recording by a British orchestra (all previous ones unsurprisingly for that time had been with mainland European orchestras, Austrian, German or Dutch). Both orchestral playing (with Dennis Brain, no less, leading the horn section) and recording are excellent for that era, although von Maticic has been criticised for his 'over-rich' approach, Richard Osborne, in particular, describing it as 'a real horror'.<sup>5</sup> 1956 saw the first recording by an American orchestra, the Pittsburgh Symphony, under William Steinberg, again well played and recorded, but disfigured, regrettably, by a 62-bar cut in the second movement.<sup>9</sup> This leads us to:

**Milestone No. 4** Bruno Walter's 1960 recording of the Haas edition with the Columbia Symphony Orchestra in Hollywood, in his 84th year.<sup>10</sup> This was the first recording of the symphony to be issued in stereo (Steinberg's appeared in stereo only in its recent CD reissue, the original LP issue being in mono) and has been highly regarded ever since as the first entirely satisfactory recording of the work (it was Richard Osborne's first choice in his recent survey<sup>5</sup>).

**Milestone No. 5** Karl Böhm's 1973 LP recording of the Leopold Nowak edition of the 1878/80 version made by Decca in the Musikverein's Sofiensaal with the VPO<sup>11</sup> regarded over the years as a benchmark recording of the symphony. It was part of a complete cycle of #1 to 9 by the VPO, of uneven quality, by several conductors, Böhm's recording of #4 being the plum of the cycle, amply compensating for perceived inadequacies of his pioneering 1936 account.

It is notable that all 4 conductors represented in these first five milestones of the 78 and LP eras, were born in the last quarter of the 19th century, so all of them have a direct connection with the period when Bruckner was still composing!

**Milestone No. 6** Eliahu Inbal and the Frankfurt RSO in 1982 in the 1874 version of the work.<sup>12</sup> While not the first recording of the 1874 version (that was by Kurt Wöss live with the MPO<sup>13</sup> in 1975, which has yet to appear on an official CD), it was the Inbal that made the first impact. It was first issued in 4LP or 4MC boxed sets, along with the first recordings of the 1873 version of #3 and the 1887 version of #8, eventually forming part of a complete cycle of the 11 symphonies. The Inbal #4 was also one of the first recordings of the work to be issued in Digital as opposed to Analogue sound, preceded in 1981 by Solti/CSO for Decca, Blomstedt/Dresden SK for Denon and Tennstedt/BPO for HMV.

**Milestone No. 7** Gennadi Rozhdestvensky and his USSR Ministry of Culture Symphony Orchestra during 1984/88 (Moscow) in all 4 versions of the work, including the 49 minute one edited by Mahler, the 1874 version, and the so-called Volksfest Finale of 1878.<sup>14</sup> Mahler is known to have conducted the work, including performances in Hamburg in February 1895 and at the 6th concert of the VPO's 1899/1900 season on 28 January 1900, along with a Mendelssohn Overture and Wagner's Kaisermarsch.<sup>15</sup> The critic Theodor Helm accused Mahler of 'wilfully rearranging tempi and dynamics', 'exaggerating the accents' and, worst of all, 'tearing the poetic and musical form of the work to shreds', with substantial cuts in two of the four movements. Rozhdestvensky reconstructed this version from Mahler's orchestral parts, featuring a second movement of nine minutes' duration and a Finale lasting only 13 minutes. These four versions were part of a so far unique cycle to include

all 18 versions of the 11 symphonies. Curiously, the well-known 1878/80 version of #4 was not included among the original Melodiya LP releases, but the Japanese BMG CD set did include it with the others. The full set is available, I'm advised, currently, as MP3 downloads from Amazon.com for \$3.56 per recording.

**Milestone No. 8** Sergiu Celibidache in the Haas edition with the MPO in 1988, as part of EMI's live Celibidache cycle of #3 to 9 plus Mass #3).<sup>16</sup> This #4 is at the opposite extreme to Klemperer's brusque 1951 Vox recording, taking 79 minutes in all. Celibidache, however, is arguably among the few conductors to do full justice to the rambling Finale (lasting 28 minutes compared with 16 minutes in Klemperer's 1951 recording), which simply falls apart in many recordings. It was not until the 5th symphony that Bruckner produced a really convincing Finale, and what a Finale that is!

**Milestone No. 9** Günter Wand in the Nowak edition of the 1878/80 version with the BPO in 1998,<sup>17</sup> as winner of the *Gramophone* magazine's 1999 Orchestral Award, the only instance of this award to a Bruckner symphony. The citation describes this as 'a performance of enviable grandeur, authority and cogency from one of the composer's greatest living interpreters'. It was also one of Richard Osborne's top choices, though some prefer Wand's NDRSO recordings.<sup>18</sup>

**Milestone No. 10** Akira Naito's live recording of the 1888 version in Benjamin Korstvedt's recent edition, with the Tokyo New City Orchestra in 2005.<sup>19</sup> This edition was derived from the first published version, previously attributed to Löwe and Schalk but approved by the composer according to Korstvedt, and now published as version 3 by the Musikwissenschaftlicher Verlag. There is now also a live 2006 Tokyo recording by Claudio Abbado and his Lucerne Festival Orchestra of the 1878/80 version<sup>20</sup> which has been well received (Abbado's 1990 VPO recording for DG (21) was another of Richard Osborne's top choices).

To conclude, a small number of recordings of transcriptions from Bruckner's 4th have appeared. These include an impressive arrangement and performance by Thomas Schmögner of the complete symphony, for organ (Edition Lade EL 009 (P) © 1994); an arrangement of an abridged version of the first movement for chamber ensemble (Members of the BPO under Cord Garben, EMI CD 7243 55 664229, (P) 1998) and arrangements of the Scherzo for concert band (performed by Ludwigshafen Jugendblasorchester under Hans Pfeifer on Pallas CD 025 and by Conservatorium Harmonieorkest Enschede under Jan van Ossenbruggen on MBCD 31.1018.72, (P) © 1990,) for brass ensemble (performed by Ensemble Pro Brass under Hans Gansch on ATMU CD 97001, (P) 1997) and for horn ensemble (with the Vienna Horns under Alois Glassner on ORF CD 483).

With more than 250 recordings of the complete symphony already extant in its various versions, one can only speculate what the future of recording of this magnificent symphony will bring.

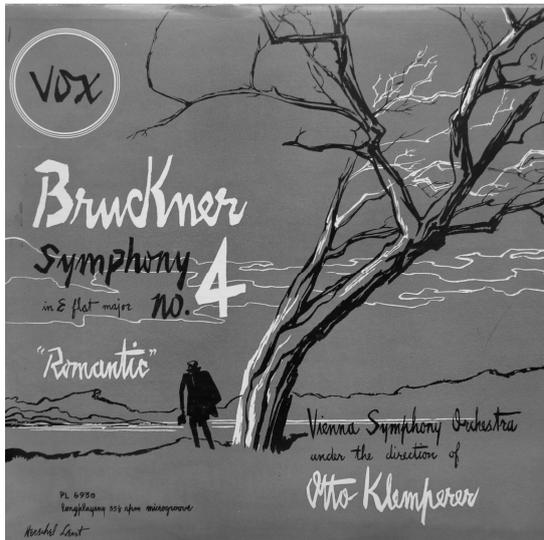
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1. These were included (except for that of #5) in a 3 CD set *The Historical Bruckner*, issued by EMI in 1996 (7243 5 66206-2).
2. 78s: Victor set M331 and HMV Electrola DB 4450-7: CD transfers e.g. Dutton CDEA 5007; EMI 7243 5 66206-2.
3. 78s: Telefunken SK 3032-9: CD transfers e.g. Tahra TAH 457/460; Archipel ARPCD 0094 etc.
4. www.abruckner.com/discography
5. Richard Osborne: "A Late Romantic", *Gramophone*, April 2007, pp 52-57.
6. LP: Vox PL 6930 or 11.200 etc: CD transfers e.g. Vox Legends CDX2 5520 or Archipel ARPCD 0134 etc.
7. LP Columbia 33CX 1928/SAX 2569: CD reissues e.g. EMI CDM 7 69127-2 or 562815-2.
8. LP: Columbia 33CX 1274/5: CD reissue, Testament SBT 1050 (P) 1994.
9. LP: Capitol P 8352: CD reissue EMI 7243 5 66556-2-1, © 1997.
10. LP: CBS BRG/SBRG 72011-2: CD reissues Sony MK 42035, MBK 44825 etc.
11. LP: London/Decca 6BB 171-2: CD reissues 448 098-2DF2, 440 259, 466374-2 etc.
12. LP: Teldec GK 6.35642. CD: e.g. ZK 8.42921, Apex 2564 61371-2 etc.
13. LP: Brucknerhaus Linz 12430-31.
14. LP: Melodiya C10 22411 004, 31945 009, 26301 000: CD e.g. BVCX 38007/10.
15. H L de la Grange: Gustav Mahler, Vienna Years, 1897-1904, Oxford, 1995, p 231.
16. CD: EMI 5 56688-2 (12 CD set) or CDC 56690-2, etc.
17. CD: BMG 09026 68839-2 or RCA 74321 90114-2 (10 CD set).

18. CD: BMG/RCA RD 60784-2 or 74321 93041-2 (his last recording): DVD, TDK PVWW-COWAND 5.  
 19. CD: Delta Classics DCCA 0017, (P) 2005.  
 20. CD: Lucerne Festival Edition 7640125 120455, (P) 2007.  
 21. CD DG 43 719-2GH (P) 1991.

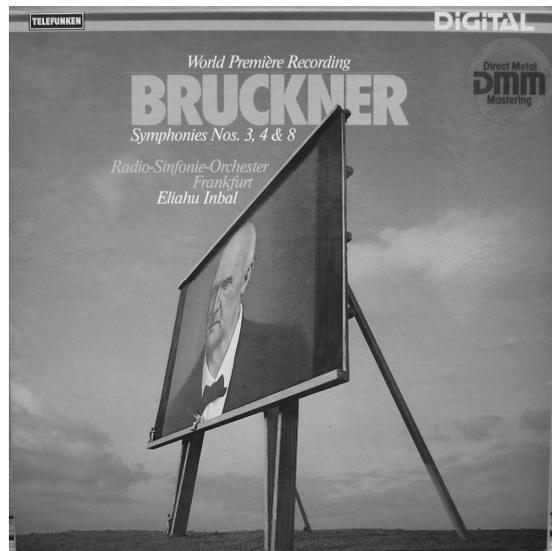
### Afterword on Artwork for recordings of Bruckner's 4th - by Ken Ward

At the Bruckner Journal readers meeting at Oxford, Nicholas Attfield commented on the development of the graphic design on Bruckner record sleeves and CD boxes, as an aspect of reception history. Here are three examples.



This design for Otto Klemperer's 1951 performance of the 4th, (the fastest on record) is certainly an evocative, 'romantic' image, the lonely wanderer in a bleak and stormy landscape. It is by Herschel Levit (1912-86), who was born and trained in Pennsylvania. He said, "Art has been Man's greatest and noblest achievement. It doesn't start wars, nor does it create hunger. It selflessly gives to the viewer whatever he can derive from it. The great architecture, the frescoes, the mosaics and sculpture, the fabulous stained glass windows of Chartres and of Bourges, and all the other beautiful works of the artists of the past, give me my meaning of life. There is love in my work and in my hands, and if God is love, then I must be a very religious person." (*The Villager* Vol. 74, No. 20, Sept. 15 - 21, 2004, 487 Greenwich St., Suite 6A, New York, NY 10013)

The designs for Eliahu Inbal's groundbreaking Bruckner recordings with Frankfurt RSO on Telefunken were done by Holger Matthies. Born in 1940 in Hamburg, he worked in a colour lithography studio from 1957-61 studied at Hamburg Art School in 1966. He worked as freelance graphic designer after his graduation from University of Formative Art, Hamburg. He has designed countless record sleeves and CD inserts. It was his design that adorned the DG Karajan recordings 1975-81, featuring a bas-relief from an ancient temple carving of a bird's wing. For Eliahu Inbal's 1982 set he used the strangely idealised 1893 portrait of Bruckner by Anton Miksch and placed it in incongruous, vaguely surreal contexts - all of which were striking images, though the location of their interaction with Bruckner's symphonies was never particularly obvious.



The cover for the CD insert booklet for the recording of the extraordinary Celibidache performance of the 4th, 1988, on EMI Classics, (amongst the slowest on record) was designed by the German graphic designer, Bettina Huchtemann, who trained in San Francisco and St. Louis, USA 1977-81, and has been freelance since 1986. She uses a photograph by Z. Thoma of Japanese Garden Art - which perhaps resonates with Celibidache's interest in Zen Buddhism more directly than it does with the musical creativity of Anton Bruckner.

## Book reviews by Crawford Howie

### **Bruckner-Ikonographie Teil 3: 1947 bis 2006**

(Anton Bruckner Dokumente & Studien 18)

ed. Renate Grasberger. Vienna: Musikwissenschaftlicher Verlag, 2007

Volume 18 in the *Anton Bruckner Dokumente & Studien* series constitutes the third part of Bruckner iconography, the area of Bruckner reception that is devoted to representations of the composer and his milieu in painting, photography, tapestry, caricature, postage stamps etc. It covers the period from just after the end of the Second World War to 2006 and is superbly edited by Renate Grasberger who was also responsible for amassing and editing the material for Parts 1 and 2, published as vols. 7 and 14 in 1990 and 2004 respectively. Also included is some supplementary material that did not appear in the earlier volumes or has come to light since their publication. The format is similar to that of parts 1 and 2, namely a reproduction in black and white or colour of the different icons, a full textual description including the name of the artist and the location of the representation, followed by an appendix which includes biographical information about the artists, the names of the owners of the icons, an index for part 3 and a composite index for parts 1-3. British Brucknerians will be particularly pleased to see photographs of (1) the plaque for which David Pye, Harold Lister and Ray Davies were jointly responsible and which was unveiled by Robert Simpson at 39-45 Finsbury Square, London in 1971 to mark the centenary of Bruckner's stay there in 1871 (no.422 on page 52 and with full details on page 226);(2) David Cheepen's Bruckner portrait with Ansfelden in the background: 'Anton Bruckner, at the Age of Seventy' (no.605 on page 138 and with full details on pages 295-6).



### **Bruckner Jahrbuch 2001-2005, ed. Erich Wolfgang Partsch. Vienna: Musikwissenschaftlicher Verlag, 2006**

More than half of the latest volume in the *Bruckner Jahrbuch* series is devoted to articles concerning people and places that are often neglected by Anglophone Brucknerians. Therein lies its importance and appeal for people like myself who are always on the search for new information about the composer, his family, social milieu and working environment!

The first two articles are devoted to Laura Hueber (1884-1904), Bruckner's great niece (Erwin Horn: 'Laura - Anton Bruckners Großnichte. Das Tagebuch von Laura Hueber') and Franz Schwalm (1849-1912), Laura's father, married to Johanna Hueber, Bruckner's niece, and a prominent musician in the town of Vöcklabruck (Franz Zamazal: 'Ein Segment aus Vöcklabrucks Musikgeschichte. Franz Schwalm, der Vater von Bruckners Großnichte Laura Hueber'). A year after Johanna's death of tuberculosis in 1889, Franz Schwalm re-married, and Laura's upbringing was left largely to her grandparents, Bruckner's sister Rosalia and her husband Johann. Laura was a musical child and became an accomplished pianist and good organist. She records in her diary one of Bruckner's visits to her grandparents in Vöcklabruck during the summer of 1890, Not confident enough to perform a four-hand piece on the piano with her great-uncle, she nevertheless played with her father and made sufficient impression on the composer for him to promise her that she would inherit his own Bösendorfer. Laura heard performances of Bruckner's Fourth and Fifth Symphonies in Linz in March 1901 and February 1902 respectively. Writing in her diary about the latter, she records: 'Palm Sunday this year was a fine day for me. A Bruckner concert in Linz! The Fifth Symphony, Adagio from the Quintet, Gloria from the F minor Mass and 'Trösterin Musik'. It was marvellous, splendid! If only my great uncle had been able to hear it! He certainly never heard the Fifth!'

Of particular interest are the lengthy commentaries, including reproductions of photographs, pages from Laura's journal, and concert reviews that are an essential part of both articles and help to provide a wealth of interesting background information – for instance, about Max Auer (born in Vöcklabruck

in 1880) in the first article, and, in the second article, about both secular and sacred musical life in Vöcklabruck during the latter part of the 19<sup>th</sup> century and the early years of the 20<sup>th</sup> century.

Erwin Horn has also contributed another article to this volume ('Bruckneriana zwischen St. Florian und Kremsmünster. Aufzeichnungen von Simon Ledermüller und Oddo (Rafael) Loidol'), a detailed commentary on the twelve correspondence cards sent by Ledermüller to Loidol during the period December 1881 – September 1885 when the former was a novitiate priest in St. Florian and the latter, who had attended Bruckner's lectures in Harmony and Counterpoint at Vienna University, was a novitiate priest in Kremsmünster. Some, but by no means all, of the correspondence was published in the Göllicherich-Auer biography, and Horn has now filled in all the lacunae and corrected the mistakes in Göllicherich-Auer to provide a complete version. It is essentially a record of Bruckner's visits to St. Florian and his organ playing there during the first half of the 1880s as witnessed by the highly enthusiastic Ledermüller who also jotted down some of the themes used for improvisation together with variants. Loidol's own 'Bruckneriana', including the draft of an article he wrote for the *Linzer Volkszeitung* in November 1885 concerning forthcoming performances of the Third Symphony in Frankfurt and the Te Deum and Seventh Symphony in Vienna, are also discussed by Horn.

Klosterneuburg was another monastery that Bruckner visited frequently from 1869 onwards and his regular cab driver in his journeys from Vienna to the monastery was Anton Schatz. In her article, 'Anton Bruckners Chauffeur nach Klosterneuburg: der Stellfuhrwerker Anton Schatz', Christine Zippel provides details of the Schatz family at whose home in the adjacent village Bruckner was a frequent guest, enjoying the opportunity to 'let his hair down' by playing dance tunes on the piano for the daughters of the house! Wolfgang Bäck – 'Erinnerungen an Anton Bruckner in Klosterneuburg' – also describes the memorial tablets to Bruckner in the church and the village as well as the street – 'Anton-Bruckner-Gasse' – named after him. In another article – 'Franz Moißl, ein Brucknerianer in Klosterneuburg' – Bäck traces the career of a committed Brucknerian who conducted the new Klosterneuburg Philharmonie in the 1920s, giving the first performances of the Overture in G minor, three movements from the Symphony in F minor and Symphony. No. 0'.

Other articles that can be included under the broad heading of 'Bruckner reception' are Renate Grasberger: 'Die Wiener Photographen Anton Paul Huber und Fritz Lanzenstorfer', Karl Schnürl: 'Ein "schwaches Zeichen dieses Dankes"'. Die Akten zur Widmung einer Tabakdose an Anton Bruckner im Tullner Stadtarchiv', Petra-Maria Dallinger: "'Der Meister mit den braungewelkten Lilien-Händen"'. Enrica von Handel-Mazzetti und Bruckner', Cornelis van Zwol: 'Mr. Henri Viotta. Von Richard Wagner zu Anton Bruckner' and Elena Stoyanova, 'Zur Bruckner-Rezeption in Bulgarien'.

It is inevitable that, in a volume covering five years of Bruckner research, some articles may appear to be a little out-of-date because they were either preparatory to or written shortly after a study that has been published in the interim. One such article is Andrea Harrandt's "'...Ihr ergebenster Anton Bruckner"'. Bruckners Briefe in einer neuen Edition', in which both the earlier first volume of the new edition of Bruckner letters (1998) and the second volume (2003) are discussed. As vols. 24/1 and 24/2 of the *Anton Bruckner Sämtliche Werke*, they have been an invaluable source of information for Bruckner scholars in the last decade, not least because they both supplement and correct mistakes in the older editions of Bruckner letters, notably those edited by Auer and Gräflinger in the 1920s. Harrandt selects certain themes, for instance 'The nervous breakdown of the year 1867', 'The 70<sup>th</sup> birthday', 'New Sources for the Discussion of the Eighth Symphony', and 'Reception in England and America' in providing an overview of these letters. As she notes at the end of her article, a volume of letters can never be complete, as new ones are always coming to light. And the following article, also by Andrea Harrandt: "'Das war die schönste Woche meines Lebens!'". Ein unbekannter Brief Anton Bruckners an Hermann Kaulbach' is an admirable illustration of a letter that surfaced after the second volume of the new edition was published. It was written from Vienna to the German painter Hermann Kaulbach in March 1885 after Bruckner had returned from a memorable visit to Munich during which Hermann Levi gave a highly successful performance of his Seventh Symphony. Kaulbach painted Bruckner's portrait and entertained him at his home in Munich and the composer was effusive in his thanks!

