



The Bruckner Journal

Issued three times a year and sold by subscription
www.brucknerjournal.co.uk

Editorial: brucknerjournal@googlemail.com
23 Mornington Grove, Bow, London E3 4NS

Subscriptions and Mailing: raym-@tiscali.co.uk
4 Lulworth Close, Halesowen, B63 2UJ
☎ 01384 566383

VOLUME TWELVE, NUMBER THREE, NOVEMBER 2008

Editor: Ken Ward

Managing Editor: Raymond Cox. Associate Editors: Peter Palmer, Crawford Howie, Nicholas Attfield

In this issue

The Sixth Bruckner Journal
Readers Conference Page 2

Portrait Bust of Bruckner Page 3
Concert Reviews Page 4
CD Reviews and listings Page 10

Book Review
Bruckner Vorträge 2006 Bericht
by Crawford Howie Page 13

*Bruckner, Mahler and the
piano-duet arrangement of
Bruckner's Third Symphony*
by Crawford Howie Page 15

Seven Types of Mystery
by Ken Ward Page 20

*The Dissolution of Mysticism
in Bruckner's Fifth Symphony*
by Raymond Cox Page 26

*There is no compromise with
Bruckner - i/v Philippe Herreweghe*
Page 33

*Edition Confusion Even Among
Publishers* by John Berky Page 34

*The Tenth Annual Bruckner
Marathon, Carlsbad, California*
A report by Neil Schore Page 35
*A Bruckner Marathon
in the Midlands, UK*
A report by Ken Ward Page 37

Letter to the editor Page 40
Concert Listings Page 41

Copyright in all pieces remains with the author. Silhouette by Otto Böhler. Views expressed by contributors to The Bruckner Journal are not necessarily those of the editors.

Bruckner at The Proms

On Wednesday August 9th 1961 the London Symphony Orchestra at the Royal Albert Hall performed Bruckner's 7th symphony. It was conducted by Basil Cameron. *The Times* reviewer the following day was not complimentary, calling his handling of the work 'unstylish'. The conductor apparently decided that where a *crescendo* was marked, this called for an *accelerando*, and that when the violins descended *arpeggio*-wise at bar 125 in the finale, the tempo was to be allowed to slacken. In the reviewer's opinion, this was all a misguided attempt to heighten the music's eloquence. 'Bruckner has had to fight hard for acceptance in this country. A performance such as the one his seventh symphony received last night helps one to understand why.'

It would no doubt have been a surprise to the reviewer had he seen into the future to discover that this concert inaugurated an unbroken run of 47 years of Bruckner performances at the Proms, some of which have with justification come to be regarded as 'legendary' - conducted by Horenstein, Wand, Haitink among others. And it was therefore an unwelcome surprise to Brucknerians to discover that there was no Bruckner at all to be played at The Proms in 2008. Those 47 years were not exactly 'years of plenty', but the spectre of years of famine now hovers above the Royal Albert Hall.

It was, however, an omission that was not allowed to pass without comment. The audience that attended the first night may have spotted in the queue outside, and in the Arena during the concert, a member of the audience sporting a T-shirt with the question, 'Where's Bruckner?' emblazoned on its chest (see page 40). Roger Wright, the director of the Proms, received several letters of protest, to each of which he replied. In one such reply he wrote, "*It often happens that certain composers have few works of theirs performed simply as a result of what conductors offer - it is certainly no reflection of our lack of interest in Bruckner. I hope, nonetheless, that you will find much to enjoy in the 2008 Proms and I trust, although things can change, that next year will not be Bruckner free!*"

I hope we can put our trust in this prediction from the man in whose hands the matter rests. KW

The Sixth Bruckner Journal Readers Biennial Conference 2009

Introductory session on Fri. 17th April, 7 - 9 pm
Sat 18th April, 2008 09.30 am - 5 pm,
followed at 6.30 pm by a performance of the 8th Symphony in a
transcription for two pianos, four hands:
Prof. William Carragan and Dr. Crawford Howie, pno.

Hertford College, Catte Street, Oxford

Speakers to include Nicholas Attfield, William Carragan,
Andrea Harrandt, Paul Hawkshaw, Julian Horton,
Howard Jones, Ebbe Tørring, Peter Palmer, Ken Ward

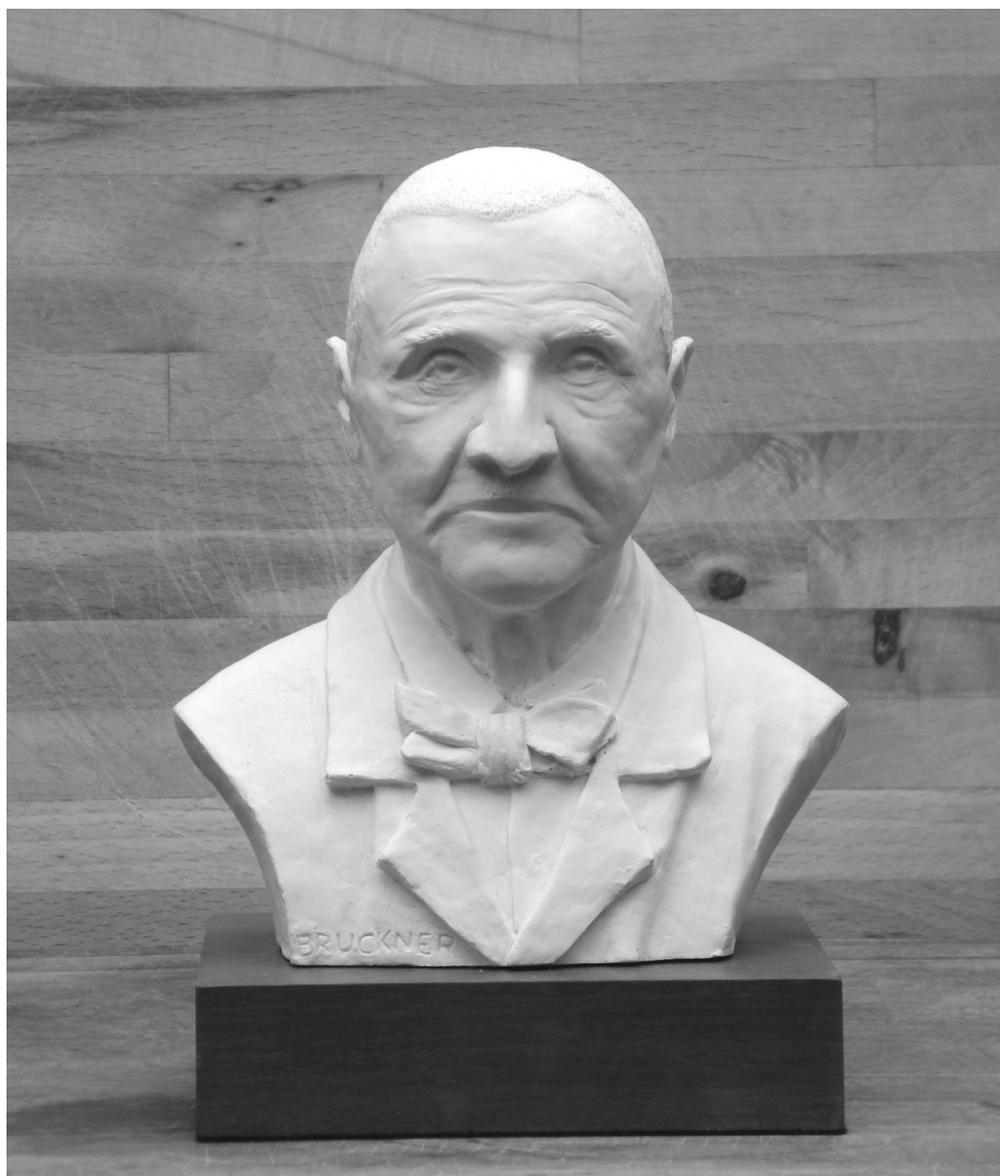
The Conference fee is £25.

If you would like to attend please complete and return the **booking form** as soon as you can conveniently do so. Readers who book for the Conference will find a map enclosed with the March issue of *The Bruckner Journal*.

Accommodation. Hotel Accommodation is quite expensive in Oxford and those attending the Conference might wish to investigate B&B as a somewhat less expensive option. www.oxfordcity.co.uk has a good listing. You might also look at www.visitoxford.org or ring the Tourist Information Centre ☎+44 (0)1865 252200. If you are prepared to share a dormitory with several others, the cheapest by far is likely to be Central Backpackers Oxford. This is very central at 13 Park End Street, ☎ +44 (0)1865 242288. Because of the popularity of Oxford as a tourist centre, early booking is advisable.

Travel Oxford Railway station is about 1.5 miles from Hertford College. You can take the bus from Oxford railway station to Broad Street, then just walk up Broad Street, take a right onto Catte Street, and Hertford College will be on your left. The bus is free if you have a rail ticket. Alternatively, you can take a taxi from the station, which should cost around £5. Coaches run between London and Oxford, very frequently, as often as every 10 minutes during peak hours. There are two services, the Oxford Tube and the X90. For more information about where to get on, schedules and fares, you can check out the Thames Travel (www.thames-travel.co.uk) site for the Oxford Tube, or the Oxford Bus Company (www.oxfordbus.co.uk/espress1.shtml) site for the X90. There are several stops in Oxford, and it is easiest just to stay on till the last stop, Gloucester Green. From Gloucester Green it's only a short trip to Hertford (about 3 blocks). If you have a lot of luggage, you might want to take a taxi, and there is a taxi rank adjacent to the bus station.

Travel by car into the city centre is discouraged, but there are five 'Park & Ride' car parks on the periphery of the city. Bus services to the car parks run till 11 pm or later (depending which car park you're in) on Fri and Sat evenings. (Further information at www.parkandride.net and at the Tourist Information Centre ☎+44 (0)1865 252200)



Small Portrait Bust of Anton Bruckner

From an original sculpture by Ken Ward, mould made by Bronze Age Sculpture Casting Foundry, as pictured above hand-cast in Jesmonite, and mounted on a plinth of teak salvaged from the art room of a nineteenth century Catholic school in South London. h.205mm x w.135 x d.95 A limited number are available for sale to Bruckner Journal subscribers at £35 (65\$US, 45 €) each, plus P&P. If you would like to buy one please contact The Bruckner Journal, 23 Mornington Grove, London, E3 4NS, or by e-mail to brucknerjournal@googlemail.com

Also available are bronze castings in a limited edition of 20 (only 4 of which have been cast so far). These were cast at the Bronze Age Sculpture Casting Foundry, Limehouse, London. They are to be mounted on ebonised teak (screw fixings allow purchaser to fix their own plinth) and priced at £400 each. Pictured right, not yet mounted. All enquiries to The Bruckner Journal, as above.



Concert Reviews

SUFFOLK, UK

Snape Maltings

28th August 2008

Bartók - Viola Concerto

Bruckner - Symphony No. 7

Britten-Pears Orchestra / Robin Ticciati

Snape rarely programme Bruckner - the only previous work I can recall was the Mass in F minor some 10 years ago - so this concert was especially welcome. It is interesting that it was supported by an anonymous donor - hopefully a Bruckner enthusiast. The Britten-Pears Orchestra comprised 75 youthful players for the Bruckner. The programme cheekily abbreviated the name to BPO - perhaps because Robin Ticciati bore a striking resemblance to Simon Rattle in his younger days.

The Maltings at Snape is a small venue by most standards and holds about 800 people. It benefits from excellent acoustics so that one can hear all the instruments and the B-PO produced an ideal balance of sound for this symphony in this hall. Any fear that the sound might be too much, as has been reported on previous occasions in this hall, were soon dispelled. The opening string tremolo stole in so quietly it was almost like a mist moving in across the Suffolk marshes. It was from the very first a fine performance with Robin Ticciati conducting from memory and keeping a firm grip on structure and dynamics. The symphony took about 60 mins, so could, in comparison with many recent recordings, be considered swift and yet it never for one moment seemed rushed. Of particular merit was the playing of the first trumpet, first horn, and the quartet of Wagner tubas. From a good position in the audience I was able, for the first time in 54 years of Bruckner listening, to fully appreciate the role of Wagner tubas in this symphony. The cymbals and triangle were included.

It would be churlish to mention minor faults in this performance. It was a pleasure to see these young musicians turn in such a fine performance and as always a joy to hear this glorious symphony. The Bartók seemed to me to be an odd work to accompany the Seventh Symphony, and I felt it had little to say to the near capacity audience. But the Snape Proms benefited greatly from the Bruckner and one must hope they schedule more in their future programmes.

John Wright



LUCERNE FESTIVAL SUMMER 2008

The 2008 Lucerne Festival ran from August 13 to September 21, and its motto was "TanzMusik" in the sense of *Dance* and *Music*, *Music and Dance*, or *Dance from or for Music*. Articles shedding light on this subject from the most diverse angles were included in the festival programme booklets, which as always contained some substantial pieces of writing. A great deal can be said on the subject of dance precisely in connection with Bruckner, over and beyond his orchestral scherzi and Bruckner's affinity to those traditional dance tunes he re-created in his unique manner: tunes which make up the cosmos of the symphonies along with his harmony, use of the chorale, and extensively arching themes.

The festival opened with Debussy, Ravel and, as the main work of the evening, the *Symphonie Fantastique*. Berlioz admired Beethoven, yet only four years after the latter's death he was creating his own symphonic world, which would subsequently prove to be broadly epoch-making. Claudio Abbado showed that even interpretations belonging to the older school can be gripping and exciting when they are as masterly and persuasive as his was. Hence it was hardly a disadvantage that Abbado introduced some effects very deliberately, so that one could hear what was coming. And with its innovative scoring, of course, this symphony was an excellent means of highlighting the qualities of all the splendid musicians Abbado had invited to join his Festival Orchestra. The brass players of the orchestra could then be admired once again in a matinée programme which seamlessly combined antiphonal pieces by Giovanni Gabrieli with compositions by Denisov, Gubaidulina and Schnittke, thereby establishing a fascinating link with the recent avant-garde. Although, in addition to providing many captivating moments, the sounds occasionally seemed to cross the pain threshold, there was no questioning the great skill of the composers concerned.

For the last few years, the music of the 20th century has been performed at the Lucerne Festival as a matter of course. This is seldom the case elsewhere, and Pierre Boulez and the festival administrator Michael Haefliger must take much of the credit. This year Boulez once more rehearsed with around 140 young musicians from all over the world, their work culminating in a performance of Stravinsky's *Sacre du Printemps*. Boulez's small-scale concert of 2 September in the Luzerner Saal was one of the most fascinating heard this year. His own *Dérive I* of 1984 sounded like a late echo of Debussy, while in comparison to pieces by Varèse (1931!), Elliott Carter (1982 and 1996) and George Benjamin (1998/99), Stravinsky's Concertino for 12 instruments of 1952 seemed like a souvenir of a very distant age.

Naturally statistics tell us only about the popularity of symphonic works and nothing about their quality. But how far Bruckner has risen in the estimation of Lucerne audiences is reflected in the fact that four of his symphonies were performed, compared to just two Beethoven evenings under Bernard Haitink. As a whole the Viennese Classical composers and Schubert and Brahms were virtually only represented by chamber-music pieces. Who would engage a top-class orchestra to play a symphony by Haydn or Mozart in Lucerne! Instead we were offered Tchaikovsky, Mahler and Shostakovich.

This year's conductors of Bruckner symphonies were not Bruckner specialists, at least not if one goes by the recording history. In this respect Eugen Jochum, Sergiu Celibidache and Günter Wand, none of them still on this earth, have secured a lasting place for themselves; recently Pierre Boulez and Nikolaus Harnoncourt have also caught our notice with individual recordings.

Symphonies Nos 2, 3, 8 and 9 were given in the reverse order. Franz Welser-Möst, for a long period the highly regarded principal conductor of the Zurich Opera, and now music director designate of the Vienna State Opera, succeeded Christoph von Dohnányi at the helm of the Cleveland Orchestra in 2002. His orchestra played marvellously well, leaving nothing to be desired in the Ninth Symphony. (Nikolaus Harnoncourt has however shown that less martial readings of the score are possible for the outer sections of the scherzo in particular.) As a prelude, the 15-minute-long suite in three movements from the chamber opera *Powder her Face* by Thomas Adès was a risible rather than plausible coupling.

Lorin Maazel and the New York Philharmonic devoted themselves to the most monumental of Bruckner's symphonies, the Eighth. Maazel, who succeeded Kurt Masur in New York in 2002, is now 78. He conducted not only this enormous symphony without a score but also, two days earlier, Stravinsky's *Sacre du Printemps*. In the New York Philharmonic he had an orchestra whose professionalism could hardly have been surpassed. In view of such perfection, are questions still allowed? One is whether the slightly opulent sound for which Maazel was striving did not come closer to Richard Strauss than to Bruckner.

This enviable perfection was not within the grasp of the Vienna Philharmonic in its performance of Bruckner's Second Symphony. Misjudged wind entries, inaccuracies, and a less than convincing co-ordination of Bruckner's all-important transitions could not be overlooked. Was it the fault of Riccardo Muti, with whom, it was stated, the Vienna Philharmonic felt they had a special relationship? Another cause – deriving from a rivalry between the world's premier orchestras that has degenerated into a sporting contest, their places in the Press league tables being converted into mundane material values – may have been that it is simply asking too much of the players to bring off a peak performance every night at the end of a strenuous season, when engaged on a kind of vacation tour. Nonetheless it was commendable of Muti to present a work which is more often to be heard on

complete recordings than in the concert hall. [But see John Berky, page 34] In the first part of the concert the young French violist Antoine Tamestit, winner of the 2008 Credit Suisse Young Artist Award, displayed his phenomenal abilities in Bartók's Viola Concerto.

That leaves the Royal Concertgebouw Orchestra of Amsterdam under its principal conductor Mariss Jansons. Bruckner's Third Symphony was preceded by five Schubert lieder in orchestral versions by Max Reger and Anton Webern. Each of these showed a respect for the original piano-accompanied version, without providing any new insights. A comparison between the Reger and Berlioz (1860) orchestrations of *Erkönig* would have been interesting in this context. Ranging from the haziest of pianissimos to dramatic outbursts, Thomas Quasthoff was a masterly shaper of these songs, and the timbre of his voice was extremely beautiful. Bruckner's Third was given in the revised version of 1887-1889. Bruckner composed the symphony in 1873 but it was only his third version which, when it was first performed under Hans Richter on 21 December 1890, earned Bruckner great success. And Mariss Jansons and the Concertgebouw Orchestra brought Bruckner another huge success with their Lucerne performance on 6 September. Here a first-class orchestra under a first-class conductor combined in an affecting and sympathetic interpretation which did justice to Bruckner's genius.

During the five weeks of the 2008 Lucerne summer festival, with its stimulating and varied choice of first-rate orchestras and soloists, there were once again some memorable experiences. There is now an ambitious plan – according to Michael Haefliger the idea was mooted by Pierre Boulez – to build an adaptable *Salle modulable* by 2012: a new venue for “staged performances” as well as an extended range of chamber-music events. Once this has been realised, the Lucerne Festival will, in terms of both quality and versatility, be second to none.

Albert Bolliger
translated by Peter Palmer

Bruckner by Sir Colin Davis and the LSO - revisited

In response to my rather severe comments on the performances of the 6th and 7th symphonies by the LSO under Sir Colin Davis in the last issue of *The Bruckner Journal*, I received an e-mail from Andrew Youdell in which he wrote:

I thought the 6th was among the best performances I have ever heard! I came out of the hall conscious that I had thoroughly enjoyed - indeed been completely absorbed - in every bar. And what a curious work it is - I loved the slow, but accurately paced third movement where the rhythms were given time to breathe and were more effective than the usual rushed gabble that you get.

He also sent me a page from an LSO publication with comments from other concert-goers:

Graham Eskell wrote: *Sir Colin Davis has form in Bruckner, and good form at that, as those who have heard his fine performances of the Sixth and Ninth symphonies will know. However accomplished these seemed, they were no preparation for the outstanding Seventh that he and the LSO delivered... The LSO played magnificently, with rich, flexible string tone, profound euphony in the brass and characterful intelligence from the woodwinds.*

John Beech wrote: *The playing and interpretation of the LSO under Sir Colin Davis on 1 June was outstanding: the Sixth Symphony received one of the finest Bruckner performances I have heard. The Adagio was awe-inspiring! Sir Colin's experience over many years conducting German orchestras ... with their long Bruckner traditions, was evident in the flowing lines and impressive architecture of their performance. With his passionate commitment to this music, Davis must be considered the greatest of contemporary British interpreters of this composer's music.*

Peter Ludbrook wrote: *This is a symphony [the Sixth] that even great Bruckner conductors like Karajan have faltered over but Davis was terrific. His pacing was acute although the measured tramp of the Scherzo took some getting used to.... The Adagio was magnificent. I don't think I've ever heard its sense of tragedy more clearly expressed. The Finale is a bit difficult to hold together and you begin to wonder when it will end but Davis pulled it all together with a final blaze of glory. Terrific playing. A triumph!*

Richard Morrison's review in *The Times* was similarly positive.

Ken Ward

DARMSTADT, GERMANY

Großes Saal, Staatstheater

21, 22 September 2008

Bruckner - Symphony No. 9, with Finale in the completed performing version by
Samale-Phillips-Cohrs-Mazzuca (1983-2008)

Darmstadt Staatstheater Orchester / Stefan Blunier

Bruckner never considered his Ninth symphony to be other than a four movement work. Even when faced with the possibility that he might not live to finish the Finale, his reported wish was that the *Te Deum* be played as a fourth movement. By late 1894 he had finished the Adagio, and in May 1895 he began work on the Finale, in three weeks the exposition had been sketched out and by May the following year he had progressed so far that he was making sketches for the coda. But in summer that year he contracted pneumonia, attempted to resume work in August, but the illness had so weakened him that he was neither able to complete the orchestration before he died, nor indeed to do a review of the whole symphony as would have been his normal practice.

When one considers the frail old man with this extraordinary musical conception in mind, struggling to get one of the strongest, most forward-looking and revolutionary symphonies of its time down on paper, the attempt to play and hear the music which he had written for the finale (such as remained after the catastrophic failure to seal his room from intrusion on the day he died), and the symphony in its proper four movement proportions, can seem like a duty, honouring the composer's monumental struggle to present the whole of his symphony, reportedly dedicated 'to the beloved God', as his testament to the world.

There are other views. Many have considered that the first three movements, in the unreviewed state Bruckner left them, constitute a satisfying and deeply moving whole, and that in fact a finale would be a mistake - as if to say, in T. S. Eliot's words, "After such knowledge, what forgiveness?" Others maintain that the musical material that Bruckner sketched in 1895 is somehow inferior, not worthy of the first three movements, and even that he had set himself an insoluble problem and the attempt to make a finale was doomed to failure. A different view is that the surviving fragments are, at most, 'interesting', but that we cannot know how Bruckner would have finally worked them together, and hence attempts to present a version in which the fragments can be performed as part of a conjectural completion are at best misguided, and at worst an unforgivable intrusion into and a perversion of the composer's last efforts.

