



The Bruckner Journal

Issued three times a year and sold by subscription

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VOLUME NINE, NUMBER THREE, NOVEMBER 2005

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BANKING ON BRUCKNER

"Something curious has come over me, and I've fallen in love with Bruckner's Seventh Symphony." *The Independent* on 28 June 2005 printed an interview by Lynne Walker with Mark Elder, the conductor of the Hallé, under the barely relevant but eye-catching title, *Bruckner for Strong Women**. He had previously announced that he wouldn't be doing any Bruckner because "his music means nothing at all to me," but recently coming across recorded performances by Reginald Goodall and Philippe Herreweghe of the Seventh, he has been converted to a view of Bruckner expressing the purity and naivety of Schubert 'magnified on an enormous scale'.

The Gramophone, Sep. 2005, also had an article on Bruckner, this time in their *Event* series, describing the disastrous first performance of the Third. My colleague Raymond Cox is unhappy that these two rare occasions when Bruckner received extended comment in the national press should have given the impression that here was a composer who was in some sense 'difficult', a composer of 'failures', one you had to be 'converted' to. Why not essays about the successes, and the irresistible attractiveness of the works?

Sadly, there haven't been any such articles in the press, but composer and music journalist Robin Holloway in his recent collection, *On Music – Essays and Diversions*, (Claridge Press Ltd., 2003) states that when faced with the impossible question, 'Who is your favourite composer?' his 'instant, unthinking answer' is Bruckner. And a recommendation comes from none other than the Governor of the Bank of England, Mervyn King, in the *My Music* feature of that same issue of *The Gramophone* who in describing his musical tastes mentions first Beethoven and Bruckner. You can't get more gilt-edged than that!

KW

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(*Apparently women string players need to be urged to 'pull their bows almost aggressively right through each note'; the men who have been struggling all their lives to overcome their lack of feminine 'easy flexibility' have developed an 'ingrained intensity' of their own.)

The 4th Biennial Bruckner Journal Readers Conference

University of Nottingham (Saturday 25 June 2005)

Officially, the Fourth Biennial Bruckner Conference lasted for only one day, albeit a very full day, with two concerts in addition to lectures, an interview and a round-table discussion. But important also for many of us was the preliminary *Vorabend* in the Innkeeper's Lodge at Woolaton. Old acquaintances greeted each other and made newcomers welcome. There was plenty of good food and drink, and discussion ranged from everyone's favourite symphonies to the minutiae of Bruckner manuscripts. These are always convivial occasions, but I think we felt that this evening had a particularly happy atmosphere.

The main business of the Conference takes place in the Nottingham University's Arts Centre, where we arrived on the Saturday morning to find William Carragan enthusing over the 100-year old Bechstein piano. Ken Ward, the Bruckner Journal's new editor, opened the proceedings, announcing the main theme of the event, 'Unfinished Symphonies', and introducing a discussion between Peter Palmer and Jacques Cohen, who later that evening would be conducting the Nottingham Philharmonic Orchestra in Schubert's 8th and Bruckner's 9th. We were impressed by Cohen's awareness of the issues surrounding the various Bruckner editions, and interested too to learn that he has come to think of both symphonies as 'unfinished' works with more to say, rather than as symphonies with final slow movements, and that this has affected this approach to both works.

Deviating somewhat from the main theme of the conference, my own contribution introduced the little-known Intermediate Adagio of the Eighth Symphony, which I had encountered in the late 1980s as a postgraduate student in Northern Ireland. The Japanese researcher Takanobu Kawasaki came across this score independently in Vienna, and it is thanks to him that this fascinating version was given its first performance in Tokyo on Bruckner's 180th birthday, 4 September 2004. This version raises many of the perennial themes of Brucknerian studies, including the make-up of manuscripts, the identification of copyists, and also the vexed question of the revisions and what they tell us about Bruckner's treatment of form and orchestration. But I felt that the listeners who heard parts of the Japanese performance were, above all, intrigued to hear some new music by Bruckner from his greatest period.

With 'Bruckner's Hymnals' William Carragan discussed Bruckner's various chorale-like passages, some of them actually designated 'chorale' in his manuscripts. It is surprising, given the prominence of these 'chorales', that so little work has been done on this aspect of Bruckner's music. Professor Carragan looked at the phrase structure of the chorales, pointing out how they were modified in the course of revision, and traced links between the chorales and Bruckner's fondness for descending melodic figures. This in turn led to a discussion of his quotation or near-quotation of the 'sleep motif' from *Die Walküre* in the 1873 version of the Third Symphony.