In incorporating a quote from Hans Pfitzner in the title of her article – "'...nur eine einzige Symphonie, die aber neunmal"?' Überlegungen zur 2.Auflage des Werkzeichnisses Anton Bruckner (WAB)' – Elisabeth Maier confronts directly the whole issue of the different versions, citing Peter Gülke's observation that these versions should be considered as representing 'equal stations of a work in progress, of an ongoing process ad infinitum, rather than stages in the attainment of a final goal'.

Different attempts to compile a catalogue of Bruckner's works (Franz Brunner, Franz Gräflinger, Alfred Orel, Robert Haas and Göllicher-Auer) culminated in Renate Grasberger's *Werkverzeichnis Anton Bruckner* (Tutzing: Schneider, 1977). Plans for a second, revised edition are now in progress, one of the new projects undertaken by the Anton Bruckner Institut Linz (ABIL), under the aegis of the Österreichische Akademie der Wissenschaften.

Whereas there is very little documentary evidence of the first four years of Bruckner's harmony and counterpoint studies with Simon Sechter (1855-1861), the final two years are more than adequately covered, thanks to the existence of three bound volumes of exercises. The first two of these, housed in the Austrian National Library, are reasonably well-known – certainly to Bruckner scholars – but the third and most substantial of the three, located in a German library and the subject of Wolfgang Grandjean's article: 'Bruckners *Studienbuch 1860/61* der Santini-Bibliothek in Münster/Westfalen als biographisches und musiktheoretisches Dokument', is much less so. Although it is briefly described by Erwin Horn in the Revisionbericht of the volume of organ works in the complete edition (Vol.XII/6, 2001), we have Grandjean to thank for an extremely thorough description of and commentary on this 574-page volume of exercises in canon and fugue. These exercises were undertaken between 16 April 1860 and 3 November 1861, only a fortnight before his two examinations (theoretical and practical) before a panel of formidable musicians, including Hellmesberger, Herbeck and Dessoff, in Vienna. Grandjean includes not only a few musical examples, one of them a comparison between Bruckner's attempt at a 4-part fugal exposition and Sechter's 'correction', but also two complete fugues, in D minor and C minor respectively.

It is well known that Bruckner, for the last six years of his life, received financial help from the so-called 'Steyr consortium' and from a few private individuals. The information about the precise amount he received as printed in Göllicher-Auer IV/3 is not correct and although there are one or two uncertainties, Erich Wolfgang Partsch, in his *Anton Bruckner und Steyr* (Vienna, 2003) has already revised the annual amount received from the consortium downwards from 1025 florins to 500. In his article in this volume – 'Vier unveröffentlichte Leibrentenverträge für Anton Bruckner' – Partsch, drawing on hitherto unpublished documents in the Austrian National Library, also provides a reassessment of the annual amounts received from Carl von Oberleithner, the father of Max, one of Bruckner's private pupils (500 florins as stated in Göllicher-Auer), Friedrich Eckstein, another of his private pupils (50 florins, not 500 florins), the industrialist Albert Böhler (50 florins, not 500 florins) and Gustav Riehl, a hospital consultant (100 florins as stated in Göllicher-Auer). Bruckner was clearly well provided for in his final years, but was by no means so richly endowed as has often been claimed.

The remaining articles in the *Bruckner-Jahrbuch 2001-2005* focus on specific details of Bruckner's works. Klaus Petermayr's "'Dirndl merk dir den Bam". Zur Verwendung eines Volksliedes in Bruckners "*Steiermärker*" traces the folksong origin of Bruckner's piano piece (WAB 122) and concludes that, if the melody of *Steiermärker* is in fact an authentic quotation of the folksong melody, it would be 'the first concrete reference to the popular folksong'. In 'Das *Christe eleison* in der *E-Moll-Messe* von Anton Bruckner' (written in 1978), Leopold Nowak provides a possible theological explanation for Bruckner's extensive use of a four-note motive and its contrapuntal countersubject in the middle section of the opening *Kyrie* in the E minor Mass.

The 'apotheosis concept' is not peculiar to the Finale of the Eighth Symphony, and Rainer Boss, in his 'Das Apotheosen-Konzept der *Achten Symphonie* Anton Bruckners', makes some instructive comparisons with Bruckner's thematic treatment in the Finale of the Fifth. But he takes the long-term view and reminds us that the memorable thematic peroration in the coda of the final movement of the Eighth is conditioned to a certain extent by two occurrences earlier in the work, namely the unusual quiet ending of the first movement and the placing of the Scherzo second and slow movement third. The structural architecture of the Finale itself, the pacing of the reprise in particular, also facilitates an inexorable build-up to the final peroration. In his "...sehr viele interessante Ideen in wirkungsvoller Instrumentation..." Anton Bruckners Klangkonzeption im *Adagio* der *Siebenten Symphonie*', Christian Ahrens deliberately chooses an important feature of the slow movement of the Seventh that was barely discussed in two earlier studies of the movement, namely Wolfram Steinbeck's article in the *H.H. Eggebrecht Festschrift* (Stuttgart, 1984) and Stephen Parkany's article in *19<sup>th</sup>-Century Music* 11 (1988), which were mainly concerned with motivic and thematic considerations (Steinbeck) or harmonic and tonal development (Parkany). Ahrens engages with these studies but argues that aspects of the instrumentation in the *Adagio* 'are of no less significance, just as much for an understanding of its structure as for its hermeneutic interpretation'. Particularly striking is Bruckner's use for the first time of a quartet of Wagner tubas (not in the sketches or originally in the

autograph score), which, together with the contrabass tuba, he blends with other instruments until the beginning of the coda (bar 184) where they function as a solo brass quintet until they are joined by unison horns six bars later.

Elena Stoyanova – ‘Zeitliche und räumliche Dimensionen in den Symphonien von Anton Bruckner’ – demonstrates how Bruckner expanded the parameters of time and space in his symphonies, thereby creating new worlds of sound. While earlier Brucknerians like Ernest Kurth, August Halm, Oskar Lang, Erich Schwab, Alfred Orel and Leopold Nowak were also aware of this, and referred to Bruckner’s ‘awareness of space’, ‘feeling for space’ and ‘experience of space’, Stoyanova seeks to go further and explore more thoroughly different aspects of Bruckner’s musical language, musical form, musical semantics and musical style in the symphonies. She focuses on six different areas – ‘Musical language’, ‘Polyphony’, ‘Chorale-like themes’, ‘The use of tone colour and shape and their place in the musical dramaturgy’, ‘Sonata principles’, and ‘The problem of cyclical form’ – and argues convincingly that Bruckner ‘expanded the boundaries of musical thought’ by using his material in a way that was unique in the history of music.

Benjamin-Gunnar Cohrs, well known to readers of *The Bruckner Journal*, has provided a typically thought-provoking article: ‘Anton Bruckners mißverständene “musikalische Architektur”. Anmerkungen zur Kon- und Rezeption von Bruckners Symphonien’. It is laid out in sections or ‘movements’ that address different facets of an important integral part of Bruckner’s musical language that Cohrs feels has been either inadequately researched or improperly understood. He is particularly concerned that any performance of a Bruckner symphony should reflect an understanding of its structure; and so, in the first section, ‘Präludium’, he provides a preliminary account of this ‘misunderstood musical architecture’. In the second section, ‘Adagio’, he outlines the parameters for the ‘realisation of Bruckner’s musical architecture in performance’ and specifically mentions Wolfgang Grandjean’s ground-breaking study of the composer’s use of metrical numbers, *Metrik und Form bei Bruckner* (Tutzing, 2001) and the insight into Bruckner’s tempo relationships provided by Harry Halbreich and Manfred Wagner. In the third section, ‘Scherzo’, Cohrs provides examples of the incorrect ‘musical realisation of the parameters of musical architecture’ in some performances of the symphonies, the result of a lack of awareness of proper phrasing within musical periods, the wrong choice of the basic tempo particularly in slow movements, and wrong tempo relationships both within a movement and throughout the work as a whole. Finally, in the fourth and concluding section, Cohrs laments the gulf between musical performance and musical theory and makes an impassioned plea for a more historically informed performance practice, taking into account also the layout of the orchestra, which will enable us truly to appreciate Bruckner’s creativity and to share in his symphonic vision.

There is plenty of evidence for number symbolism in the works of Bach, but what about Bruckner? Johannes-Leopold Mayer, in ‘“Erleben – Erkennen – Bedenken”. Einige Überlegungen zur Herkunft und einer möglichen Deutung der Zahlensymbolik bei Anton Bruckner’, discusses Bruckner’s religious background and his formative years in St. Florian where he would not only have come into contact with Jodok Stülz’s account of the mystical experiences of Wilbirg, a thirteenth-century recluse, but would also have been made aware of ways in which certain religious truths could be signified musically. Mayer illustrates this by examining three of the composer’s smaller sacred works that are concerned with the Passion of Christ, a mystery that had a particular resonance for Bruckner – the settings of the gradual ‘Christus factus est’ in 1844 (as part of the Mass for Maundy Thursday), 1873 and 1884, and includes in his discussion the slow movement of the Sixth Symphony, a work which, like the 1873 and 1884 ‘Christus factus est’ settings and the later ‘Vexilla regis’, has a strong Phrygian element. There is evidence to confirm that Bruckner, undoubtedly aware of certain numbers that have a particular importance in Christian symbolism, made use of these – consciously or unconsciously – in the structure of some of his themes. Whether it went beyond this, as Mayer suggests, is a moot point.

### **2009 Bruckner Journal Readers Conference**

Planning has begun for the next conference in 2009. It is at present intended that the conference will take place at Hertford College, Oxford, by kind invitation of Dr Paul Coones, on the evening of 17th, and all day 18th April.

A proposed highlight will be a performance by Professor William Carragan and Dr Crawford Howie of a transcription of the 8th Symphony for 4-hands piano in the chapel at Hertford College. Date and venue of the conference to be confirmed.

Editor's Note: This paper was read at the Bruckner Journal Readers Conference "Mystery in the Music of Anton Bruckner" in Birmingham in April 2007. A more detailed version, complete with facsimiles, is being published in *The Musical Quarterly* 90/1. The following appears with permission of Oxford University Press.

## Anton Bruckner, Saint Florian and Contrapuntal Tradition\*

Paul Hawkshaw, Yale School of Music

Biographers of Anton Bruckner have long been frustrated by the paucity of documentation and information about his life before he moved to Linz in 1856. The following observations are intended as a preliminary attempt to shed some light on his professional musical activities and studies at the Augustinian Monastery of St. Florian during the 1840s and early 1850s.

Brucknerians are well aware that one of the remarkable episodes in the career of the composer was his study period with Viennese theorist, Simon Sechter. In 1855, at age thirty, he interrupted his compositional activities for a period of almost six years to immerse himself in a rigorous theory curriculum under Sechter's tutelage. He began with general bass practice and progressed through species counterpoint to complex canon and fugue.<sup>1</sup> These studies qualified Bruckner to succeed Sechter in 1868 as Professor of Counterpoint at the Vienna Conservatory where the composer is credited with transmitting Sechter's theoretical system to a generation of Viennese music students.<sup>2</sup>

Bruckner, of course, had been interested in counterpoint long before meeting Sechter; his application for the Conservatory position maintained that he had "dedicated himself zealously to the study of counterpoint since his early years."<sup>3</sup> In an exhaustive examination of fugue and *fugato* in Bruckner's music, Rainer Boss analyzes twelve works composed before 1856.<sup>4</sup> Among these, the earliest full-scale fugue is the *Quam Olim* from the *Requiem*, Bruckner's first major work, completed in 1849.<sup>5</sup> To use Bruckner's terminology, it is a fugue in "double counterpoint at the octave with two subjects."<sup>6</sup> Even if one accepts Max Graf's assessment that Bruckner's counterpoint of pre-Sechter days was "commonplace," the *stretti*, augmentations, diminutions, inversions, episodes and extended dominant pedal (mm 118-131) in the *Quam Olim* illustrate that, by 1849, Bruckner had far more than a passing acquaintance with eighteenth-century contrapuntal practice.<sup>7</sup> When and how did he learn this craft?<sup>8</sup>

The answer to these questions lies in a group of autograph manuscripts that collectively represent the earliest manifestations of his lifelong preoccupation with the art of counterpoint and its application in his own compositions (see Table 1). They are all copies of other composers' music. Scholars have long been aware of the existence of these sources, though their chronology, relationship to each other and, in many cases, *raison d'être* have remained obscure.<sup>9</sup> In fact they tell the story of an enterprising young composer with little hope of advancement who took advantage of a singular, extraordinary musical opportunity. These sources illustrate how the uninterrupted cultivation of eighteenth-century Austrian church music through the 1850s and beyond at the Augustinian Monastery of Saint Florian enabled Bruckner, ultimately through Sechter's lens, to extend a century-old contrapuntal tradition for another generation.

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St. Florian is Austria's oldest active religious monument. There has been a church on the site, which according to legend is the grave of the Roman martyr Florian, since the fourth century. The earliest mention of a monastery dates from the ninth century and, in 1071, by order of the Bishop of Passau, it became permanent home to a community of Augustinian *Chorherren*.<sup>10</sup> The *Chorherren* are, by almost any monastic measure, a public order. Their principal mission is parish and community work and, as the name implies, their special interest is liturgical ceremony and music.<sup>11</sup> Bruckner's formative years were spent entirely within the pastoral orbit of the *Chorherren* and their monastery.

When he arrived as a chorister in Saint Florian in 1837, the monastery was embarking on a period of intellectual and financial prosperity under Michael Arneith, the composer's first important

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\* The author is extremely indebted to Dr Friedrich Buchmaier, librarian at Saint Florian (SF), who allowed unlimited access to his collections and provided a wealth of information on the history of the monastery.

patron.<sup>12</sup> The performance of liturgical music was the responsibility of a professional, lay ensemble consisting of at least three boys, three adult male choristers and an organist.<sup>13</sup> The director or *Regens Chori* in 1837 was Eduard Kurz, a member of the order; layman Franz Xaver Schäfler took over in 1841, and Bruckner's friend Ignaz Traumihler (another member of the order) succeeded Schäfler in 1852.<sup>14</sup> The organist was Bruckner's teacher, Anton Kattinger (1798 – 1852), until Bruckner himself assumed the position of Provisory Organist in 1850. Resident orchestral performers included the composer's violin teacher, Franz Gruber, a Schuppanzigh pupil who enjoyed a distinguished career as a traveling virtuoso; and oboist/flautist, Josef Heybal, whose reputation as a virtuoso, though not as widespread as Gruber's, was nevertheless respectable.<sup>15</sup> They were joined as necessary by Franz Schimatschek, hornist and violist in the Linz Theater Orchestra and Bruckner's most important copyist through the 1860s.<sup>16</sup> The regular forces were supplemented by amateurs from the village and professionals from Linz, Enns, and neighboring towns, especially on major feasts and special occasions.<sup>17</sup> The ensemble performed an orchestral Mass, a Gradual and an Offertory every Sunday and major feast of the Church year, as well as additional Masses, Vespers, Processionals, Responsories, Litanies, and the like, as needed for such feasts as Christmas, Easter, Corpus Christi, the Emperor's birthday, the Prelate's name day, *Requia*, *Exequia*, and even the occasional wedding. Bruckner's responsibilities throughout his entire time at St. Florian included singing and playing the violin or organ on all or most of these occasions.

Kurz, Schäfler and Traumihler kept a detailed chronological list, feast by feast, of the repertoire they performed.<sup>18</sup> It was selected from an extensive, albeit uni-dimensional archive of music. During the second half of the eighteenth-century, the *Regens Chori* had been Franz-Josef Aumann (1728-1797), whose close personal ties with Michael Haydn and Johann Albrechtsberger were responsible for a liberal sharing of scores and parts among the Salzburg Cathedral, the Viennese Court Chapel and St. Florian. As a result the St. Florian music archive, to this day, contains some thirty thousand titles of eighteenth-century Austrian church music from Caldara and Lotti, through Eibler, Reutter, Umlauff, Michael Haydn and Albrechtsberger, to Josef Haydn and, of course, Mozart.<sup>19</sup> Dates recorded meticulously by librarians on wrappers in the music archive and the weekly performance logs of Kurz, Schäfler and Traumihler demonstrate that these materials provided the vast majority of the repertoire while Bruckner was at St. Florian.<sup>20</sup>

In this environment Bruckner undertook the counterpoint studies documented in most of the twenty two manuscripts listed in Table 1. For each source the left-hand column of the table indicates the library call number and foliation; column 2 lists, whenever they can be identified, the composers and works that Bruckner copied. It is obvious that none of these copies was made for the purposes of performance because, in varying degrees, they are all incomplete. Conspicuous, for example, is the absence of texts throughout, even though, with the exception of Mozart's Fugue for two pianos, K. 426 (No. 8 in Table 1), every piece that has been identified is a vocal composition. The contents of the manuscripts fall loosely into three categories identified in the third column of the table:

1. musical examples copied verbatim from Marpurg's treatise *Die Abhandlung von der Fuge*
2. scores of the vocal parts (sometimes including a figured-bass) or partially realized organ parts of entire compositions or extended fugal sections of movements
3. passages varying in length from two to roughly fifteen measures with one to four voices, more often than not the figured organ part

Walter Schulten was the first to observe that Nos. 2, 3, and 5 in the table contain musical examples from *Die Abhandlung von der Fuge*. He concluded that Bruckner must have used Marpurg as a basis for a self-directed study of counterpoint during his second Saint Florian period (1845-1855) and speculated that some of his other copies were by-products of that study.<sup>21</sup> In the manuscripts listed in the table, Bruckner began copying from Marpurg at page 10 of the first volume in the section on canonic imitation and selected examples through to chapter VI of the second volume. Where Bruckner obtained the treatise is not known. One assumes that he copied the examples so assiduously because he did not own the volumes himself and had to return them.<sup>22</sup>

All of Bruckner's extended vocal score copies (category 2 in Table 1) are of works that are highly contrapuntal in texture. As Schulten observed, it is a safe assumption that they were chosen specifically for this reason. Bruckner almost always identified the composition at the beginning and wrote out the vocal parts, sometimes along with the organ part, in open score.<sup>23</sup> He copied entire fugal sections from larger compositions or, in the case of the Aumann *Ave Maria* (No. 1) and Caldara

motets (No. 17) which are contrapuntal throughout, entire compositions. The didactic function of these scores in Bruckner's mind is underlined by his analytical annotations in Marpurg's terminology such as the identification of the subjects, countersubjects, first two episodes, imitation and diminution at the bottom of the first page of his copy of the *In Te Domine Speravi* fugue from Mozart's *Te Deum* in C Major, K. 141 (No. 10). In the upper left corner of the same page, Bruckner also identified the piece as a fugue in "double counterpoint at the octave with two subjects," the same form as his own *Quam Olim* fugue.<sup>24</sup>

The third type of copy, less uniform and more difficult to categorize, can be described as a thematic fragment.<sup>25</sup> Many, though by no means all, of these fragments were taken from fugues. Bruckner almost always identified his source composition in at least a cursory fashion. By way of illustration, Fol. 4v of No. 14 in Table 1 begins with four measures of vocal and organ score as described above from the *Cum Sancto Spiritu* fugue in the Gloria of Michael Haydn's Mass for St. Cecilia continued from the previous page. Then follow fragments from the same Mass: a tiny reference to an earlier passage in the Gloria at the end of line 1; six measures of the Soprano and figured organ part from the beginning of the final section of the Agnus Dei, lines 5-6; and slightly more than three measures from the organ part at the beginning of the Benedictus, line 7. The remainder of the page contains:

Ln 8-9: soprano and bass fragment from the *Gloria Patri* of what is probably an as yet to be found Easter Responsory by Keinersdorf and an unidentified fragment of Preindl

Ln 10-11: three fragments from Beethoven's Mass in C Major, Gloria, Credo and Sanctus<sup>26</sup>

Ln 12: bass and alto fragment from the Mozart motet *Tremendum ac vivificum Sacramentum*

Ln 13-14: fragments from the organ part of the *Cum Sanctis* and *Quam Olim* from Michael Haydn's *Requiem* in C minor

Ln 15-16: fragments from the soprano, alto and bass parts for Michael Haydn's motet *Temete Dominum*

The purpose of all these fragments is not always clear. The didactic function of some is evident due to the presence of Bruckner's contrapuntal analyses similar to those in the Mozart vocal score. He sometimes even borrowed the copied material to make counterpoints of his own. In No. 8, for example, he realigned the voices of Josef Eibler's double counterpoint a3 in the first six lines and then experimented with inverting the material in each voice (lines 6-12).