Whatever your view, if you wish to hear Bruckner's Ninth performed as a three movement work, then you have no problem - the overwhelming majority of performances present it as such; but if you would like to experience its proportions closer to those that the composer had in mind, and to hear music he had actually written for the Finale, then you are seeking a rarity and must travel far and wide to find it.

Darmstadt is a small city (population 140,000), and yet it sustains a theatre orchestra of the highest quality, providing a full season of opera and concerts, and whose members play with character and impressive commitment. You sensed that these two Bruckner performances were founded on a tradition of playing Bruckner built up over a century. Unlike the performance last November by Daniel Harding and the Swedish Radio SO, there was no attempt to reconsider how Bruckner should be performed. In that sense this was an unquestioning 'mainstream' performance, but as such it was music-making of a very high standard indeed, and the almost complete silence of the audience indicated that their attention was gripped from beginning to end of this long and very challenging work. The conductor set the tone for the proceedings by waiting for absolute quiet before beginning, conveying by his demeanour that we were assembled for an occasion of serious artistic endeavour. His grasp of the long paragraph and the architectural span of the piece was firm and impressive, (in that respect reminding me of Klemperer) and so he was able to make this vast 85-minute structure hold together without a moment's loss of direction or formal momentum, the musical line able to carry even across Bruckner's most dramatic pauses. Indeed, it's the questions that didn't arise that marked this out as a performance of stature: rarely were there any exaggerations or idiosyncrasies that caused one to ask, 'Why?'; mostly one was left undistracted to wonder at the sheer soul-searching glory of Bruckner's music. The occasional sudden increase in tempo rather than accelerando, the extended ritenuto at the end of the first movement *Gesangsperiode* recapitulation, the general fast tempo for the Finale (apparently as quick as Marcus Bosch with the Aachen SO, though it didn't sound so fast to me) were perhaps open to question, and maybe the Scherzo didn't exhibit the last ounce of demonic

violence, but in the context of an outstanding 'mainstream' Bruckner interpretation, these things were of little account.

The Adagio, from the moment the 1st violins took passionate hold of the opening heart-rending phrase, was a performance of supreme eloquence. The players had got right inside this shifting, unsettled, striving music, and at times during the second subject group the conductor was content to gaze and let them play unassisted by any motion of the baton. It was a signal not merely to them but also to the audience that it doesn't come much better than this. The massive dissonant climax was absolutely shattering. How could you follow this?

The performance of the Finale allowed no room for doubt, there was no hint of tentativeness or lack of conviction - it made it sound as though these players had never performed the symphony other than with this Finale. It came over as a strong and sufficient structure to carry the fragments of Bruckner's own written music that constitute more than 80% of this version, and it gave a strong picture of the sort of movement Bruckner had in mind. The proportions of the symphony change: the great peaks and valleys are still as dramatic, but they take their place in an extended, vaster mountain range of greater symmetry. The conductor steered the orchestra, and indeed an audience almost totally unfamiliar with this music, through the structure with laudable clarity - in the fugue, announced by spine-chilling trumpet fanfares, marking each entry and paragraph by facing or embracing by gesture the orchestral musicians primarily involved. The coda has to be the most conjectural part of any 'performing version', and in this performance the SPCM version was more than satisfactory, making use as it does of Bruckner's own slight sketches. In the absence of Bruckner's full conception it is perhaps only right that the last bars should sound somewhat bare: no-one can write what Bruckner would have written.

The Sunday morning performance was received with a standing ovation from a near capacity audience, and no doubt the Monday evening would also have been so received had the enthusiastic applause not been interrupted for the presentation of gifts to a long-serving retiring horn/Wagner tuba player. After the second concert there was a short public forum in which Stefan Blunier and Benjamin-Gunnar Cohrs spoke briefly about the finale and members of the public made comments.

Stefan Blunier has been music director of the Darmstadt Staatstheater since 2001, where he has conducted adventurous seasons of opera and concerts. This is his last season: he leaves to take up a position as General Music Director of Opera and the Beethoven Orchestra Bonn.

The score of this performing version of the Finale of Bruckner's Ninth Symphony is published by Musikproduktion Hoeflich, in their 'Repertoire Explorer' series, no. 444. www.musikmph.de

Ken Ward

Stephen Pearsall was also in Darmstadt for these concerts:

In my self-appointed quest to hear all the Bruckner symphonies live, the opportunity to hear the Ninth with all four movements in Darmsdadt was irresistible. It was also the incentive to delve into the intensive German language course in my possession and remove a thick layer of dust! The opportunity to meet Ben Cohrs and other Brucknerians gave an additional star quality to the trip.

Of the various completions the SPCM scholarship is by far the most convincing - hence my preparedness to fly to Germany to hear it. From recordings I had no doubt about the merit of the finale music but was slightly apprehensive about the quality of playing of an orchestra I had never heard of. But let me be clear: this apprehension proved to be totally unfounded. Indeed, The Darmsdadt Theatre Orchestra under Stefan Blunier played this music with an authority that belied their provincial status and probably reflects the high quality of music-making in Germany as a whole.

Performed twice on consecutive days, the first performance at 11am on the Sunday morning ended with a standing ovation. This was a "traditional" performance, no messing around with tempo or any other unwelcome surprises. From the very first entry of the horns I knew that my journey had not been wasted and as the horns and pizzicato strings brought the adagio to an end I felt a great satisfaction that the performance was firmly not at an end! The finale was played with a drive and conviction that was quite exciting, the resolution at the end of the fugue was wonderful. On reflection I wondered what it would sound like if we had all eight horns playing the new theme at this magical moment rather than four horns with four Wagner tubas playing an imitation... The strings at the beginning of the final coda were spine chilling and the brass helped bring the performance to a blazing conclusion. There was no rushing out for the Sunday roast - the applause went on and on including recognition for the work of Ben Cohrs who took a well-deserved bow.

The second performance was even better. Perhaps the Scherzo could have been more terrifying - this is pretty disturbing music - but the opening of the Adagio commenced with Stefan Blunier stamping on the podium and the strings responding in a despairingly powerful opening theme - another spine chilling moment. This was for me the highlight of this performance while the playing was every bit as good as the previous day. At the end of the performance there was a long pause, perhaps people reflecting on the mighty music they had just heard, but rapturous applause soon followed. A special award to a member of the horn/tuba section was a nice touch and probably curtailed the momentum towards another standing ovation.

An opportunity for members of the audience to hear Ben and Stefan after the concert was so well attended it was full and standing. I couldn't comprehend most of what was said but from the smiles it was obvious that there was appreciation of what had gone on. This also gave me an opportunity to thank Stefan and Ben personally for what had been a very special experience!

CD Reviews

Bruckner - Symphony No. 7
TDKMA302

Wuppertal Symphony Orchestra / Toshiyuki Kamioka
Timings: 28:43, 33:33, 10:07, 16:37

Bruckner - Symphony No. 7
Testament SBT1424

New York Philharmonic Orchestra / Bruno Walter
Timings: 17:35, 16:59, 8:58, 12:16

The Seventh Symphony was an instant hit at its Leipzig premiere in 1884, and it remains a favourite today, with audiences and conductors alike. Nearly everyone who has ever waved a stick in front of a band, from amateurs to superstars, has had a go with this one – and why not? It's a great piece of music, which will stand any number of different interpretations. It does mean, though, that the catalogue is not exactly short of recordings, and it requires no effort at all to build a sizeable collection. So unless you are on a mission to acquire every recording there is, you have to be selective about potential purchases. Off-hand I can think of at least 20 that are well worth hearing – and when I say 20, it's probably nearer 40. But there are probably as many that can safely be ignored: some that are just not very good, and others which, though perfectly serviceable, do not add anything to the sum of Bruckner performance.

Fifty-three years, and half a world of interpretation, separate these two recent releases from TDK and Testament. Both are live concert recordings, and both, in their different ways, are somewhat off the main line. Neither should be your first – and certainly not your only – choice for a recording of this symphony. Each has something to offer, but may not always appeal even to enthusiasts.

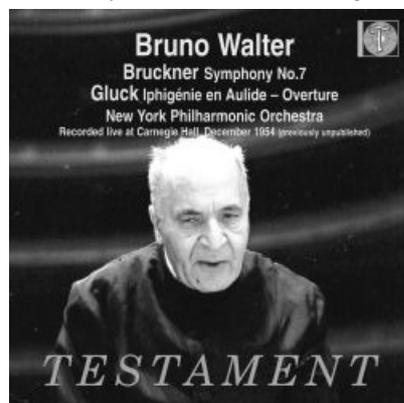
There are those who like to maintain that Bruckner's music – all of it – should always be played as slowly as possible. I am not one of them. There are, nonetheless, some parts of some of the symphonies over which I think time should be taken; some that I like to hear played more slowly perhaps than is the norm; even some which I think can, within reason, stand being played as slowly as possible. None of these normally includes any part of the Seventh Symphony.



Kamioka clearly disagrees. This 2007 concert produced the slowest performance on record. The issue is not straight line speed: there are slow performances which still manage to sound rushed, and fast ones which still seem to drag. The issue is how well-chosen the tempo is for the style of interpretation being attempted. The surprise of the Kamioka performance is just how ordinary it is. Usually the payoff you expect for the longer phrasing comes in the form of extra intensity. Not here. Impressively loud through the sustained climaxes it may be, but you will search here in vain for “epiphenomena” or other phantasms emerging from the glacial landscape. This is a

thoroughly conventional interpretation, competently conceived and expertly realised. It just takes a great deal longer than normal, acquiring in the process a monolithic massiveness across all four movements. Slow speeds also expose orchestral playing to extra scrutiny, under which the Wuppertal players show up very well. The quality of the recorded sound too is excellent.

When trying to assess a recording like this, I tend to ask two questions: (1) If this were the first time I'd heard the music of Bruckner, would it leave me wanting to hear more from this composer? Or (2) more from this conductor? My answer to both of these is Probably Not – but I know people who would answer differently. In the end, this one comes down to personal choice. If you have the time and the patience to sit through it – and you tend to favour the slower style anyway – then you might well like this one. Just don't expect too much in the way of revelations from it. Personally I found my attention wandering continually.



At the other end of the scale, there is Bruno Walter. Though not renowned particularly for his Bruckner, the few recordings that we have – and there are frustratingly few of them – reveal an intelligence, and imagination, and sensitivity, and experience, all in service to the music, that is second to none. Expectations for this new release were sky-high: not only another, previously unpublished, Walter recording – but another *Seventh* – with the New York Philharmonic – live, in concert in Carnegie Hall – and from 1954, which predates the heart attack that audibly slowed him down. And it's a cracker: powerful, distinctive, thoughtful, expressive: all the trademark Walter virtues. A fair bit speedier than the average, certainly – but then it's not an average performance. No monolith this: varied and vital - even the

Adagio, which at just 17 minutes looks as if it has to be simply *too* fast – and is certainly no lachrymose sob-*Fest*, but a stirring and eloquent pageant of melody – followed by a riot of a Scherzo, coupled with a stately Trio – and bookended by first and last movements that are strong, solid and communicative. Throughout there is that fluency and command of dynamics which invites comparison with (the very different) Furtwängler – demonstrative without histrionics, full of character, bold yet balanced. The sound quality too, from tapes intended for broadcast, is not bad for the year, and the occasional infelicities of articulation are kept to a minimum. Testament are to be congratulated for making this available.

So why hesitate about a recommendation? The complicating factor is Walter's 1961 studio recording with the "Columbia Symphony Orchestra" (the CBS house band largely drawn from the LA Philharmonic.) If there is a flaw anywhere in that benchmark performance, I have yet to discover it. And if you already have that one and like it, then Yes, this new release is an easy recommendation: sharing the same clear bloodline, it is sufficiently different to be well worth having in addition. But for listeners unfamiliar with either, in some ways the Columbia recording is the easier recommendation: slower overall (though still on the fast side of average), darker and weightier in tone, played perfectly and with excellent sound quality, it is likely to be nearer to what a listener may have come to expect from a modern recording. On the other hand, it could be the very distinctness and sheer exuberance of the live New York performance that exert a special appeal. Personally, I wouldn't want to be without either of them – but you cannot buy everything, and it is not healthy to try. Like the Giulini recordings, ultimately it's more important that you have one of them, than which one you have.

While the Kamioka has to be split across 2 CDs, there is sufficient room on the single Walter disc to accommodate not only a couple of applause tracks but also an 11-minute opener, in the form of the *Overture* to Glück's *Iphigénie en Aulide*. This receives a spacious and evocative treatment, enjoyable in its own right, that gives little clue as to the excitement to follow. Walter could extend a melodic line as well as anyone, when he thought the music would benefit.

The Pink Cat

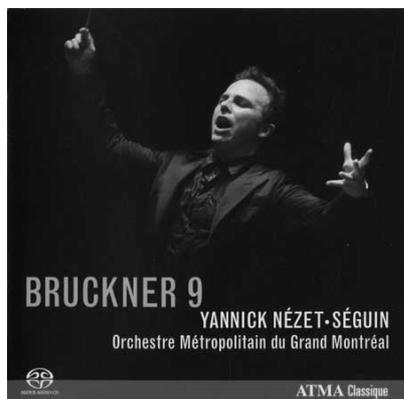
Bruckner - Symphony No. 9:
Orchestre Métropolitain du Grand Montréal / Yannick Nézet-Séguin

Atma Classique SACD 22514

Timings: 26:50, 10:25, 29:46

Bruckner had come a long way from the early symphonies by the time he worked on the score of the Ninth. Complex and many-layered, and notated with minute precision – there is a lot going on, and very little left to chance. This sets a particular problem for a conductor: specifically, how much and what kind of interpretation to give to a performance. Too little, and what can result is a forensic

demonstration of the component parts – at best, a working model, or a walk-through. Too much, or the wrong sort, and you risk creating a caricature – painting over the detail instead of drawing it out. To bring this symphony fully and successfully to life, without imposing on it an irrelevant extraneous character, involves such technical mastery, judgement, skill and balance, that the precise formula is probably beyond analysis – but as a listener, you know when you hear it. Every so often a performance comes along which just *sounds right*.



A friend, who was at the 2007 concert in Montreal where this recording was made, afterwards described it to me in such extravagant terms that, ever since, I have been waiting impatiently for a chance to hear it. The anticipation ratcheted up further in January this year, when, in a surprisingly empty Birmingham Symphony Hall, I watched Nézet-Séguin stir a listless CBSO into what became a spellbinding performance, full of paradox – one of them being, how such an urgent style of conducting could succeed in creating music with such an unforced, natural quality. Like the genius sculptor who claimed only to be revealing the form already contained in the marble, all of Nézet-Séguin’s energy seemed to be directed at chipping away the wall between the listener and a direct appreciation of the music as Bruckner had envisioned it – as

if it were there all the time, waiting to be unfolded.

Now that the disc is (finally) here, I am happy to say that it does not disappoint. From the opening – slow, dark and mysterious – all the way through to the shattering climax of the Adagio, and the long, final, dying chords – this is an exemplary and thrilling performance, surpassing even the Birmingham concert. To play it is to be taken on an adventure – where there is so much going on, I have found myself having to listen to in “Mahler-recommended” style i.e. with half-hour gaps between the movements. You need that time to take it all in. I particularly admire the Scherzo and Trio – for managing the difficult trick of combining weight with lightness of tread – for bringing out the double and even triple rhythms, that leave others sounding flat-footed by comparison – and for integrating the Trio into the Scherzo, continuing the mood and the touch of the second subject, in a different metre, creating a single, multi-faceted whole – in fact I do not recall ever having heard the Trio done better.

Recently I was comparing Sevenths from Nézet-Séguin and that other “Young Contender”, Jaap Van Zweden – an exercise which this week I have been able to repeat with Nincths. Van Zweden’s Ninth falls into the category that I call “*fine but*” – meaning, it’s fine – as far as it goes – but not in any major way exceptional (though better than his Seventh.) Very likely you already have a number of recordings which reveal more and satisfy more. Nézet-Séguin’s achievement is in a whole other league. Searching for comparisons, time and again one comes back to Nézet-Séguin’s former teacher and continuing inspiration, Giulini. The interpretation really is at that kind of level. It’s highly distinctive – but also remarkably free from mannerism or pretension – with everything in proportion, every feature intact, on every level – no detail missed or obscured: this is one of the most *complete* performances you will ever hear. It needs no Finale.

Usually I feel obliged to hedge around my recommendations with all sorts of qualifications, but this time I have real difficulty finding anything at all to criticise. I suppose the low brass can sometimes sound a little distant – but in a live concert that is where they usually are, so for me that too just adds to the sense of occasion. The acoustic – in a timber-lined church – is lively but clear, with no interjections from the unheard audience. Possibly there are a few occasions when the intonation and unison playing lack the last few microns of precision that you might get from a super-orchestra such as the Concertgebouw or Vienna Philharmonic – but then, almost exactly a year ago, I watched one of the world’s finest ensembles, the Cleveland Orchestra, being walked through an instantly forgettable performance of the Ninth by a conductor who seemed to have little idea of what to do with it – and I know which performance I would rather have attended. For once I shall keep it simple. This is a fantastic disc. Buy it.

The Pink Cat

How I discovered Bruckner...

The Bruckner Journal publishes an occasional series under the above title. If you would like to write such a piece you are very welcome to submit it to the Editor, *The Bruckner Journal*, 23 Mornington Grove, London, E3 4NS, UK, or by e-mail to brucknerjournal@googlemail.com

CD ISSUES JUL - OCT 2008

Compiled by Howard Jones and John Wright

We have found a considerable number of releases at a time when the record companies are usually not at their most active. Surprisingly the Karajan 9 CD boxed set has not appeared previously in our listing. Whereas most re-issued cycles have now appeared at bargain price this set remains at mid-price. The 4 Australian Decca Eloquence CD's are available at budget price[†]. The Abbado #4, Thielemann #5 and Welser-Möst Te Deum/Strauss Alpine Symphony have so far only shown up in Germany (JPC at www.jpc.de).

SYMPHONIES

* = new issue

- No. 1 Abbado/VPO (Vienna 11/12-69) DECCA ELOQUENCE 4769890 (46:15)
plus Beethoven #8 (25:39)
- Nos 1-9 Karajan/BPO (Berlin 1-81,12-80/1-81,9-80,4-75,12-76,9-79,4-75,1/4-75,9-75) DG
CATALOGUE CLASS 4777580 (50:31,60:08,56:49,63:56,80:48,57:36,64:32,82:06,61:38)
- No. 2 *van Zweden/Netherlands RPO (Hilversum 9-07) EXTON EXCL-00014 (62:01) SACD
Stein/VPO (Vienna 11-73) DECCA ELOQUENCE 4428557 (57:25) + Weber (19:31)
- No. 4 *Tremblay/Orch De La Francophonie Canadienne (Montreal 8-07) ANALEKTA
AN29916 (67:27)
*Young/Hamburg Phil. (Hamburg 12-07) OEHMS OC629 (70:01) SACD 1874 version
Abbado/VPO (Vienna 10-90) DG 431719-2 (68:39) same CD No. different cover
- No. 5 Thielemann/MPO (Munich 10-04) DG FOCUS EDITION 480 069-3 (82:34)
- No. 6 *Davies/BOL (Linz 2-08) ARTE NOVA 88697 31989 2 (63:26)
- No. 7 *Davies/BOL (Linz 5-07) ARTE NOVA 88697 31990 2 (63:42)
*Bertini/Cologne RSO (Düsseldorf 5-88) ALTUS ALT151 (66:12)
Klemperer/Bavarian RSO (Munich 4-56) MEDICI ARTS MM030-2 (59:05)
plus Wagner Mastersingers Prelude
van Beinum/RCO (Amsterdam 5-53) BRILLIANT CLASSICS 93194 (58:38)
2 CD set plus Haydn #94, 96 and 97
*Walter/NYPO (New York 12-54) TESTAMENT SBT-1424 (55:48)
plus Gluck Iphigénie en Aulide overture (10:54)
Solti/VPO (Vienna 11-65) DECCA ELOQUENCE 442 9097 (65:44)
Furtwängler/BPO (Berlin 4-42) Naxos Hist. 811 1000 adagio only (22:50) + Brahms #2
- No. 8 Solti/VPO (Vienna 12-66) DECCA ELOQUENCE 442 9235 (75:45)
*Karajan/VPO (Salzburg 7-57) ORFEO HISTORICAL C773084L (81:19)
4 CD set Salzburg Festival 1957 plus Mozart, Brahms, Berger, Einem & Honnegger
- No. 9 *Davies/BOL (Linz 9-05) ARTE NOVA 88697 31991 2 (59:35)
*Nézet-Séguin/Montreal Met. Orch (Montreal 9-07) ATMA SACD 22514 (67:01)
*Bolton/Mozarteum Orch. Salzburg (Salzburg 11-05) OEHMS OC717 (57:31)
Walter/The Philharmonia SO (NY 2-57) MUSIC & ARTS CD1212 (50:33)
plus Wagner Siegfried Idyll

CHORAL

Mass No. 2 + Motets

*Creed/SWR Choir Stuttgart/Members of Stuttgart RSO (Stuttgart 3-07)
HÄNSSLER HAN 093.199 (65:29) SACD

Mass No. 2 + Libera me & Rheinberger Requiem in Es

*Grün/Kammerchor Saarbrücken/Members of Kammerphilharmonie Mannheim (2-08)
CARUS 83.414 (36:37,5:10,17:18)

Te Deum Welser-Möst/LPO/Mozart Choir Linz (London 10-95) EMI 50999208117 2 (21:18)
plus R Strauss Alpine Symphony (45:18)

DVD

No. 9 *Welser-Möst/Cleveland Orch (Vienna 10-07) MEDICI ARTS 2056848 (61:18)
plus bonus of 17:30 minutes introduction by the conductor.

[†] **Australian Decca Eloquence CDs available from www.buywell.com**

Buywell Just Classical PO Box 1010 Willagee Central WA 6156 Australia Phone: 0061 8 9337 2289

Book Review

Ed. Rainer Boss. *Bruckner Vorträge 2006 Bericht - Anton Bruckner - Die Geistliche Musik*

ISBN 978-3-900270-90-2 (softback) MV 406, 96 pages 24 x 17 Vienna: Musikwissenschaftlicher Verlag, 2007

This published report of a conference on Bruckner's sacred music held in Mannheim in May 2006 consists of six papers, three by scholars based in Mannheim and three by scholars based in Vienna. Theophil Antonicek's 'Church Music in young Bruckner's Compositional Output' sets the scene by sketching the important part played by church music in young Bruckner's early years. It is a memorial tribute to Othmar Wessely (1922-1998), one of whose many musicological interests was Bruckner's early life in Upper Austria, and takes its cue from a lecture given by him almost 50 years ago. Antonicek's conclusion is that with the F minor Mass Bruckner had reached the limit of what he could express by using the tools of conventional church music.