[Author's note: At this point the article in the *Musical Quarterly* goes into an extensive forensic investigation of the manuscripts to demonstrate that almost all of them were prepared between the end of September 1845 and the winter of 1848-49]

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Since prior to 1855, the only repository accessible to Bruckner large enough to have supplied the repertoire in these copies (apart from Marpurg's treatise) was the archive at St. Florian, it is the logical place to look for his exemplars. In fact, as indicated in column 4 of Table 1, the almost one-to-one correspondence between Bruckner's copies of identifiable compositions and materials that were available at the monastery during the 1840s and 50s leaves no doubt as to where Bruckner found his sources. In many cases he needed to make scores to study the counterpoint because the pieces are preserved in parts only. How did he identify the pieces to copy for study? Because the works were all standard Saint Florian repertoire, any one of the resident professionals – Schäfler, Traumihler, Gruber, Heybal, Kattinger, or Bogner – could have pointed him in the right direction. Leopold Zenetti, with whom he remained in touch after returning to the monastery in September 1845, would also have known most of the pieces.<sup>27</sup>

Another possibility is that Bruckner identified appropriate contrapuntal works for study as he heard or performed them himself during the liturgy. In that case, at least the order in which he encountered the pieces should be documented in the performance logs and librarians' dates on the wrappers of the parts. The right hand column has been included in Table 1 with this premise in mind. For reasons one would anticipate when the preservation of a working archive over a period of more than two centuries is concerned, the surviving documentary evidence is not always complete or as precise as one might hope. Many of the wrappers with their dates have been lost or replaced over the years. When the performance logs do not specify, for example, which Josef Eibler Mass in D Major was performed on a given Sunday, without the wrappers, today it is impossible to know. In addition many of the pieces Bruckner copied were repeated in liturgical cycles; the Caldara motets (No. 15), for

example, were sung during Advent every year from 1845-1849, and probably for decades before and after. We cannot know which performance might have inspired Bruckner to study the counterpoint.

These caveats notwithstanding, at the very least, the librarians' dates and performance logs support the theory that Bruckner's *modus operandi* was to identify contrapuntal passages as the music was used during the liturgical cycle, retrieve the materials (usually parts) from the music archive, and copy them for study and later reference. The performance logs and wrappers may fill in the timetable for some of Bruckner's copying activity. As illustrated in Table 2, at least one performance of every liturgical piece he copied can be documented at St. Florian between 1845 and 1848 with the exception of the Eibler Mass for St. Leopold (No. 8), the excerpts from *Saint Paul* (Nos. 9 and 22) and the Zaininger *Veni Sancti* (No. 12). There may well have been an as yet unidentified performance of the Eibler because the monastery owned both a score and a set of parts as indicated in Table 1. *Saint Paul* was performed in Linz on 22 December 1847 and 15 January 1848. Although it has yet to be confirmed that Bruckner was in attendance on either date, Mendelssohn devotee that he is known to have become, it is difficult to imagine him missing such an opportunity.<sup>28</sup> It is possible to walk to Linz from Saint Florian in little over an hour. The Zaininger piece has yet to surface in any form in St. Florian.

Table 2 lists the documented performances from 1845-1848 of the works Bruckner copied. Most were sung during the first few months after Bruckner's arrival in St. Florian: that is from late October (the twenty-fourth Sunday of Pentecost) 1845 through June 1846 (the fourth Sunday of Pentecost) and repeated in subsequent years. His copies of excerpts from the Albrechtsberger *Missa Solemnis*, Nefischer Offertory and Michael Haydn *Te Deum* in C in source No. 14 were almost certainly connected chronologically with the liturgy of 31 December 1845 because they are found in performance order, and the Nefischer appears nowhere else in the performance logs for these years. Seven identified works beginning with the Aiblinger *Requiem* on Fol 4r, Ln 3, of the same source and ending with the Michael Haydn *Temete Dominum* on the next page were performed between the fourth Sunday of Quadragesima (March 26) and All Saints Day (November 1) 1848 in the order in which they appear in Bruckner's manuscript.<sup>29</sup> The Michael Haydn *Requiem*, Fol 4v, Ln 13-14, is the only work out of chronological order on the page; it was performed the next day, the Feast of All Souls, 2 November 1848. In this sequence of works the correspondence between performance and copying order is too great to be coincidental. The almost certain presence of copies from 1845 and 1848 in the same source confirms the forensic observation that Bruckner kept the manuscripts, consulting and adding to them over a period of years, and that the scores of category 2 in Table 1 (in this case Albrechtsberger, Nefischer and the Michael Haydn *Te Deum*) predated the thematic fragments (category 3).

Collectively the copies point to the following biographical hypothesis:

1. Bruckner began studying Marburg after completing his qualifying examinations for a teaching certificate in May 1845.
2. After returning on 25 September to St. Florian where he could pursue his musical activities in an environment far richer than that of Kronstorf or Windhaag, he began to supplement his studies by copying and analyzing pieces from the monastery archive as he heard or performed them.
3. Over the course of about three years, up to the end of 1848, he accumulated a small personal library of fugues and themes.
4. These studies found their first large-scale compositional outlet in the *Requiem* of 1849, so steeped in eighteenth-century tradition and references to Mozart's *Requiem* that Elizabeth Maier referred to the Bruckner work as a homage to Mozart.<sup>30</sup>

In fact another Mozart work, the *In te Domine speravi* (Te Deum in C Major, K. 141), that Bruckner described as being in double counterpoint at the octave with two subjects in the upper left corner of source No. 10, must have served as the direct model for the *Quam Olim* of his own *Requiem*. At the bottom of the Mozart copy Bruckner wrote a description of the fugal entrances as follows:

First: tenor principal theme, soprano subordinate theme  
 Then: bass principal theme, alto subordinate theme  
 Then: tenor subordinate theme, soprano principal theme  
 [Then]: bass subordinate theme, alto principal theme  
 Then the first episode in the tonic  
 Then the second episode in a minor (imitation and diminution)

Although the order of the voice pairs (bass and alto first, then tenor and soprano) is reversed in the exposition of the *Quam Olim*, Bruckner's fugue follows Mozart's to the point of opening the first episode (m 29) with a restatement of both subjects in the tonic in their original voices and octaves. The *Quam Olim* is in fact an example of what is described in today's undergraduate curriculum as a model composition.

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At the time that young Bruckner wrote the *Requiem*, composition for him meant imitating and following in the footsteps of Austrian church composers from Caldara through Mozart within the confines of the monastery walls.<sup>31</sup> His understanding of those models stemmed from personal observation and performance experience. In this context it is not surprising that, in 1855, having made the determination to pursue a career as a professional musician outside Saint Florian, he felt compelled to solidify his technical knowledge by consulting Simon Sechter. Sechter was a logical choice for Bruckner because the Viennese theorist was the pre-eminent living representative of the tradition that Bruckner had studied in Saint Florian; Sechter had even edited Marpurg's treatise. While one might regard the extent and rigidity of Bruckner's studies with the theorist as excessive, they provided him with an unassailable academic credential and helped to formalize his extensive pragmatic knowledge of the tradition for the next generation of students.

In addition, Sechter must have helped open an important door for his student. Conspicuous in its absence from Bruckner's efforts during the 1840s to master counterpoint and fugue is any reference to Johann Sebastian Bach. Beyond what is mentioned in Marpurg and possibly some chorales, Bruckner knew little Bach before he met Sechter. There was no place for the baroque master in the Roman Catholic liturgy of Saint Florian, and all evidence indicates that Bruckner played few works of Bach before moving to Linz. By the 1860s, of course, Bach would become a staple of Bruckner's organ repertoire.<sup>32</sup> Franz Scharschmid's admonition to Bruckner in a letter of 20 September 1853 is apropos:

You are mistaken to model yourself exclusively after Mendelssohn. At the very least you must draw from the same source as he has: from Sebastian Bach whom you must study thoroughly. Like Mendelssohn, you will be able to easily ignore in Bach those things that are no longer contemporary; without him [Bach] you cannot become profound and well-grounded.<sup>33</sup>

Although there was no more place in the Augustinian liturgy for him than there was for Bach, Mendelssohn must have become more and more an idol for Bruckner during the late 1840s and early 1850s. Mendelssohn's music – including his sacred music – was performed on numerous concerts at the monastery.<sup>34</sup>

While Bruckner's activities as an organist during the 1840s may not have brought him to Bach, they may well have played a major role in his contrapuntal investigations in another way. The fragments on the page in source No. 14 listed above are almost all copied from the organ parts of their respective compositions. Max Auer speculated as early as 1924 that such fragments served not only as examples for analysis and compositional models, but also as sketches for improvisations.<sup>35</sup> The mature Bruckner's legendary prowess at improvising complex contrapuntal textures may find its roots in these copies. On the biographical front, these fragments pose an interesting question: are they a reflection of Bruckner's increasing activities as an organist at high Mass in Saint Florian? If Bruckner improvised during the Mass on all the Feasts that these works were performed during 1848, he was far more active as an organist prior to his appointment to the full-time position than biographers have imagined. But that is a subject for another study!

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<sup>1</sup> Born in Friedberg, Bohemia, on 11 October 1788, Simon Sechter was Professor of Counterpoint at the Vienna Conservatory from 1851 until his death on 10 September 1867. Bruckner began working with Sechter by correspondence in July 1855 and continued, both by correspondence and in person, until March 1861. Between the end of July 1855 and March 1861 Bruckner composed two short choral works, *Festgesang* (WAB 15, 1855) and *Ave Maria* in F Major (WAB 5, 1856), and the song *Amaranths Waldeslieder* (WAB 58, 1858); he also added a new text to the secular cantata *Auf, Brüder! auf zur frohen Feier* in 1857 (WAB 61a), and a Litany (WAB 132), now lost, may have dated from 1858. Renate Grasberger, *Werkverzeichnis Anton Bruckner*, (Tutzing: Hans Schneider, 1977), 9, 19, 64 and 153. Otherwise, to the best of our knowledge, during this entire six-year period, Bruckner's creative energies were focused on his studies with Sechter.

<sup>2</sup> Robert W. Wason, *Viennese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg* (Ann Arbor: UMI Research Press, 1984), 67-71. From 1876 until 1894 Bruckner also lectured, based on Sechter's system, at the University of Vienna. Ernst Schwanzara, *Anton Bruckner: Vorlesungen über Harmonielehre und Kontrapunkt an der Universität Wien* (Vienna: Österreichischer Bundesverlag, 1950), 22-34. Sechter's teaching is also reflected in the analytical vocabulary Bruckner applied to his own scores. Thomas Röder,

- “Eigenes angewandten Nachsinnen – Bruckners Selbststudium in Fragen der Metrik,” in *Bruckner Symposion 1992: Anton Bruckner – Persönlichkeit und Werk* (Vienna: Musikwissenschaftlicher Verlag [MWV], 1995), 107-117, and Wolfgang Grandjean, *Metrik und Form: Zahlen in den Symphonien von Anton Bruckner* (Tutzing: Hans Schneider, 2001), 43-60.
- <sup>3</sup> Andrea Harrandt and Otto Schneider†, eds. *Anton Bruckner Sämtliche Werke*, xxiv/1. *Briefe* (Vienna: MWV, 1998), 71.
- <sup>4</sup> Rainer Boss, *Gestalt und Funktion von Fuge und Fugato bei Anton Bruckner*, (Tutzing: Hans Schneider, 1997), 27-82.
- <sup>5</sup> The score of the Requiem can be found in Leopold Nowak, ed. *Anton Bruckner Sämtliche Werke* 14 (Vienna: MWV, 1966).
- <sup>6</sup> See below, p. 25
- <sup>7</sup> Max Graf, “Anton Bruckner: Der Entwicklungsgang,” *Die Musik* 1/7 (January, 1902), 581.
- <sup>8</sup> For discussions of Bruckner’s early studies see Elisabeth Maier, “Bruckners oberösterreichische Lehrer,” in *Bruckner Symposion 1988: Anton Bruckner als Schüler und Lehrer* (Vienna: MWV, 1992), 35-49; Rudolf Flotzinger, “Zur Bedeutung des Selbststudiums in Bruckners musikalischer Ausbildung,” in *Bruckner Symposion 1988*, 52-53; Elisabeth Maier and Franz Zamazal, *Anton Bruckner und Leopold von Zenetti. Anton Bruckner: Dokumente und Studien* 3, ed. Franz Grasberger (Graz: Akademischer Druck- und Verlagsanstalt, 1980), 11-12 and 136; and Ernst Tittel, “Bruckners musikalischer Ausbildungsgang,” in *Bruckner-Studien: Leopold Nowak zum 60. Geburtstag*, ed. Franz Grasberger, (Vienna: MWV, 1964), 105-111. Prior to 1849, Bruckner is known to have had access to the following texts: Johann August Dürrnberger, *Elementar-Lehrbuch der Harmonie- und Generalbass-Lehre* (Linz: 1841); Daniel Gottlob Türk, *Von den wichtigsten Pflichten eines Organisten* (Halle: 1787) and *Kurze Anweisung zum Generalbassspielen* (Vienna: 1791); Friedrich Wilhelm Marpurg, *Handbuch bey dem Generalbasse und der Composition* (Berlin: 1755-1760); and Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition* (Rudolfstadt-Leipzig: 1782-1787). The young Bruckner studied general bass theory with his father and Johann Baptist Weiss in Hörsching (prior to 1837); general bass with Michael Bogner as a choir boy in Saint Florian (1837-1839); harmony with August Dürrnberger as a student in Linz (1840-1841); and harmony and figured-bass with Leopold von Zenetti as assistant teacher in Kronstorf (1843-1845). None of these lessons would have prepared him to write the *Quam Olim* fugue. Walter Schulten, “Anton Bruckners künstlerische Entwicklung in der St. Florianer Zeit.” Ph. D. diss. Mainz, 1956, 75-90, observed that Bruckner studied Marpurg’s *Abhandlung von der Fuge* 1 (Berlin, 1753) and 2, ed. Simon Sechter (Vienna: 1843) during the second Saint Florian period. I shall return to Schulten’s important work presently.
- <sup>9</sup> See for example, Franz Scheder, *Anton Bruckner Chronologie*, 2 vols., (Tutzing: Hans Schneider, 1996), 1:46 or Göllicherich-Auer, 2/1:34.
- <sup>10</sup> Johann Langthaler, *Das Chorherrenstift St. Florian*, 2nd ed., (Steyr: Emil Prietzel, 1910[?]), 5-7. Most of the buildings that survive today were completed during the seventeenth and eighteenth centuries. The corner stone for the present church, for example, was laid on 15 August 1686. Langthaler, *St. Florian*, 17.
- <sup>11</sup> Langthaler, *St. Florian*, 8. See also Franz Linninger, *Reichgottesarbeit in der Heimat*, (Saint Florian: Stiftsbuchhandlung, 1954), 8-9.
- <sup>12</sup> Langthaler, *St. Florian*, 22. Saint Florian had just survived a low point in its history with the Josephine reforms, the Napoleonic invasion and its aftermath. Augustinian historians including Langthaler describe the reforms as a financial disaster; the monastery was forced to sell assets and invest more in its parishes. In 1809 it became a hospital for two thousand victims of the Battle of Ebelsberg (3 May 1809) and, during the famine years of 1816 and 1817, the coffers were further depleted as the priests purchased corn at an inflated price to sustain the farmers and their families. Michael Arneith was Prelate from 1823-1854.
- <sup>13</sup> The precise make-up of the ensemble is difficult to determine and may have varied. Unlike their Viennese counterparts, performers in Saint Florian seldom, if ever signed their parts, and no program or list of members of the chorus or orchestra survives. The vast majority of works in the music archive are preserved in single parts only. The head school master, Michael Bogner, and his assistants sang or otherwise performed in the church services as part of their professional obligation; they were also responsible for the musical and academic education of the boy choristers. It is clear from the monastery financial records that the norm between 1837 and 1855 was three choir boys and two assistant school teachers as indicated, for example, in the *Rent-Hauptbuch* 1837, 56-58. See also Franz Zamazal, “Bogner Familie,” in *Anton Bruckner: ein Handbuch*, ed. Uwe Harten (Salzburg: Residenz Verlag, 1996) 98-99, and Elisabeth Maier, “Bruckners oberösterreichische Lehrer,” in *Bruckner Symposion 1988: Anton Bruckner als Schüler und Lehrer* (Vienna: MWV, 1992), 38.
- <sup>14</sup> Karl Rehberger, “Ignaz Traumihler,” in *Bruckner Handbuch*, 449-450.
- <sup>15</sup> I am especially indebted to Friedrich Buchmaier for information about Heybal. It is a measure of the esteem in which he was held that, in 1852 for example, he received an annual salary of 200 Gulden; the violinist, Franz Gruber, by comparison, earned 100 Gulden and Bruckner 80 as provisory organist. *Rent-Hauptbuch* 1852, 39 and 46. Franz Gruber’s estate with chronicles of his travels as a virtuoso, a handwritten violin treatise, and accounts of the chamber music activity at Saint Florian is preserved in the monastery library. For more on Kattinger see Maier, “Oberösterreichische Lehrer,” 39.
- <sup>16</sup> Paul Hawkshaw, “Die Kopisten Anton Bruckners während seines Aufenthaltes in Linz,” in *Bruckner Symposion 1990: Musikstadt Linz – Musikland Oberösterreich*, ed. Othmar Wessely et al., (Vienna: MWV, 1993), 225-226.
- <sup>17</sup> For example Bruckner’s brother-in-law, monastery gardener Johann Nepomuk Hueber, was a regular member of the choir. *Göllicherich-Auer* 1: 60. The most extensive records of payments to extra singers and instrumentalists are found in Ignaz Traumihler’s estate which contains a *Journal für die laufenden Ausgaben bei den Musikern der Collegiatkirche zu St. Florian von 28. Mai 1852 [bis 15. August 1855]*, a *Journal für die Bezüge der Stiftsmusiker [1863-1869]*, and miscellaneous receipts from the years 1855 and following. On the occasion of Prelate Arneith’s funeral, 28 March 1854, for example, he engaged five choirboys and a tenor from Linz and arranged for their transportation. In addition he hired a violinist from Enns, five basses from Ebelsberg and nine wind players from undisclosed locations.
- <sup>18</sup> Of particular concern to this investigation are the ninth and tenth volumes of their performance logs: *Verzeichnis aller aufgeführten Kirchenmusik-Stücke von Weihnacht 1844 bis Ostern 1848* and *Verzeichnis aller aufgeführten Kirchenmusik-Stücke von Ostern 1848 bis zum dritten Sonntag nach Pfingsten 1855*.
- <sup>19</sup> Among other things, the archive has a fine collection of Michael Haydn and Albrechtsberger autographs.
- <sup>20</sup> Walter Pass, “Studie über Bruckners ersten St. Florianer Aufenthalt,” in *Bruckner-Studien. Festgabe der Österreichischen Akademie der Wissenschaften zum 150. Geburtstag von Anton Bruckner*, ed. Othmar Wessely, (Vienna: Österreichische Akademie der Wissenschaften, 1975), 11-51 and Walter Schulten “Anton Bruckners künstlerische Entwicklung,” 40-53 contain excellent synopses of the repertoire. Schulten’s assertion that the monastery performed a Mass in C Major by Franz Schubert is incorrect. Walter Schulten “Bruckners künstlerische Entwicklung,” 53-54. The Schubert *Missa ex C* listed repeatedly in the performance logs is in fact by a Jean Schubert; the parts are preserved as SF II/395. With the exception of the Offertory *Totus in corde*, Op. 46, D.136, performed in 1848, 1853 and 1854, no sacred music by Franz Schubert has been found in the performance logs from Bruckner’s time. Bruckner almost certainly heard and performed a good deal of Schubert’s secular music at the monastery. Prelate Arneith was one of the first people outside Vienna to recognize Schubert’s genius; he purchased one hundred twenty six Schubert first editions and invited the composer to the monastery in 1825. Friedrich Buchmaier, “Arneith, Michael v.,” in *Biographisch-Bibliographisches Kirchenlexikon* (Nordhausen: Verlag Traugott Bautz, 1998), 14: 720-723. See also Elisabeth Maier, “Anton Bruckners Frühwerke – Einflüsse und Vorbilder,” in *Bruckner und Zenetti*, 146-150.

- 21 Schulten, "Anton Bruckners künstlerische Entwicklung," 75-90.
- 22 Neither of the two copies of Marpurge currently in the St. Florian library contains any evidence of Bruckner's having used it – not that he was likely to have written in a book belonging to the monastery. SF LIII/ 12 and 12a. The earliest of many dates in his personal copy of *Die Abhandlung von der Fuge* which he used throughout his Linz and Vienna years is 5 September 1861. Wn Mus. Hs. 28.275, 71.
- 23 For a facsimile see Göllicherich-Auer, 2/1: 34.
- 24 See below. p. 25
- 25 For a facsimile see Leopold Nowak, "Mendelssohns ‚Paulus‘ und Anton Bruckner," in *Über Anton Bruckner: Gesammelte Aufsätze 1936 - 1984*, (Vienna: MWV, 1985), 191.
- 26 The Beethoven Mass was added to the archive in 1846 and 1847 as indicated by numerous copyists' dates in the parts, SF II/35.
- 27 Maier, *Bruckner und Zenetti*, 14.
- 28 Nowak, "Mendelssohns ‚Paulus‘," 191. There is no evidence that Bruckner used the *Saint Paul* materials currently preserved at the monastery: SF IX/27, 38 and 39.
- 29 Including an as yet to be found set of Easter Responsories by Keinersdorfer listed in the performance logs for Holy Saturday of that year.
- 30 Elisabeth Maier, "Requiem in d-Moll (WAB 39)," in *Bruckner Handbuch*, 350.
- 31 And of course middle Beethoven sacred music (*Christ on the Mount of Olives* and the Mass in C). See No. 14 in Table 1.
- 32 See letters to Rudolf Weinwurm, 1 March 1864, and Johann Baptist Schiederemayr, 18 October 1869, in Harrandt, *Bruckner Briefe*, 1:41 and 112.
- 33 Harrandt, *Bruckner Briefe*, 1:4.
- 34 For more on Bruckner's knowledge of Mendelssohn see Wessely, "Bruckners Mendelssohn Kenntnis," 81-112. The tradition of concert performances at the monastery was just as rich as that of liturgical music. Dozens of uncatalogued, handwritten programs survive from the 1840s and 50s for evenings in the monastery music room. The repertoire included songs, operatic overtures and arias, chamber music, and secular and sacred choral music in the vernacular. Selections were more *au courant* than those performed in the church and featured composers such as Mendelssohn, Cherubini, Weber, Mozart, Beethoven, Rossini, Auber and Schubert. The monastery owned scores and parts, for example, to Mendelssohn's Psalms 114 and 22, both of which were probably performed on concerts in the music room. Lindner, "Josef Eduard Seiberl," 179, and Paul Hawkshaw, "Die Psalmkompositionen Anton Bruckners," in *Bruckner-Tagung Wien 1999*, ed. Elisabeth Maier, Andrea Harrandt and Erich Wolfgang Partsch (Vienna: MWV, 2000), 8-10, 18. Max Auer, "Anton Bruckner der Meister der Orgel," *Die Musik XVI* (1924), 880.

**Table 1 - Fragments and Themes of Other Composers' Music in Bruckner's Hand**

SF Saint Florian: Monastery Library and Music Archive

Wn Vienna: Austrian National Library, Music Collection

- Categories:
1. Musical examples from Marpurge, Friedrich Wilhelm. *Abhandlung von der Fuge*, Vol. 1 (Berlin, 1753) and Vol. 2 (ed. Simon Sechter, Vienna, 1843) [AvdF/1-2]
  2. Scores of the vocal parts (sometimes with organ) or partially realized organ parts of entire compositions or extended sections
  3. Thematic fragments

	Source	Composer/Work	Category	Exemplar	Perf. Dates
1	SF 20/25, Fol 1r-3r  Fol 4v	Aumann: <i>Ave Maria</i> in D  Wanhall: <i>Vider[unt]</i> .	2. Fugue  3	SF VI/27: copy parts	1846, 8 Dec; 1848, 23 Dec; 1849, 2 Feb
2	SF 20/1	Various	1. Canonic imit. a2 – fugal expositions	AvdF/1, chapters I/10 – IV/7	
3	SF 20/31, Fol 2r, Ln 1-4	Anonymous	1 (?) Double ctpt. at 10th	AvdF/1, chapter VIII/3 (?)	
4	Wn Mus. Hs. 24.259, Fol 1r-1v  Fol 2r, Ln 1-5  -Ln 6-11  Fol 2r, Ln 12-2v	Various  Anonymous  Berardi  Anonymous	1. Double ctpt. at 12th – double ctpt. at 14th  1. Double ctpt. a4  1. Double invertible ctpt.  1. Ctpt. in retrograde	AvdF/1, chapters VIII/5 – VIII/7  AvdF/2, chapter II/2  AvdF/2, chapter III/2  AvdF/2, chapter IV/1-2	
5	SF 20/19, Ln 1-8  -Ln 9-13	Kirnberger  M. Haydn: <i>Cum Sancto Spirito</i> . Gloria, Mass in C (St. Cecilia)	1. Circle canon a4  2. Fugue (organ part)	AvdF/2, chapter VI/1  SF II/181: copy parts	1846, 11 Apr; 1848, 22 Apr
6	SF 20/20	Unidentified Introit <i>ad Rorate</i>	2		

	Source	Composer/Work	Category	Exemplar	Perf. Dates
7	SF 20/21	Aumann: Christmas Responsories	2		1845-1849, 25 Dec (?)
8	SF 20/8	Eibler <i>Cum Sancto Spirito</i> , Gloria, Mass Nr. 12 in D (St. Leopold)	3. (w. analyses and ctpt. exercises, double and inverted double ctpt. a3, <i>AvdF/2</i> , chapters I and III)	SF II/78: score (Vienna: Tobias Haslinger, Nr. 5045) and copy parts	
9	SF 20/5, Fol 1r-1v  Fol. 2r  Fol 2v, Ln 1  -Ln 2-5  -Ln 6-11  -Ln 12-16	Eibler: <i>Cum Sancto Spirito</i> , Gloria, Mass Nr. 11 in D (St. Wolfgang)  Unidentified <i>Alleluja ins Choral</i>  Unidentified  Unidentified  Mendelssohn: <i>Ist das nicht</i> from <i>St. Paul</i>  Mozart: Fugue K 426	2. Fugue  2. Fugue  3. In c (bass w. ctpt.)  3. Fugue in a (pa. score)  3 (ctpt. exercises w. analyses)  3 (w. analyses)	SF II/73: copy parts    SF IX/27, 38 and 39 (?)  SF XXXIV/14b (?)	1846, 2 June (?); 1849, 4 May    1847, 22 Dec (Linz) 1848, 15 Jan (Linz)
10	SF 20/16	Mozart: <i>In te Domine Speravi, Te Deum</i> in C, K 141	2. Fugue (w. analyses double ctpt. at 8ve with 2 subjects)	SF VI/356: score (Vienna: Tobias Haslinger, 4917) and copy parts	1845, 25 Dec; 1847, 19 Apr; 1848, 22 Apr; 1849, 15. Mar
11	SF 20/17	J. Haydn: <i>Amen</i> , Gloria, Mass in G, H. XXII/6 (St. Nicholas)	2	SF II/169: copy parts	1845, 26 Dec; 1846 and 1847, 29 Jul (?); 1847, 25 Dec; 1848 and 1849, 25 Dec (?)
12	SF 20/18	Zaininger: <i>Veni Sancti</i>	2. Fugue		
13	SF 20/24, Fol 1r-1v  Fol 2r-2v	Umlauff: Offertory <i>Jubilate Deo</i> (closing chorus)  Unidentified	2. Fugue (w. separate aut. organ part)  2. Fugue in B Flat	SF VI/576: copy score fragment, printed and copy parts (Vienna: Tobias Haslinger 8056)	1845 and 1847, 22 Nov
14	SF 20/65a, Fol 1r-2r, Ln 8  -Ln 10-15  -Ln 16  Fol 2v-3r  Fol 3v, Ln 1-12  -Ln 9-10	Albrechtsberger: <i>Agnus Dei, Missa Solemnis</i> in C  Nefischer: Offertory, <i>Protege Domine</i>  Albrechtsberger: unidentified  M. Haydn: <i>In te Domine Speravi, Te Deum</i> in C  Eibler: <i>Amen</i> , Gloria, Mass in G  Beethoven: <i>Preiset ihn, Ihr Engelchöre</i> from <i>Christ on the Mount of Olives</i>	2. Fugue (w. organ part)  2. Fugue (organ part)  3. Fugue (organ part)  2. Fugue  2. Fugue  3. Fugue (soprano and bass parts)	SF II/12: copy parts  SF VI/362: copy parts  SF IV/270: copy parts  SF II/76: copy parts  SF IX/2: score (Breitkopf and Härtel 1616) and copy parts	1845, 31 Dec; 1847, 30 Jul; 1849, 1 Aug  1845, 31 Dec  1845, 31 Dec; 1847, 16 May; 1848, 26 Apr and 15 Aug; 1849, 9 Aug and 25 Dec  1846, 13 Apr; 1847, 5 Sept; 1848, 25 Dec

	Source	Composer/Work	Category	Exemplar	Perf. Dates
14 cont.	-Ln 13-15	Unidentified	3. Fugue (organ part)		
	-Ln 16	Kattinger unidentified	3. in c		
	Fol 4r, Ln 1-2 and 6	unidentified Offertory, Agnus Dei and other works	3		
	-Ln 3-4	Aiblinger: <i>Cum Sanctis, Requiem</i>	3. Fugue: organ part (w. analyses)	SF II/8: copy parts	1846, after 28 May; 1848, after 2 Apr
	-Ln 7-9	Handel: <i>Hallelujah Chorus, The Messiah:</i>	3. Fugue (organ part)	SF IX/4: score (Breitkopf and Härtel) and copy parts	1846, 11 Apr; 1848, 22 Apr
	-Ln 10-11	M. Haydn: Kyrie 2, Mass in C (St. Cecilia)	3. (organ and soprano parts)	SF II/181: copy parts	1846, 11 Apr; 1848, 22 Apr
	-Ln 12-Fol 4v, Ln 4	M. Haydn: <i>Cum Sancto Spirito</i> , Gloria, Mass in C (St. Cecilia)	2. Fugue (4 voices w. organ part)	SF II/181	
	Fol 4v, Ln 1 and 5-7	M. Haydn: Gloria, Benedictus and Agnus Dei, Mass in C (St. Cecilia)	3. Soprano and organ parts	SF II/181	
	-Ln 8	Preindl: unidentified	3		
	-Ln 8-9	Keinersdorf: <i>Gloria Patri</i> , Easter Responsories (?)	3	SF VI/361: copy parts	1846, 11 Apr; 1848, 22 Apr
	-Fol 4v, Ln 10-11	Beethoven: Gloria, Credo and Sanctus, Mass in C	3. Tenor and organ parts	SF II/35: copy parts; SF II/36: printed score	1848, 29 Jul
	-Ln 12	Mozart: Offertory, <i>Tremendum ac vivicum sacramentum</i>	3. Alto and Bass parts	SF VI/357: score (Diabelli 7551)	1848, 29 Jul
	-Ln 13-14	M. Haydn: <i>Quam Olim</i> and <i>Cum Sanctis</i> , Requiem in c	3. Organ part	SF II/99: copy parts	1846 and 1848, Nov 2
	-Ln 15-16	M. Haydn: Offertory, <i>Temete Dominum:</i>	3. Soprano, alto and Bass parts	SF VI/243	1845-1849, 1. Nov Aut. date: <i>Am / Allerh. / fest / 848.</i>
15	SF 20/65b, Fol 1r-1v, Ln 8	Caldara: Gradual, <i>Ostende Nobis</i>	2. Fugue	SF VI/79: copy parts	1845-1849, 1 Advent
	Fol 1v, Ln 9-2r	Caldara: Offertory, <i>In te Domine Speravi:</i>	2. Fugue	SF VI/79: copy parts	1845-1849, 1. Advent
	Fol 2v-4r, Ln 4	Caldara: Gradual, <i>Benedictus es Deus</i>	2. Fugue	SF VI/79: copy parts	1845-1849, 4. Advent
	Fol 4r, Ln 4-4v	Caldara: Offertory, <i>Ave Maria:</i>	2. Fugue	SF VI/79: copy parts	1845-1849, 4. Advent
16	SF 20/65c	Mozart: Kyrie, Sanctus, Benedictus and Agnus Dei, Mass in D, K 194	2 (w. organ part)	SF II/285 and 286: copy parts	1846, 19 Apr; 1847, 3 June
17	SF 20/65d	Reutter: Gradual, <i>Deus Salvator Noster</i>	2. Fugue	SF VI/450b: copy parts	1845, 26 Oct; 1847, 4 Apr; 1849, Septuagesima

	<b>Source</b>	<b>Composer/Work</b>	<b>Category</b>	<b>Exemplar</b>	<b>Perf. Dates</b>
18	Wn Mus Hs 19.790, Fol 1r-1v	Eibler: <i>Amen</i> , Gloria, Mass Nr. 4 in C (St. Mauritio)	2. Fugue	SF II/79: copy parts (copy score Agnus)	1848, 22 Nov (?)
	Fol 2r, Ln 1- Ln 12, m. 5	Eibler: <i>Amen</i> , Gloria, Mass No. 2 in C (St. Michael)	2. Fugue	SF II/70: copy parts	
	-Ln 9	Unidentified	3. Fugue		
	-Ln 12	Unidentified	3. Fugue (?)		
19	SF 20/9, Fol 1r, Ln 1-2	Unidentified	3 (w. analysis and exercises)		
	-Ln 4	Unidentified	3		
	-Ln 9	Unidentified	3		
	-Ln 10-12	<i>Pahl.</i> : unidentified Mass	3 (w. analysis)		
	Fol 2v, Ln 1-2	Unidentified	3 (w. analysis)		
	-Ln 2-3 and 11-12	M. Haydn: Offertory <i>Propitius Esto</i>	3 (w. analyses and exercises)		1845-1849, 4 Pent
	-Ln 4-5	Unidentified	3 (w. analysis)		
	-Ln 6-7	Unidentified	3 (w. analysis)		
	-Ln 8-9	Unidentified (4 figured bass exercises)	3		
	-Ln 10	Unidentified	3 (w. analysis)		
20	Wn Mus. Hs. 19.791, Fol 1r, Ln 1-9 and Fol 4v	Mozart: Kyrie, <i>Missa Brevis</i> in C, K 258	2. Canon (w. ctpt. exercises)		
	-Ln 10	Unidentified	3. Fugue in B Flat		
	-Ln 9-12	Unidentified	3. Organ Fantasy in A Flat		
21	SF 20/35, Fol 4v, Ln. 1-2	Unidentified: 2 themes	3		
22	SF 20/13, Fol 1r, Ln 10-11	Unidentified: 2 themes	3 (w. exercises)		
	-Ln 11	Mendelssohn: <i>Herr, Du bist der Gott</i> from <i>St. Paul</i>	3		1847, 22 Dec (Linz) 1848, 15 Jan (Linz)
	-Ln 12	Unidentified and <i>Wahl</i> [?] <i>Bmoll</i>	3		

**Table 2 - Saint Florian Performance Dates of the Works Bruckner Copied****1845**

[1]Date	[1]Source	[1]Piece	[1]Category
[1]26 Oct., 24 Pentecost	[2]17	[2]Reutter: Gradual, <i>Deus salvator</i>	[2]2
[1]1 Nov., All Saints	[3]14	[3]M. Haydn: Offertory, <i>Temete Dominum</i>	[3]3
[1]22 Nov., St. Cecilia	[4]13	[4]Umlauff: Offertory, <i>Jubilate Deo</i>	[4]2
[1]30 Nov., 1 Advent	[5]15	[5]Caldara: Gradual and Offertory, <i>Ostende – In te Domine</i>	[5]2
[1]21 Dec., 4 Advent	[6]15	[6]Caldara: Gradual and Offertory, <i>Benedictus – Ave Maria</i>	[6]2
[1]25 Dec., Christmas	[7]8	[7]Aumann: <i>Responsorien ad Nativitatem (?)</i>	[7]2
[1]25 Dec., Christmas	[8]10	[8]Mozart: <i>Te Deum</i> in C	[8]2
[1]26 Dec., St. Stephan	[9]11	[9]J. Haydn: Mass (St. Nicholas)	[9]2
[1]31 Dec.	[10]14	[10]Albrechtsberger: <i>Missa Solemnis</i>	[10]2
[1]31 Dec.	[11]14	[11]Nefischer: Offertory, <i>Protege Domine</i>	[11]2
[1]31 Dec.	[12]14	[12]M. Haydn: <i>Te Deum</i> in C	[12]2

**1846**

[1]11 Apr, Holy Sat	[1]14	[1]Handel: <i>Hallelujah Chorus</i>	[1]3
[1]11 Apr, Holy Sat	[2]5, 14	[2]M. Haydn: Mass (St. Cäcilia)	[2]2, 3
[1]11 Apr, Holy Sat	[3]14	[3]Keinersdorf: <i>Responsorien ad Resurrectionem</i>	[3]3
[1]13 Apr, Easter Mon	[4]14	[4]Eibler: Mass in G	[4]2
[1]19 Apr, 1 Easter	[5]16	[5]Mozart: Mass in D	[5]2
[1]After 28 May	[6]14	[6]Aiblinger: Requiem	[6]3
[1]2 June, 2 Feria Pentecost	[7]9	[7]Eibler: Mass in D (?)	[7]2
[1]28 June, 4 Pentecost	[8]19	[8]M. Haydn: Offertory <i>Propitius Esto</i>	[8]3
[1]29 July, Prelate's Name Day	[9]11	[9]J. Haydn: Mass (St. Nicholas) (?)	[9]2
[1]1 Nov., All Saints	[10]14	[10]M. Haydn: Offertory, <i>Temete Dominum</i>	[10]3
[1]2 Nov., All Souls	[11]14	[11]M. Haydn: Requiem	[11]3
[2]29 Nov., 1 Advent	[12]15	[12]Caldara: Gradual and Offertory, <i>Ostende – In te Domine</i>	[12]2
[3]8 Dec., Immaculate Conception	[13]1	[13]Aumann: <i>Ave Maria</i>	[13]2
[4]20 Dec., 4 Advent	[14]15	[14]Caldara: Gradual and Offertory, <i>Benedictus – Ave Maria</i>	[14]2
[5]25 Dec., Christmas	[15]8	[15]Aumann: <i>Responsorien ad Nativitatem (?)</i>	[15]2

**1847**

[1]4 Apr., Easter	[1]17	[1]Reutter: Gradual, <i>Deus salvator</i>	[1]2
[2]19 Apr., 2 Easter	[2]10	[2]Mozart: <i>Te Deum</i> in C	[2]2
[3]16 May, 6 Easter	[3]14	[3]M. Haydn: <i>Te Deum</i> in C	[3]2
[4]3 June, Corpus Christe	[4]16	[4]Mozart: Mass in D	[4]2
[5]20 June., 4 Pentecost	[5]19	[5]M. Haydn: Offertory, <i>Propitius Esto</i>	[5]3
[6]29 July, Prelate's Name Day	[6]11	[6]J. Haydn: Mass (St. Nicholas) (?)	[6]2
[7]30 July	[7]14	[7]Albrechtsberger: <i>Missa Solemnis</i>	[7]2
[8]5 Sept., 16 Pentecost	[8]14	[8]Eibler: Mass in G	[8]2
[9]1 Nov., All Saints	[9]14	[9]M. Haydn: Offertory <i>Temete Dominum</i>	[9]3
[10]22 Nov., St Cecilia	[10]13	[10]Umlauff: Offertory, <i>Jubilate Deo</i>	[10]
[11]28 Nov., 1 Advent	[11]15	[11]Caldara: Gradual and Offertory, <i>Ostende – In te Domine</i>	[11]2
[12]19 Dec., 4 Advent	[12]15	[12]Caldara: Gradual and Offertory, <i>Benedictus – Ave Maria</i>	[12]2
[13]22 Dec. (Linz)	[13]9, 22	[13]Mendelssohn: <i>Paulus</i>	[13]3
[14]25 Dec., Christmas	[14]8	[14]Aumann: <i>Responsorien ad Nativitatem (?)</i>	[14]2
[15]25 Dec., Christmas	[15]11	[15]J. Haydn: Mass (St. Nicholas)	[15]2

**1848**

[1]15 Jan. (Linz)	[1]9, 22	[1]Mendelssohn: <i>St. Paul</i>	[1]3
[2]After 2 Apr.	[2]14	[2]Aiblinger: Requiem	[2]3
[3]22 Apr., Holy Sat	[3]10	[3]Mozart: <i>Te Deum</i> in C	[3]2
[4]22 Apr., Holy Sat	[4]14	[4]Handel: <i>Hallelujah Chorus</i>	[4]3
[5]22 Apr., Holy Sat	[5]5, 14	[5]M. Haydn: Mass (St. Cecilia)	[5]2, 3
[6]22 Apr., Holy Sat	[6]14	[6]Keinersdorf: Easter Responsories	[6]3
[7]26 Apr., Feria 3 Easter	[7]14	[7]M. Haydn: <i>Te Deum</i> in C	[7]2
[8]9 July., 4 Pentecost	[8]19	[8]M. Haydn: Offertory, <i>Propitius Esto</i>	[8]3
[9]29 July., Prelate's Name Day	[9]14	[9]Beethoven: Mass in C	[9]3
[10]29 July., Prelate's Name Day	[10]14	[10]Mozart: Offertory <i>Tremendum ac vivicum sacramentum</i>	[10]3
[11]15 Aug., Assumption	[11]14	[11]M. Haydn: <i>Te Deum</i> in C	[11]2
[12]1 Nov., All Saints	[12]14	[12]M. Haydn: Offertory <i>Temete Dominum</i>	[12]3
[13]2 Nov., All Souls	[13]14	[13]M. Haydn: Requiem	[13]3
[14]22 Nov., St Cecilia	[14]18	[14]Eibler: Mass (St. Mauritio) (?)	[14]3
[15]3 Dec., 1 Advent	[15]15	[15]Caldara: Gradual and Offertory, <i>Ostende – In te Domine</i>	[15]2
[16]23 Dec.	[16]1	[16]Aumann: <i>Ave Maria</i>	[16]2
[17]24 Dec., 4 Advent	[17]15	[17]Caldara: Gradual and Offertory, <i>Benedictus – Ave Maria</i>	[17]2
[18]25 Dec., Christmas	[18]8	[18]Aumann: <i>Responsorien ad Nativitatem (?)</i>	[18]2
[19]25 Dec., Christmas	[19]11	[19]J. Haydn: Mass (St. Nicholas) (?)	[19]2
[20]25 Dec., Christmas	[20]14	[20]Eibler: Mass in G	[20]2

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## ***The Early Compositional History of Bruckner's Fourth Symphony: an Interim Report***

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It has taken me a long time—and a lot of study and reflection—to begin to understand the textual history of Bruckner's symphonies with something approaching clarity. By the term textual history I mean the entire history of the texts of these works, from their compositional emergence through their revision, performance, publication, and last but not least, their reception by performers, scholars, and critics over the decades.