In her article 'Tonal Symbolism in Bruckner's Church Music', Elisabeth Maier describes how, with one or two notable exceptions, the balance swung radically from the reception of Bruckner as 'God's musician' (Ernst Decsey) and his symphonic works as 'Masses without text' in the early 20th century to the view in the later 20th century (expressed by Franz Grasberger and others) that a strict separation should be imposed between his religious nature and his non-sacred works. She argues, however, that Bruckner's religious nature, insofar as it was an integral part of his personality, cannot be discounted if we are to provide an historically faithful account of his life, as it undoubtedly influenced 'not only the internal, but also the external, so-to-speak "technical" areas of his musical production'. What are the reasons, she asks, for the lack of musicological interest in his sacred works? And she provides four possible answers (Bruckner's own view of himself as primarily a symphonist; the 'anachronistic' nature of his unswerving conservative Catholic faith in liberal Vienna during his lifetime; present-day resistance to a firmly held Christian belief of this kind; and consequently, the difficulties a Christian and/or Catholic author might encounter in trying to communicate with a largely 'secular' readership) but claims, nevertheless, that we should not shy away from discussing the hermeneutics of Bruckner's works. Maier suggests what she terms five 'mosaic pieces' as a means of establishing some kind of hermeneutical framework and also supplies illustrative music examples. First, it is important to identify the text of the work and the purpose for which it was written, taking into account the dedicatee (if any) and anything the composer himself said about it. Second, one must ask if the key of the piece was chosen by the composer for a specific expressive purpose or if a particular harmonic progression used in the course of the piece was linked to a specific 'association of ideas'. Third, the various musical gestures used (e.g. rising or falling melody, intervals, long-held notes or organ points, dynamics, tempo indications and expression marks) have to be considered. Fourth, the traditional *topoi* or musical formulas occasionally used by Bruckner in the interpretation of a sacred text (for instance, the so-called 'Dresden Amen' which appears prominently in several of the motets – 'Locus iste', 'Christus factus est', 'Ecce sacerdos', 'Virga Jesse' and 'Vexilla regis' - and in a slightly different form in the 'Non confundar' section of the *Te Deum*) have to be examined. To illustrate her fifth 'mosaic piece' – Bruckner's use of musical devices to underline a 'theological train of thought' – Maier chooses the 'passus et sepultus est – 'Et resurrexit' passage in the *Credo* movement of the F minor Mass to demonstrate how the composer employs recognised melodic gestures and musical formulas to highlight important words in the text and vividly depict the passion and resurrection narrative.

Rolf Uhl's 'Elements of sacred music in Bruckner's symphonies' follows naturally from Maier's article. Uhl looks afresh at the question of Bruckner's spirituality and how far this impinged on his secular music. He considers the diametrically opposed viewpoints (Leopold Nowak's description of the symphonies as 'symphonies for the church' and Hans Küng's clear separation between Bruckner's 'simple faith' and 'highly complex music', to take but two), and discusses the gradual blurring of the boundaries between sacred and secular music during the nineteenth century (for instance, performances of Masses and Requiems in the concert hall) as well as the different perceptions of the word 'religious'. Uhl places the elements of sacred music in two categories – first, those that are supplementary to the musical text (performance directions like 'Feierlich' and 'Misterioso' and Bruckner's own description of the key of D minor as characterising these two qualities) and, second, those that are integral parts of the musical text. To the latter belong (1) chorales and chorale-like passages in the symphonies, as in the finale of the Third; the second movement of the

Fourth, the first and fourth movements of the Fifth and the incomplete Finale of the Ninth; (2) solemn marches, invariably with pizzicato bass, as in the Adagio of the Sixth and the first movement of the Ninth; (3) the wide-ranging and soaring melodic sweep of themes like the principal theme in the first movement of the Seventh or the Adagio of the Ninth; (4) the combination of melodic sequence and organ point in the 22-bar passage preceding the coda in the first movement of the Seventh. Bruckner's use of religious symbolism in his programmatic description of the Eighth to Weingartner in January 1891 and the undisguised musical references to his own sacred works (D minor Mass, F minor Mass and Te Deum) as well as the frequent occurrence of the so-called 'cross motive' in the Adagio and Finale of the Ninth are eloquent expressions of his faith in the context of 'secular' works.

Michael Polth tackles the question of 'Structural Models and modern Tonality', with particular reference to 'archaisms', namely groups or series of notes from an earlier period that are used by composers because they produce a new 'sound effect' as a result of the interplay between traditional musical structure and modern harmonic functionality. Drawing on aspects of Schenkerian theory he looks closely at examples of one particular type of archaism – parallel or sequential movement – in passages from the third movement of Mozart's Piano Sonata in D, K.576 and the slow movement of Beethoven's Piano Concerto no.5. He then contrasts Bruckner's fairly traditional use of 'parallelism' in a passage near the end of the Gradual 'Christus factus est' from the early 'Maundy Thursday' Mass (1844) with his much more colourful and harmonically less predictable use of the technique in four passages from the *Kyrie* of the later Mass in D minor (bars 29-32, 38-41, 104-7 and 109-112). His conclusion is that in these passages and other examples he cites from the symphonies, there is no direct connection between tonality and musical structure (hence the principles of Schenkerian voice-leading cannot be applied). On the other hand, there is no doubt that in Bruckner's music there are occasions when a 'modern chordal sequence affirms something from the past or, conversely, a recognisably traditional sequence of notes displays fresh beauties'.

Hermann Jung begins his article on Bruckner's psalm settings by sketching the historical background of the psalm – from its Old Testament origins through its prominent place in the liturgy of the Christian church right up to the 19th century and points out that composers from Josquin des Prez to Bruckner profited from several German translations of the Latin psalter that were published from the mid-16th century onwards, notably those by Martin Luther in 1545 and Moses Mendelssohn in 1784. Bruckner's first four Psalm settings date from his St. Florian and early Linz years (his setting of Psalm 146 was probably begun in St Florian and completed not later than the late 1850s) and make use of the translations made by the German theologian and priest, Joseph Franz v. Alloli (1793-1873). For his later setting of Psalm 150 Bruckner probably turned to the Lutheran translation, albeit with one or two slight changes. With the possible exception of Psalm 22, none of Bruckner's settings was intended for the liturgy or for a specific church occasion. The second part of Jung's article is devoted to a comparison between the settings of Psalm 114, composed in St. Florian in 1852 and a name-day gift for the imperial court music director, Ignaz Assmayr, and Psalm 150, written 40 years later and first performed at a Gesellschaft concert in Vienna in November 1892.

In the final article, Erich Wolfgang Partsch's 'Bruckner as "God's musician" – A reception phenomenon' – we return to a topic discussed in the opening article. The stereotypical description of the composer particularly prevalent in the first part of the 20th century but still found today is closely examined, and Partsch begins by presenting four 'scenes' – a combination of texts and pictures or portraits (the majority of which can also be found in the first and second volumes of the *Bruckner Ikonographie*, ed. Renate Grasberger) – that highlight the problem. The first is a literary description by Max Auer of Bruckner praying in St. Florian combined with reproductions of a picture of the inside of the abbey and a bust of the composer looking upwards in an almost visionary manner. The second is a short extract from the play 'Der Musikant Gottes', written by Victor Léon and Ernst Decsey, together with a photograph of Wilhelm Klitsch who took the role of Bruckner in the first production in Klagenfurt in 1924.¹ The third is a reproduction of Otto Böhler's silhouette of Bruckner's arrival in heaven, with Otto Seifert's prose description written in 1924, and the fourth juxtaposes part of George Gräner's article written for the *Allgemeine Musikzeitung* in 1927 ('Bruckner und der Geist des "Jonny"', a reference to Krenek's opera *Jonny spielt auf* which had its premiere in Leipzig in February of that year) with a reproduction in 1988 of the original catalogue cover of the Dusseldorf Exhibition *Entartete Musik* ('Degenerate Music') 50 years earlier in 1938, to which the silhouette of Bruckner's head has been cleverly added to signify the improper use of the composer as a tool in the National Socialists' ideological struggle against 'degenerate' modern music. Partsch contends that the stereotype 'God's musician' has had a significant effect on Bruckner reception up to the present day

and that the composer's own devout Catholicism has burnished this image of a divinely inspired composer. He cites one of his own earlier articles on Bruckner reception in the 1991 *Bruckner Symposium* to demonstrate that this happened as a result of the potent mixture of the biographical, the autobiographical and the ideological and suggests that there are three main reasons for the surprising persistence of this image up to the present day: (1) that it represents a 'completely unusual type of artist', ensuring that Bruckner has an equal standing with others; (2) that it presents Bruckner as the Catholic antithesis par excellence to the Protestant J.S.Bach; (3) that it is suitable for patriotic functions of a local (viz. Upper Austrian) nature. The label 'God's musician' is a mixture of biographical facts, autobiographical assertions and nebulous ideas. The latter inevitably prevent a better understanding of the works themselves; indeed, they feed into the hands of those who have little time for the composer. On the other hand, to what extent Bruckner's compositions display demonstrable religious references is a justifiable, albeit delicate, question that continues to occupy Bruckner scholars.

Crawford Howie, June 2008

¹ Erich W.Partsch and Stefan Schmidl have recently provided more detailed information about this play (with incidental music in the form of short extracts from Bruckner's own works) in 'Die Geburt Bruckners aus dem Geist der Operette', *IBG Studien & Berichte* 70 (June 2008), pp.6-12.

Bruckner, Mahler and the piano-duet arrangement of Bruckner's Third Symphony

This paper, essentially a reworking and updating of some of the material already printed in Vol. 5 nos. 2-3 (July and November 2001) of The Bruckner Journal but adjusted to suit the palates of Brucknerians and Mahlerians alike, was presented at The Bruckner Journal Readers Meeting in London on Sunday November 5th 2006 as an introduction to a performance of the Mahler-Krzyzanowski piano four-hand arrangement of Bruckner's Third Symphony by Ranko Markovic and Marialena Fernandes.

Introduction and Background

For Bruckner the most important musical event in 1877 was undoubtedly the first orchestral performance of his Third Symphony, the culmination of five years' work. The original version of the symphony was begun in October 1872 and completed at the end of 1873. Bruckner revised the work, including a so-called 'intermediate' version of the second movement, in 1876 and 1877 and the second version was eventually completed on 28 April 1877. Bruckner's changes to the symphony were not sufficient to impress the Vienna Philharmonic who had rejected the work on two previous occasions in 1874 and 1875 and did so again on 27 September 1877. Bruckner was understandably deeply offended but his friend Johann Herbeck was able to use his influence to programme the work in a Gesellschaft concert in December. Herbeck's untimely death at the end of October placed the performance of the symphony in jeopardy but the work was kept in the programme. Bruckner had no option but to conduct the work himself. According to eye-witness accounts and Bruckner's later reflections the orchestral rehearsals were something of a travesty. The performance itself on 16 December was disastrous. It is not absolutely clear what caused the fiasco – it may have been Bruckner's nervous, insecure conducting (he had much more experience as a choral conductor), or the length of the work, or sabotage by a group hostile to the composer. The first three movements seem to have been fairly well received, but the audience began to drift out during the Finale and, at the end, only a few remained, including Bruckner's enthusiastically supportive young friends, Gustav Mahler, Rudolf Krzyzanowski, and Joseph Schalk. Press reaction to the symphony was generally hostile. To take one example: Hanslick declared that he could not comprehend the purely musical argument or 'make sense of his [Bruckner's] poetic intentions – perhaps a vision in which Beethoven's Ninth is joined in friendship with Wagner's *Walküre* only to come to grief under its horses' hooves at the

end'.¹ But there was one sympathetic observer of this unfortunate episode, the publisher Theodor Rättig, who was present at almost all of the orchestral rehearsals of the symphony as well as the first performance. Rättig had sufficient faith in the composer and in the work to publish it at his own expense, producing not only the full score in 1879 but also a piano-duet arrangement in 1880. It was without doubt an extremely generous gesture on the part of Rättig, but we also owe a debt to both Mahler and Krzyzanowski who were jointly responsible for the preparation of the piano-duet version.

The piano-duet version

In his impressive *Mahler* biography, Henri-Louis de la Grange describes the piano-duet transcription as follows:

Mahler and his friend Krzyzanowski were given the job of preparing the piano arrangement, and later they played it in public, after a Conservatory class, in the presence of Joseph Schalk and Karl Goldmark.²

Although the cover and title-page of this arrangement have Mahler's name only, it is highly likely that, while Mahler was responsible for the first three movements, his fellow-student Rudolf Krzyzanowski was responsible for the Finale. There is a letter from Hans Rott to Rudolf's brother Heinrich, in which Rott writes: 'Bruckner sends his greetings to Rudolf and requests him to hurry along with the symphony; Rättig is pressing him...'³ The original manuscript(s) of the arrangement have been lost, but Mahler and Krzyzanowski undoubtedly worked from Bruckner's autograph score of the second version (Mus.Hs. 19.475 in the *ÖNB*). Both wrote their names and addresses on the August page of Bruckner's diary – the *Neuer Krakauer Schreib-Kalender für das Jahr 1878* – perhaps an indication that they had borrowed this autograph full score for the purpose of preparing a piano arrangement?. Krzyzanowski returned the Finale to Bruckner and, on the composer's death in 1896, it formed part of his estate of manuscripts and scores that was bequeathed to the Austrian National Library. The first three movements, however, had a much more chequered career. They were retained by Mahler (who, according to Alma Mahler, regarded them as a gift from Bruckner) and, after his death, remained in Alma's possession until they were sold by auction to the Austrian National Library in 1948.

There is not time to go into details of conspicuous differences between the full score and piano-duet version, but one or two should be mentioned. The most significant is the omission of 50 bars (bars 465-514) in the recapitulation section of the Finale of the latter. Both Fritz Oeser, who looked at the piano-duet version in order to clarify some doubtful passages in the full score when he was preparing his edition of the '1878 second version' of the symphony, and Rudolf Stephan consider that Mahler and Krzyzanowski may have suggested this cut in the piano version.⁴ When Bruckner came to revise the symphony again in 1888 and 1889, he also omitted these bars from the orchestral 'third version' as well as making use of some of the agogic and dynamic modifications in the first movement of the piano transcription. Oeser also points out that 'on the whole [the arranger] is faithful to the full score... but is fairly free with tempo and dynamic markings.' Thomas Röder, in his 'Revisionsbericht' of the three different printed versions of Bruckner's Third Symphony suggests that the arrangement was based more on the *Stichvorlage* (printer's copy prepared by the copyist) for the first edition than on the autograph, although there are one or two important places where the arrangement corresponds with the autograph, for instance the two additional bars at the end of the Scherzo.⁵ Röder also provides a hypothetical chronology of Bruckner's revision to the score between the first performance in December 1877 and the publication of the score (late 1879) and piano

¹ From Hanslick's review in the *Neue freie Presse*, 18 December 1877.

² Henri-Louis de la Grange, *Mahler* vol. 1 (London, 1974), p. 46.

³ This letter is printed in Heinz-Klaus Metzger and Rainer Riehn, eds: 'Hans Rott. Der Begründer der neuen Symphonie', *Musik-Konzepte* 103-104 (Munich, 1999), pp. 76-9. See also Stephen McClatchie, 'Hans Rott, Gustav Mahler and the "New Symphony": New Evidence for a Pressing Question', *Music and Letters* 81/3 (August 2000): 395, footnote 15.

⁴ See Fritz Oeser's foreword to his edition (Wiesbaden, 1950) and Rudolf Stephan, 'Zum Thema "Bruckner und Mahler"', *Bruckner-Jahrbuch* 1981 (Linz, 1982): 137-43.

⁵ See Thomas Röder, *III. Symphonie d-Moll Revisionsbericht. Anton Bruckner Sämtliche Werke III/1-3* (Vienna, 1997), pp. 232-40.

arrangement (early 1880). This chronology assumes that Mahler and Krzyzanowski began work on their arrangement in the spring of 1878:

However, it is not out of place to assume that, in the first half of 1878, Mahler at least was too busy with his own work to be able to devote himself to completing the piano score. In any case the piano score shows signs of being completed in haste. The ambitious alterations and the free handling of the original lend the movement the character of a genuine arrangement designed for performance in a medium foreign to the original concept of the composition. This is replaced by pure transcription in the second and especially the third movement. What is more, our assumption is supported by the fact that details of the original are increasingly suppressed as the dynamic marks become less and less frequent.

Another important source of information about the Mahler-Krzyzanowski piano transcription is an article by Gertrud Kubacsek-Steinhauer. Her main concern, however, is to compare the three piano-duet versions of the symphony, viz. Mahler-Krzyzanowski (published 1880), Löwe-Schalk (published 1890) and Wöss (published 1927) and to correct the considerable number of notational mistakes in all three.⁶ A distinction has to be made, of course, between errors in transcription and alterations produced for the sake of a more idiomatic rendition on the piano and determined by such technical matters as fitting four hands on one keyboard, with the attendant problems of balance. The Primo part in the arrangement is often an octave higher than the orchestral part, especially in the Finale. Instrumental figurations, especially for strings, are not always transcribed exactly for piano.

Mahler's relationship with Bruckner

Röder mentions that Mahler was probably very busy with his own work in 1878. What was that work? From 1875 to 1878 Mahler was a student at the Vienna Conservatory. He studied the piano with Julius Epstein and composition with Robert Fuchs and Franz Krenn. His graduation piece was a scherzo for piano quintet (no longer extant). Although he was not one of Bruckner's students at the Conservatory, he attended some of his University lectures and was a friend of Hugo Wolf, Hans Rott and Rudolf Krzyzanowski, all of them keen supporters of Richard Wagner. He joined the Academic Wagner Society in 1878. His compositions from the late 1870s and early 1880s include several chamber works with piano (most of these lost or destroyed), songs and, notably, the cantata *Das klagende Lied*, the first version of which was completed in November 1880.

Although temperamentally quite different, Mahler clearly had a great respect for Bruckner and was one of the first to recognise and appreciate his true stature. In a letter to August Göllerich, Mahler later clarified his relationship with Bruckner:

I was never Bruckner's pupil. The general belief that I was is probably attributable to the fact that I was regularly to be seen with Bruckner during my years as a student in Vienna and was always one of his greatest admirers and supporters. Indeed I believe that my friend Krzyzanowski (working in Weimar at present) and I were the only ones at the time. This would have been in the years 1875-1881. The letters which he sent me over a number of years are of very little interest. My involvement with him lasted until the completion of the Seventh Symphony. I still recall with pleasure that one beautiful morning during a lecture at the University he called to me from the lecture room (much to the astonishment of my colleagues) and played me the marvellous Adagio theme on a very old piano. In spite of the great difference in age between us, Bruckner's invariably happy, youthful and almost childlike disposition and his trusting nature made our relationship a real friendship, and so it was natural that as I gradually came to appreciate and understand the trials and tribulations of his life my own development as a man and artist could not fail to be influenced by his. Indeed I feel that I have more right to call myself his 'pupil' than most of the others, and I shall always do so with respect and gratitude.⁷

⁶ See Gertrud Kubacsek-Steinhauer, 'Die vierhändigen Bearbeitungen der Dritten Symphonie von Anton Bruckner', *Bruckner-Jahrbuch 1987/88* (Linz, 1990): 67-78.

⁷ See Göllerich-Auer, *Anton Bruckner. Ein Lebens- und Schaffens-Bild IV/1* (Regensburg, 1936), pp. 448-9. footnote. This letter is undated but, as we know that Krzyzanowski was working in Weimar between 1898 and 1907, it can be placed during Mahler's later time in Vienna as Hofkapellmeister.

As a student at the Conservatory from 1875, Mahler may have been present at the second performance of Bruckner's Second Symphony in Vienna in February 1876. There is certainly no doubt that hearing the Third and working on the piano-four hand arrangement made a great impression on him, and some influence can be detected in his own First Symphony, composed in the 1880s. From early 1883 onwards contact between Bruckner and Mahler was restricted to the occasional visit and the occasional letter. An undated postcard sent by an apologetic Mahler to 'my dear, esteemed Master' indicates that he has not been in touch for some time because he has been 'somewhat buffeted by the waves of life' and is 'still on the high seas'. He reassures Bruckner, however, that it is one of his aims in life to contribute to the 'victorious breakthrough of your splendid and masterly art.'⁸ Apart from a possible visit to Bruckner in 1884, we know for certain that Mahler met Bruckner on 15 June 1883 – a calendar entry on this date in the *Neuer Krakauer Schreib-Kalender für das Jahr 1883* indicates that he lent Mahler the score of his Second Symphony.⁹ Joseph Schalk's letters to his brother Franz in June and July 1888 apropos Bruckner's work on the third version of the Third Symphony also hint at another meeting between the two.¹⁰

There is no doubt that Mahler kept his promise to contribute to the 'victorious breakthrough' of Bruckner's works and actively proselytized on his behalf. As early as 1886, for instance, he conducted the Scherzo of the Third Symphony in Prague and, while he was chief conductor of the Hamburg Municipal Theatre (1891-97) and conductor of the Hamburg symphony concerts (1894-97), directed performances of Bruckner's Mass in D minor, the *Te Deum* and the Fourth Symphony. In April 1892 he was able to write enthusiastically to Bruckner about an extremely successful performance of the *Te Deum* during the Hamburg Opera's annual Good Friday concert of sacred music, a performance which evidently stirred both the public and the performers by 'the majesty of its [the work's] architecture and the nobility of its ideas.'¹¹ This success was confirmed by Carl Wilhelm Zinne, music critic for the *Neue Hamburger Zeitung*, who wrote to Bruckner again the following year to inform him that Mahler was planning to conduct a repeat performance of the *Te Deum* as well as a performance of the Mass in D minor as part of the Good Friday concert.¹² Bruckner expressed his gratitude to Mahler when he wrote to him in April 1893.¹³ Mahler's profound admiration for this Bruckner work in particular led him to cross out the words 'for soli, chorus, organ and orchestra' in his copy of the score and replace them with 'for the tongues of heaven-blessed angels, chastened hearts and souls purified by fire.' Discussing Bruckner's influence on Mahler, the German musicologist Constantin Floros makes an interesting comparison between this choral work and the first movement (*Veni Creator Spiritus*) of Mahler's Eighth Symphony. As well as the obvious connections (sacred Latin texts, use of large orchestra, choir(s), vocal soloists and organ), Floros identifies in both the predominance of a similar basic 'hymnic, celebratory, and "affirmative" mood', the alternation of homophonic and polyphonic sections, and the appearance of a fugue at the culminating point.¹⁴

After Bruckner's death Mahler continued to perform his symphonies, in spite of reservations about their length and structure which he expressed to friends like Natalie Bauer-Lechner who recalled that

⁸ Auer suggests early 1891 as a possible date; see *Anton Bruckner. Gesammelte Briefe. Neue Folge* (Regensburg, 1924), p. 329. Andrea Harrandt suggests that this card may have been sent to Bruckner just before Mahler's performance of the *Te Deum* in Hamburg in 1892; see Andrea Harrandt and Otto Schneider (eds), *Anton Bruckner Briefe 2* (Vienna, 2003), p. 338.

⁹ See Göllerich-Auer, *Anton Bruckner IV/2*, p. 12; Henry-Louis de la Grange, *Mahler* vol. 1 (London, 1974), p. 106; and Elisabeth Maier, *Verborgene Persönlichkeit* (Vienna, 2001), vol.1, p. 216 and vol.2, p. 192.