We may dream of seeing things in their entirety, directly face to face, but it is our lot as humans to see through a glass, darkly. It is, therefore, a fact of life that we understand artworks within the framework of interpretation within which we encounter them; certainly no one would seriously dispute that in approaching the texts of Bruckner's symphonies we must contend with a rather dense thicket of traditional interpretation, in which the efforts of twentieth and now twenty-first century scholars to identify, claim, reclaim, and otherwise deal with the multifaceted texts of Bruckner's major works has played an inordinately large and not always salutary role.

Like most, if not all, Bruckner lovers as I discovered Bruckner I was greatly intrigued—one might almost say seduced—by a tale told by scholars beginning with Max Auer and Robert Haas, who were its main progenitors, and later eagerly adopted by English-speaking writers including Erwin Doernberg, Deryck Cooke, and Robert Simpson. You know the story: modern scholars resurrected the original versions of Bruckner's symphonies, which had been lost to the world ever since, or in some cases even before, they were performed, let alone published. These versions had been replaced by revised scores designed and put through by Bruckner's "well-meaning" but misguided acolytes (as they are so often described), headed by the brothers Schalk. It is our good fortune that Bruckner willed the original manuscript scores of his works to the Imperial Court Library in Vienna in anticipation of "späteren Zeiten"—later times—in which these versions could finally come into their own. These times, it turns out, are now, and have been since the 1930s, when this story made its first appearance and when the original versions of Bruckner's symphonies, as one critic wrote at the time, began their triumphal march into the concert hall.

It is a compelling story, which makes us feel as if we have recognized the truth of the situation and have come to appreciate the artistic superiority of these original versions. Yet almost every piece of it is open to serious question, if not grave doubt.<sup>1</sup> We do live in an era in which Bruckner's music is known largely, indeed almost exclusively, through recordings, performances, and broadcasts of modern editions based on the composer's manuscript versions, not the authorized final published versions, of his symphonies and other works. For better or for worse, opinions about Bruckner's works, both by those who admire them and those who do not, are far more deeply tinged than we might imagine by beliefs about his almost compulsive need to revise his works, his inability to achieve compositional closure, his susceptibility to editorial manipulation, and the like. And these ideas spill into discussions of Bruckner's music far more widely than they should. For example, in *Von Beethoven bis Mahler*, a very intelligent and generally well-informed book about German concert music published in the 1990s, Martin Geck feels free to make this statement without backing it up with a citation or questioning its viability: "Friends and critics expressed misgivings about the formal design of a work; so Bruckner accordingly altered . . . the manner of his construction."<sup>2</sup> It is telling that Geck, who is not primarily interested in the compositional history of Bruckner's works, makes this claim almost incidentally in order to support his explication of what he perceives to be the imbalance between form and content in Bruckner's symphonic output.

In the last decade or so, a number of scholars, including myself, have expended a great deal of time and energy, and not a little ink, examining and testing this now traditional line of interpretation, exposing its errors of fact and judgment, trying to rout its falsehoods and bridge its leaps of faith, while recognizing its elements of truth and insight. For quite some time, I primarily approached these matters from one end, namely the latter stages of Bruckner's process of composition, revision and publication; specifically, by documenting the sources and the musical text of the 1888 version of

Bruckner's Fourth Symphony, which is still seen by more than a few Brucknerians as, in Deryck Cooke's words, a "completely spurious score" "drawn up" by Ferdinand Löwe and Franz Schalk, that "should be rejected altogether as a falsification of Bruckner's intention."<sup>3</sup>

My work on the 1888 version, which culminated in the publication of a new critical edition of the score in the collected works edition, taught me well that it is impossible to understand this text in a reasonably coherent way without abandoning common prejudices—for that is what they are all too often—about the nature, significance, and musical value of the much-reviled first published versions of Bruckner's symphonies.<sup>4</sup> More recently, I have been systematically studying the early manuscripts of the Fourth Symphony, those that contain the well-known 1878/80 version and the early 1874 version, as part of the work of preparing a comprehensive *Revisionsbericht*, the critical report that describes and explains all of the manuscript sources of the Fourth Symphony for the collected works edition. This project has proven to be equally fascinating and challenging to my presumptions about Bruckner's music, although in ways rather different from my previous work.

Since the publication in 1975 of Leopold Nowak's critical edition of the 1874 version, it has not generally been considered a philologically problematic text. When I began to examine the manuscript sources it came, therefore, as something of a surprise to find that things here are in fact quite complicated and by no means as clear-cut as Nowak's edition makes them appear. Nowak's edition is a very accurate rendition of the text of Bruckner's autograph score in its final state, but this state was achieved only in 1876, not 1874, following a series of modifications by the composer. Since Nowak never published any critical apparatus for his edition and makes no mention of the initial version of the text, its existence has remained essentially unknown. This initial text does not differ in form from the later one, but it does contain a number of noteworthy differences from the text we all know from Nowak's edition. Uncovering this early version has shed new light on the early history of the Fourth Symphony. In particular, it shows that Bruckner increasingly worked to increase what he referred to as the "effectiveness" of his symphonies in the mid 1870s. This concern with effectiveness, I would suggest, continued through the revision and publication of most of his symphonies in the late 1880s and early 1890s. This article will outline the compositional development of the first version of the Fourth Symphony, present one particularly telling example of the revisions Bruckner made to the symphony in 1875 or 1876, and finally offer some thoughts on the significance of this for our understanding of Bruckner's compositional approach.

The extant sources of the first version of the Fourth Symphony are not very numerous; they are outlined in Table 1. A schematic chronology of the Symphony's early development is found in Table 2.

### **Table 1: The Sources of the 1874 Version**

*Source A* ÖNB Mus. Hs. 6082: Bruckner's autograph score of the 1874 version

*Source B* ÖNB Mus. Hs. 3177/1: a now incomplete copy of the first movement of the 1874 version in its initial state. The first 15 pages of the score, containing mm. 1-116, are missing. The final page of the score is in the Musikarchiv of Stift Kremsmünster (Krm C56,10c)

*Source C* A copy of the 1874 Andante in its initial state, now included in ÖNB Mus. Hs. 3195

*Source D* A complete copy of the 1874 Scherzo and Trio that is now arbitrarily divided between three separate documents: ÖNB Mus. Hs. 3195 Mus. Hs. 3177, and MusHs. 6097

*Source E* ÖNB MusHs 6032: A complete, bound copy of the 1874 version in its revised state, containing some subsequent revisions, emendations, and notes by Bruckner.

Bruckner began the score of the Fourth Symphony on 2 January 1874, immediately after completing the first version of the Third Symphony, and he dated the end of the Finale 22 November 1874 in his autograph score, which is now preserved in the ÖNB. Some time in 1875 Bruckner had a copy of the score made, which must have contained the complete text of the symphony as it stood in Nov. 1874. This copy of the score is now fragmented and only partially preserved; the Andante (this is source C) and Scherzo are complete, although the Scherzo is now arbitrarily divided among these separate items (Source D). Most of the first movement is preserved (as Source B), but most unfortunately the first 116 measures of the first movement and the entire Finale are gone.

Sometime later Bruckner revised his autograph score—a layer of subsequent erasures, emendations, and additions is clearly evident in the score, especially in the outer movements. It is not clear precisely when this occurred—perhaps it was in late 1875 or in 1876 following the initial completion of the Fifth Symphony in May and revisions to the Third in July. This revised text is the

text that Nowak published. These changes were not entered into the first copy score, yet by comparing the extant portions of that score and by reading between the lines of the autograph it is possible (as we shall see) to reconstruct some of the original text of 1874.

**Table 2: The 1874 Version of Bruckner's Fourth Symphony: a Chronology**

2 Jan. 1874	Date at start of Bruckner's autograph score (Source A)
22 Nov. 1874	<i>Vollendet in Wien</i> written at end of fourth movement in Source A
ca. spring 1875	A copy of the score is made (surviving portions now in Sources B, C, and D).
ca. spring 1876	Bruckner revises his autograph score. A second copy is made (Source E).
summer 1876	Bruckner undertakes metrical studies of Beethoven's Third and Ninth Symphonies and his own Fourth Symphony.
19 Sept. 1876	Letter to Wilhelm Tappert in Berlin informing him that the copying of the Fourth Symphony has just now been completed.
1 Oct. 1876	Bruckner sends a copy of the score (apparently Source E) to Tappert in Berlin in the hope that Benjamin Bilse and his orchestra will perform it.
6. Dec. 1876	Letter to Tappert requesting some minor changes in the Andante
1 May 1877	Letter to Tappert: "Yesterday I picked up the score of the Fourth Symphony and saw to my horror that I harmed the work through many imitations, and indeed often robbed the best passages of their effectiveness. This addiction to imitations is almost a sickness. . ." <i>Gestern nahm ich die Partitur der 4. Sinfonie zur Hand u. sah zu meinem Entsetzen, dass ich durch viele Imitationen dem Werke schadete, ja oft die besten Stellen der Wirkung beraubte. Diese Sucht nach Imitationen ist Krankheit beinahe. . .</i> <sup>5</sup>
12 Oct. 1877	Letter to Tappert: "I have become entirely convinced that my Fourth Symphony urgently needs fundamental reworking. There are, for example, in the Adagio overly difficult, unplayable violin figures, and here and there the instrumentation is too ornate and too unsettled." <i>Ich bin zur vollen Überzeugung gelangt, dass meine 4. romant. Sinfonie einer gründlichen Umarbeitung dringen bedarf. Es sind z. B. im Adagio zu schwierige, unspielbare Violinfiguren, die Instrumentation hie u. da zu überladen u. zu unruhig.</i> <sup>6</sup>
June-Sept. 1878	Composition of the 1878 version of the Symphony
9 Oct. 1878	Letter to Tappert: "I now have reworked the Fourth Romantic Symphony (movements 1, 2, 4) in completely new, shorter form; <u>it will now achieve its effect.</u> " <i>Ich habe jetzt die vierte rom. Sinfonie (1., 2., 4. Satz) ganz neu u. kurz bearbeitet, die dann ihre Wirkung machen wird.</i> <sup>7</sup>

Shortly thereafter, Bruckner had another copy of the score made that contained the revised text of the symphony. This score (Source E) was almost certainly the score that Bruckner sent to Berlin in October 1876 in the hope, never to be realized, of a performance by Benjamin Bilse's orchestra. Despite Bruckner's requests to have this score returned, it remained in Berlin until long after his death. August Göllerich obtained it only in 1902, and actually used it as the basis of his world premiere performance of the 1874 Scherzo in 1909.

Somewhat surprisingly, before Bruckner sent this score to Berlin he made another set of revisions in it. (This seems hard to square with the statement in the letter of 19 Sept. 1876 that the copying had just then been finished. My best guess is that he was referring to the copying of the orchestral parts that he reportedly also sent to Berlin, but which are now lost.) It is clear that many of the changes he made in this copy of the score were prompted by the metrical analyses he carried out on Beethoven's Third and Ninth Symphonies, as well as on his Fourth Symphony, in the late summer of 1876. Most of these changes were not added to the autograph score and have never been published. They involve the deletion and the repetition of some bars in order to regularize the period structure and some slight, almost incidental modification to the orchestration. In addition to these changes, Bruckner indicated cuts in both this score and his autograph score in three of the movements (see Table 3).

**Table 3: Requested Cuts in Sources A and E**

First movement: mm. 333-78 and mm. 557-88  
 Second movement: mm. 75/3-88/2 and 173-98  
 Fourth movement: mm. 51-86, 165-80, 467-08, and 559-82\* [\*only in Source E]

Even after he had sent the score off to Berlin, Bruckner continued to rethink things. In December 1876 he wrote Tappert requesting that some minor changes be made in the Andante (they were not entered in the Berlin score, but were entered into Bruckner autograph and the earlier copy score [Source C]). In May 1877, just after the round of revisions that produced what we now know as the 1877 version of the Third Symphony, he alerted Tappert that upon further review he had come to believe that the Fourth needed revision and asked that the score be returned. The score did not return, and finally in October 1877 Bruckner wrote the well-known letter in which he declared his conviction that the symphony definitely needed to be reworked and now insisted that the extant version of the Fourth was to be withdrawn. Shortly thereafter he began work on what became the now well-known 1880 version of the symphony.

It is a rather interesting compositional evolution, similar in its outlines to that of the Third Symphony. Unfortunately, with the Fourth we lack a fully preserved copy of the initial version of the text comparable to the pristine dedication copy of the Third Bruckner sent to Bayreuth. So we have only a partial record of the original text of the 1874 Fourth, but the glimpses we do have are quite fascinating: they reveal that in a number of passages the instrumentation was originally quite a bit simpler than in the revised text of the 1874 version that we know from Nowak's edition. It seems that Bruckner added most, if not all, of the closely interwoven imitation, especially in the brass and winds, found in tutti passages in the third themes group, development section, and coda in the outer movements. This sort of writing, which Thomas Röder refers to as Bruckner's *Strettoverfahren*, his stretto method, and which Ernst Kurth called Bruckner's typical *Bläserverdichten* (wind compaction), is also found in similar places in contemporaneous manuscripts of the Third Symphony, much of which survives in the 1877 version.<sup>8</sup>

In the extant portion of the first copy of the first movement of the Fourth Symphony (Source B), the texture is generally quite a bit plainer in such passages, and it is evident that almost all of the pertinent passages of Bruckner's autograph score were clearly revised at some time after their initial copying (see Table 4). So, evidently Bruckner enriched the texture of these passages after the fact in a way that closely parallels his treatment of the Third Symphony in which, as Thomas Röder has shown, Bruckner added and then partially removed rather similar textural modification between 1875 and 1877.

**Table 4: Passages in Source A in which considerable "imitation" was added**

First movement: mm. 199-252, 429-46, 569-80, 597-620  
 Second movement: mm. 199-222  
 Fourth movement: mm. 292-300, 374-80, 515-522, 535-42, 551-8, 577-606

It is quite fascinating to compare the original reading of these passages with their revised text. Example One is a score that shows this in one particularly interesting and well-documented passage in the first movement near the beginning of the development, to which Bruckner added a number of imitative enrichments to the score (see Table 5).

**Table 5: Additions to the First Movement, mm. 208-215**

m. 208f.	Flute and Oboe added pre-imitating Horn I by one bar
m. 209f.	Bassoon added imitating the Horns
m. 209f.	Trumpets added imitating Clarinets at a two-beat delay
m. 211f.	Clarinets added imitating Oboe at a two-beat delay
m. 212f.	Trumpet added pre-imitating Horn III by two beats
m. 213f.	Oboe added imitating Bassoon at a two-beat delay
m. 215f.	2nd Violins added imitating 1st Violins at a two-beat delay
m. 215f.	Horns II & IV added in rhythmic imitation of Horns I & III

Deciphering the textual evolution of the first version of the Fourth Symphony obviously has implications for understanding the nature of the work as a whole. To take one example, knowing the origin of these passages of “stretto” or imitative thematic compression is particularly important because they have been rightly identified as a leading style trait of the early version of both this symphony and the Third. When Manfred Wagner wrote that “Bruckner's first versions are altogether more complicated in their disposition, more multifarious, and richer in information than are the later versions,” passages of this sort must have been high among those he had in mind.<sup>9</sup> Wagner also commented, perhaps more controversially, on the Bruckner's idealistic, almost impractical treatment of the orchestra in certain passages in these versions. He wrote: “Bruckner's first versions are unusually hard on the instrumentalists in performance; this is because the composer paid no attention to the convenience of the players or orchestral habits, nor did he concern himself with acoustic economy, as for example when the overtone-rich violins cover the flutes or when rapid passage-work in the violins threatens to become unclear to the ear.”<sup>10</sup> It seems to me that when we see how Bruckner went about revising this symphony we can grasp more clearly that there was something experimental about what he was doing. He did not know exactly how this music would sound nor how it would work in performance. How could he? Nothing like it had been tried before by him or by anyone.

The history of this version has things to teach us about Bruckner's compositional approach in a larger sense as well. The still-prevalent impulse to frame textual issues in Bruckner as essentially matters of authentic vs. inauthentic continually threatens to constrain much thinking about Bruckner's music. The proximate roots of this attitude lie in places like the well-known formulation of the “Bruckner problem” coined by Deryck Cooke in the 1970s. Yet I suggest that the deeper roots of the problem—or what we perceive as a problem—with the texts of Bruckner symphonies reach back farther than is commonly supposed, back to the romantic conception of artistic creation which was expressed, for example, by the Viennese writer Stefan Zweig. Zweig, who was a great collector of manuscripts, said that his fascination with these sources resided in the promise they seemed to offer of recovering what he called the “mysterious moment of transition in which a verse, a melody, emerges out of the invisible, out of the vision and intuition of a genius, and enters the earthly realm.”<sup>11</sup> One key operative presumption here is that the essence of authentic art inheres in its first, purest conception, with the conviction, that, as Robert Schumann once put it “the first conception is always the most natural one and the best. Reason errs, feeling does not.”<sup>12</sup> From here, it is not too far to the conclusion that the task of textual studies is to recover, preserve and disseminate the earliest, purest, and thus the most “authentic” and best possible text of an artwork.

The fascination with the pure Urtexts of Bruckner's works has meant that quite a lot of Bruckner research, even otherwise thorough and thoughtful work, has been prone to give short shrift to the equally fascinating and more rationally comprehensible phases of creation that lie between a work's creative germination and its final emergence as a public text. For example, in a thoughtful and often challenging essay with the splendid title: “Musik als gesellschaftliches Ärgernis—oder: Anton Bruckner, der Anti-Bürger” which might be rendered in English as “Music as public nuisance—or: Anton Bruckner, the anti-bourgeois,” Johannes-Leopold Mayer wrote that “Bruckner always sought practical applications for his knowledge, be it as a teacher in school or at the university [or] be it as a composer whose theoretical knowledge fruitfully worked for the listener's advantage in his masses and symphonies.”<sup>13</sup> Mayer is onto something with this. Bruckner clearly valued the rules and principles of counterpoint and harmony, but regarded them as means to a practical end, an attitude that gave rise to his saying that famously riled Heinrich Schenker: “That is the rule, gentlemen. Of course, I don't compose that way.”<sup>14</sup>

But as Mayer continues he is deflected by his adherence to the belief that the texts of Bruckner's symphonies published in his lifetime fundamentally compromised his artistic vision: “The rough edges were polished away in the arrangements and thus Bruckner achieved a tainted success.” In these arrangements his works were no longer “the stumbling blocks for the liberal bourgeoisie that they had been. The arrangers, deliberately or not, were the henchmen of the new order.” Mayer invokes text-critical issues almost incidentally, as did Geck, as grist for an argument that is really about something else, in this case sociological criticism.

A full and clear understanding of the textual history of the first version of the Fourth Symphony, I suggest, can help to counteract the kind of thinking that construes the development of these works as one that sooner or later turns from authentic composition into artless compromise, if not outright bowdlerization. Bruckner's compositional revisions and his comments about them make

it plain that he himself did not see things in this way. In his letter of 1 May 1877 to Tappert he explained his request to withdraw the symphony by stating: “Yesterday I picked up the score of the Fourth Symphony and saw to my horror that I harmed the work with many imitations, and indeed often robbed the best passage of their effectiveness. This addiction to imitations is almost a sickness”<sup>15</sup>

Bruckner had clearly changed his mind about the layer of “imitations”—as he put it— he had added to the score a year or previously. What exactly had led him to this decision is of course unknown—but he came to see that this sort of intricate, contrapuntal decoration did not serve his larger purposes. In any case in the revised version of the symphony that Bruckner began to compose only a few weeks later, this sort of writing is all but completely absent, partially replaced by much clearer, more articulate gestures of echo imitation. Another phrase in this May 1877 letter, which was quite unknown before its publication in 1998 in the new edition of Bruckner’s letters, strikes me too: Bruckner explains that this imitation weakened the works and even “robbed the best passages of their *Wirkung*”—their effectiveness. This is an very telling phrase in my eyes, especially in light of a follow-up letter Bruckner sent to Tappert later the following year informing him of the revised version in which he states with due emphasis: “I now have reworked the Fourth Romantic Symphony (movements 1, 2, 4) in completely new, shorter form; it will now achieve its effect.”<sup>16</sup> Again, Bruckner clearly states that his work was guided by the desire to craft a symphony that would convey its musical conception to an audience as effectively as possible.

Investigating and evaluating the various texts of Bruckner's symphonies in terms of authentic vs. inauthentic or originality vs. compromise does not do justice to the reality and the fullness of Bruckner's compositional achievements, which were gained in no small part by dint of his unusual, perhaps even unparalleled compositional persistence. For it was through the painstaking care, the continual clarification, and the devoted pursuit of the most effective presentation of his musical conceptions, that Bruckner won much of his greatest success.

### Example One:

**Bruckner, Symphony no. 4 (1874 version), 1st movement, mm. 207-228, initial text (from MusHs 3177)**  
revisions made in 1875/76 shown in grey

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2

213

J

Fl.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

F Tpt.

Vln. I

Vla.

Vc.

*poco a poco*

*cresc.*

*p*

*a2*

*p*

Bassoons revised to this:

*p gestrichen*

*poco a poco*

*cresc.*

The 2nd violins are now divided with one half playing this part.

*p gestrichen*

*p hervortretend*

Cellos revised to this:

*p hervortretend*

219

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

F Tpt.

Vln. I

Vla.

Vc.

4 225

In the revised text, fl., clar., and bsn. all play this rhythm, mm. 226-228:

I would like to thank Clark University's Faculty Development Fund, The Higgins School of the Humanities at Clark University, and the Musikwissenschaftlicher Verlag of Vienna for their generous support of my research on the manuscript sources of the Fourth Symphony.

<sup>1</sup> I have discussed my view of these matters in "Bruckner Editions: The Revolution Reconsidered" in *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge University Press, 2004), pp. 121-37.

<sup>2</sup> Martin Geck, *Von Beethoven bis Mahler* (Reinbek, 2000), p. 385.

<sup>3</sup> See Deryck Cooke, "Anton Bruckner," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980), vol. 3, pp. 360-61, rpt. in *The New Grove Late Romantic Masters* (London, 1985), p. 32, and idem, "The Bruckner Problem Simplified," in *Vindications: Essays on Romantic Music* (Cambridge, 1982), pp. 59 and 62.

<sup>4</sup> *Anton Bruckner: IV Symphonie Es-Dur, Fassung von 1888*, Anton Bruckner Sämtliche Werke, Band IV/3 (Vienna, 2004).

<sup>5</sup> Anton Bruckner, *Briefe: 1852-86*, Anton Bruckner Sämtliche Werke, Band 24/1, ed. Andrea Harrandt and Otto Schneider (Vienna, 1998), p. 172.

<sup>6</sup> Bruckner, *Briefe: 1852-86*, p. 175

<sup>7</sup> Bruckner, *Briefe: 1852-86*, p. 179

<sup>8</sup> Thomas Roeder, *Auf dem Weg zur Bruckner Symphonie: Untersuchungen zu den ersten beiden Fassungen von Anton Bruckners Dritter Symphonie* (Stuttgart, 1987), pp. 43-62 and Ernst Kurth, *Bruckner* (Berlin, 1925), pp. 391-5.

<sup>9</sup> "Bruckners erste Fassungen durchwegs komplizierter, mannigfaltiger, und informationsreicher angelegt sind als die späteren Fassungen," Manfred Wagner, *Der Wandel des Konzepts: zu den verschiedenen Fassungen von Bruckners dritter, vierter und achter Sinfonie* (Vienna, 1980) p. 17; also see Wagner, *Bruckner: Leben-Werke-Dokumente* (Mainz, 1983), p. 393.

<sup>10</sup> Wagner, *Bruckner*, p. 394.

<sup>11</sup> Stefan Zweig, *The World of Yesterday* (New York, 1943), pp. 161-2, translation modified

<sup>12</sup> *Music in the Western World: A History in Documents*, ed. Piero Weiss and Richard Taruskin (New York, 1984), p. 361

<sup>13</sup> "Bruckner war stets bestrebt, sein Wissen praktisch anzuwenden, sei es als Lehrer in der Schule oder an der Universität, sei es als Komponist, der sein theoretisches Wissen in seinen Messen und Symphonien zum Vorteil der Zuhörer fruchtbar werden ließ." Johannes-Leopold Mayer, "Musik als gesellschaftliches Ärgernis—oder: Anton Bruckner, der Anti-Bürger. Das Phänomen Bruckner als historisches Problem" in *Bruckner in Wien. eine kritische Studie zu seiner Persönlichkeit*. Anton Bruckner Dokumente und Studien 2 (Graz, 1980), p. 143

<sup>14</sup> Schenker, *Harmony*, ed. Oswald Jonas, trans. Elisabeth Mann Borgese (Chicago, 1954), pp. 177-8; quoted in Timothy Jackson, "Bruckner's Oktaven," *Music and Letters* 78 (1997), p. 409

<sup>15</sup> "Gestern nahm ich die *Partitur* der 4. *Sinfonie* zur Hand u[nd] sah zu meinem Entsetzen, daß ich durch viele Imitationen dem Werke schadete, ja oft die besten Stellen der Wirkung beraubte. Diese *Sucht* nach *Imitationen* ist Krankheit beinahe." Bruckner, *Briefe: 1852-86*, p. 172. Emphasis as in the original.

<sup>16</sup> "Ich habe jetzt die vierte *rom[antische] Sinfonie* (1., 2., 4., Satz) ganz *neu* u[nd] *kurz* bearbeitet, die dann ihre Wirkung machen wird." Letter dated 9 October 1878 in Bruckner, *Briefe: 1852-86*, pp. 179-80. Emphasis as in the original.

## STOCKHOLM NINTH

**Interview: Daniel Harding** - music director Swedish Radio Symphony Orchestra, principal guest conductor London Symphony Orchestra

with Ken Ward, 9th Nov. 2007, Stockholm, on the occasion of the performance of the 9th Symphony reviewed on page 6

*Q: You have conducted several Bruckner symphonies recently, the Third in the 1873 version, the Fifth here with the Swedish Radio Symphony Orchestra, and now the Ninth with the Finale in completed performing version by Samale, Phillips, Cohrs and Mazzucca. Would you say that there are any special problems, or any particular qualities that need to be brought to the performance of a Bruckner symphony?*

D.H: Oh boy, oh yes, yes! I think Bruckner - I was thinking about this last night - works very well, I wouldn't say best, but very, very well, the less you interfere with it. But then, to find that balance where you still get the right level of sensitivity and subtlety is extremely difficult. It puts a huge onus on the musicians to play in an incredibly clean and precise way. The hard thing for a conductor in Bruckner, clearly, is to do with shape. You're dealing with enormous structures, and there are things where you can lose your way very, very early and very, very dramatically, and the whole thing can collapse around you. But, as with all great composers the real challenge is that it's never just one thing: perhaps we have this very clichéd idea of Bruckner – I was just reading one of the articles in *The Bruckner Journal* there, 'the cathedrals of sound', and the idea of the music being composed at the organ - of course the large scale and the impressive and the enormous side of Bruckner is important, but just one aspect of the many sides...

*Q: The orchestra need to play 'in a clean and precise way' – last night it was remarkable how clear the orchestra sounded. Some of that was to do with the orchestra layout, the antiphonal violins etc., but also you seem to have concentrated on the balance so that it worked very well.*

D.H: Well, I don't like, generally, when music becomes soup, and for me a lot of the long-term tension in Bruckner comes from – well, I think it's very much music that is about gesture, and it's built up from gesture, and that's both harmonic, and rhythmic - so you can have huge long stretches where the harmony is moving very, very slowly, and the thing that makes that relate, that holds it together or builds the tension or slowly releases the tension, is to do with repetition, to do with the rhythmical tension that's inside. If you don't concentrate on making those things audible, then in the worst case you can end up with, you know, a 45 second D minor chord. It's the inner life inside that that is very important. Young musicians are always told to 'make the music sing', which is of course very important, it should sing, but I think there's also a lot of speech in music, and I think that clear pronunciation is important in Bruckner. I read something very interesting – I hope I'm not misremembering it because I remember reading it when I was a teenager – somebody asked Barenboim what he'd learnt from Furtwängler, and he said that Furtwängler had taught him that you build up very big lines from very, very small elements. And I think sometimes in our quest for the Holy Grail, which is the huge line, we forget some fundamentals about how you really build a proper long line. I remember Sir Simon Rattle when he first went to conduct the Vienna Philharmonic, (there's an orchestra that's famous for its long line!) he said what's fascinating is to see how they build that up from having an incredible control over small articulation. The thing is, composers don't write things generally by accident and if you've got detail in a score that's hard to hear, that's not an excuse for not hearing it. I was talking to Ben [Cohrs] last night about some details particularly in the last movement which are really, really hard to get out. I suppose what I was saying about people having to play cleanly, it's that there's something Bach-like in the kind of perfection of the music on the page with Bruckner - of course I can think of exceptions, and an exception is the very beginning of the third movement of the Ninth Symphony where he's deliberately having the musicians strain at the limits of what's possible and he wants you to feel that tension - but I would say in quite a lot of Bruckner you really want to try to realise the music as it is on the page and being aware of what's technically difficult often doesn't help. Mahler takes people to the limits and the kind of screaming edges of their instruments, that's very much part of the characterisation, but I think in Bruckner, sometimes he writes things for the violins which are ferociously difficult but they have to sound just as easy as if you suddenly play this note down here and then this very high note on an organ. Whereas other composers are *using* the technical difficulties, I think in Bruckner a lot of the time you have to hide them. And

the easiest way to hide them is to give people time to do them, and of course then the thing for the conductor, you want to find a way of keeping the shape, of keeping the skeleton of the thing in a rigorous way - because you can have wonderful moments along the way, but if you focus properly on where you're going the feeling when you get there is so much greater. And that's a very hard thing to do.

I've done quite a few of the symphonies but none of them very much, but in the limited experience I have it does become clearer and clearer and clearer. You always find your perception of how long the piece is changes. We were playing the Third Symphony last week: I think by time we played the symphony four or five times through it feels about a quarter of the length of what it does the first time you play it through. And probably someone like Barenboim or Blomstedt - or one of these guys who have done these pieces so many times, probably their overview, both mentally and physically, is so great - Haitink, you know, imagine! Then you get this kind of ability to play them yourself - but really it is a question of time and experience, and that's for me the best reason to start conducting these pieces young, because there is no substitute for *doing* it. Didn't Furtwängler conduct the Ninth Symphony when he was 19? I'm sure it was a far finer performance than I can do of the Ninth Symphony at 32, but I'm also sure it wasn't the same as what he did later in his life. These pieces are huge challenges whenever you do them for the first time, so if you start confronting them early on you give yourself a chance.

*Q: The SRSO have a tradition of Bruckner conductors, Celibidache, Blomstedt, and recently Honeck. Do you get the sense there's a Bruckner tradition with this orchestra?*

D.H: Well, tradition's a funny thing, you know. In the Gewandhaus Orchestra there's a tradition of Schumann that goes right back to Schumann, but the way the orchestra instinctively plays Schumann today, it's got nothing to do with that tradition; it's got something to do with a modern tradition of Schumann which is based on the time with Kurt Masur. I mean, I'm not picking anyone out, just to say about tradition that an orchestra would need to play certain pieces an enormous amount for the real feeling of how they played it with Celibidache, for example, to still be there now. There are a couple of musicians who do remember that time but they probably don't remember it as well as they would like to remember it and so much other stuff comes along in between. It's very difficult: I think that there are orchestras like in Dresden and Vienna, where there is a very, very strong sense of tradition, and a lot of that will be really genuine, I mean it is absolutely lived and really with a clear line. But the challenge here with doing Bruckner is that I've heard them play wonderful Bruckner with Blomstedt, but it's a Bruckner that's not the same thing that I'm trying to do. And I couldn't do it like that because I don't understand the music that way, but I love to hear it when it's done like that, that well. This is always a tricky one for me, because we all have our perspective on things, and it never means that one doesn't have enormous respect for someone who has a different perspective, but you have to try to do things in the way you understand them the best you can, because if you try and do it someone else's way because you wish you were as great a musician as they are, it's always going to be a question of imitating, it's never going to work. So it's absolutely not a question of what I think's right or wrong, but I have to try to develop in the way that I understand the music.

The first thing I said to the orchestra on the first day after we'd played it a bit, "Please," - I'm not saying this is something that's absolutely correct, but it's a way for an orchestra to think because I think it's helpful - "try to think of playing Bruckner as what comes after the Schubert 9," seeing Bruckner as a natural successor to Schubert. For musicians, Bruckner is one of those composers who occupies such a special place that we have this instinct built-in that we have to suddenly play his music in a way that we wouldn't play anything else. And orchestras who know how to phrase in the most wonderful way suddenly get Bruckner and they play every single note completely equally. There are moments in Bruckner where clearly the way he's writing accents or the way he bows things, he wants something to be, the cliché, 'like it is on the organ', so everything is equal; but there's other stuff, there's Austrian folk music, there's choral music, and inflection and phrasing and what Ben Cohrs was talking about with Bruckner, about the pendulum swing, it's very, very important, and the weighting and the articulating of large phrases through having a clear hierarchy of what's important, even the very smallest sense of phrasing. There has been a tradition of making Bruckner monumental down to the smallest detail, and that has something to do with the question of security, because it's a much, much less frightening and exposing way to play for the orchestral musician. There is nothing that requires greater control over your instrument than phrasing, because then you're talking about the absolute subtleties of light and shade. And you know we're not talking about musical traditions that go

back more than 50 years, which is a very short space of time, so I don't think it's something that we have to treat as holy. I think it had a lot to do with fear and to do with finding a way of playing which is beyond reproach. You play exactly the length, full length of the note that's written on the page, *sostenuto*, no change in inflection, and nobody can say that you've done something wrong. It sounds like I'm exaggerating, but in a way I'm not. The wonderful thing in music is to try and understand what it means, not what it looks like, and for me listening to somebody like Harmoncourt conducting Bruckner, (again I wouldn't be able to, nor would I necessarily choose to do everything the way he does it) but it's such a revelation for me in terms of, you know, 'Wow, it's awesome *music!*' It's not just huge and impressive, but for the orchestral musicians it is much more difficult to play that way than it is to play in the monumental way.

*Q: If we could talk about the Ninth Symphony which I thought was performed magnificently by the Swedish Radio Symphony Orchestra last night, doing it as a four movement work: that must change how you conduct it and how you weight it.* D.H: I've conducted the Ninth on one occasion as a three movement work... *Q: But presumably that's how you've known it...*

D.H: Yes, yes, but as a conductor you don't know it until you've conducted it. Everybody has their own way of relating to pieces and someone doing my job - I know a piece and in a way I can comprehend it much better when I've had the experience of doing it. So I don't feel as if I'm in much of a place to make a comparison because I don't remember what it feels like to do the three movements. I know what it feels like after the third movement, but I must say that last night I had this very, very strong feeling after the third movement that we needed the fourth movement. Being objective is the hardest thing. In music it's almost impossible - we're all influenced and we all find ourselves talking about things as if we know what we're talking about, and we don't! But I did have that feeling very clearly that you can't stop there. Obviously far greater musicians than me have felt very comfortable stopping there, but it is bizarre when we know how clear Bruckner was about the fact that it shouldn't stop there. It is bizarre and it's habit, of course. People love stories and it's a wonderful story: anything that's unfinished is very romantic and it's a beautiful end, the third movement, and it's very human, this thing of loving something that's incomplete, because it makes us think of our own mortality. The resistance you're going to come up against with this last movement is, it is almost the weirdest thing Bruckner ever wrote. We've just been recording and performing the Mahler 10 in the Deryck Cooke performing version, [with the Wiener Philharmoniker] and the weird thing in that is every time, as the conductor or orchestral musicians have the feeling in the Mahler 10 that there's something really outrageous, you can be sure that that's absolutely Mahler, and then there's something that feels quite comfortable - that's probably where it's been filled in, you know. The weirdest things are the original ones. And in this Bruckner last movement, there are some things in there in terms of shape, in terms of interruptions - you get something, even sometimes a few bars and then again this discomfort. But discomfort is something very important in Bruckner, that's what makes these great resolutions so overwhelming. And then you think, look in the third movement, or look in the Sixth Symphony, or look in the Third Symphony, there are things in all of those places that are just as weird as this, but we've grown accustomed to them and we've accepted them. We're kind of now like the people were in Bruckner's time saying, 'Oh no, that's impossible. Nobody will ever learn to love this music: let's correct it and make it comfortable.' We laugh at them and think how ignorant they were, but people have a little bit the same response to this because they don't know it. I've seen the orchestra go from the first day when we played it through, and of course there's a natural suspicion because people don't know the details, they've haven't seen it in Bruckner's hand, they just know they've never heard it and it's never been done, and there's always something in the back of the brain that says, 'There must be a good reason why this hasn't been done.' And then you play it the first time, rehearse it, play some more, and then at some point people feel totally natural with it. The question you're always asked is, 'Are you convinced?', but I don't think it matters whether I'm convinced or not because I don't think that really we've got any choice - because it's there and he wrote it. But if it matters, well yes, I'm convinced. And it's a huge challenge, it's a very challenging movement, but isn't that what we love?

*Q: Bruckner finales are all in a way unpredictable. Have you any ideas of what this finale is trying to do?*

D.H: Well, we know a little bit about what he said he wanted to do, some kind of bringing together of everything, and he said the *Te Deum* should be played if he didn't live because, he said, it must end

with a hymn of praise. But what he's going through before that, I hesitate... I listened to this lecture and presentation of the fragments that Nicholas Harnoncourt gave and he said something very beautiful about this moment where suddenly in the middle the horns play this huge triplet upbeat into nothing, and he said it's as if there's been a sudden vision - a sudden vision of death. I can't take somebody else's imagination but that's haunted me a lot in that moment because it's exactly what it feels like. This last movement begins in what seems to me a very hostile and I suppose a rather barren territory, it's a hostile, unwelcoming, lonely place for me, and it goes through all sorts of... it's a very questioning movement. I think these silences that come in middle of things are all about doubt and fear and being suddenly presented with something unknowable and terrifying - and the great positive message of somehow overcoming that. Obviously for Bruckner that's a Christian message, but that journey appears in every culture in every possible guise and in every art form. And so for anybody who says Bruckner wrote the same symphony over and over again, you can say well pretty much every composer has written the same story over and over again. People ask, you know, "What's this piece about?" It's somehow darkness to light, and that's in the end the ultimate human quest and that's what most of our art tries to do. Just sometimes someone comes along and does darkness to darkness, and we can't get enough of it, can we?

*Q: Do you have any views about the effectiveness of this particular completion?*

D.H: Look - if I say that I'm totally in awe of what they've done, then that brings up the question of, 'Oh, is it not Bruckner?' They've convinced me that this is Bruckner, and that's either because they've done an unbelievable job, or it's because it's true - in which case they've done something fabulous in terms of dedication and detective work and energy. And these people will show you a manuscript of a completed piece and say, 'Look, this is it,' and you need to be some kind of genius to make head or tail of some of these things. Even though for the people who've learnt how to read them and taken the time and the energy there's no question about what it says, it's still a huge job. And I imagine with the last movement of Bruckner Ninth, as with all things that slowly emerge from history, there will be new discoveries at some point and new perspectives and things will slowly change. But I don't get the feeling from any of the guys who've worked on this that they wouldn't be thrilled to have their conclusions challenged by yet more information. I think they've done something totally out of love for Bruckner and out of love for his music. They've given to all of us the opportunity to play and to hear something which is hugely important in Bruckner's output and I think all of us would be thrilled if that continues to develop as more gets known.

*Q: This concert is really quite a step forward for the Finale, because you're one of the up-and-coming conductors with already a considerable reputation, and here's a very reputable orchestra: there's a sense in which the Bruckner Ninth finale has arrived as a result.*

D.H: Well I'm very proud to have been there! There's been a lot of interest here, the Swedish culture pages and the television came by in the rehearsal because there's been a lot of fascination about the chance to hear something this important that people don't know.