¹⁰ See Lili Schalk, *Franz Schalk. Briefe und Betrachtungen* (Vienna and Leipzig, 1935), Thomas Leibnitz, *Die Brüder Schalk und Anton Bruckner* (Tutzing, 1988) and the Schalk correspondence in the *ÖNB*, F18 Schalk 158/9/9 in particular.

¹¹ See Harrandt and Schneider, *Anton Bruckner Briefe 2*, p. 172 for Mahler's letter to Bruckner, dated Hamburg, 16 April 1892.

¹² See Harrandt and Schneider, *Anton Bruckner Briefe 2*, pp. 173-4 and 211-2 for Zinne's letters to Bruckner, dated Hamburg, 18 April 1892 and 26 March 1893 respectively.

¹³ The letter was first printed in Andrea Harrandt, "'Gustav Mahler. O! mögen Sie nur der Meinige bleiben...'" *Unbekannte Briefe zu zwei Aufführungen von Bruckners Te Deum in Hamburg*, in Erich Wolfgang Partsch (ed.), *Gustav Mahler. Werk und Wirken. Vierzig Jahre Internationale Gustav Mahler Gesellschaft* (Vienna, 1996), pp. 57-62. Also in Harrandt and Schneider, *Anton Bruckner Briefe 2*, p. 214.

¹⁴ Constantin Floros, 'Von Mahlers Affinität zu Bruckner', *Bruckner Symposium Linz 1986* (Linz, 1989): 110-12.

Mahler was drawn to Bruckner's works by the 'greatness and richness of invention' but was also disturbed and repelled by their lack of continuity.¹⁵ In conversation with his brother Otto in 1893, Mahler, in comparing Brahms and Bruckner, remarked that the former's works demonstrated a greater structural coherence, whereas, in the latter's 'you are carried away by the magnificence and wealth of his inventiveness, but at the same time you are repeatedly disturbed by its fragmentary character which breaks the spell'.¹⁶

Having been engaged as a conductor of the Vienna Hofoper in May 1897, Mahler was quickly promoted to the position of deputy director in July and principal director in October. The following year he succeeded Hans Richter as conductor of the Vienna Philharmonic, and in 1899 he conducted the first complete performance of Bruckner's Sixth Symphony – 'complete' in the sense that all four movements were performed, not just the middle two that Bruckner had heard when they were conducted by Wilhelm Jahn in 1883. As in subsequent performances of the Fourth Symphony in January 1900 and the Fifth Symphony in February 1901, it was certainly not complete in other respects, insofar as Mahler made several cuts and altered Bruckner's orchestration in several places. The critical reaction was understandably mixed. There were those like Robert Hirschfeld, no admirer of Bruckner's music, who argued that Mahler's alterations were beneficial, and others like Theodor Helm who could not countenance changes that, in their opinion, destroyed the poetic and musical form of the work.¹⁷ Mahler's later performance of Bruckner's Fourth Symphony in New York in 1910 was applauded by Theodore Spiering who remarked that, as a result of several 'masterly cuts', he had 'ensured that the symphony no longer sounded jerky or episodic in nature, achieving a logical unity that brought out the many beauties to a degree that few would have thought possible'.¹⁸

While one cannot condone these 'improvements' today, one has to see them in the context of Bruckner performance practice at the beginning of the 20th century. What cannot be disputed, however, is Mahler's most generous gesture on Bruckner's behalf when he agreed to forego royalty payments due from the publication of his own works in order to finance Universal Edition's projected publication of Bruckner's works. In 1910, for instance, Universal Edition purchased Bruckner's First, Second, Fifth, Sixth and Ninth Symphonies as well as the Masses in E minor and F minor from Eberle & Co.¹⁹

At the end of 1877, exactly a fortnight after the disastrous first performance of Bruckner's Third Symphony, the Vienna Philharmonic under Hans Richter gave the first performance of Brahms's Second Symphony. It was hailed by Hanslick as a 'great, unqualified success' and an extremely convincing reply to the assertion made by Wagner and his disciples that it was no longer possible to write symphonies after Beethoven, with the exception of Lisztian 'symphonic poems in one movement and with specific poetic programmes'.

¹⁵ Natalie Bauer-Lechner, *Erinnerungen an Gustav Mahler* (Vienna, 1923), p. 16. In other passages in the *Erinnerungen* that are not included in the English translation - Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, transl. Dika Newlin and edited and annotated by Peter Franklin (London, 1980) - Mahler is alleged to have expressed exasperation with the uneven quality of a work such as Bruckner's First Symphony and to have stated that Bruckner's cause could only be promoted by substantial abridgement.

¹⁶ Bauer-Lechner, *Recollections*, p. 37.

¹⁷ Reviewing Mahler's performance of Bruckner's Fifth Symphony in the *Neue Zeitschrift für Musik* in February 1901, Helm accused Mahler specifically of cutting about 200 bars in the first two movements, inverting certain elements in the first movement and cutting the third theme and characteristic unison passage that follows it, as well as inserting transitions of his own invention, cutting the re-statement of the great 4/4 melody in the Adagio so that the final crescendo of the principal theme had come far too early and, finally, needlessly accelerating certain tempos. See also the comments on Mahler's working copy of Bruckner's Fifth Symphony by Rudolf Stephan in his *Gustav Mahler. Werk und Wiedergabe* (Cologne, 1979) and further comments by Stephan in his article 'Zum Thema "Bruckner und Mahler"', *Bruckner-Jahrbuch* 1981 (Linz, 1982): 137-43.

¹⁸ Theodore Spiering, 'Zwei Jahre mit Gustav Mahler in New York', *Vossische Zeitung*, Berlin, 21 May 1911; 'Spiering on his Late Conductor', *Musical America*, 15 July 1911, 21. Cited by Henry-Louis de la Grange in his *Gustav Mahler*, vol.4: *A New Life Cut Short, 1907-1911* (New York and Oxford, 2008), p.702. I am grateful to Ken Ward and Howard Jones for alerting me to the relevant pages in de la Grange's new book.

¹⁹ See Alma Mahler, *Gustav Mahler: Erinnerungen und Briefe* (Amsterdam, 1940); English translation by Basil Creighton as *Gustav Mahler. Memories and Letters* (London, 1946). More information is provided by de la Grange in *Gustav Mahler*, vol.4, pp.793-4.

Bruckner would have been all too conscious of the striking difference in the reception of the two symphonies. But an altruistic labour of love in which Mahler played a significant role helped to produce a much happier outcome than Bruckner would have dared to believe possible at the time.
© Crawford Howie November 2006, rev. September 2008

²⁰ Henry Pleasants (transl. and ed), *Edward Hanslick. Music Criticisms 1846-99* (London, 2/1963), p. 159.

* * * * *

Seven Types of Mystery¹

by Ken Ward

This essay is based on the introductory paper given at the 2007 Bruckner Journal Readers Conference in Birmingham, UK. Its aim was to provide a general context for the theme of the Conference "Mystery in the Music of Anton Bruckner". Articles based on all the papers delivered to the Conference have been published in the previous three issue of *The Bruckner Journal*.

1. The Mystery of Mistiness

All beginnings are mysterious, but Bruckner's beginnings are the most mysterious of all. The question, 'After such a beginning what will happen next?' is a moment of mystery common to all performing art, but Bruckner constructs beginnings that transcend that moment by evoking the quality of mystery itself. The 'archetypal' Bruckner opening is *ex nihilo*, a pianissimo tremolo: almost imperceptibly out of the silence one becomes aware of the symphony's beginning. It impinges on the listener as though from a distance, a barely audible excitement - and because it is the very minimum of musical information, lacking all but the most rudimentary elements of rhythm and melody, it creates a space of almost limitless possibility. "Something is happening here, but you don't know what it is..."² And then, above or through that, as though through a mist, a horn calls, or a trumpet sounds, or an ambiguous signal rises up in the bass. These are events now pregnant with dramatic meaning - a horn call: who calls, where from, to signify what? - but at this stage their meaning remains shrouded. By repetition and modulation they gain direction, the symphony is now in motion, but whither it goes and what these signals might signify remains a mystery.

This is a presentation of mystery that speaks to us at a profound level. It is a mystery that has been present in all our beginnings, whether it be of our lives, each of our days, or whatever existential project upon which we feel called to embark. It is a mystery of emerging excitement containing within it both anxiety and wonder: the anxiety provoked by the unformed, by infinite possibility; the wonder of becoming alive. It is the mystery of the mistiness that surrounds us as we set out, and Bruckner creates it in music to greater effect than any other composer.

2. The Mystery of the Mountainous, the Monumental

The mysterious excitement increases, the motivic repetitions climb, the need for a sustained crescendo becomes irresistible - and then suddenly, at the peak, the mist clears: we find ourselves confronted by an enormity, a fortissimo unison, the revelation of the main theme in stark clarity and overwhelming dramatic power.

There are spectacular occasions when, walking in the mountains, climbing up, suddenly the cloud or mist lifts and you find yourself gazing at a vast granite cliff, deep into a chasm, or up at some astounding summit or over a spectacular view. This Brucknerian progress, especially in the minor key symphonies, is paralleled by that of Wordsworth in Book 1 of *The Prelude* rowing on a lake beneath the stars:

I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again,
And growing still in stature the grim shape
Towered up between me and the stars...

... but after I had seen

That spectacle, for many days, my brain
 Worked with a dim and undetermined sense
 Of unknown modes of being; o'er my thoughts
 There hung a darkness, call it solitude
 Or blank desertion.

This is a confrontation with the sublime, and one's response is awe. (Benjamin Korstvedt assembles an illuminating exploration of this relation between Bruckner's music and 'the sublime' in relation to the Adagio of the 8th Symphony in *Anton Bruckner: Symphony No. 8*.) We find ourselves face to face with the mystery of the sheer, terrible scale of things, and as with his evocation of the mists of our beginnings, Bruckner is able in his music to recreate another of the most profound apprehensions of mystery at the heart of human experience: the fascination and terror that attract and repel us when faced with the cataclysmic.

3. The Mystery of Mortality

The contemplation of the human condition, of the mystery of our living, our purpose and our mortality, is common to many major works in the history of Western European music, and that contemplation has a prominent place in Bruckner's compositions. In this context it is perhaps a cliché to refer to the polka/chorale juxtaposition in the finale of the Third Symphony, a jolly dance superimposed on a funereal chorale. It has been commented before that although the holding of these two aspects of human experience together is ironic, it's not an irony in which one aspect undermines the authenticity of the other, that is to say it's not a Mahlerian irony. It is rather a somewhat stoic wisdom, as if to say 'There is death and there is dancing: all part of the one music of human existence.'

Bruckner's concern with human mortality develops and undergoes a dramatic sharpening in the course of his development as a composer. His first major work was the Requiem, 1849, and come the penultimate section, *Requiem aeternam*, the sorrow of bereavement and plea for peace in death is focused, stripped down to its purest expression, *a cappella*. The plea for mercy in the opening of the Mass No. 1 in D minor seems to be a heartfelt cry in the face of human suffering. These are sorrowful meditations, but by the time of the Eighth Symphony the contemplation of mortality acquires almost Verdian drama in the stark trumpet calls at the climax of the first movement, that Bruckner referred to as the *Todesverkündigung*, Annunciation of Death. In the tension of the deathly silence that follows we are in the grip of the mystery of our inevitable demise, and it is an example of Bruckner's extraordinary courage that it is a confrontation unmitigated by sentimentality or prevarication.

4. The Mystery of the Missing Dialectic

'Dialectic' is a word with a variety of rather loose meanings, used often rather pretentiously and with imprecision. I use it here to describe a progress by means of opposing ideas, with the expectation of some synthesis or transcendence, and I refer to a mode of thought, creativity and analysis that was prevalent in 19th and 20th century Europe. In terms of music, where a dialectic is present or some form of dialectical analysis appropriate I would expect to find thematic or harmonic elements placed in opposition to one another, a process that can be apprehended as a struggle between them, and for this opposition to lead to some sort of synthetic resolution. Many sonata form movements can helpfully be viewed in this way, enhancing one's appreciation of them and their intellectual context, without manipulating the immediate perception of the music too much in order to make it fit the intellectual construct. Given the period and place in which Bruckner worked, one is entitled to expect dialectical processes in his music, but I have never been convinced that such descriptions enlighten our view of Bruckner symphonic movements.

Take, for example, the famous main theme of the Third Symphony:

Ex. 1



(1873 version in all examples)

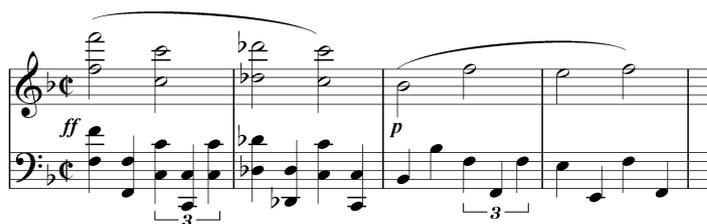
This certainly has a stark simplicity, a purity that suggests the statement of an 'idea', and that would make it appropriate as the first term, the thesis, of a dialectical structure. In the way Hegel worked with dialectical processes this theme would create its own antithesis, and it seems as if you can hear exactly that happen when, via horn and woodwind extensions of the first theme, the second theme of the first group emerges:

Ex. 2

This second theme appears as though born out of the main theme and in almost every respect it is its opposite: the diatonic fourths and fifths and octaves, static harmony, a single unified statement in the first theme; in this subsequent theme small intervals and shifting dissonant harmony, statement and reply. But in terms of being a candidate for antithesis, it seems strangely unproductive: any attempt to analyse the whole movement or the symphony in terms of the struggle between these two elements, it seems to me, yields nothing. No, the obvious candidate for the role of antithesis in sonata form would be the second subject proper:

Ex. 3

But once again, though the main theme and this *Gesangsperiode* theme may be vastly different one from another, neither their presentation nor their progress through the movement leads me to feel there is an active opposition between them, that one cannot tolerate the unmodified existence of the other; indeed, throughout Bruckner symphonies the *Gesangsperiode* seems to remain impervious to whatever drama or trauma it and the other thematic elements are subject to, as it survives unscathed to an often almost literal recapitulation. And even if the sheer disparity between the themes insists on their opposition, what are we to make of this:

Ex. 4

It would be nice if this third theme group were capable of being read as a synthesis of its predecessors, but that is obviously not the case. In the tripartite structure of the exposition more often than not this third theme functions as a counter-balance to the first theme, or the second foot of an arch-like architecture where the contrasts are balanced rather than projected in unstable conflict. The Brucknerian three theme exposition, it seems to me, necessarily negates a simple dialectical approach to analysis.

And it's hard to find any major aspect of, or way at looking at Brucknerian form that responds well to the idea of a dialectic. Interesting in this respect is the typical Bruckner Scherzo. Very few composers at this time would have written a scherzo that repeats itself exactly following the trio. Who knows what Bruckner thought of the scherzo and trio of Beethoven's 9th symphony, but he obviously felt no need whatever for the passage of the trio to have had any effect on his scherzi at the time of their repeat following the trio. Indeed, Bruckner must have been one of the last composers to have been satisfied with exact repetition. When listening in a more intellectual mood, I sometimes wonder what my brain is meant to do during the scherzo repeat. What is apparent is that Bruckner didn't feel that musical events in his symphonies necessarily changed how subsequent material could perform: his mode of 'progress' is not like that. Indeed, it's often the case that following the most cataclysmic moments the musical material returns unchanged - after the great climax of the arpeggio-like theme of the Adagio of the Eighth, there follows precisely the same response as when the theme first appeared more than 20 minutes earlier; and after the great discord that climaxes the Adagio of the Ninth, bar 9 from the opening of the movement returns with the main theme on the oboe - unaltered, unshaken by the catastrophe that preceded it. Crawford Howie pointed out to me that although the music itself may be unchanged, our perception of it is altered by the dramatic progress between its exposition and its unaltered recurrence, and his suggestion that there may be a parallel to be drawn here with T. S. Eliot's observation in *Little Gidding* from the *Four Quartets* seems very apt:

And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

So, if not by conflict and striving and change, how does Brucknerian form work? And this, for me, is the heart of the mystery, and is endlessly intriguing. Robert Simpson famously analyses Bruckner symphonies in terms of a conflict between keys, a struggle to return to the tonic, and in the patient uncovering of an essence embodied in the finale. It may be because of my lack of sophisticated and conscious perception of tonality that, whilst appreciating his devotion and enthusiasm, I have never found Simpson's analyses very rewarding. Julian Horton in his multi-disciplinary strategy parades an array of ways of approaching this mystery, some of which I can understand, but none seems to be adequate on its own.³ Presumably the final step for the multi-disciplinary approach is the synthesis one makes for oneself, an awareness when listening of the multifarious levels and approaches to understanding, so that one's ability to perceive how things work is enhanced - and Horton's enhanced perception is of a Bruckner cleansed of the 'myth of otherness'.⁴ But even so there remains something 'odd' about Brucknerian formal procedures and in the absence of more convincing exegesis I find I'm drawn to the conclusion that there is in Bruckner's way of assembling large musical forms something that is, as it were, pre-rational, or perhaps better described as para-rational, and hence to the conscious rational mind a mystery. Attempts to rationalise the structural processes all too often founder on the rock of reductionism: the theory is never as good as the music. Schenker certainly failed to make sense of Bruckner.⁵ Keith Gifford in a concert review of the Seventh Symphony wrote, "When we hear the finale, nearly the shortest of all his finales, we think to ourselves: gorgeous, but what on earth happened there?... The symphony's complexities, ... are more likely to inspire awe than understanding."⁶ And Hans Keller, trying to 'get' Bruckner, is moved to invoke pre-natal naivety: "Mahler, especially where he is naïve, is the apotheosis of sophistication; Bruckner, especially where he is sophisticated, is the incarnation of naïvety. But we, insecure as composers, listeners, and as critics, want mastery and sophistication to hold on to; we certainly do not want to be shamed by a naïvety we lost before we were born."⁷

5. Mystery of the Music v. the Man

This mystery arises from the apprehension that there is something incommensurate between Bruckner, the man as we know of him, and Bruckner, the music. There are, of course, differing views about this. At one extreme we have the picture created of Bruckner, the naïve peasant, the neurotic near-mad man, totally unsophisticated, ill-read, ill-dressed, hopeless at the normal requirements of artistic and intellectual life, not really all that intelligent, absolutely out of place in Vienna, subject to absurd infatuations with inappropriate young women, very short of self-confidence, at the mercy of his friends, persecuted by the critics, a humble Catholic mystic; at the other is a picture of a University academic stemming from a teaching background, an ambitious careerist, a world-class organ virtuoso, an indomitable, obsessive and persistent composer of considerable pretensions, a man interested in science and who believed music and composition to be a science, very much a product of his age where the growth of capitalism saw the development of an educated and ambitious middle class hungry for the large-scale forms and individualistic dramatic gestures that had become the norm since Beethoven and Wagner. But does either of these descriptions, or indeed any description along the spectrum that they bound, describe the man who composed such music?

The very act of creation, and even human creation, is mysterious. How any human being could have written the music Beethoven or Bach wrote is a mystery, but I find that mystery even more baffling in the case of Bruckner. If one tries a thought-experiment and imagines the music of Beethoven, or of Wagner, or of Mahler, and then tries to imagine the sort of man who could have composed such stuff – I think it quite likely that you'd come up with someone not unlike the Beethoven, Wagner or Mahler we know from the biographies. But if you imagine the supremely competent music of Bruckner and then think, 'What sort of person might have written such stuff?' I can imagine a sort of Austrian cousin of Sibelius – a domed forehead, a distant gaze, a visionary of the mountains, an independent free-spirited Colossus of the musical world, a devout man of prayer. After all, a man who composes such stunning unisons, the massive cadences, the sheer religious certainty of the *Te Deum* - this has to be a confident hero indeed. But it isn't so – at least, not externally. It is as though the consciousness that he entered into when he sat in his room composing was something quite different from his everyday consciousness, out and about trying to come to some accommodation with the world. That chasm between the two seems mysteriously greater with Bruckner than most other artists.

And Bruckner the man remains a mystery. "Perhaps no famous composer has been the subject of as many colourful anecdotes, yet seemed as opaque as Bruckner has." writes Margaret Notley in her useful summary of recent published research, 'Bruckner Problems, in Perpetuity'.⁸ The most factual book we have in English is Crawford Howie's documentary biography,⁹ but at the end of reading that you still have very little idea of what manner of man this was. The information that stems from Bruckner himself without the intervention of third party reminiscences is absolutely minimal. We have the bare facts of his life, the music, the social circumstances in which he lived and worked, and the society before which his music was

to be received - but of the man himself very little that would build a picture we could in some way recognise, understand and even empathise with, comes through. The difficulty may be due to a problem of class that beset Bruckner himself, but also keeps him strange to us. The village schoolmaster, and especially a celibate Upper Austrian village schoolmaster, in a society in which the remnants of feudalism were still strong, a man who had been educated by monks, this is not a person it's now easy for us to know and understand anyway, but one who then proceeded to compose these massive symphonies of outstanding beauty - this really is a mystery.

6. Mystery of the Manifold Versions and Editions.

Peter Jan Marthé has reworked the 3¼ versions of the Third Symphony to make another, larger, more monumental version that is in accord with his somewhat idiosyncratic idea of what a Bruckner symphony is. But although this is an extraordinary thing to have done, and in the case of Bruckner's symphonies it may well be the most extreme modification we know, it is of course a far from unprecedented activity. Marthé claims a special affinity - more than that, an actual line of communication with Bruckner, and is therefore doing what Bruckner really intended. And although we await Paul Hawkshaw's report on the sources for the Eighth, it has been claimed that Robert Haas also felt he was able to divine what Bruckner really intended for his Eighth Symphony, and hence produced what seems, in the absence of the critical report, to be an otherwise indefensible hybrid.

There is no other composer for whom this problem of versions and editions is so prevalent throughout their works. Our attitude to this mysterious situation has varied over time. When one first gets to know Bruckner's music, the question of what version or edition is unlikely to be of any significance at all - it's a Bruckner symphony, just that, and it's wonderful. And many listeners do not concern themselves with the question: sometimes they hear something they didn't notice before, sometimes they miss some detail they expected to hear, but generally speaking the symphony is still recognisably the same work regardless of its version or edition. Once the concept of the 'Original Versions' began to hold sway over editorial policy, there came a time when it seemed important to find one version that would be best for each symphony, so that when we spoke of Bruckner's symphonies we would be speaking of a canon of works as specific as Beethoven's or Brahms's. This approach was epitomised by Deryck Cooke's essay, 'The Bruckner Problem Simplified' first published in *The Musical Times* in 1969.⁹ But in the last few decades the agenda has changed, and now there seems to be delight in the proliferation of versions and editions that can in some measure be described as 'authentic'.