My thanks to Daniel Harding for making time in a very full schedule to talk to me for the benefit of readers of The Bruckner Journal. He was running nearly an hour late and his family were waiting for him, but he very kindly took time to have this chat with me about Bruckner and the Ninth. *KW*

## **Interview: Benjamin-Gunnar Cohrs - conductor, music scholar, contributing editor to the complete Bruckner edition.**

with Ken Ward, November 2007, following the performance of the 9th Symphony with the completed performing version of the finale by Samale Philips Cohrs Mazzucca, in Stockholm, reviewed on page 6.

*Q: It's getting on for a quarter of a century since Nicola Samale initiated this project to provide a performing version of Bruckner's music for the Finale of the Ninth Symphony. Last night the Symphony with Finale was performed by a first-class orchestra, conducted by a major young conductor. One might say that Bruckner's Ninth with Finale has finally arrived. After over 20 years involvement with the project, how do you feel?*

B-G. C: Mostly excitement and happiness and fulfilment. Thank god I decided to come to Stockholm; I would have regretted so much if I hadn't! The most wonderful thing was Daniel Harding and his

incredible orchestra, being thirsty for music like a dry sponge and giving their heart and all to the music and the audience. Of course it was good to hear that our performing version can work so well if only taken seriously by conductor and orchestra. However, I would like to point out that, as fantastic as these performances were, Daniel was by no means the first conductor who achieved a result so convincing to me. I have heard at least four conductors who had a similar attitude and also a very successful result, namely, Robert Bachmann, Günter Neuhold, Lawrence Renes and Johannes Wildner. I would only be glad if more conductors would take the chance to pick it up now. At least they could try the piece once. If they remain unconvinced – okay, but why not give it a chance first?

*Q: So let's go back to earlier days. What is it about Bruckner's music in general that has attracted you and motivated your interest and prolific work over several decades?*

B-G. C: May I take this literally? When I was eighteen I desperately wanted to become a maestro. I conducted a Youth String Orchestra for about seven years; I also grew up in a fantastic church choir, the *Hamelner Kantorei an der Marktkirche*. The conductor, Hans Christoph Becker Foss, generally stimulated much interest in historically informed practice, and I sang in numerous performances under him. I think he was the strongest influence on my own music making and interest in performing practice – not as a scholarly attitude: I simply wanted to know as much as I could to perform as good and informed as I could. So whenever I was going to perform something, I started to gain information, read a lot, and if necessary I contacted specialists. For one of my earliest concerts I had a solo viola, a flute and an oboe soloist and looked out for something they could make together. I found an arrangement of the first discarded Trio for the Ninth, arranged by Fritz Oeser, including precisely those solos! That was actually my start on Bruckner's Ninth. Not very much later I heard of the Berlin first performance of the Finale *ricostruzione* by Nicola Samale and Giuseppe Mazzuca. I went to Berlin, met Nicola, he became my conducting teacher and friend, and that was it. That was a hard time for me, because I didn't know exactly what I should do: I already knew I was not interested in the German opera system and wanted to do concert repertoire; on the other hand, my friends Paul Gilbert Langevin and Harry Halbreich both suggested I should go for musicology. So when I started to work on the Finale with Nicola, it was also the beginning of my career. In fact, even my first professional conducting was assisting for a performance of the completed Ninth, under Nicola Samale, with the Polish Radio Orchestra in Katowice. I had section rehearsals with woodwind and brass, and I will never forget the feeling of a big orchestra, when Nicola asked me to do the first movement with them! I like Vaughan Williams, Bax, Sibelius, Ravel and many others quite as much, but Bruckner was always special to me, because his music is so interwoven with my own personal and artistic development: It contains everything attractive to me – heart-felt, personal expression and commitment, and brain-made background of the composition. To perform his music requires a passion for devotion as well as an interest in the fabric of the music and performing practice. This is music about the balance between emotions and craftsmanship, at the same time highly personal and soul-seeking – worlds to be discovered and shared with others. Bruckner's music actually even had a teaching influence on me: such music – well crafted, with a vast background and spiritual dimensions – requires so much time, dedication, reflection and control by the conductor that you can't do it without the best possible preparation. So if already Bruckner requires so much hard, serious work, how then about other composers and works? Hence, during my studies I painfully learned that it would be perhaps not my path to become a Jetset-Maestro who does 100 performances a year, who endlessly repeats repertory but still has no time enough. I found my own way in communicating music and musical matters in all kinds of work, conducting only a part of it. I would of course be the most happy man in the world if I could do eight projects a year, properly prepared, and always with pieces new to me - but I am still working on it.

*Q: This Finale to the Ninth Symphony: what sort of a movement is it? It being Bruckner's final symphony, many Bruckner enthusiasts would expect it to be the greatest of all finales, with a coda to end all codas — but essentially Bruckner had already done that in the Eighth Symphony. Not inclined to repeat himself — what sort of finale did he write?*

B-G. C: Certainly it is not the movement expected by others. You have already named one of the problems: our expectations. But only if we overcome our own expectations we may be able to recognize Bruckner's own intentions. Or maybe also we are simply too much used to having a "Happy-End" á la Hollywood. Who can define what "the greatest of all finales" is? Bruckner's Ninth is certainly written against such expectations. Everything is unexpected in the Ninth: after the

extroverted, political and national statement of the Eighth, dedicated to the emperor, then follows an introverted symphony dedicated to God; a highly personal “last work”, dealing with all those questions apparent for a person like Bruckner, having received his death-warrant by his doctors. It is hard for audiences to accept a symphony which constantly works towards its own deconstruction: Bruckner shows his material dying before our ears and eyes, a process concentrated in the Finale, which makes it difficult to comprehend. And, even worse, he provides the most daring experiments, hard to accept for the audience: the first movement ends in despair, as the only one in all his symphonies ending with an open fifth, recalling the end of the “Purgatorio” from Liszt’s *Dante-Symphony* and the end of Mozart’s *Requiem*. The Adagio is the only one with a slower second theme and a dissonant climax. And the Finale not only provides a song period directly developed from the main theme; it even provides a magnificent chorale theme that moves downwards and ends in despair in the exposition, and in the second part of the Finale it goes through inversions and mutations which make clear it was NOT intended to be the saviour! Instead, it becomes “deconstructed” itself, giving room for a final, Halleluja-like “song of praise”. This music seems to speak out some truth and insight too hard to be welcomed – take only, for instance, the lack of a male/female opposition of the first two themes: no more desires and physical pleasures, and this expressed in music! Or the helpless, obsessive repetitions of dotted rhythm in the main theme: despite its unison power, this is no “male” theme anymore. This is the end of a man, beaten! The chorale? Pure floating energy. The Fugue and some advanced passages of counterpoint (as in the chorale return)? A last example of mindwork. So this Finale IS Bruckner: an old man, almost dead, with a body wasting away, even if still blood and a brain in it. This Finale is, seriously, THE END. So it cannot be “the greatest of all finales”, and every effort for remodelling it in that sense ignores the intention of the composer.

*Q: In the context of providing a performing version, much of what is missing from the manuscript sources can be forensically reconstructed from context and sketches. But I think you would agree that the greatest degree of conjecture is required in the provision of the coda. How satisfied are you that the work of Samale, Phillips, Cohrs and Mazzuca has provided a coda worthy of Bruckner's Ninth Symphony?*

B-G. C: Thank you for that compliment! However, the only one worthy of Bruckner’s Ninth would have been his own coda, the score of which is unfortunately lost. We have written a provisional coda, based on the extant sketches, and tried our best to follow up the material where it wanted to go to. Actually, the coda for us was like a “final exercise”: would it be possible at least to achieve an approximate result, satisfying enough? One should not overlook that the surviving sketches give a rather tight frame for what you call “conjecture”: The Cadence sketch provides information which allow for precisely calculating the length of the open gaps. The sketch of the initial crescendo of 28 bars is composed so well already that “only” the instrumentation had to be supplemented. It begins in the Tonic, so there must have been a first Climax in D. This cannot be in D major, since the Cadence sketch provides also the catastrophic Dominant Eleventh... and so on. We have all worked very hard on the coda – just compare the coda of the 1985 *Ricostruzione* by Samale and Mazzuca, with its open fifth at the end (!), with our later efforts and newest result. Even the Bruckner-Lover could do this, by comparing the Coda in the recordings under Inbal, Samale, Roshdestvensky, Eichhorn, Wildner and Bosch (check Johnn Berky’s discography [www.abruckner.com](http://www.abruckner.com)). It was a long process, culminating in the last changes of Summer 2007, when we decided to give the Te Deum figure in crotchets to the string basses already in the 17th bar of the last crescendo, to let all three Trumpets play in the last five bars, and to re-establish the weighty, final string chords as already invented by John Phillips in 1991. I think now we have achieved something which creates enough power and weight that a listener may think “Okay, good enough.” We can’t ask for more.

*Q: There are not many musicologists who have gone into the question of the Finale to the Ninth in as much detail and with as much scholarship as the SPCM team, and a lot of the reception is by commentators who seem to have only a cursory acquaintance with the sources and decisions required for reconstruction. How do you overcome the problem of this sparsity of “peer review” of your work, both in regards to getting the benefits of scholarly criticism of the quality of your work; and the difficulty of gaining respect for the completed performing version of the Ninth in the musical world?*

B-G. C: I am afraid this problem can’t be solved by us. It is also not up to us to solve it. But even worse, it is not only a problem of the Ninth and its Finale: it is also true for the Bruckner reception in general. His music is much less scholarly recognized than, for instance, Mozart, Beethoven, or Brahms

– despite some devoted, excellent Bruckner scholars as, for instance, Wolfgang Grandjean, Andrea Harrandt, Paul Hawkshaw, Erwin Horn, Crawford Howie, Timothy Jackson, Elisabeth Maier, Thomas Roeder, Erich Wolfgang Partsch or Manfred Wagner. But I have only rarely found “mainstream musicologists” being interested in Bruckner, and coming to convincing results. Martin Geck, in his book *Von Beethoven bis Mahler*, which includes a very important essay on Bruckner’s Eighth, is a notable and rare exception. I think we have done all we could by publishing the sources – John Phillips’ editions of the Finale materials, my edition of the first three movements and of the Trios in the Bruckner Complete Edition, and the publication and promotion of our performing version, in which we hope it will stimulate interest. Likewise regarding performing practice: we have so many so-called “Bruckner conductors” performing his music without a real, profound understanding for his particular style, and so many “Maestros” being simply too busy to study in depth his music in general and the Ninth with Finale in particular, that we can be lucky enough if, from time to time, and as recently in the case of Daniel Harding, we can enjoy good performances of a completed Ninth. But I am afraid we can’t expect more. Remember Mahler’s Tenth: the Cooke et al. edition (itself a protracted teamwork process of more than 10 years), comes to more and more performances and recordings only 30 years later, after being restlessly promoted by conductors like Simon Rattle, Riccardo Chailly and Eliahu Inbal. If we would find only two or three “big name conductors” who would now continue to perform Bruckner’s completed Ninth as well, I am sure in 20 years things would be much different.

*Q: You have said that your work with this Finale is now finished – barring the appearance of new source material. What now for Benjamin-Gunnar Cohrs? Have you any future Brucknerian projects planned?*

B-G. C: I have so many plans. For next year I hope to finish my doctorate in musicology and the re-publication of the revised Finale. And of course I want to perform Bruckner! I would be lucky enough if only once a year an orchestra would invite me to do a Bruckner symphony. My first goal would still be to perform and record the entire Ninth, the Documentation of the Finale Fragment and the Te Deum with the New Queen's Hall Orchestra, if we could only get the necessary money for it. If I was able to generate an appropriate funding and sponsorship, I would love to form a “Bruckner Academy” which would, over some 20 years, perform all Bruckner symphonies in all versions and editions on period instruments and in informed practice. As a scholar, I am planning a book on the Ninth Symphony and its Finale, which is actually almost finished. And the then-following thing would be a book on performing practice of Bruckner’s works – given I could receive somewhere a scholarship which would allow me to survive during the two years of research in Vienna which I would have to do then. Unfortunately, money makes the world go round, and I am no rich man at all. In these days it does not count anymore what somebody has to offer musically. For a “big career” as a conductor you have to be “bankable” and willing to work restlessly, like a horse, for an agency which wants to make money out of your profession. Even impostors come to amazing careers these days ... I’m afraid I am not “bankable”. I am only interested in music-making.



## **Letters to the Editor**

from John F. Berky, Connecticut, USA

In recent months, Bruckner enthusiasts have been treated to several performances (and some recordings) of the Symphony No. 9 with the Finale included. These have included a performance in Japan by Akira Naito, and in Europe by Marcus Bosch and Daniel Harding.

These performances have been followed with increased activity on the Yahoo.com Bruckner Newsgroup, most of which has been heavily weighted in the opinion that these completions should now become the standard for concert performance. In fact, there seems to be some polarization of opinion as to whether the Ninth Symphony should now be performed as a three or four movement work. In spite of this recent spat of performances, most concerts still offer the three movements and that version has a legacy of 100 years of performances.

It is my hope that over time, a suitable middle ground will be achieved. I personally enjoy hearing the work both ways.

We are greatly indebted to the talented people who have given us performing versions of the Finale to the Ninth. Our understanding of Bruckner's music and his creative process has been greatly expanded and there is some wonderful music to be heard within this Finale.

But there are times, quite frankly, when I listen to a three movement version of the symphony and I simply cannot imagine what could have possibly followed it. With the Ninth Symphony Bruckner was already breaking new ground. The macabre, almost demonic scherzo was like no other. This was no ländler! The last great climax of the Adagio is earth shaking. Bruckner was working into chordal structures that broke the bounds of tonality. There is even a little hint of this in the closing bars of the 1891 revision of the First Symphony. The anguish and angst in this final climax are palpable. By the time the Adagio settles in to its peaceful, and perhaps resigned, conclusion, I am emotionally drained. I can only surmise what Bruckner's condition was after creating this. But the challenge now was for Bruckner to cap this off with a Finale that would not only sustain this creative trend, but to maintain its upward slope. But at the same time, Bruckner was physically weakening. I believe that much of the revision to earlier works that took place during this time was Bruckner's way to maintain a degree of creative activity as he grappled with what needed to be a monumental Finale that maintained the creative momentum that preceded it. He simply ran out of time.

This does not mean that I discard the Finale as it has come to us. It is thrilling to know that there is much more of it than some Bruckner scholars like Robert Haas and Robert Simpson lead us to believe and I revel at every new performance. But given what he has left us with the first three movements, I cannot always conjure up the enthusiasm for the Finale. To me, it sounds like he was struggling. And why shouldn't he be? As one grows physically weak, it is impossible to maintain the creative surge that Bruckner was demonstrating in the first three movements of the last symphony. Death often interrupts us at inconvenient times.

To clarify, this is not a criticism of those who have completed the Finale. Their work is excellent, but in some ways they are constrained by what Bruckner left them. By the very nature of what they are trying to accomplish they cannot embellish or revise those sections left by Bruckner. They must adhere to what Bruckner left knowing full well that the composer may have revised it had he lived a bit longer.

[John Berky's invaluable discography and Bruckner web-site is at [www.abruckner.com](http://www.abruckner.com)]

from Paul Gibson, Columbus, Ohio, USA.

He sent this letter together with a donation - for both of which we are very grateful.

The five dollars isn't near enough to express my deep pleasure and satisfaction that derive from the Bruckner Journal. In fact it isn't near enough to express what Bruckner's music has meant to my life in general, ever since I discovered his music when I was about 14 years old, through an old Ormandy, Philadelphia Orchestra LP of the Fourth.

As for the discussions as to whether the journal is too technical I will express my take if I may. I have an educational background in History, and currently work as a computer programmer. I played in some band in Grade school, when I was young and re-took-up the piano as an adult of about 35 or so (I am 49). I am by no means a professional musician, nor a musicologist, but given that I have never found the journal too technical to enjoy. I have found articles that are indeed challenging, that may take patience, and some thought, but then again that leads to one stretching one's mind a bit, which is a good thing.

My wife also reads the journal, and doesn't read music, or have much background, except as a admirer of good music, and as she says, there is enough in there for everyone, not just the highly musically educated. The funny thing is when I was getting back into piano, and music study as a hobby, I often read journals such as this that were at that time a bit above me, and even if I didn't understand all of it, I did come out with a bit more understanding which only increased my pleasure in many ways.

By the way, we here in Columbus Ohio, have been fortunate in having Günter Herbig as a regular guest conductor and advisor to the Columbus Symphony orchestra. I read with interest the comments made about him in the last issue, as to what an underrated and wonderful conductor he is in general and in Bruckner particularly. Last May he led an amazing performance of the Seventh that really blew me away. He brought out details in the score, and managed to bring such a transparency to the music as I have seldom encountered. He also underpinned the rhythms in the finale to such an extent that I noticed my wife keeping time with that underlying rhythm leading up to the coda with her

feet! He received a tremendous standing ovation that lasted many minutes. The only one I compare it to was a Cleveland Orchestra performance of some years back.

You and John Berky of the Bruckner web site [[www.abruckner.com](http://www.abruckner.com)] deserve congratulations on a job well done, and keep up the good work, I only wish sometimes that I lived in the UK where I could attend many of the functions that you list, and that would also make visiting Austria and seeing St Florian and Vienna a much easier proposition.

Roger Bullock sent the following note:

### Bruckner Symphonies 1-3, and 4-6 with Ian Beresford Gleaves

Mr Gleaves is covering the 9 official symphonies over 3 weekends in the gracious setting of Madingley Hall, Cambridge. In the first two weekends of the series it has been a special treat to concentrate on some of the under-performed early works. Mr Gleaves discussed the overall structure and illustrated the main themes at the piano. He was prepared to discuss the different versions of the scores if people were interested, but he didn't use more technical language than people were comfortable with. There were 9 of us on this course, and everybody enjoyed the learning experience and promised to come again. Symphonies 7-9 will be examined on 7th-9th March 2008. Contact 01954-280399.