This must have an effect on the way we listen. To take an obvious example, there is a point in the approach to the climax of the Adagio of the Eighth Symphony, where the opening two-phrase motive sounds out as a grim and fateful fortissimo on brass and woodwind (bars 205-208 Nowak 1890, bars 221-224 Nowak 1887, bars 205-208 Haas, bars 211-214 1888 Adagio, Gault/Kawasaki). Thereafter any one of four different continuations may take place depending upon which of the listed versions you are listening to. But whichever version is being performed, and is therefore occupying the foreground of consciousness, it cannot fail but to be accompanied by the background knowledge of how else things would be in a different version. This effect, which doesn't happen with Beethoven, Schubert, Brahms etc., is double-edged: in one sense it increases the levels at which the music works, adds a series of other layers, subtexts and possibilities, and hence enriches the experience; on the other hand it has the possible effect of making something tentative or conditional about what is being heard, undermining it, leading to thoughts that if it could go this way OR that way, then perhaps it could go in yet some other way which we might prefer. The aesthetic necessity of the elements of the musical narrative is threatened. It takes a particularly compelling interpretation to banish such uneasy reflections during the course of the music.

In searching for the source of this situation of course one must go back to Bruckner himself and to his music. He was a great reviser of his works, he did suggest that conductors might make changes, and he did bequeath a variety of differing sources for his work. But is that enough in itself to explain why Colin Davis would think it justifiable with Bruckner to reverse the order of the inner movements of the Seventh Symphony; or why Löwe felt it was reasonable to modify the Ninth so drastically; or why Mahler deemed it sensible to make major changes to the Fourth and make cuts in the Sixth symphony; or why Cyril Hynais (apparently) thought it permissible to add a whole raft of dynamic and expression markings to the Sixth en route to the printers; or why the Schalk brothers felt they should modify the Fifth quite drastically - the list of enthusiastic modifiers seems endless. I don't know the answer - it is a mystery - but I suspect that it may have something to do with the peculiar nature of Bruckner's formal processes, partly that they are not understood and some people think therefore they can chop and change without maiming the work, and partly that there is something about the weight and self-sufficiency of the architectural blocks with which Bruckner constructs his works, the absence of dialectical process, which means you can do an awful lot to them in terms of nuancing, shaving, removing, and the work still stands and even retains some coherence. That being the case, any aspect that for some reason seems to someone capable of improvement, and indeed

the very thought that this might be so - and this would seem to apply even to Bruckner himself - that aspect can be subject to modification without destruction or incapacitating disfigurement of the work. And this raises a further intriguing question: whether Bruckner, and indeed we the listeners, have an idea of the *essence* of each symphony, whether the various revisions are attempts to get more precisely expressive of that essence; or whether these revisions attempt to produce an essentially different symphony?

7. Mystery of Bruckner's last movement

This final mystery is the finale mystery. Indeed, the function and form of the Bruckner finale in general is quite hard to fathom, but in the case of the finale of the Ninth all the mysteries I have discussed above become drawn together, and multiplied with the added element of the incompleteness, the fragmentariness of what has come down to us. (1) The whole work is shrouded in mistiness, and the full measure of what Bruckner embarked upon when he began the Ninth, and especially when in spring 1895 he began the finale of the Ninth, remains inscrutable, but certainly it begins *ex nihilo*, with a mysterious pianissimo drum roll; (2) the jagged falling main theme and the glorious chorale, the wild fugue, present again the dread and the fascination of the mountainous, the monumental and the sublime; (3) the confrontation with human mortality is not merely the assumed subject matter of the movement, and indeed of the symphony, but also the very cause of its incompleteness; (4) the near identity of the first and second subjects, and the absence of the transcendent synthesis that a coda might have provided, denies the dialectical its necessary constituents; (5) the Ninth is such a leap ahead and beyond the preceding works in the prodigious wealth of its thematic construction, in the extraordinary level of dissonance, in extremity of passionate expression, that the barely credible contrast between the man, now old and ailing in the Kustodenstöckl or Lodge of the Belvedere Palace, and the vigour and originality of the music he wrote is writ large and beyond comprehension; (6) and the mystery of the manifold versions and editions has been let loose on the Ninth Finale and now performances run the full gamut from the customary complete absence, through 'workshop' performances of the unfinished fragments to the various completed performing versions and their revisions, not to mention further less grounded elaborations on the material Bruckner left such as that by Peter Jan Marthé. The response of Brucknerians to the special mystery of this finale is equally varied, from those who pray for silence as the Adagio ends, of whom some believe that Bruckner had for some reason embarked upon a project that was of its nature unfinishable and should hence remain unfinished; to those who want a finale, and have been presented with a variety, through the pioneering work of Prof. William Carragan who was the first to make available to a wider public a performance of a four-movement Ninth, and the courageous and indomitable optimism of the Phillips/Samale/Mazzucca/Cohrs team who have for the past 25 years pieced together like forensic scientists whatever could be found, deduced or conjectured to bring mystery within the pale of the performable. But the absence of the perfected finale ultimately and perhaps appropriately, as Keith Gifford suggested to me, leaves room for each of us to choose, or even create for ourselves what that finale would, or should have been. It remains a mystery.

-
1. The title of this essay was taken from William Empson's, *Seven Types of Ambiguity* - that's all that I have taken from that book, and for no more sophisticated reason than that I have always liked that title. The seven types are not intended to be exhaustive of all mystery in Bruckner - far from it; nor is the discussion of each mystery intended to be more than introductory.
 2. Bob Dylan "Ballad of a Thin Man" *Highway 61 Revisited* CBS 1965 - though no further resonance from that song beyond the quoted words themselves is intended.
 3. J. Horton *Bruckner's Symphonies - Analysis, Reception and Cultural Politics* Cambridge University Press 2004
 4. J. Horton "Bruckner and the Myth of Otherness" - *The Bruckner Journal* Vol.11/3 Nov 2007 pp19-28
 5. See Laufer, introductory paragraphs "Some Aspects of Prolongation Procedures in the Ninth Symphony" *Bruckner Studies* Cambridge University Press, 1997, pp 209-211
 6. K. Gifford - Concert review - *The Bruckner Journal* Vol 11/1 March 2007, p.6
 7. H. Keller - "Genius of Naivety" *The Sunday Times* 3 May 1964, reprinted *The Bruckner Journal* Vol. 11/2 p. 33
 8. M. Notley - "Bruckner Problems, in Perpetuity" *19th Century Music* XXX/I pp 81-93.
 8. C. Howie *Anton Bruckner - A Documentary Biography* The Edwin Mellen Press, Wales 2002
 9. D. Cooke - "The Bruckner Problem Simplified" 1969, rev. 1975 *Vindications* Faber & Faber, London 1982

SUBSCRIPTIONS & BACK COPIES



Bruckner
Journal

Subscription & back copies enquiries to

Raymond Cox ☎01384 566383 or by email to raym-@tiscali.co.uk

Subscriptions for 3 issues a calendar year are £10 UK, Europe 15 Euros or £10; Rest of the world \$US25 or £12. Subscriptions, cash or cheque, to The Bruckner Journal, 4 Lulworth Close, Halesowen, B63 2UJ, UK.

Those readers with Internet access may like to visit the web-site at www.brucknerjournal.co.uk.

Subscriptions and other payments can be made there using credit or debit card via the PayPal facility

The Dissolution of Mysticism in Bruckner's Fifth Symphony

by Raymond Cox

This somewhat esoteric approach is, I believe, unusual, some of its ideas bearing little relation to any formal academic analysis, but the reader is requested to be willing nevertheless to consider the possibility of some validity being attached to the primary theme of the article. Some of its main ideas arose whilst listening to a live performance of the Fifth Symphony in 2008, but in general the article is built from reflections resulting from listening to the symphony over many years.

Introduction

Can Bruckner's Symphony No. 5 in B \flat major be experienced both directly and subliminally as revealing the descent from and eventual absorption of mysticism as the work develops into the composer's most confident and objective masterpiece? ('Mysticism' rather than 'mystery' is referred to as the latter can have some confusing connotations. The word 'mysticism' is used to signify contact with divinity, infinity, a Creator – or other-worldliness.) The themes and structure of the Fifth present a unity; yet it also, subtly, presents a dichotomy. Within the usual four-movement symphonic form, the proposition is that the first two movements evoke the gradual loss of the mystical element and of visionary perception, and the last two offer a more worldly replacement, representative of the mystical being lost to – or absorbed by – the physical world. While there is throughout the work an abundance of faith, the loss of mysticism may be felt. The symphony grew into a great solitary monument in which, especially in the first two movements, there are almost forlorn reflections interspersed with optimistic, outward-looking and radiant passages. Such contrasts may be seen as a reflection of the dichotomy outlined in this essay. The Fifth Symphony can also be understood as a pivotal work between its forerunners and those to follow, and its central position in the nine numbered symphonies is of significance where the following ideas are concerned.

Parentetical Observation: C G Jung

The dichotomy presented in the Fifth could be compared to the dualistic psychological principle described by C G Jung. In Jung's plural universe all reality is psychic, it is a subjectivity that embraces both material and spiritual existence. He believed that spiritual experience is an essential constituent of our well-being, but he was a proponent of the concept of 'psychic compensation' and the psychological necessity of opposites: a healthy psyche requires more than one mode of consciousness. He described a schematic dualism within the context of a simplification of psychic experience, and there is in any summary of his psychology a network of oppositional pairs. But the opposition is characterized by a dynamic of compensation. In Bruckner's Fifth the construction of formal unity necessitated the subsuming of mysticism within its compensatory opposite.

As a fervent Catholic Bruckner would perhaps have been drawn towards mysticism, and in this respect there is a similarity with Messiaen (whose incorporation of birdsong can be read as psychic compensation in the context of overtly mystical music). Catholicism has a strong mystical tradition, whereas in Protestantism mysticism, and miracles, have been marginalised. This was one strand of the process by which rationalism became a dominant force in culture and belief, to the exclusion of mysticism and awareness of the paranormal which nevertheless have always been part of our understanding, and in earlier cultures accepted as reality. All religions acknowledge supernatural power but most put strictures around it and so it is kept at a distance; mystics, on the other hand, cultivate 'altered states' of consciousness, becoming detached by means of extended meditation and contemplation of things spiritual. Yet not all mystics are cut off from the world, and some may be subject to only moments of illumination, which additionally have practical resonance. The writer and conductor Hanz-Hubert Schönzeler suggested that Bruckner "may have attained visionary realms in his meditations".¹ Edmund Rubbra, who was briefly attracted to Buddhism and later converted to Catholicism, wrote: "I believe music is in the subconscious waiting for us to discover it, that the composer's task is not the creation of something new, but actually the discovery of something that already exists."² Rubbra's symphonies contain a number of passages which listeners have found to be visionary or mystical.

In the Fifth Symphony Bruckner's search for mastery of musical forms and large-scale structure may well have been achieved at the expense of the more inward devotional mysticism that was also part of his nature, and hence this probable dichotomy is apparent, especially in the first movement. The mystical elements are opposed and even undermined, and this is revealed by

Bruckner in the contrasts of pace and feeling, and in the way that spiritual/mystic elements are contrasted with an outward, formal objectivity which eventually becomes predominant in the Finale. The first movement is often described as being in the nature of an introduction or preparation, and it can be difficult for listeners to get a grip on. Its contrasts are inherent to its nature, arising from the duality in which slower mystical passages seem at odds with, or even incidental to, the more outward, quicker and louder passages, and this is most acutely felt in those performances in which conductors rush the louder passages. As the symphony progresses objectivity gradually gains supremacy, revealed by the formal grandeur of the Finale: the exclusion of mysticism seems complete. However, Bruckner's devout faith enables a transformation in which the mystical element is redeemed, primarily enacted by means of the grand Chorale, which of course was always an important feature in Bruckner's music. But it should be emphasised that it is the inward spiritual/mystical element that is suppressed and undermined as the outward formal construction is built - and the Fifth becomes Bruckner's most successfully formulated symphony.

B♭ major and D minor.

The use of the key of B♭ major for this symphony is significant. Benjamin-Gunnar Cohrs states that Bruckner's use of the key was in accord with the characteristics laid out in Christian Friedrich Daniel Schubart's influential *Ideen zu einer Aesthetik der Tonkunst* (Ideas for an Aesthetic of Music), Vienna 1906. It is Schubart's idea that B♭ stands for "light-hearted love, a good conscience, hope and a search for a better world."³ No more revealing of Bruckner's duality of meaning in this symphony is found than by realising that this B♭ major work enfolds within itself two central movements in D minor by way of contrast and opposition. D minor was for Bruckner the key of mysticism and mystery and of aspiration towards the divine, and although the use of this related key of D minor in a B♭ symphony is quite logical - but unusual in that *both* central movements are in D minor - its propensity to gravity of expression and spirituality suggests in this context the pairing of opposites in the manner of Jung's 'psychic compensation.' But whilst the first movement is more revealing of mysticism, the middle movements bring the dissolution and the incorporation of mysticism into the earthly realm.

Parentetical Observation: Cosmic Resonance

An interesting aspect of B♭ was discovered by astronomers at the Chandra X-ray observatory in 2003, when sound waves were detected from a massive black hole within the Perseus cluster of galaxies, 250 light years away, and were found to be at the pitch of B♭, 57 octaves below middle C - far below human hearing. It is suggested that this could offer a key to how galactic structures grow. Musical production seems widespread in nature. In our own solar system it has been detected in the X-ray output of magnetic fields. This planet also has its own tune. One is reminded of the idea, often credited to Pythagoras, of the "Music of the Spheres", a harmonic and mathematical concept, not an auditory concept, of the relation between the abstract world of numbers and music that coincided with the physical cosmos. The movements of the heavenly bodies were deemed to be related by whole number ratios of harmonic musical intervals. And Josef Kepler, centuries later in 1619 wrote in *Harmonice Munde*, "I grant you that no sounds are given forth, but I affirm . . . that the movements of the planets are modulated according to harmonic proportions."

First movement

Much use is made in this movement of quiet and reflective passages, often *pizzicato*, that call for a slower pacing which is not, however, indicated in the score. (The problem of pacing is a difficult one for conductors who have to consider the overall coherence of the movement's musical structure. Bruckner decided not to place tempo indications at these points that would clarify the matter, even though there's no shortage of *ritardando* and *ritenuto* throughout the score to aid its form and momentum. In the context of the analysis offered here it could be argued that he was torn between the demands of structural integrity and the powerful impulse of mysticism.) These are moments that point towards the mystical, quiet and reflective: bars 101-116 in F minor, the opening of the second theme group, the *Gesangsperiode*, *p* and *pizzicato* at first, then extended by a lyrical countersubject. These passages portend a different direction with their more remote atmosphere, a clue already hinting at the distancing of mysticism, and the third theme group enters at bar 161, confidently active, and so begins to leave mysticism behind. The quite miraculous exposition codetta, bars 209-236, is an unquestioned

but short return to Bruckner's inner, mystic world, as is the radiant woodwind recapitulation of the symphony's opening cello and double-bass *pizzicato* at bars 248-258. The chorale at bars 325-328 in D minor and marked *pp* is of immense significance and suggests already the beginning of the redemption for mysticism, even though it becomes more and more hidden as the work proceeds. These bars in the horns are derived from the quiet string *pizzicatos* from bar 101. Significantly Sergiu Celibidache states that, for him, these bars represent the high point of the movement, "not in the fortissimos but in the horn pianissimos located between the fortissimos."⁴ The quiet *pizzicato* passage returns in a more remote key, bars 331-8, followed by the return *ff* brass chorale from the movement's slow introduction, also far from the home key.

In this first movement the duality I have described is paramount, but the desire for unification persists. The whole movement is an organically complex and thematically grand design, but it clearly describes the onset of the exclusion of mysticism in its thematic and dynamic conflicts. The contrasts of the movement also bring to mind the remark by the Russian philosopher P. D. Ouspensky (who also included geometry in his discussion of psychology and higher dimensions of existence) that mysticism has a very different logic to that of the 'real' world.⁵ It is these contrasts, between the brass and quicker passages on the one hand, and the slower more reflective music on the other, that steer the movement in such an inspired way through a kaleidoscope of remote keys. The dramatic and disruptive character of these contrasts in pacing and key may account for the difficulty even some Brucknerians have in taking full account of this movement, being drawn more persuasively by the contrapuntal cleverness of the Finale.

Second Movement

Shortly before he began to write the Adagio, which was written first, Bruckner wrote to a friend, "My life has lost all joy and motivation - for no reason."⁶ The first theme presented on the oboe is worldly and expresses a languid solitariness, sadness, and perhaps the loss of spiritual sustenance - and so the loss of mysticism. The string accompaniment is *pizzicato*, and the prevalence of *pizzicato* in this symphony may have an inner, unconscious meaning. The profound second subject on the strings, bar 31, may suggest comfort and the life of the cloister as the spiritual is ingrained within the earthly sphere. It is a theme which seems to look down from above towards earth and thereby eliciting a devotional response. In the later enrichments of the themes and of their orchestration it is as though there is an acceptance of the enfolding of mysticism by the earth and the replacement of the beyond by the earthly realm. Bars 139-162, an extension of the second subject by means of a soliloquy primarily for flute and oboe, speak eloquently of loss. Bruckner in his sadness dwells upon earth, but it is not his spiritual home.

Significantly, the last nine bars of the Adagio are a further clue to the duality which Bruckner is dealing with and transforming. The plaintive opening phrase of the first theme is played by the solo horn, answered by an imitative lament on the oboe, and the final two bars turn quietly to the major key. In Nowak's score published by Eulenburg, 1989 a facsimile of alterations in Bruckner's hand to the last three bars was presented in the preface. In the MWV edition of the score, 2005, Benjamin-Gunnar Cohrs has incorporated these alterations in small notes within the body of the score itself. They can be heard in Nikolaus Harmoncourt's recording with the Vienna Philharmonic on RCA, 2004. Without these alterations, and as till now nearly always played, the flute and clarinet play again the opening the phrase but now in the major key, closing on the tonic D; Bruckner's later changes have the flute rising to A and the clarinet descending to a low F# - an effect perhaps suggesting incompleteness or looking forward - and even though this is now in the major key, there remains a sense of loss and uncertainty, a further expression of the duality at the heart of this work. It is perhaps another clue to the hidden forces at work within this symphony. Some of Bruckner's sadness and suffering was probably caused by psychological neurosis and some by the difficulty he had 'fitting in' in Viennese society, and in his ever-frustrated search for a loving relationship with a woman. Such afflictions would naturally have found outward expression in his music, finding their place within the more religious or mystical elements, even in a work such as the 'objective' Fifth Symphony, a work which seeks to progressively exclude such elements. But the monastic ceremonies of the life at St. Florian which he experienced in his early years would have been a strong foundation which never left him. The monastic life - and its light - was there still in the Fifth.

Parenthetical Observation: Love and Light.

One consideration of extra-musical meaning in Bruckner's symphonies has been given by Derek Scott⁷ in seeking to understand how the sacred character of the music is worked out. He analyses the music in terms of darkness and light, death and life, observing that though darkness is the absence of light; light is not the absence of darkness. He exploits metaphysical connotations, suggesting that Bruckner's treatment of structure can be understood as a process of revelation, presenting a musical form of apocalyptic vision. A structure such as the Fifth is perhaps ideal for the presentation of his meaning. And Robert Simpson says that though "Bruckner's passages open in darkness, they move to light, but without struggle and reconciliation."⁸ God created light from darkness, and in so-doing created love. Rudolf Steiner, in his anthroposophical scheme says that all earth conditions are in some way conditions of balance between light and love, they are two components of all earthly existence: love as the soul part and light as the outer material part. "Every substance upon the earth is condensed light."⁹

Third Movement

The Scherzo, taking its place as a normal part of a four-movement structure, is in an 'earth environment', its jollity incorporating dramatic contrasts of feeling and elementalism, and in the Trio even an odd humour, and a touch of nobility in bars 22-54. A Bruckner Trio is usually reflective, but this one is not. The symphony is now grounded, as it were. But this movement, although a far cry from the realm of mysticism - a place which now seems totally absent - is nevertheless pervaded by inwardness sensed through constrained jollity, and the outward-looking physicality of earthly life. If one were to imagine the structure of the Scherzo movement as saucer-shaped, then the Trio will be the nadir. But the Fifth's Trio has a central eminence, (bars 107 - 118) as though one were traversing a lunar crater, many of which have this feature. One descends into the centre and its peak, then upon rising to the opposite rim everything seems to have changed, even though this far rim has the same structure and appearance. This is an analogy for the formal repeat of the Scherzo.

The symphony is now decidedly within the objective world. Intriguingly, the Trio has a certain stately grandeur, perhaps a kind of shadow-land attempt at hiding the mystical world that lies behind it. The repeat of the Scherzo is more than mere repetition: it serves to further establish the work's inhabitation of the earthly world. (The Scherzo and Trio of the Seventh Symphony function similarly.) It is worth quoting Celibidache again here, describing the Fifth's Trio as "Bruckner's own folk music, as if from another planet."¹⁰ The duality I have been exploring is here again: folk music, which is very much of the earth, is contrasted with a feeling that there is even here a link with the beyond, while we await the Finale's chorale which will confirm the dissolution of mysticism whilst also redeeming it. Although at this time Bruckner in the Quintet changed his usual movement order, in this symphony the Scherzo and Trio could only have been placed third.

Fourth Movement

Control of form and structure become masterly as the composer has found in this symphony a confidence which enables him to place these elements at the forefront of his endeavours. This movement has lost the earlier mystical evocations of the first movement, the partial dissolution of mysticism apparent in the second movement, and the bringing of it to an earthly environment in the Scherzo. But mysticism clings to and becomes fruitful from faith, represented by the chorale in the Finale, introduced at bar 175, (but not to be played in its complete form until the coda), after which it becomes embedded in a fugal counterpoint. And with this hope is enhanced towards faith. The movement, having started in the quiet, solemn mood of the opening of the first movement, begins now with a review of the themes of the previous movements, but this is no compensation for the loss of mysticism. One senses almost that the composer feels somewhat guilty, or at least very conscious of this loss, in his desire to review the movements in this way. In the outward, exoteric view Simpson suggests that the composer is recalling the old themes as a way of discussing how to return to B \flat after all the D minor of the middle movements. In the esoteric sense here, it is a partial, perhaps uncontrollable, return to the original mysticism. A clue to its loss is heard in the 'somewhat more slow' trio of the *Gesangsperiode*, at bar 83, a theme of longing that rises steadily, an aspiration to mysticism but not with the quiet *pizzicato*. There is here a desire for the spiritual, rather than an attempt to describe or attain it. It is halfway, as it were, into the material world of nature, and a foil to the more cheerful second subject main theme (bar 67) that precedes and follows it, *Allegro moderato*.

The Chorale, which could be described as a ‘chorale of faith’ is the antidote to loss, to fear, and for Bruckner a compensation for the loss or abandonment of the spiritual realms while on earth. There is another clue: as with the quiet and reflective second group (*pizzicato*) in the first movement, Bruckner gives no indication that its first entry should be played any slower than the preceding music. The conductor is again faced with a decision, viewing the movement as a whole, but Bruckner was faced with the same decision from within: he was still unable to fully render in music the loss of the mystical element whilst yet being outwardly confident in the structure. As the movement progresses the Chorale becomes the medium by which Bruckner transforms the mystical element and brings it down into the objective world. The possibility of slower pacing of the Chorale at its first entry positions it in a semi-mystical realm of uncertainty, seemingly confirmed by the quiet answers in the strings, the rests, and the slow, calm passage from bar 190 - 222.

The great double fugue, on the Chorale and the angular first subject, inhabits the outward-looking objective world, though with some extended quiet periods, as at bars 306-322. Fugues are not so common in Romantic music perhaps because they suggest an objective, rational construction, and Bruckner was sparing in his use of fugal techniques in his symphonies. But here the last movement of the Fifth is dominated by this fugue which is another and a vital way in which he refines and sublimates the now almost complete loss of mysticism which the movement reveals, mysticism which the Chorale replaces by an assertion of faith. (A similar description might be applied to the ‘theme of Faith’ near the close of Franck’s Symphony in D Minor where, with the added colouring provided by the harp, there is a transformation of the opening motto theme from one of mystery to one of faith, albeit in a less objective way.) In the last pages the Chorale sounds out in full orchestra as the peak of the outer physical form, the culminating and unifying moment of the work; and in the esoteric sense a redemptive compensation for the loss of mysticism - bar 583. It is significant that the second complete sounding of the Chorale culminates in a different and more purposeful fourth phrase. This was pointed out to me by Ian Beresford Gleaves¹¹, transcribed here as a four-part hymn tune by Crawford Howie.

The image displays a musical score for the Chorale in Bruckner's Fifth Symphony, presented in two systems. Each system consists of two staves (treble and bass clef) and is labeled with bar numbers. The first system is labeled 'bars 175-178 and 181-184' and shows a four-part setting of the chorale theme. The second system is labeled 'bars 189-196' and shows a similar four-part setting. Below these are two more systems: the first is labeled 'bars 599-604 and 607-14 (halving note values)' and the second is labeled 'bars 607-14 (halving note values)'. These systems show the same theme with halved note values, indicating a change in tempo or a more definitive phrasing. The notation includes various chords, intervals, and rests, with some notes marked with accidentals (sharps and flats).

From this it can be seen that the closing phrase at its first appearance at bars 175 - 196, is replaced by the descending finality of bars 607 - 614. In this analysis at this point the renunciation of mysticism is

complete. The Chorale provides the comfort of faith, an accompaniment to the grinding victory of the worldly in this blazing Coda - as Bruckner writes in the score: *Choral bis zum Ende fff* (Chorale triple forte to the finish!)

The composer Ernst Bloch¹² has written about Bruckner's finales: "The listener is released from the pressure of the temporal world in a contemplative review of the passions, territories and established primary colour of the whole performance in the expectation of visionary prospects and with the consciousness of standing at the birthplace of that which is lyrically essential in the symphony." The 'contemplative review' was ushered in by the quiet opening. Thereafter there are indeed 'visionary prospects' afforded by this finale, the supplanting of mysticism by faith, and the contrapuntal objectivity reveals it as supremely visionary, great devotion clearly revealed.

Paraphrased observation: Intervals and the Evolution of Tone.

The Chorale opens with the interval of a 5th. In esoteric tradition and in particular Steiner's anthroposophical scheme, this interval represents a stage in mankind's spiritual evolution of the perception of tone. In the early stages of human evolution, Steiner maintains that musical experience blended with immediate religious experience. In the interval of a 5th, for example, a human being felt lifted out of himself, that he stood within a spiritual world, a divine realm. The 5th would have represented an angelic link, an expansion into the vast universe, and this was an experience in subjectivity that would seem to be transported into objectivity. This experience of the 5th was lost, according to this tradition, when mankind was no longer able to feel that he was within the spiritual world in his imaginative consciousness. The experience of other tones or intervals came at other stages, but at that stage the interval of the 3rd was not needed as it is now that the 5th seems like a lost world. Similarly, in remote ages there would have been no experience of major and minor as this only came about when the interval of a 3rd could be experience. Musical tones reflect man's spiritual home and are a link to the divine and the spiritual. The experience of the 5th brought awareness of man being within a divine world order: in music he dwelt among the gods. But the intervals of the 4th and 3rd remind man of his being in the outer world. The interval of the octave represents a certain 'feeling' which, apparently, will be developed in the future.¹³ The octave is a powerful element in much of Bruckner's symphonic writing. Steiner stated that something of the essentially spiritual, which lies at the basis of all music, still lived in Bruckner in an instinctive way.

The Fourth, the Sixth and the Ninth Symphonies

In an astrological study in her book which refers especially to Bach, Wagner and Bruckner, Anny von Lange¹⁴ says that with the key of Eb, the key of the Fourth Symphony, one feels Bruckner's "growing maturity in cosmic world-consciousness". The Bb of the Fifth is a logical and necessary step, a point of equilibrium between the Fourth and the Sixth. In the Fifth, which represents Destiny, he is confident in the earthly realm and leaves mysticism behind. Yet the great Chorale provides the balance of both worlds and enables Bruckner to maintain a link to the divine while successfully achieving a fully earthly manifestation. In the symphony following the Fifth, the key of A major is connected, esoterically, with the 'Sun-sphere' and is a representation of the element of 'feeling' or 'warmth'. It is an indication of the composer's growing maturity of cosmic consciousness and inner development. This could only have developed through the link of the Fifth Symphony, as a logical step. "All true music has its source in the A major region ... through the twelve spaces in the world of musical sound which, as zodiacal spaces, form the whole heaven of sound for our present-day music. ... Bruckner lets the phrases of the main theme ring through all twelve keys." This presumably corresponds to the remarkable passage in the Sixth's first movement coda where Bruckner runs through the gamut of keys. In Bruckner's Ninth Symphony different forces are present and a new sound-world which may conjure up adverse elemental apparitions and even questions of faith. Here the other-worldly attainment is at a greater distance from the material world than anything experienced before. He is able to proceed more confidently beyond the earthly realm because he had brought down and absorbed this 'other world' successfully through the Fifth. But he may not have been able to finish the Ninth even given the time, or at least not able to make it the glorious edifice he aspired to, because he was still not confident enough to produce in sound what he had attained or experienced in the mystical or spiritual world of his meditations. It may not have been possible to describe in music due to human and earthly limitations, or maybe the very nature of the completed three movements which were wrought out of his other-worldly experiences actually prevented

him from being able to complete the finale. Von Lange, who dedicated herself to developing Steiner's ideas about music, says that a survey of the keys of Bruckner's symphonies could reveal the mystery of his inner development - as it could with other composers. Each key has a special nature and a special effect upon the human mind.

Parenthetical observation: Acoustic Resonance in Megalithic Monuments.

One interesting and perhaps significant aspect of the pitch of A was found with on-going studies in acoustic investigation of resonances in a number of megalithic chambers.¹⁵ Frequencies of 95-120 Hz, particularly near 110-112, were found, all at pitches within the human vocal range. 110 Hz is the frequency of A two octaves below the 440 Hz 'tuning A' used by orchestras since the adoption of the tempered musical scale in the 1700s. In their paper, Ian Cook et. al. observe that this may be coincidence, but it is possible that the development of the Western musical scale could reflect the intrinsic properties of the human brain and mind, and the acoustic attributes of megaliths, particularly Neolithic structures, may have been selected to couple into such brain mechanisms. While the designers of these structures would have had only an empirical understanding of the phenomenon, such chambers could have served as places of social and spiritual ceremonies and other events, and the resonances might have been intended to support ritual chanting etc. Such studies are of course of interest to scientists researching brain activity, and they reflect a growing interest in mind-brain-body interactions. In esoteric history, however, the megaliths were, according to Steiner¹⁴, used for "the observation of the spiritual nature of the beings of the Sun's light," where the darkness of the stone structure and its roof were used to shut off the outer, physical effects of the Sun in order that the spiritual effects of the Sun in a dark space could be observed. Such history asserts that many aeons ago humanity on a developing earth had a more potent and closer perception of the spiritual world and its denizens, and their interaction with the physical world. Over long periods of time this perception had to be necessarily lost in order to fulfil the development of the evolution of the earth.¹⁶ A spiritual dimension was experienced by the ancient peoples and the sacredness of the earth recognized. They gave form to this spiritual dimension by devising rituals and marking certain places with stone monuments and carvings etc., and walking 'pilgrim' paths and chanting. The earthly was connected with the Otherworld... And Derek Watson¹⁷ states: "Bruckner seems to link heaven and earth in one immutable and visionary span."

The Fifth Symphony is bold and self-confident. A dichotomy is presented to the listener and if this makes it difficult to assimilate it is not because of any lack of formal integrity - indeed it possesses the opposite - but perhaps reflects more the hidden ideas proposed above. What I have suggested is that the music gradually hides the spiritual as it progresses whilst, paradoxically, revealing it so clearly when it is there. The work is in a unique position, being the first of the symphonies to be a completely successful structure, needing little revision; and it is a precursor to the more subjective attributes present in the later symphonies. The successful aspiration for unification of its elements whilst gradually dissolving the spiritual/mystical element is one of the wonders of symphonic art. Because the disparate elements are so clearly defined the symphony can yet be felt as a spiritual work as much as an earthly or objective one. If the point is made for the first movement being a preparation, a case can also be made for the symphony as a whole being a preparation for the conquest of the personal, earthly realm - with all the difficulties and solitudes and feelings of loss which it brings. The Fifth's achievement of outward mastery prepares a way for a conquest of the personal realm through love. It is the way to return to the divine, represented so courageously in the later symphonies. The Fifth exemplifies, for von Lange, the "difficulty, the solitude and the responsibility of an overwhelming artistic destiny, but also the uplifting grace it brings."

Endnotes

1. Hans-Hubert Schönzeler: *Bruckner*. 1978. London: Calder and Boyers
2. Leo Black: *Edmund Rubbra - Symphonist*. 2008. Woodbridge; Boydell and Brewer
3. Benjamin-Gunner Cohrs in the liner note to Nikolaus Hanoncourt's recording. (BMG)
4. Sergiu Celibidache in the liner note to the Munich Philharmonic recording (EMI)
5. P D Ouspensky: *A New Model of the Universe*. 1931. New York: Alfred Knopf
6. Bruckner to Moritz von Mayfeld, Vienna, 12th January, 1875, as translated by Crawford Howie, *Anton Bruckner - A documentary biography*, Edwin Mellen Press, 2002, Vol. 1, p.290. Bruckner commenced work on the Fifth Symphony on 14th February, 1875.

7. Derek Scott: "Bruckner's Symphonies - a reinterpretation: the dialectic of darkness and light." In *The Cambridge Companion to Music*. 2004. Cambridge U. Press
See also: Derek Scott: "Lux in Tenebris" in *The Bruckner Journal* Vol.2 Nos 1 & 2, 1998
8. Robert Simpson: *The Essence of Bruckner*. 1992. London: Victor Gollancz
9. Rudolf Steiner: *The Manifestations of Karma*. 11 Lectures, Hamburg (1910). London: Rudolf Steiner Press
10. Sergiu Celibidache in the liner note to the Munich Philharmonic recording (EMI)
11. Ian Beresford Gleaves - in a correspondence regarding the Fifth Symphony, (the letter was written whilst being unaware of the theme or content of this article which was being drafted at the time. His note about this served, coincidentally and fortuitously, to help complete the paragraph about the Finale on the day it was being written!)
12. Ernst Bloch: *Essays on the Philosophy of Music*, trans. Peter Palmer. 1985. Cambridge University Press
13. Rudolf Steiner: *The Inner Nature of Music and the Experience of Tone*. (Selected lectures 1906/1922/1923). 1983. Spring Valley, New York: The Anthroposophic Press
14. Anny von Lange: *Man, Music and Cosmos - A Goethean Study of Music*. 1992. London: Rudolf Steiner Press
See also: Raymond Cox: Bruckner's Cosmic Musical Background in Relation to the Zodiac in *The Bruckner Journal* Vol. 6. No. 3, 2002
15. Ian A Cook et al: Ancient Architectural Acoustic Resonance Patterns and Regional Brain Activity, in *Time and Mind: The Journal of Archaeology, Consciousness and Culture*. Vol. 1, Issue 1. 2008. Oxford: Berg Publishers
16. Rudolf Steiner: *Man in the Past, the Present and the Future* etc. 3 Lectures, Stuttgart (1923). 1982. London: Rudolf Steiner Press. See also: Rudolf Steiner: *The Arts and Their Mission*. 8 Lectures, (1923). 1964. Spring Valley, New York: The Anthroposophic Press
17. Derek Watson: *Bruckner*. 1996. Oxford University Press

'There is no compromise with Bruckner'

One is an anti-clerical sceptic best known as a baroque specialist, the other a deeply religious 19th-century composer of epic grandeur. Philippe Herreweghe explains his love of Bruckner

Lassus. Bach. Bruckner. Stravinsky. In our historically aware times, such musicians tend to get locked away in separate boxes, where each requires specialist interpreters and audiences who are looking for different kinds of musical experience. It would certainly seem that these composers are poles apart, and not just in terms of their musical styles.

Lassus was employed as a servant of the church and aristocracy, composing at a time when music was understood as a mathematical science wedded to a religious function. Stravinsky, by contrast, operated in a highly cosmopolitan society in which composers were lionised, ranked among the leading intellectual voices of their time and music. Bruckner, again by contrast, was composing at a time when music was considered the greatest of the arts, and when a whole tranche of Austro-German society was arguing passionately about the direction music should take. But Bruckner travelled little, unlike both Lassus and Stravinsky, and was shy, devout, socially gauche and spiritually intense. More than the passing of centuries separates these composers. And yet they were unified by one thing: the search in music for a realm in which the mind is free to confront the mystery of its creation.

As a so-called baroque specialist who chooses to work with period instruments, I am one of those who helped create, if not the boxes themselves, then the attitude that says, "this is the way we must perform this or that music". Period musicianship is about bringing the music of all periods to life, not putting it in the right place on the shelf.

People still express surprise when they hear that I am performing Bruckner, or Mahler and Stravinsky. As one of the second generation of what is still called the "early music" movement (even though what is now called early music was written far earlier than anything that requires a conductor), I should perhaps not be surprised by this. In those days, we had to be evangelical, dogmatic even, to get our message across, so I can understand it if people put us performers in boxes that it seems we made ourselves. It is also true that when I perform Bruckner - either the symphonies, with the Orchestre des Champs-Élysées, or the choral music with the Collegium Vocale - I like to carry over into this 19th-century repertoire the same principles I put to work in the music of the German and French baroque.

But what I am searching for is not "authenticity" in the way this term is usually understood. We cannot hear Bach's cantatas as the congregation in Leipzig heard them because we are very different people, just as we cannot hear Bruckner's music as he heard it. But what we can hear, or can help to communicate as performers, is an authenticity in the sense of allowing the music to be true to itself.

The music of Bruckner has long had a special meaning for me. During my childhood in Ghent, Bernard Haitink's Concertgebouw orchestra would come to the cathedral to play two Bruckner symphonies each year. Long before I ever thought of a career in music, I would sit motionless, awestruck by the way this music could fill the entire building, making it shine with sound. And although when I perform

Bruckner, I may be using different instruments and interpreting the music in a different way, this is still the effect I am looking for: to fill people's minds and bodies with what are, in a sense, cathedrals in sound, constructed with great abstract blocks of sound and fraught emotion that carry the spirit beyond emotion to something like real freedom. There is no compromise with Bruckner. This is not music for channel-hoppers, or those in search of instant rewards. To deliver his music, you have to be a strong performer - whether you're a conductor like Celibidache or Karajan, or someone with a completely different musical background - like myself. And you also have to be a strong listener.

Part of Bruckner's intensity came from his being deeply religious. His Catholicism was the ritualised, obedient religiosity of ordinary people: he said the Ave Maria 16 times each day and never seems to have questioned church teaching. Besides the Bible, his library contained just a few books - Robinson Crusoe seems to have been a particular favourite - and there is no evidence that he read or thought widely about history, literature or art.

In some ways, his most devoutly religious work is the second Mass, in E minor. He composed it for the consecration of the votive chapel in the new cathedral at Linz. The church is neo-gothic, part of a wider Austro-Germanic nationalist revival, and Bruckner composed his music for choir and wind ensemble in a manner very different from his other masses, but strongly reminiscent of Lassus and Palestrina. But you don't need to be religious to appreciate the mass, which contains some of Bruckner's gentlest and most easily approachable music, particularly in the Kyrie and the exceptionally delicate Benedictus. The work comes to its fruition in the intense, chromatic polyphony of the Agnus Dei, and even though you can tell how personal this prayer was to Bruckner, even for anti-clerical sceptics like myself, this movement seems to offer something along the lines of real, lasting peace.

In performing this music - and particularly the long tradition of what I call spiritual polyphony, which runs from Palestrina and Lassus, through Bach, to Bruckner, Stravinsky and beyond - in letting the music be true to itself, we may also perhaps become truer to ourselves. This, at least, is the kind of authenticity I'm looking for.

Collegium Vocale Gent and Philippe Herreweghe performed Bruckner's Mass in E minor at the Usher Hall, Edinburgh, on 26 Aug 2008. Philippe Herreweghe was talking to Guy Dammann.

guardian.co.uk © Guardian News and Media Limited 2008

This article was first published in *The Guardian* on August 22nd 2008 and is reprinted here with their kind permission.

Edition Confusion Even Among the Publishers!

From John Berky:

In addition to keeping up with the latest commercial releases of Bruckner symphonies, I attempt to keep abreast of recent broadcast performances. Recently there have been three performances broadcast of the Bruckner Symphony No. 2 that were interesting in many ways, but particularly because of the publication that was used. These 2008 performances were by Riccardo Muti (Vienna Philharmonic), Jeffrey Tate (Hamburg), and Eliahu Inbal (Rheingau Musikfest).

Before disclosing just what was unusual about these performances, let me explain a bit of the publication history of the Symphony No. 2. Like many of Bruckner's symphonies, the Second went through a series of revisions over a long period. It was completed in 1872, worked over in the period 1873-1877, and first published in 1892. In 1938, Robert Haas published a mixed edition for the pre-war Collected Edition which was drawn arbitrarily from Bruckner's versions of 1872 and 1877, with some notes actually composed by Haas for the occasion. Then in 1965, Leopold Nowak published an edition for the restored MWV that more closely adhered to Bruckner's version of 1877 while still retaining most of Haas's anomalies.

More recently, William Carragan prepared an edition for the MWV of Bruckner's 1872 version. It has received several performances and recordings and has been received with critical acclaim. He has also prepared for the MWV a revised edition of the 1877 version as part of the same research, correcting errors in Nowak's publication and removing the last of the Haas ambiguities. This was published recently by the MWV, and pre-publication materials of it were used several years ago for the Barenboim/BPO cycle on Teldec.

With the publication of the 1877 edition with the Carragan corrections, the MWV essentially has two editions to offer for performance - the 1872 edition and the corrected 1877 edition both of which are edited by William Carragan. As can be expected, there are still some old Haas editions floating around and those may show up occasionally, but when it comes to MWV sanctioned performances, there are just the two Carragan editions. The 1965 Nowak edition has been superseded and has been withdrawn.

So, the question is: why did the recent performances by Muti, Inbal, and Tate use the old 1965 Nowak edition? This edition should no longer be used for it perpetuates some errors - most notably a number of trumpet notes and a sudden cut-off near the conclusion of the first movement, an error that was only discovered when the manuscript performing parts that Bruckner actually used in 1873 and 1876 were examined.

It seems that some people at the MWV and their agents don't know what it is that they are providing. Certainly, a conductor has the choice between the 1872 and the 1877 versions, but once that decision is made, they need to adhere to the editions that encompass the latest musicological research and best present the symphony as Bruckner intended it to be heard. We cannot adhere to a simple Haas vs. Nowak process anymore when it comes to Bruckner scores. In many cases, Nowak produced multiple versions and now new editions by Carragan, Cohrs, Grandjean and Korstvedt are making their way into the Bruckner Edition. If an orchestra specifically asks for Nowak, they should be given the 1877 Carragan edition with an explanation that this is now the officially sanctioned 1877 edition with recent corrections based on the latest scholarship. If this creates a bit of tension between the publisher and the performer, so be it. If the publisher feels compelled to give in, then perhaps they must, but not without significant protest since they should defend the use of the latest scholarship in all performances. One should think that the MWV and the suppliers of the orchestral parts would want this as well!

[Originally published in the Editor's Newsletter by John Berky, www.abruckner.com, and reprinted here with his kind permission]

The Tenth Annual Bruckner Marathon, Carlsbad, California Saturday, August 30, 2008

Ramon Kholana and Dave Griegel hosted the 10th annual marathon at Ramon's home. We began at 9 AM. About 12-15 people were in attendance at various times during the day, and the music was played at a volume level high enough to enjoy the performances but still make conversation.

I had not heard most of these recordings before. Here are my impressions:

Overture in G minor and Symphony in D minor 'Die Nullte': Chailly/Berlin RSO (video, live)—the same program but not the same performances as on the Decca CD. Chailly is completely convincing in this music (as anybody who owns the CD knows). This privately made low-definition video has pretty good sound, full and rich, if with a bit less impact than the CD, and documents a concert from around the time the studio recording was made. Chailly is great to see: he is completely engaged in the music, and the Berlin RSO is right with him, playing with fire and passion. It's a terrific orchestra and performs superbly (as anyone who has seen this band live, as I have, will know very well).

Symphony No. 1: Paternostro/Württemberg Phil. (live)—if you read American Record Guide you know that their reviewer gave up on this set after listening to fewer than half of the recordings in it. We heard Paternostro's B5 at the marathon last year. It was a good, mainstream performance that built up impressive cumulative power without being idiosyncratic, as so many B5's are. The playing was quite good as well, but the recording displayed two serious problems. First, the acoustic of the Basilika Weingarten is simply impossible—far too reverberant for the engineers to handle (especially given the live concert setting). Furthermore, the microphone placement made the horns all but inaudible. The same is true here, but Paternostro really doesn't have the measure of the 1st, and much of it simply plods (at 54' it's almost the longest B1 out there). Not badly played, unlike some others in the set. I own the set and have actually waded through it from beginning to end, and the orchestra far too often simply hasn't been up to the music's technical demands.

Symphony No. 2: Eichhorn/Bruckner Orch. Linz (1876 version)—this is the John Berky/William Carragan amalgamation of Eichhorn's commercial recordings of several versions of

B2. It is a remarkably good reconstruction (and really a terrific performance in great sound) of a score that has never been performed but contains some of the best features of both the earlier (1872) and later (1877) versions. The notes prepared by Ramon and Dave say “In 1876 Bruckner had everything right.” Reminded by a comment by John Proffitt on the Yahoo Anton Bruckner Club messageboard, however, I have to disagree: the replacement of the horn at the end of the adagio by clarinet is a loss (Haas’s restoration of the horn part here is certainly preferable on artistic if not musicological grounds). In addition, Haas’s juxtaposition of the early version of the lead up to the scherzo coda with the later version of the coda itself still sounds just right to me. In 1876 we get the early versions of both: the shorter, more concise and effective lead up, but the coda itself truncated by one measure (and sounding one measure too short, to my ears). Read John Berky’s website (www.abruckner.com) for more info.