Ian Beresford Gleaves's weekend courses on Wagner's Ring Cycle continue at the Farncombe Estate Centre, Broadway, Worcestershire with *Siegfried* on 21-24 March, *Götterdämmerung*, The Prologue & Act 1, 30 May-1 June; Acts 2 & 3, 19-21 September. Contact 01386 854100 [www.francombeestate.co.uk](http://www.francombeestate.co.uk)



The Bruckner  
Journal

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## International Concert Selection

With gratitude to Mr. Tatsuro Ouchi whose web-site <http://www.bekkoame.ne.jp/~hippo/musik/konzert/vorschau/bruckner.html> was the source for much of this information, and to 'Feuervogel' and Holger Grinz at [www.brucknerfreunde.at](http://www.brucknerfreunde.at)

### Less often performed works...

#### Bruckner Songs

*Bruckner - Amaranths Waldeslieder, Herbstkummer, Mein Herz und deine Stimme, Im April with songs by Liszt, Wagner, Thuille and Richard Strauss.*  
**Claudia Barainsky** sop; Irina Puryshinskaja, piano  
 5 June 19:30 Kongresshaus, Garmisch-Partenkirchen  
 Richard Strauss Festival +49 (0)8821 7301995

#### Mass No. 2 in E minor

*Mendelssohn - Octet (version for string orchestra)*  
*Bruckner - Mass No.2 in E minor*  
 Orchestra del Maggio Musicale Fiorentino **Zubin Mehta**  
 8/9 April 20:30 Teatro Comunale, Firenze +39 055 2779350

*Hornsteiner - 3 Hymnen : Bruckner - Mass No.2 in E minor*  
 Orpheus Choir, München, **Gerd Guglhör**  
 29 June 17:30 Studienkirche, Passau  
 Festspiele Europäische Wochen +49 (0)85175 2020

#### Mass No.3 in F minor

*Bruckner - Mass No.3 in F Minor*  
 Kanagawa Philharmonic **Hans-Martin Schneidt**  
 14 March 19:00 Minato Mirai Hall, Yokohama +81(0)456822000

*Brahms - Fest- und Gedenksprüche*  
*Bruckner - Mass No.3 in F minor*  
 Philharmonie Südwestfal **Ute Debus** +49 (0)271 51990  
 20 Apr 18:00 Haardter Kirche, Siegen-Weidenau

*Bruckner - Mass No.3 in F minor*  
 Kammerphilharmonie Budweis, **Jeanpierre Faber**  
 16 June 19:30 Klosterkirche, Osterhofen + 43 (0)851 752020

#### Symphony in F minor

*Eben - Organ Concerto No.1 : Bruckner - Symphony in F minor*  
 Thüringer Symphoniker Saalfeld-Rudolstadt **Oliver Weder**  
 20 Apr 19:30 Lutherkirche, Rudolstadt +49 (0)3672 422 766  
 27 Apr 19:30 Stadtkirche, Saalfeld +49 (0)3671 33950

#### Symphony No.1

*Mozart - Overture La Clemenza di Tito & Oboe Concerto*  
*Bruckner - Symphony No.1*  
 Orquesta de Extremadura **Hansjörg Schellenberger**  
 3/4/5 March Palacio de Congressos Badajoz +34 (0)924 939 000

*Beethoven - Triple Concerto*  
*Bruckner - Symphony No.1 (Wiener Fassung)*  
 Sinfonietta Baden **Florian Krumpöck**  
 28 March 19:30 Congress Casino, Baden +43 2252 444 96444

*Mozart - Symphony No 36 : Bruckner - Symphony No.1*  
 Philharmonisch Orchester, Augsburg **Francesco Corti**  
 31 March, 1 Apr, 20:00, Kongresshalle, Augsburg  
 +49 (0)821 3244900

*Beethoven - Coriolan Overture : Elgar - Cello Concerto*  
*Bruckner - Symphony No.1*  
 Hofer Symphoniker **Jonas Alber**  
 9 May 20:00, Freiheitshalle, Hof +49 9281720029

#### Symphony in D Minor "Die Nullte"

*Bruckner - Symphony in D minor, 'Die Nullte'*  
*Wagner - Das Liebesmahl der Apostel*  
 Staatskapelle Dresden **Marc Minkowski**  
 14 June 20:00 Frauenkirche, Dresden +49 (0)351 4911705

#### Symphony No.2

*Strauss - Burleske for Piano and Orchestra*  
*Bruckner - Symphony No.2*  
 Orchestra Haydn **Gustav Kuhn**  
 26 Feb 20:30 Konzerthaus, Bozen +39 (0)471 304 130  
 27 Feb 20:30 Auditorium S. Chiara, Trento +39 (0)461 213834

*Skrowaczewski - Piano Concerto (for left hand)*  
*Bruckner - Symphony No.2*  
 Yomiuri Nippon Symphony Orchestra **Stanislaw Skrowaczewski**  
 5 Apr 14:00 Tokyo Met. Art Space, Tokyo +81(0)359851707  
 6 Apr 14:00 Minato Mirai Hall, Yokohama +81 (0)45 6822000

*Haydn - Symphony No.93 : Bruckner - Symphony No.2*  
 Wiener Philharmoniker **Riccardo Muti**  
 9 Apr 20:00 Philharmonie, Köln +49 (0)221 280 280  
 10 Apr 20:00 Théâtre des Champs-Élysées, Paris +33 1 4952 5050

*Vivaldi - Flute Concerto, op10/2 : Herbert Willi - Flute Concerto*  
*Bruckner - Symphony No.2*  
 Wiener Philharmoniker **Riccardo Muti**  
 12 Apr 15:30, 13 April 11:00, 15 April 19:30,  
 Musikverein, Vienna +43 1505 8190

*Haydn - Cello Concerto No.2 : Bruckner - Symphony No.2*  
 Malaysian Philharmonic Orchestra **Matthias Bamert**  
 19 Apr 20:30, 20 Apr 15:00 Dewan Filharmonik Petronas,  
 Kuala Lumpur +60 (0)32051 7007

*Verdi - Te Deum, & Stabat Mater : Bruckner - Symphony No.2*  
 Orchestra del Teatro Comunale di Bologna **Eliahu Inbal**  
 12 June 20:30 Teatro Manzoni, Bologna +39 051 6174299

#### Symphony No.3 (1877 version)

*Wagner - Faust Overture : Mozart - Violin Concerto No.4*  
*Bruckner - Symphony No.3 (1877)*  
 Orchestre National de Lyon **Jun Märkl**  
 13 May 20:00 Salle Pleyel, Paris +33 (0)14256 1313

#### Symphony No.4 (1874 version)

*Bruckner - Symphony No.4 (1874)*  
 Sinfonie Orchester Aachen **Marcus Bosch**  
 1 June 12:00 Kirche St.Nikolaus, Aachen +49 (0)241 4784 244

#### String Quintet

*Mahler - Piano Quartet : Bruckner - String Quintet*  
 Members of Orchestre national de Lyon  
 20 March 11:00 Auditorium de Lyon +33 (0)478 959595

*Bruckner - String Quintet : Mozart - String Quintet K593*  
 Lisa Ferschtman and string quartet  
 21 March, Philharmonie Haarlem, +31(0)23 5121212  
 23 March, Stadsschouwburg de Harmonie, Leeuwarden  
 +31(0)58 2330233

*Zemlinsky - String Quartet No.3 : Bruckner - String Quintet*  
 The Resident String Quartet, with Jacomine Punt, viola  
 9 April 20:15 Nieuwe Kerk, Den Haag +31 (0)70 8800333

*Grieg - Holberg Suite : Weber - Clarinet Concerto*  
*Bruckner - String Quintet (version for String Orchestra)*  
 German String Philharmonic Youth Orchestra **Michael Sanderling**  
 17 May 20:00 Eurogress Aachen +49 (0)2419131100  
 19 May 20:00 Philharmonie, Essen +49 (0)2018122 8801

#### Te Deum

*Bruckner - Te Deum & Symphony No.9*  
 Orchestre de Chambre de Lausanne **Christian Zacharias**  
 10 March 20:30, 11 March 20:00 Salle Metropole, Lausanne +41  
 (0)213450025

*Schubert - Symphony No.9 : Bruckner - Te Deum*  
 Staatskapelle Dresden **Zubin Mehta**  
 16/17 March 20:00 Semperoper, Dresden +49 (0)351 4911705

*Bruckner - Te Deum - Wiener Singverein,*  
 Radio Sinfonieorchester Wien **Johannes Prinz**  
 19 April 19:30 Musikverein, Vienna +431 5058190

*Bruckner - Symphony No.9 + Te Deum*  
Philharmonisches Orchester Würzburg **Jin Wang**  
8/9 May 20:00 Dom, Würzburg +49 (0)931/3908-124

*Puccini - Messa di Gloria : Bruckner - Te Deum*  
Robert-Franz-Singakademie, Staatskapelle Halle **Gothart Stier**  
31 May 19:30 : Dom, Halle +49 (0)345 205 0222

**Symphony No.7 (arr. chamber ensemble)**  
*Mahler (arr Schönberg, Stein) - Lieder eines fahrenden Gesellen*  
*Bruckner (arr Eisler, Stein, Rankl) - Symphony No.7*  
Pro Arte Chamber Orchestra of Boston **David Hoose**  
6 April 15:00 Sanders Theatre, Harvard University  
+1 617 496 2222

*Bruckner - Symphony No.7 (version for septet)*  
*Mozart - Clarinet Quintet*  
**Renaud Capuçon**  
5 June 20:30 Basilique Cathedrale, Saint-Denis  
'Festival de Saint-Denis' +33 148 130607

**Symphony No.9 (with completed PV of Finale)**  
*Schubert - Andante from Symphony No.7*  
*Casken - Concerto for Orchestra*  
*Bruckner - Symphony No.9 with Finale (SPCM edSC2007)*  
Nationaltheater-Orchester Mannheim **Friedemann Layer**  
31 March, 1 April 20:00 Rosengarten, Mannheim  
+49 (0)621 26044

### ...a selection listed by conductor

**Daniel Barenboim**  
*Schönberg - Violin Concerto : Bruckner - Symphony No.9*  
Staatskapelle Berlin  
5 May 20:00 Philharmonie Berlin +49 (0) 30 2029 8715  
6 May 20:00 Konzerthaus Berlin +49 (0)30 203092101

*Mozart - Piano Concerto No.27 : Bruckner - Symphony No.9*  
Wiener Philharmoniker +431505 8190  
17 May 15:30, 18 May 11:00, Musikverein, Vienna

**Herbert Blomstedt**  
*Bruckner - Symphony No. 5*  
Gustav Mahler Jugendorchester  
13 March 20:00 Casino Kursaal, Interlaken +41 (0)33 827 61 00  
29 March 22:30 Auditorio Nacional, Madrid + 34 (0)9133 70307

*Sibelius - Symphony No.7 : Bruckner - Symphony No. 5*  
Gustav Mahler Jugendorchester - all at 20:00hrs  
14 March, Kulturpalast, Dresden +49 (0)351 4866 666  
16 March, Alte Oper, Frankfurt am Main +49 (0) 6913 40400  
18 March, Philharmonie, Luxembourg +352 26322632  
22 March, Stadttheater, Bozen +39 0471 304 130

*Berg - Violin Concerto : Bruckner - Symphony No. 5*  
Gustav Mahler Jugendorchester  
19 March, 20:00, Konzerthaus, Freiburg im Breisgau  
25 March, 19:30 Musikverein, Vienna +431505 8190  
27 March, 19:45, Stefaniensaal, Graz +43 316 80 490

*Berwald - Symphony No.3 'Singuliere' : Bruckner - Symphony No.9*  
Deutsches Symphonie-Orchester Berlin +49(0)302029 8715  
25 May 16:00, 26 May 20:00, Philharmonie, Berlin

*Bruckner - Symphony No.8*  
Symphonieorchester des Bayerischen Rundfunks  
12/13 June, 20:00 Herkulesaal Residenz, Munich + 49 8959 004545  
15 June 15:30 Basilika Ottobeuren +49 (0)8332 921950

*Mozart - Symphony No.34 : Bruckner - Symphony No.5*  
Bamberger Symphoniker+49 (0)941-296000  
20 June 20:00Audimax der Universität, Regensburg

**Myung-Whun Chung**  
*Messiaen - L'Ascension : Bruckner - Symphony No.6*  
Royal Concertgebouw Orchestra, Amsterdam  
6 June 20:15 Concertgebouw, Amsterdam +31 (0)20 6718345  
7 June 20:00 Philharmonie, Köln +49 (0)221 280 280

*Wagner - Wesendonck Lieder : Bruckner - Symphony No.8*  
Orchestre Philharmonique de Radio France  
19 June 20:00 Basilique Cathedrale, Saint-Denis  
'Festival de Saint-Denis' +33 148 130607

**Sir Colin Davis**  
*Schubert - Symphony No.5 : Bruckner - Symphony No.7*  
London Symphony Orchestra  
23 May 19:30 Barbican Centre, London +44 (0)207638 8891  
26 May 20:15 Palau de la Musica, Valencia +3496 3375020  
28 May 20:00 Auditorio Nacional, Madrid + 34 (0)9133 70307

*Schubert - Symphony No.8 : Bruckner - Symphony No.6*  
London Symphony Orchestra  
27 May 21:00 Coliseu dos Recreios, Lisbon +351 217823030  
29 May 19:30 Auditorio Nacional, Madrid + 34 (0)9133 70307  
1 June 19:30 Barbican Centre, London +44 (0)207638 8891  
23 June 20:00 Tonhalle, Düsseldorf +49 (0)211 8996123  
24 June 20:00 Philharmonie, Köln +49 (0)221 280 280

**Dennis Russell Davies**  
*Haydn - Sinfonia Concertante : Bruckner - Symphony No.6*  
Bruckner Orchester Linz  
17 Feb 19:30 Palau de la Musica, Valencia +3496 3375020

*Mozart - Violin Concerto No.5 : Bruckner - Symphony No.4*  
Bruckner Orchester Linz  
22 April 20:00 Philharmonie, Gasteig, Munich +49 (0)894 80980

*Bruckner - Symphony No.6 : Bach - Chorale Prelude, BWV 622*  
Bruckner Orchester Linz +49 (0)7352 922027  
22 May 18:00 Sankt Verena Kirche, Rot an der Rot  
22 June 19:30 Studienkirche, Passau,  
Festspiele Europäische Wochen +49 (0)85175 2020

**Kesselyák Gergely**  
*Haydn - Symphony No.12 : Bruckner - Symphony No.4*  
Savaria Symphony Orchestra  
11 April 19:30 Bartók Terem, Szombathely +36 94528 288

*Saint-Saens - Violin Concerto : Bruckner - Symphony No. 9*  
Szeged Symphony Orchestra  
28 April 19:30 National Theatre of Szeged +36 62554 713

**Enoch zu Guttenberg**  
*Wagner - Siegfried Idyll : Bruckner - Symphony No.7*  
Orchester der Klangverwaltung  
20 Feb 20:00 Prinzregententheater, München +49 (0)8993 6093

**Nikolaus Harnoncourt**  
*Bruckner - Symphony No.5*  
Berlin Philharmoniker +49(0)30 2029 8715  
4/5 Apr 20:00, 6 Apr16:00, Philharmonie, Berlin

**Günther Herbig**  
*Schumann - Konzertstück : Bruckner - Symphony No.7*  
Dallas Symphony Orchestra +1 214692 0203  
15/16/17 May 20:00 Morton H Meyerson Center, Dallas

*Mozart - Piano Concerto No.19: Bruckner - Symphony No.7*  
Bilbao Symphony Orchestra +34 944 035 000  
22/23 May 20:00 Palacio de Congresos Euskalduna, Bilbao

*Haydn - Symphony No.102 : Bruckner - Symphony No.7*  
Orquesta Sinfónica de Castilla y León  
31 May 20:30 Auditorio Ciudad de León +34 902 488488

**Philippe Herreweghe**  
*Mahler - Rückert Lieder : Bruckner - Symphony No.5*  
Orchestre des Champs-Élysées  
17 Feb 16:00 Salle Pleyel, Paris +33 (0)14256 1313  
18 Feb 20:00 Henry Le Boeufzaal, Brussels +32 (0)2507 8200

**Manfred Honeck**  
*Sibelius - Swan of Tuonela:Willi - Trumpet Concerto 'Eirene'*  
*Bruckner - Symphony No.4*  
Württembergisches Staatsorchester  
6 Apr 11:00, 7 Apr 19:30 Liederhalle, Stuttgart +49 (0)7112027710

**Marek Janowski**

*Bruckner - Symphony No.8*  
Berlin Radio Symphony Orchestra  
19 March 20:00 Philharmonie, Berlin +49 (0)30 2029 8715

*Mahler - Lieder eines fahrenden Gesellen*

*Bruckner - Symphony No.8*  
Berlin Radio Symphony Orchestra  
20 March 19:30 Sala Koncertowa, Warsaw +48 22 5517111

*Saint-Saens - Cello Concerto No.1 : Fauré - Élegie*  
*Bruckner - Symphony No.7*  
Orchestre de la Suisse Romande  
23 May 20:00 Victoria Hall, Geneva +41(0)22418 3500

*Bartok - Violin Concerto No.2 : Bruckner - Symphony No.7*  
Orchestre de la Suisse Romande  
27 May 20:00 Saal Tirol Congress Innsbruck +43 (0)512 57103219  
28 May 20:00 Cankarjev Dom, Ljubljana +386 (0)1 2417 299  
31 May 18:00 Sala Koncertowa, Warsaw +48 (22) 5517111

*Mozart - Piano Concerto No.21 : Bruckner - Symphony No.7*  
Orchestre de la Suisse Romande  
29 May 19:30 Konzerthaus, Vienna

*Beethoven - Grosse Fugue, & Ah perfido!*  
*Bruckner - Symphony No.6*  
Berlin Radio Symphony Orchestra  
8 June 20:00 Konzerthaus, Berlin +49 (0)30 203092101  
10 June 20:00 Liderhalle Stuttgart +49 (0)711 2027710

*Martin - Sechs Monologe aus "Jedermann"*  
*Bruckner - Symphony No.6*  
Radio Symphony Orchestra, Berlin  
9 June 20:00, Philharmonie, Essen +49 (0)201 8122 8801

**Gustav Kuhn**

*Strauss - Burleske for Pno & Orch. - Bruckner - Symphony No.2*  
Orchestra Haydn  
26 Feb 20:30 Konzerthaus, Bozen +39 (0)471 304 130  
27 Feb 20:30 Auditorium S. Chiara, Trento +39 (0)461 213834

*Prokofiev - Piano Concerto No.3: Bruckner - Symphony No.3*  
Orchestra Haydn  
15 April 20:30 Konzerthaus, Bozen +39 (0)471 304 130  
16 April 20:30 Auditorium S. Chiara, Trento +39 (0)461 213834

*Schumann - Piano Concerto : Bruckner - Symphony No.4*  
Orchestra Haydn  
7 May 20:30 Konzerthaus, Bozen +39 (0)471 304 130  
8 May 20:30 Auditorium S. Chiara, Trento +39 (0)461 213834

**Kurt Masur**

*Beethoven - Piano Concerto No.1: Bruckner - Symphony No.9*  
Orchestre National de France  
23 Feb 20:00 Philharmonie, Köln +49 (0)221 280 280

*Beethoven - Piano Concerto No.3 : Bruckner - Symphony No.4*  
Orchestre National de France  
24 Feb 20:00 Philharmonie, Köln +49 (0)221 280 280  
28 Feb 19:30 Musikverein, Vienna +43 1505 8190

*Beethoven - Piano Concerto No.2 : Bruckner - Symphony No.7*  
Orchestre National de France  
27 Feb 19:30 Musikverein, Vienna +43 1505 8190  
2 May 20:00 New Jersey Performing Arts Center, Newark  
+1 888466 5722

*Reger - Variations and Fugue on a Theme by Mozart*  
*Bruckner - Symphony No.3*  
Leipzig Gewandhausorchester  
6/7 March 20:00 Großer Saal, Gewandhaus, Leipzig  
+49(0)341 1270-280

**Stanislaw Skrowaczewski**

*Bruckner - Symphony 5*  
Yomiuri Nippon Symphony Orchestra  
18 April 19:00 Suntory Hall, Tokyo +81 (0)3 3584 9999

*Mozart - Symphony No.34 : Bruckner - Symphony No.7*  
Magyar Nemzeti Filharmonikus Zenekar  
8 May 19:30 Palace of the Arts, Budapest +36 15553300

*Mozart - Violin Concerto No.2 : Bruckner - Symphony No.7*  
Zürich Tonhalle-Orchester  
10 June 19:30, 12 June 20:00, Tonhalle, Zürich +41 44206 3434

**Christian Thielemann**

*Bruckner - Symphony No.4*  
Munich Philharmonic  
20/21/22 Feb 20:00 Gasteig, München +49 (0)8954 818181  
24 Feb 19:30 Musikverein, Vienna +43 1505 8190  
21 April 20:00 Auditorio Nacional, Madrid +34 (0)9133 70307  
9 May 20:00 Festspielhaus, Baden-Baden +49 (0)7221 30 13101

**UK Concerts**

1 March 2008 - 20:00hrs  
St. Mary the Virgin, University Church  
**Bruckner** - *Geistliche Chöre*, cond. Tom Hammond-Davies  
*Symphony No.7*, cond. Dr Paul Coones  
The Blenheim Singers and the Hertford Bruckner Orchestra

8 March 19:30  
St Mary's Church, Saffron Walden 01279 812849  
**Bruckner** - Mass No 2 in E minor : **Stravinsky** - Mass  
Saffron Walden Choral Society / Chameleon Orchestra

16 March 20:00  
Thomas Coats Memorial Church, Paisley Strathclyde  
**Brahms** - Schicksalslied  
**Vaughan Williams** - Serenade to Music  
**Bridge** - A prayer : **Bruckner** - Te Deum  
Thomas Coats Memorial Choral Society 01505 816110  
Kelvin Ensemble / Gordon Munro

30 March 15:00  
Assembly Hall, Stoke Abbott Rd., Worthing 01903 206206  
**Dvorák** - Violin Concerto : **Bruckner** - Symphony No 3  
Worthing Philharmonic Orchestra

5 April 20:00  
St Barnabas' Cathedral, Nottingham 0115 959 6484  
**Bruckner** - Motets; and pieces by **Handel** and **Górecki**  
East of England Singers

12 April 19:30  
Brangwyn Hall, The Guildhall, Swansea 01792 635 489  
**Mozart** - Piano Concerto No.19  
**Bruckner** - Symphony No. 3  
BBC National Orchestra of Wales / Weller

10 May 19:30  
De Montfort Hall, Granville Rd, Leicester 0116 233 3111  
**Mozart** - Clarinet Concerto : **Bruckner** - Symphony No 7  
Bardi Symphony Orchestra / Claus Efland

23 May 19:30  
Barbican Hall, London 0207638 8891  
**Schubert** - Symphony No 5 : **Bruckner** - Symphony No 7  
London Symphony Orchestra / Sir Colin Davis

1 Jun 19:30  
Barbican Hall, London 0207638 8891  
**Schubert** - Symphony No 8 : **Bruckner** - Symphony No 6  
London Symphony Orchestra / Sir Colin Davis

21 June 19:30  
Clifton Cathedral, Bristol 0117 927 6536  
*Spiritual Masters - Bruckner and Messiaen*  
**Messiaen** - L'Ascension : **Bruckner** - Symphony No 7  
Brunel Sinfonia / Tom Gauterin

A recording of the European Philharmonic Orchestra's performance of the 5th Symphony under Peter Jan Marthé at St Florian in August 2007 is scheduled to appear in February 2008, issued by Preiser Records Vienna - [www.preiserrecords.at](http://www.preiserrecords.at)