Symphony No. 3: Nott/Bamberg Symphony (1873 version)—Lunchtime had arrived, and along with it a cooler filled with Bruckner’s signature beverage. Nott proves to be a sympathetic Brucknerian in this very well played performance of this very difficult score. The Bamberg is another orchestra that has risen in the ranks to become a top-notch ensemble. Not my favorite 1873 B3, but no one who wants this particular version should feel bad about choosing it. At 63’ it’s a polar opposite of Tintner (77’), but both are worthy, and better than the Bosch, which we heard a year ago. I like the electrifying live 2005 Blomstedt/SFSO best. It has been circulating internationally on radio broadcasts. Now, if only they would release it commercially.

Symphony No. 4: Simone Young/Hamburg Philharmonic (1874 version, live)—Young pounces on this version, which most everybody has avoided like the plague. She believes in the score and has the powerful Hamburg Phil giving easily the most convincing performance of the 1874 B4 that I’ve ever heard. Still, it’s hard to be convinced by Bruckner’s truly weird finale in this version. The notes make the point that not all of the 1874 score survives; some of the published score was revised in 1876.

Symphony No. 5: P. Järvi/European Youth Orch. (video, live)—a real mixed bag. The orchestra is simply amazing. It’s about 40% boys/young men in jackets, white shirts and polka-dotted bow-ties, and 60% girls/young women in blue dresses with big white stars on one shoulder and sleeve (right out of the 80s!). The principal horn player might possibly be 12: he is utterly fearless and plays magnificently in this most demanding musical lung-buster. The girl on oboe plays like an angel. Everything is spot on in orchestral power and execution. The low-definition video has somewhat saturated colour but stunningly great sound, surprising because the venue is a small, boxy hall in Estonia. The hall is full, but there can’t be more than a few hundred in the audience. These kids are riveted on Järvi and give him everything he asks for. The problem is Järvi. He fiddles around with tempos and dynamics in the one Bruckner symphony that doesn’t need his or anybody else’s help. He even plugs in a couple of unwritten diminuendo/crescendo effects that just don’t work. We just looked at one another and shook our heads. At the ends of both movements 1 and 4 he drags out the final phrases. Worst of all, he holds on to the final note of each movement, completely draining the power and finality from Bruckner’s great codas. I could cry. The audience’s response of perplexed, tepid applause tells it all. What a shame; so much of it was so good.

Adagio from String Quintet and Symphony No. 6: Ira Levin/Norrlands Opera Orch. (1899 edition) —I’d never heard of Levin, a pianist who has taken the podium for the first recording of the 1899 Hynais edition of the 6th since F. Charles Adler’s recording in 1952. Levin is a Chicagoan who is now the chief conductor of the Orchestra of the National Theater of Brazil. The noteworthy differences between the Hynais 6th and Haas or Nowak are minor: an added repeat in the trio of the scherzo and four diminuendo/crescendo effects in the opening movement (you’ll hear two of them in the Nagano and Rogner recordings; Rogner did it all much better). The performance is moderately paced, reminding me somewhat of the Klemperer on EMI. It’s not slow but it’s all rather smooth, and somehow it just didn’t generate much in the way of excitement for me (although Dave and Ramon were more favorably disposed). I like a more rugged 6th. Levin doesn’t display a strong interpretive personality. Very well played by an orchestra I’d not heard of before.

Symphony No. 7: Matic/Slovenian Phil. (live)—the jewel of this year’s marathon. A terrific 7th. Matic’s final 7th, from 1984, is slow, flowing, and intensely lyrical. Great Eastern European colour to the brass playing. Like Böhm in his fine VPO 7th on Andante, Matic never goes on autopilot. He makes points at every turn, and they fit incredibly well into the overall conception. The dawn and sunrise of the 1st movement coda is stunning. The adagio is sublime. The scherzo and finale possess Asahina-like power. Matic here used Haas but added percussion to the climax of the adagio.

A keeper, and I plan to order a copy from www.cdjapan.co.jp - it's that good. In fact, we had a newcomer to Bruckner in the room and this recording served as a superb object lesson for him—he started out very much ill at ease with Bruckner, and at the end of this performance he had “gotten” it. Dinner, courtesy of Ramon on the backyard barbecue, along with more beer and wine, helped.

Symphony No. 8: Mravinsky/Leningrad Phil.—a swift and wonderful performance, with sound that starts off pretty bad with considerable shatter, but fortunately cleans up as it goes on. Mravinsky knew how this music should go, and nobody has to be told how great an orchestra he had in Leningrad. This mono recording of the Haas edition documents a 1959 performance that is fleet by today's standards but not lightweight. Tempos are similar to van Beinum's or Haitink's (Concertgebouw, 1969) at 73', but Mravinsky imparts so much more character to the music, even to the sudden, *in tempo* ending to the finale coda, a la Païta or Leinsdorf. Very interesting to hear.

Symphony No.9 : Bosch/Aachen SO (live w. Finale)—This recording is very fast, but that's not the issue. Bosch simply races through much of the first three movements with little inflection and no sense of phrasing. Where is the occasional phrase-end hesitation that conductors use so effectively to bring drama to transitional points? Breathe! How about varying orchestral color or instrumental balance? Not here. Too much of it sounds merely metronomic. There is so much more to this music, as countless others have revealed. For the finale I do like his quick tempo, which generates momentum effectively (although based on the discussions in the Yahoo Bruckner group I'm in the minority there). But his orchestral balances aren't very good—the strings are submerged much of the time. Well-intentioned but flawed. By the way, this recording uses the 2005-6 revision of the Samale/Cohrs finale completion. Daniel Harding used the 2007 S/C, in which the elaboration of Bruckner's sketch that begins the coda is transposed a 4th lower, along with other small changes. In last year's marathon we heard Naito's 9th, which uses the 2006 Carragan completion. Naito's a better interpreter than Bosch.

P.S. We had a fun post-9th discussion on its finale. Ramon (who by that time had had quite a bit of wine) pronounced the finale “a lie”. Very diplomatic. So we bandied that one about for awhile, finally reaching a consensus that we were all glad to have the opportunity to hear it performed, even if the coda was a “fabrication” (Ramon's “lie”). The general opinion was that the overall quality of the music in the finale is such that its performance immediately after the first three movements does not result in an improved product. As they say, “your mileage may vary.” Thanks, again to Ramon and Dave for a stimulating and entertaining day.

Neil Schore

A Bruckner Marathon in the Midlands, UK

The first UK Bruckner Marathon took place over the weekend following Bruckner's birthday. On Friday 5th September 2008, five of us were there for the preliminary evening, commencing with dinner at a local hotel, and then repairing to our host's house where we listened to the Study Symphony in F minor (Ashkenazy - Deutsche Symphonie Orchester, Ondine, 1998), a performance that on this occasion sounded more convincing than when I've listened to it in the past. The second part of this late evening event was the Symphony in D minor “Die Nullte”, (Haitink - Royal Concertgebouw Orchestra, Phillips 1966), a very attractive performance. The evening was very convivial, and it was way past midnight before I got back to the hotel room for a brief night's sleep.

On the Saturday morning, fairly promptly at 9.30am we began the Marathon proper, nine people listening to the accepted canon of nine symphonies in numerical order. Our host, Chris, provided high-quality sound-reproducing equipment, comfortable chairs, and a large listening room - just a little bit anxious that he might be putting his immaculate carpet at risk by this intrusion of stomping Brucknerians. He started things off by playing Reto Parolari & the Pilsen Radio Symphony Orchestra doing ‘Happy Birthday’ in the style of, and welded into quotes from, Bruckner's Eighth Symphony - available as a download on John Berky's www.abruckner.com site.

Generally speaking the performances and versions were chosen as a result of suggestions sent previously to the initiator and organiser of the event, Michael Piper, supplemented by further suggestions and lively discussion on the day itself. Michael made the final decisions. So we commenced with a civilised and cultured performance of the First Symphony (1877 ed. Haas) by the Bavarian State Orchestra conducted by Wolfgang Sawallisch, recorded in 1984. Already by the time we were discussing which performance of the Second Symphony to play, it became apparent that our

generous host, Chris, would have much preferred to hear only first versions of symphonies 1-5, on the grounds not merely that he thought them better than the later revisions, but also that Bruckner had written them almost continuously, non-stop, and they made a perfect series of works to hear consecutively at such an event. However, there were those present who really couldn't tolerate having to hear the first version of the Fourth Symphony. Chris refused to budge in the case of the 1873 version of the Third Symphony, but as long as we played that he generously agreed to put up with other choices for the other symphonies. And so it came about that we listened to a 'private recording' of the Second Symphony from 2006 Edinburgh Festival, the BBC Scottish Symphony Orchestra conducted by Ilan Volkov, 1877 version (ed. Carragan). This went okay until the absence of a repeat in the Scherzo (present in the 1872 version) caused Chris such discomfort that he was obliged to slap his thigh in protest. Everyone thought the performance was good enough, and one or two thought it excellent.

After the Second we had a break for refreshment (provided throughout by Chris's partner, Val, and Michael's wife Anne). There needed to be no discussion of what recording we were to hear next as the hospitality we were benefiting from was conditional on the 1873 version of the Third Symphony being played. Chris explained that when he first came across this version on Tintner's Naxos recording (now ten years old) he had a cassette tape of it playing in his car, exclusively, every day, every journey for a year! He regards this as the greatest of all Bruckner symphonies, and the best recording for him is that by the Bamberg Philharmonic, conducted by Jonathan Nott: recorded Bruckner, he explained, doesn't come any better. (Tudor SACD, 2002). My own view was that this was a bit of a harsh and unforgiving performance and recording, though it appealed to me more as it progressed. It was generally well received.

The lunch-break over we took a decision on what version of the Fourth Symphony to listen to. Michael refused to countenance hearing the first version, and from the various suggestions, it was decided we would listen to Stéphane Denève's 2006 Edinburgh Festival performance of the 1888 version (Ed. Korstvedt), the version played during Bruckner's lifetime, long regarded as inauthentic but now reinstated in the International Bruckner Society complete edition. It was played by the Royal Scottish National Orchestra, a 'private recording' of the BBC Radio 3 broadcast. I personally thought this was a tremendous performance. The orchestral playing was scruffy in places, but the phrasing of the melodies and paragraphs and the overall control of the work was impressive. But Guy was irritated by the Celibidachean treatment of the string sextuplets in the coda.

It was then agreed, by majority vote, that we would listen to the Berlin Philharmonic conducted by Herbert von Karajan performing the Fifth Symphony. This, for me, was a disaster. It was played loudly, and from the very first massively reverberant and violent bass pizzicato I felt I was being assaulted, hammered, smothered, suffocated and thundered at. Why anyone should wish to listen to this finely-wrought, strongly sinewed but delicately assembled work inflated into a bloated and repulsive monstrosity I can't imagine. If I hadn't been blocked in by those around me, I would have left the room. However, there were those among us, Raymond and Stephen, who regard this as a fantastic and peerless performance in a style appropriate to the music, and they found no reason to modify their view! (Deutsche Grammophon 1976). Chris, Guy and I washed our ears out with the last few minutes of Haitink's lithe and beautifully articulated performance with the Concertgebouw whilst the others were at tea break.

And what a merciful relief it was, after the tea break, to hear the calm clarity and distinction, and immense beauty, of the Munich Philharmonic under Celibidache in the Sixth Symphony (EMI, 1991). To start with, after the Berlin Philharmonic, it all sounded just a bit thin, but as one became accustomed to the different style and recorded sound, it just got better and better. For me personally, this was the highlight of the whole weekend, but quite a few found the slow movement just too slow to sustain itself. I think there was general agreement that he succeeded well with the Finale, which is often not carried off so convincingly.

That was the end of the 'official' programme for the day, and some left to travel to their homes or hotels to try and recoup their strength. But five stalwarts went out to dinner and returned for yet more convivial listening, and this gave Chris the chance to play us some first versions! - the finale of the Second Symphony, 1872 version (in Simone Young's recent recording, Hamburg Philharmonic, Oehms 2006), the 1874 first Scherzo and Finale of the Fourth Symphony, (again Simone Young and the Hamburg Philharmonic, Oehms 2007) - and then Tintner's 1878 'Volkfest' finale (Royal Scottish National Orchestra, Naxos, 1998). That was more than enough for me and Stephen, and we made our

way back to the hotel, but I gathered that three remained listening to van Immerseel's Beethoven amongst other things to the early hours.

Sunday morning commenced with the Seventh Symphony. I had withdrawn my suggestion that we might try and listen to the notorious Wuppertal Seventh, the first two movements alone lasting an hour, and so it was agreed to play the recording of the Orchestre Métropolitain du Grand Montréal under Yannick Nézet-Séguin, released in Feb. 2007 on Atma. Many of us found this a deeply moving experience, tears brought to the eyes by the sheer beauty of sound of the tubas and horns, and Chris was especially impressed by the quick finale with the speed maintained throughout the coda. Andrea heard things in it she'd never heard before. On the other hand, I was massively irritated by the performance. The first two movements were especially bothersome, with inappropriate choices of tempo subject to eccentric variation and sentimental exaggeration. The thought of 'Allegro moderato' never entered the conductor's mind until, all too predictably, that moment in the development, *ff* brass play the opening arpeggio theme inverted, and then for a few bars we were at a tempo that might have had some sensible relation to what was going to happen to the same theme in the finale. The Adagio began almost as though quicker than the Allegro moderato, but soon slowed and then with the lyrical second subject it all became very slow, cumbersome and heavyweight. One rather nice aspect to the recording, in addition to the sheer beauty of the sound, was the discreet cymbal clash, which at least satisfied those who wanted it but wasn't too offensive to those who would rather it wasn't there.

After coffee it was time for the movies, and Chris had a large screen across the end of the room and was able to project the DVD of Boulez's 1996 St Florian performance with the Vienna Philharmonic onto it. Although the pictures of St Florian and of Boulez conducting were of great interest, I found the inadequate camera-work and the ham-fisted editing to be a great distraction. I could tell it was a fine performance taking place, but not until I closed my eyes could I really hear it to be so. I was very grateful for this opportunity to see a music DVD and on the basis of this experience make the decision that they would be wasted on me: this should save me some considerable expense! I think there was general agreement that this was a fine Eighth, though perhaps a bit too restrained, until the coda, for some tastes.

We had lunch and then assembled for the final session, and here something rather shocking happened. Roger announced that he'd never heard the Ninth at all - any of it - as he regarded it as an unfinished work! Well that was surprising, but it was not that that has unsettled me. Everyone was very happy to listen to a 'four movement' Ninth, ('What other sort is there?' asked Michael) and after a little discussion it was agreed to listen to a 'private recording' of Daniel Harding's performance with the Swedish Radio Symphony Orchestra - and in the discussion afterwards there was general agreement that the first three movements had some wonderful things in them, generally a very fine performance. But the Finale (SPCM performing version, SC 2008) went down like a lead balloon. Even to me. I had been at the actual performance in Stockholm and thought it very fine; I have since listened on several occasions to the recording and found it thoroughly convincing; but to be honest, on this occasion - as the finale to many hours of listening to Bruckner - it just seemed formless, interminable and ugly. In fact, it seemed so different to my memory of it, and Guy's and Andrew's, that I was convinced on the way home that the supplier of the CD had somehow got things mixed and put some other performance of the finale on the second CD which contained the finale - but listening to my own CD at home, I don't think that's the explanation. I don't know why it failed so badly. Stephen still thought it was excellent, but Michael, who'd never heard this performing version before, exclaimed, 'Thank God for Carragan!', and Chris rushed to get the old Talmi recording of Carragan's original completion and played the glorious Chorale, very loud.

I made a little closing speech of thanks to all concerned, but this would have been altogether a rather unsatisfactory close to this marathon, were it not for Chris's happy inspiration to play a recording of the 'Ave Maria' (Freiburger Vokalensemble, cond. Wolfgang Schäffer, Christophorus 1993) to finish with. And so the first UK Bruckner Marathon ended with a quiet 'Amen.'

Ken Ward

The first British *Brucknerthon* was indeed a fascinating event allowing exposure to familiar and unfamiliar versions of these masterworks. They were played on equipment that could only be described as out of this world! This combined with the great hospitality of our hosts and the opportunity to meet other Brucknerians made it a memorable event. Most of the performances provoked healthy debate so it was not surprising that whichever recording of the final movement of

the Ninth Symphony was played there would be some controversy. The Harding performance was chosen and I think I was the only person who enjoyed it! I am (pretty) certain that what we heard was indeed what I found on that Swedish internet stream last November! You can nit-pick faults - an over-emphasised bassoon or rather distant horns at the end of the fugue, or that it is only a "completion" - but I regard this SPCM finale performance as a treasure in my collection. Ideally however I would have played the symphonies in a different order so as to have ended with the Seventh symphony which I think most of those assembled would regard as a towering masterpiece. The Scottish National Orchestra Fourth was a revelation too, but to hear the symphonies in order was interesting especially given the additional opportunities to hear the early versions. On first hearing, I thought they were wandering and directionless in places and quite frankly deserving of revision. But on reflection I will sample them again to truly understand the tortured genesis of these masterpieces.

Stephen Pearsall

Letter to the Editor

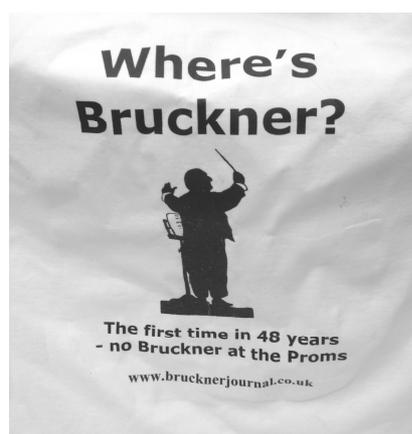
from Ian Beresford Gleaves

It was both stimulating and heartening to read Florence Bishop's short piece in the last issue of *The Bruckner Journal*, Vol. 12, no.2, July 2008, concerning the uncompleted finale of the Ninth Symphony, and to find my own views endorsed so convincingly and eloquently. For I was beginning to think, judging from the numerous contributions on the subject from other commentators, in *TBJ* and elsewhere - some of whom were trying to justify one or other of the various conjectural completions - that I was in a minority of one in believing, as Florence Bishop so clearly also does, that we can form no clear idea of Bruckner's final intentions, as he had not, by the time of his death, managed to formulate them convincingly, either in sketch or general outline. It is also significant, in my view, that both Florence Bishop and myself are musicians.

I think Florence Bishop gets to the heart of the problem when she indicates that the spiritual journey that is the Ninth was something that had to be lived through by Bruckner himself and no one else, and that having communicated his spiritual experience so vividly in the three completed movements (and, incidentally, I too see no reason for revision of these) he was then confronted with an insuperable problem in the finale, and most specifically with the Coda of that finale, for the reason that nobody, to my knowledge, has ever returned from the grave (or sarcophagus) to set down, in full score, the unique experience of meeting one's Creator face to face. The imaginative projection of this experience, as described by John Henry Newman and musically realized by Edward Elgar, is quite another thing; but Bruckner was attempting to depict the full essence of that reality, as well as his inner struggle to confront it, which is something not possible while one is still alive.

A Gift to the Royal College of Music Library

Tony Luker, Bruckner Journal subscriber, went to considerable effort and expense to acquire a complete copy, 4 volumes in 9 books, of the August Göllerich / Max Auer biography of Anton Bruckner - *Anton Bruckner: ein Lebens- und Schaffens-bild* - the 1974 soft-cover reprint, in order to present it as a gift to the Royal College of Music Library, where indeed it was gratefully received. This definitive early biography of Bruckner in German, the source of much that has been written since, will prove to be a valuable resource for staff, students and the public who have access to this library.



Proms protest: a T-shirt seen at the first night and the penultimate (Beethoven's Ninth) night of The Proms 2008

uk concerts

late Oct. 08 - end of March 09

Mozart - Marriage of Figaro Overture
Mendelssohn - Violin Concerto No.2
Bruckner - Symphony No.6
 City of Birmingham SO / James Gaffigan
 29 Oct, 7.30 pm Birmingham, Symphony Hall 0121 780 3333
 1 Nov. 7.30 pm Bedworth Civic Hall 02476 376707

Mozart - Sinfonia Concertante, K364
Bruckner - Symphony No.4
 Philharmonia Orchestra / Christoph von Dohnányi
 30 Oct. 7.30 pm, London, Royal Festival Hall 0871 663 2500
 31 Oct. 7.30 pm, Leicester, De Montfort Hall 0116 233 3111

Bruckner - Symphony No.5
 12 Nov, 7.30 pm, BBC SO / Jiří Bělohlávek
 London, Barbican Centre 0207638 8891

Beethoven - Piano Concerto No. 1
Bruckner - Symphony No. 4
 Royal Liverpool Philharmonic Orchestra / Vasily Petrenko
 13 Nov, 7.30 pm, Liverpool Philharmonic Hall, 0151709 3789

Mozart - Symphony No. 36
Bruckner - Symphony No. 4
 Symphonieorchester des Bayerischen Rundfunks / Mariss Jansons
 29 Nov. 7.30 pm London Royal Festival Hall 0871 663 2500

Bruckner - Symphony No. 8
 BBC Philharmonic Orchestra / Günther Herbig
 7 Feb, 7 pm, Manchester, The Bridgewater Hall 0161 907 9000

Haydn - Cello Concerto No. 1
Bruckner - Symphony No. 7
 London Philharmonic Orchestra / Yannick Nézet-Séguin
 11 Feb, 7.30 pm London Royal Festival Hall 0871 663 2500

Haydn - Symphony No. 104
Bruckner - Symphony No. 9
 Vienna Philharmonic Orchestra / Zubin Mehta
 19 Feb, 7.30 pm. London Royal Festival Hall 0871 663 2500

Harvey - Speakings
Bruckner - Symphony No.9
 BBC Scottish Symphony Orchestra / Ilan Volkov
 5 Mar. 7.30 pm, Glasgow City Halls 0141-353 8000

Schumann - Piano Concerto
Bruckner - Symphony No. 9
 Royal Concertgebouw Orchestra / Bernard Haitink
 9 March, 3 pm, London Barbican Centre 0207638 8891

Wagner - Parsifal: Prelude & Good Friday Music
Bruckner - Mass No. 3
 30 Apr. 7 pm, BBC SO / Jiří Bělohlávek
 London, Barbican Centre 0207638 8891

international concert selection...

late Oct. 08 - end of March 09

String Quintet

Reger - String Sextet, op 118
Bruckner - String Quintet
 Bavarian State Orchestra Chamber music concert
 1 Feb, 3 Feb (time to be announced)
 München, Allerheiligen Hofkirche 0049 (0) 89290671

...listed alphabetically by conductor

David Angus

Britten - Sinfonia da Requiem
Bruckner - Symphony No. 4
 31 Oct, 1 Nov 8 pm; Utah Symphony Orchestra
 Salt Lake City, Abravanel Hall 001 801 355 2787

Matthias Bamert

Messiaen - Poèmes pour Mi
Bruckner - Symphony No.4
 4 Dec 8 pm, Orchestre National Bordeaux Aquitaine
 Bordeaux, Palais des Sports 0033 (0)556 008595

Jiří Bělohlávek

Wagner - Wesendonck Lieder
Bruckner - Symphony No. 5
 2 Nov, 9 pm, BBC SO
 Lisbon, Coliseu dos Recrois 00 351 21782 3000
 [see also UK concerts, 12 Nov, 30 Apr]

Herbert Blomstedt

Lutoslawski - Piano Concerto
Bruckner - Symphony No. 2
 San Francisco SO
 29 Oct [open rehearsal, 10 am] 8 pm; 30 Oct 2 pm; 1 Nov 8 pm
 San Francisco, Davies Symphony Hall 001 415 864 6000

Bruckner - Symphony No.8
 20, 21, 22 Nov. 8 pm Cleveland Orchestra
 Cleveland, Severance Hall 001 216 231 1111

Bruckner - Symphony No.8
 11, 12 Dec. 8 pm Radio-Sinfonieorchester Stuttgart des SWR
 Stuttgart Liederhalle 0049 (0)711 2027710
 14 Dec. 7.30 pm Mannheim, Rosengarten 0049 (0)621 26044

Sibelius - Symphony No. 7
Bruckner - Symphony No. 7
 19 Dec 8 pm, 21 Dec. 5 pm, Bamberger Symphoniker
 Bamberg, Joseph-Keilberth-Saal 0049 951-96 47 145

Mozart - Piano Concerto No. 23 K 488
Bruckner - Symphony No.3 (1st version 1873)
 7, 8 Jan 8 pm Deutsches Symphonie Orchester
 Berlin, Philharmonie 0049 30 254 88 - 999

Muriel Cantoreggi

Janáček - Suite for String Orchestra
Mozart - Piano Concerto No. 14
Bruckner - String Quintet (version for String Orchestra)
 Munich Chamber Orchestra
 2 Nov. 4 pm, Cologne, Philharmonie 0049 (0)221 280 280

Ricardo Chailly

Beethoven - Symphony No. 2 [Mendelssohn - SympH No.3 Vienna]
Bruckner - Symphony No. 3 (2nd version 1877)
 Gewandhausorchester
 29, 30 Jan 8pm Leipzig Gewandhaus 0049(0)341 1270 280
 5 Feb. 8.30 pm Turin, Auditorium del Lingotto 0039 011 6311702
 9 Feb. 8 pm Kölner Philharmonie 0049 (0)221 280 280
 11 Feb. 8 pm Paris: Salle Pleyel 0033 (0)14256 1313
 15 Feb 8.15 pm Amsterdam, Concertgebouw 0031 (0)20 6718345
 17 Feb 7.30 pm Vienna: Konzerthaus 0043 1242 002
 20 Feb 10.30 pm, Madrid, Sala Sinfonica 0034 (0)9133 70307

Dennis Russell Davies

Glass - Violin Concerto
Bruckner - Symphony in D minor 'Nullte'
 27 Nov. 8 pm - Bruckner Orchester Linz
 Kölner Philharmonie 0049 (0)221 280 280

Christoph von Dohnányi

Henze - Violin Concerto No. 3,
Henze - 3 portraits from Doktor Faustus
Bruckner - Symphony No.9
 NDR Sinfonieorchester
 7 March, 8 pm, Bremen, Die Glocke, 0049 (0)421 33 66 99
 8 March, 7.30 pm Lübeck Music and Congress Centre
 0049 (0)451 7904 400 [see also UK concerts, 30, 31 Oct]

Christoph Eschenbach

Beethoven - Piano Concerto No. 1
Bruckner - Symphony No.9
 New York Philharmonic Orchestra
 5, 6 Nov 7.30; 7 Nov. 2 pm, 8 Nov. 8 pm;
 New York, Avery Fisher Hall, Lincoln Center 001 212-875-5656

Bartok - Piano Concerto No.3
Bruckner - Symphony No.6
 Staatskapelle Dresden
 20, 22 Dec 8 pm, 21 Dec. 11 am Dresden, Semperoper
 0049 (0)351 4911705

Bruch - Violin Concerto No. 1 [17 Jan]
Bartok - Violin Concerto No. 2 [22 Jan, 11 Feb]
Schoenberg - Chamber Symphony No.1 [13 Feb]
Bruckner - Symphony No.6
 Philadelphia Orchestra
 17, 22 Jan 8 pm, Philadelphia, Kimmel Center for the Performing
 Arts 001 215893 1999
 11 Feb 8 pm, Luxembourg, Philharmonie 00352 26322632
 13 Feb, 7.30 pm Vienna: Musikverein - 0043 1505 8190

Matthias Foremny

Händel - Messiah, part 1(cond. U Barthel)
Bruckner - Symphony No.4
 1 Dec, Die Mecklenburgische Staatskapelle
 Schwerin, Mecklenburgisches Staatstheater 0049 (0)385 53000

Heiko Mathias Förster

Strauss - Horn Concerto No.1
Bruckner - Symphony No.7
 Neue Philharmonie Westfalen
 1 Mar 8 pm. Recklinghausen "Ruhrfestspielhaus"
 0049 (0)2091477999
 2, 3 Mar 8 pm Gelsenkirchen "Musiktheater im Revier"
 0049 (0)209 4097200
 4 March 8 pm Unna, Konzertaula Kamen 0049 (0)2303 271741

Michael Gielen

Mahler - Blumine, 6 lieder aus ‚Des Knabenwunderhorn‘
Bruckner - Symphony No. 6
 SWR Sinfonieorchester Baden-Baden und Freiburg
 25 Jan 8 pm Freiburg, Konzerthaus 0049(0)761 3881 806
 29 Jan, 8.30 pm Las Palmas, Auditorio Alfredo Kraus
 0034 902405.504
 1 Feb, 8.30 pm, Tenerife, Auditorio de Tenerife 0034 902 317 327
 5 Feb, 8 pm, Oviedo, Palacio de Congresos Príncipe Felipe
 0034 985246217
 6 Feb [Berio replaces Mahler lieder] San Sebastian Auditorio
 0034 943 003 000

Hans Graf

Mozart - Piano Concerto No 22 K482
Bruckner - Symphony No.4
 Philadelphia Orchestra
 20, 22 Nov. 8 pm, 21 Nov. 2 pm
 Philadelphia, Kimmel Center 001 215893 1999

Mozart - Sinfonia Concertante K364
Bruckner - Symphony No.7
 Colorado Symphony Orchestra
 6, 7 March 7.30 pm, 8 March 2.30 pm,
 Denver, Boettcher Concert Hall, 001 303 623 7876

Bruckner - Mass No. 2
Brahms - Piano Concerto No.2
 Houston SO
 12, 14 March, 8 pm; 15 March 2.30 pm
 Houston, Jesse H. Jones Hall 001 713224 7575

Heinz-Hermann Grube

Bruckner - Symphony in D minor "Nullte"
 Nordwestdeutscher Philharmonie 'Philharmonic Open' project.
 Rehearsals, 14, 28 Feb, 21 March, 10.30 - 17.30
 General rehearsal 22 March 3 pm, Closing public concert 5 pm
 Herford, Studio der Nordwestdeutschen Philharmonie
 0049 (0)5221 98380

Walter E. Gugerbauer

Zimmermann - Ekklesiastische Aktion für zwei Sprecher
Bruckner - Symphony No.9
 Philharmonisches Orchester Erfurt
 22, 23 Jan. 8 pm. Erfurt, Großes Haus, 0049 (0)361 22 33155

Theodor Guschlbauer

Haydn - Symphony No.77
Bruckner - Symphony No. 3
 15 Jan, 8 pm Liège, Salle Philharmonique 0032(0)4220 0000
 16 Jan, 8 pm Lille, Auditorium du Nouveau Siècle
 0033 (0)3201 28240

Bernard Haitink

Haydn - Symphony No. 101
Bruckner - Symphony No.7
 Chicago Symphony Orchestra
 9 Dec. 8 pm, Chicago, Symphony Center 001 312 294 3000

Bruckner - Symphony No. 5
 Tonhalle Orchester Zürich
 6, 7, 8 Jan, 7.30 pm. Zürich Tonhalle 0041 44206 3434

Schumann - Piano Concerto
Bruckner - Symphony No. 9
 Amsterdam Concertgebouw Orchestra
 4, 5 March, 8.15 pm, 8 March, 2.15 pm.
 Amsterdam, Concertgebouw 0031 (0)20 6718345

Manfred Honeck

Beethoven - Piano Concerto No. 4
Bruckner - Symphony No. 4
 Pittsburgh Symphony Orchestra
 20 Nov. 1.30 pm, 21 Nov. 8 pm, 23 Nov. 2.30 pm.
 Pittsburgh, Heinz Hall 001 412 392 4900

Eliahu Inbal

Mozart - Piano Concerto No. 22 K482
Bruckner - Symphony No. 4 (1st version, 1874)
 Wiener Symphoniker
 19, 20 Nov. 7.30 pm Vienna: Konzerthaus 0043 1242 002

Stravinsky - Violin Concerto
Bruckner - Symphony No. 2
 Konzerthausorchester Berlin
 9, 10 Jan, 8 pm; 11 Jan 4 pm. Berlin, Konzerthaus
 0049 (0)30 203092101

Marek Janowski

Mozart - Sinfonia Concertante, K 364
Bruckner - Symphony No. 4
 Radio Symphony Orchestra Berlin
 11 Jan, 6 pm, Essen, Philharmonie 0049 (0)2018122 8801

Mozart - Serenade No. 6, 2 Concert Arias
Bruckner - Symphony No.6
 Orchestre de la Suisse Romande
 21, 22 Jan. 8 pm. Geneva, Victoria Hall 0041(0)22 418 3500

Mariss Jansons

Mozart - Symphony No. 36 'Linz'
Bruckner - Symphony No. 4
 Symphonieorchester des Bayerischen Rundfunks
 27, 28 Nov. 8 pm. München Philharmonie, Gasteig,
 0049 (0)8954 818181
 30 Nov. 8 pm Paris, Théâtre des Champs-Élysées
 0033 (0)1 4952 5050

[see also UK listing 29 Nov.]

Kristjan Järvi

Nielsen - Violin Concerto
Bruckner - Symphony No. 6
 Tonkünstler Orchester Niederösterreich
 16 Nov 4 pm; 18 Nov 7.30 pm Vienna: Musikverein -
 0043 1505 8190
 17 Nov 7.30 pm St Pölten, Festspielhaus 0043(0)2742 908080 222
 29, 30 Jan. 7.30 pm Prague, Rudolfinum 0042 0227 059 227

Neeme Järvi

Beethoven - Piano Concerto No. 4
Bruckner - Symphony No. 5
 Resident Orchestra of The Hague
 1 Dec. 8 pm, Essen, Philharmonie 0049 (0)2018122 8801

Bruckner - Symphony No. 5
 Resident Orchestra of The Hague
 5 Dec. 8 pm, Freiburg im Breisgau, Konzerthaus
 0049 (0)7613 881806

Paavo Järvi

Webern - Langsamer Satz
Beethoven - Piano Concerto No. 4
Bruckner - Symphony No. 2
 Cincinnati Symphony Orchestra
 23, 24 Jan. 8 pm, Cincinnati, Music Hall 001 513 381 3300

Jiří Kout

Pauer - Bassoon Concerto
Bruckner - Symphony No. 4
 NHK Symphony Orchestra
 5, 6 Nov. 7 pm Tokyo, Suntory Hall 0081 3 3584 9999

Louis Langrée

Schumann - Piano Concerto
Bruckner - Symphony No. 9
 Orchestre Philharmonique de Liège Wallonie-Bruxelles
 18 Dec. 8 pm, Brussels: Henry Le Boeufzaal 0032 (0)2 507 8200
 19 Dec. 8 pm, Liège, Salle Philharmonique 0032(0)4220 0000

Friedemann Layer

Bruckner - Symphony No. 8
 Nationaltheater Orchester Mannheim
 24, 25 Nov. 8 pm Mannheim, Rosengarten 0049 (0)621 26044

Bruckner - Symphony No. 7
 Sinfonieorchester St. Gallen
 5 Feb. 7.30 pm, St Gallen, Tonhalle 0041 (0)71 242 0606

Kurt Masur

Bruckner - Symphony No. 2 (1872)
Liszt - Piano Concerto No. 1
 Orchestre National de France
 19 Nov. 8 pm Paris, Théâtre du Châtelet 0033(0) 140 282800

Beethoven - Piano Concerto No. 4
Bruckner - Symphony No. 3(3rd version 1889)
 Orchestre National de France
 21 Nov. 7.30 pm Vienna: Musikverein - 0043 1505 8190

Beethoven - Piano Concerto No. 5
Bruckner - Symphony No. 2 (1872)
 Orchestre National de France
 22 Nov. 7.30 pm Vienna: Musikverein - 0043 1505 8190

Bruckner - Symphony No. 3 (1889)
Liszt - Totentanz for Piano and Orchestra
 Orchestre National de France
 27 Nov. 8 pm, Paris, Théâtre du Châtelet 0033(0) 140 282800

Gubaidulina - New Work
Bruckner - Symphony No. 4
 San Francisco Symphony Orchestra
 18 Feb, 10 am, Open Rehearsal;
 18, 20, 21 Feb, 8 pm, San Francisco, Davies Hall 001 415 864 6000

Zubin Mehta

Schoenberg - Verklärte Nacht
Bruckner - Symphony No. 9
 Vienna Philharmonic
 13 Feb. 3.30 pm, Vienna: Musikverein - 0043 1505 8190

Wolf - Italian Serenade
Marx - Selected Songs
Bruckner - Symphony No. 9
 Vienna Philharmonic
 3 March 8 pm, Los Angeles, Walt Disney Hall 001 323 850 2000

Ingo Metzmacher

Wagner - Lohengrin Prelude *Mahler - Kindertotenlieder*
Bruckner - Symphony No. 7
 Deutsches Symphonie Orchester Berlin
 28 Feb, 8 pm Berlin, Philharmonie 0049 30 254 88999

Kent Nagano

Bartok - Piano Concerto No.3
Bruckner - Symphony No. 8 (Urfassung)
 Bayerisches Staatsorchester
 17, 18 Nov. 8 pm, München, Nationaltheater 0049 (0)89 2185 1920

Bruckner - Symphony No. 8
 Royal Stockholm Philharmonic Orchestra
 20 Dec. 7.30 pm, 21 Dec 3 pm, Stockholm, Konserthus
 0046 (0)850 667788

Akira Naito

Liszt - Piano Concerto No. 1
Bruckner - Symphony No. 5 ("2. Fassung" first performance)
 Tokyo New City Orchestra
 17 Nov. 7 pm, Tokyo Metropolitan Art Space 0081 3 59851707

Jonathan Nott

Berg - Violin Concerto
Bruckner - Symphony No. 9
 Bamberger Symphoniker
 4 Feb, 7.30 pm, Fürth, Stadttheater, 0049 (0)9119 742400
 5 Feb, 8 pm, Bamberg, Joseph-Keilberth-Saal 0049 (0)951 9647145
 7 Feb, 8 pm, Dortmund, Konzerthaus 0049 (0)231 22696 200

Andrés Orozco-Estrada

Mozart - Symphony No. 32 *Previn - Harp Concerto*
Bruckner - Symphony No. 4
 Düsseldorfer Symphoniker
 12, 15 Dec 8 pm; 14 Dec 11 am, Düsseldorf Tonhalle,
 0049 (0)211 8996123

Tadaaki Otaka

Prokofiev - Violin Concerto No. 2
Bruckner - Symphony No. 4
 Sapporo Symphony Orchestra
 6 Feb, 7 pm; 7 Feb, 3 pm, Sapporo Concert Hall, 0081 11 520 1234

Peter Oundjian

Mozart - Magic Flute Overture *Beethoven - Piano Concerto No. 2*
Bruckner - Symphony No. 8
 Detroit Symphony Orchestra
 30 Jan 10.45 am, 31 Jan 8.30 pm, Detroit, Orchestral Hall
 001 313 576 5111

Seiji Ozawa

Mendelssohn - Piano Concerto No. 1
Bruckner - Symphony No. 1
 Berlin Philharmonic Orchestra
 29, 30, 31 Jan, 8 pm Berlin, Philharmonie 0049 (0)30254 88999

Haydn - Sinfonia Concertante, Violin, Cello, Oboe, Bassoon
Bruckner - Symphony No. 1
 Orchestre de l'Opéra National de Paris
 7 Feb, 8 pm, Paris, Opéra national de Paris, 0033 (0)1 7229 3535

Víctor Pablo Pérez

Mahler - Lieder aus "Des Knaben Wunderhorn"
Bruckner - Symphony No. 3
 Orquestra Simfònica de Barcelona i Nacional de Catalunya
 21 Nov. 9 pm, 22 Nov. 7 pm, 23 Nov. 11 am,
 Barcelona, l'Auditori 0034 (0)93 2479300

Sir Simon Rattle

Messiaen - Et exspecto resurrectionem mortuorum
Bruckner - Symphony No. 9
 Berliner Philharmoniker
 17 Feb, 8 pm Frankfurt am Main, Alter Oper 0049 (0) 6913 40400
 18 Feb, 8 pm Kölner Philharmonie 0049 (0)221 280 280
 19 Feb, 8 pm Brussels: Henry Le Boeufzaal 0032 (0)2 507 8200
 20 Feb, 8 pm, Zürich Tonhalle 0041 44206 3434
 22 Feb, 11 am Vienna: Musikverein 0043 1505 8190

Patrik Ringborg

Mozart - Clarinet Concerto *Bruckner - Symphony No. 4*
 Neubrandenburger Philharmonie
 8 Jan, 10 am, Open Rehearsal; 7.30 pm concert:
 Neubrandenburg, Konzertkirche 0049 (0) 395 5595127
 9 Jan, 7.30 pm Güstrow, Ernst-Barlach-Theater
 0049 (0)3843 684146
 11 Jan, 7.30 pm Neustrelitz, Landestheater 0049 (0) 3981 2770

Alexander Rumpf

Janáček - Glagolitic Mass *Bruckner - Te Deum*
 Oldenburgisches Staatsorchester
 14 Dec. 11.15 am; 15 Dec. 7.30 pm
 Oldenburg, Weser-Ems-Halle 0049 (0)441 2225111

Jukka-Pekka Saraste

Mozart - Symphony No. 29 *Bruckner - Symphony No. 9*
 Oslo Philharmonic
 22, 23 Jan 7.30 pm Oslo, Konserthus 0047 (0)23 113111

Gerard Schwarz

Mozart - Sinfonia Concertante K297b
Bruckner - Symphony No. 6
 Orchestre symphonique de Québec
 5 Nov. 8 pm, Québec, Grand Theatre 00 1 418 643 8131

Beethoven - Leonore Overture No. 1
Schwarz - Rudolf and Jeanette
Bruckner - Symphony No. 8
 Zagreb Philharmonic
 14 Nov. 7.30 Zagreb, Koncertna dvorana Lisinski 00 385 16121111

Stanislaw Skrowaczewski

Szymanowski - Violin Concerto No. 1
Bruckner - Symphony No. 2
 Dresdner Philharmonie
 6 Nov. 8.30 am, Private Function; Dresden, Kulturpalast
 7, 8 Nov. 7.30 pm Dresden, Kulturpalast 0049 (0)351 4866 666

Mozart - Piano Concerto No. 9 K271
Bruckner - Symphony No. 7
 Bergen Philharmonic Orchestra
 22 Jan, 7.30 pm Bergen, Grieghallen 00 47 5521 6150

Brahms - Variations on a Theme by Haydn
Mozart - Piano Concerto No. 26 K537
Bruckner - Symphony No. 1
 Yomiuri Nippon Symphony Orchestra
 8 March, 2 pm, Tokyo Metropolitan Art Space 0081 3 59851707
 9 March, 7 pm, Tokyo Suntory Hall 0081 3 3584 9999

Ignat Solzhenitsyn

Mozart - Concerto for Flute and Harp
Bruckner - Symphony No. 6
 Nordwestdeutsche Philharmonie
 17 Jan, 8 pm, Hildesheim, Stadttheater 0049 (0)5121 33164

Walton - Viola Concerto
Bruckner - Symphony No. 6
 Nordwestdeutsche Philharmonie 0049 (0)5221 98380
 20 Jan, 7.30 pm, Detmold, Christuskirche
 21 Jan, 7.30 pm, Paderborn, Paderhalle 0049 (0)5251 29975-0
 22 Jan, 8 pm Bad Oeynhausen, Theater am Park 0049 5731 131230
 23 Jan, 8 pm Herford, Stadtpark Schützenhof
 24 Jan, 7.30 pm Bad Salzuflen, Konzerthalle

Carlos Spierer

Offenbach - Concerto Militaire (Cello)
Bruckner - Symphony No. 6
 Städtische Philharmonie Gießen
 17 Feb Gießen, Stadttheater

John Størgards

Korngold - Tänzchen im alten Stil Sibelius - Violin Concerto
Bruckner - Symphony No. 6
 Helsinki Philharmonic Orchestra
 20 Nov. 7 pm Helsinki, Finlandia Hall +358 9 40241

Spohr - Clarinet Concerto No. 4
Bruckner - Symphony No. 4
 Bremer Philharmoniker
 11 Jan, 11 am; 12 Jan 8 pm Bremen, Die Glocke,
 0049 (0)421336699

Michel Tabachnik

Debussy - Fantasie for Piano and Orchestra
Bruckner - Symphony No. 4
 North Netherlands Orchestra
 12 Feb, Drachten, De Lawei 0031 (0)512 335050
 13 Feb, Grongingen, De Oosterpoort, 0031 (0)50 3680368

Christian Thielemann

Bruckner - Symphony No. 8
 Berlin Philharmonic
 11, 12, 13 Dec. Berlin, Philharmonie 0049 (0)30254 88999

Yaron Traub

Bruckner - Symphony No. 8
 Orquesta da València
 7 Mar 7 pm; 8 Mar 11 am, Barcelona, l' Auditori
 0034 (0)93 2479300

Osmo Vänskä

Tavener - The Protecting Veil
Bruckner - Symphony No. 4
 Minnesota Orchestra
 13 Nov. 11 am, Minneapolis, Orchestra Hall 001 612371 5656
 14 Nov. 8 pm, Cathedral of St Paul
 15 Nov. 8 pm, Minnesota, Watertown

Mario Venzago

Hindemith - Der Schwanendreher
Bruckner - Symphony No. 5
 Mitteldeutschen Rundfunk SO with members of the Leipzig Youth
 Orchestra
 22 Feb, 11 am, Leipzig Gewandhaus 0049(0)341 1270 280

Simone Young

Bruckner - Symphony No. 8 (First version, 1887)
 Hamburg State Philharmonic
 14 Dec. 11 am; 15 Dec. 8 pm Hamburg, Laeiszhalle,
 0049(0)40 346920

Jaap van Zweden

Bruckner - Symphony No. 8
 Netherlands Radio Philharmonic Orchestra
 1 Nov. 2.15 pm, Amsterdam, Concertgebouw 0031 (0)20 6718345

Bruckner - Symphony No. 5
 Danish National SO / DR
 20 Nov. 8 pm, Copenhagen, Grundtvigs Kirke

Mendelssohn - Violin Concerto No. 2
Bruckner - Symphony No. 7
 Royal Flemish Philharmonic
 21 Feb. 8 pm Brussels: Henry Le Boeufzaal 0032 (0)2 507 8200

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

and



A fine web-site for locating Bruckner
 (and all other) concerts:
www.bachtrack.com