We returned to the main theme of the conference when the distinguished Schubert scholar Brian Newbould, well-known for his completions of Schubert's Symphony No 7 in E and his 'death bed' Symphony No 10 in D, talked about his completion of the Trio of the 'Unfinished' Symphony in B Minor. Only the theme for the first part of his section, up to the double bar, was sketched by Schubert. The composer would doubtless have concluded the Trio section by repeating this melody, but Professor Newbould has had to bridge the gap by composing a bridging section of his own. It was fascinating to hear both the (convincingly Schubertian) result and the precepts which underlie it.

After lunch, broadcaster Stephen Johnson chaired a discussion bringing together Professors Carragan and Newbould with Dr Crawford Howie, who in addition to his Bruckner interests is currently editor of *The Schubertian*, the journal of the Schubert Institute UK. Crawford read out a thought-provoking paper on behalf of Jacques Roelands who has worked on completing the finale of the Ninth.

Roelands begins by outlining the different forms 'completion' can take, varying according to the nature and degree of the incompleteness of the original, and the different approaches of completers, from the creative to the strictly scholarly, finally outlining the problems facing those who would complete the finale of the Ninth. Roelands sees the role of such completions as giving us a context in which to hear the music Bruckner left – perhaps not a very controversial view – but departs from others in believing that it is better to leave the movement without a coda:

'I admit that a realisation without a conclusion is not a very pragmatic solution. But my opinion is that the coda cannot be reconstructed convincingly with the scant material we have.'

As far as the ending of the work goes, there was general agreement among those taking part that the Ninth would have come to a positive D major conclusion, not least because the terrible, crushing climax of the slow movement demands a counterbalancing affirmation. Perhaps Bruckner's problem was to build to that affirmation with sufficient conviction (on another occasion during the weekend participants had referred to the enigmatic finale of the Sixth, where some listeners feel that A major is asserted rather than achieved). Speakers also referred to the high-handedness of various editors and performers, and we wondered if any composer other than Bruckner would have been treated in this way. Invited to contribute, I suggested that Bruckner was the victim of a form of class discrimination, someone who didn't look, talk or dress correctly for the status-conscious society of late nineteenth-century Vienna. Stephen Johnson, who arranged and translated the source material in *Bruckner Remembered*, referred to the awkward jargon Bruckner is made to talk in some volumes of anecdote.

Comparison between the issues raised by completing Bruckner and Schubert is fascinating; Schubert's B minor is of course only the most famous of the several symphonies he left in varying stages of incompleteness. But each of these cases is too different from each other, and too different from Bruckner, to allow any broad conclusions to be drawn. There are also various incomplete Schubert sonata movements, some of them ending, apparently, just before the recapitulation, but Professor Newbould gently disabused any would-be completers that all that would be necessary in these cases would be to restate the exposition in the tonic! I think we all felt that we could have usefully discussed these issues for a week and still had more to say.

We were then treated to a short choral concert by 'Schola Cantorum', the chamber choir of St Barnabas' RC Cathedral in Nottingham. They all seemed very young, including their conductor, and several of them are students at Nottingham University. Three Bruckner motets were surrounded by music by Palestrina, Grieg, Górecki and others. Conductor James Lister found just the right tempo for *Locus iste* and it was a moving experience to hear these fresh voices sing this music so expressively.

Back to the Innkeeper's Lodge for some quick refreshment before a minibus arrived to ferry us to Southwell Minster for the concert. For visitors especially, the opportunity to see a new part of the English countryside was welcome, especially as Southwell is a picturesque village and its Minster a wonderful example of medieval Romanesque architecture. It also had traditional cathedral seating arrangements, and as we arrived we noted that local concertgoers had brought their own cushions. It is one of the great Bruckner clichés that his music was written with cathedral acoustics in mind, but experience shows that too much reverberation can wreak havoc with Bruckner's music. Fortunately, Southwell turns out not only to have a lovely ambience, but to have just the right amount of resonance as well.

We were also impressed by the Nottingham Philharmonic, particularly the fine tone of the cellos and basses and the feeling and strong attack shown by the violins. The Wagner tubas had had only two weeks to get accustomed to their instruments, but did not seem to be experiencing any difficulties. Cohen's approach to both works was flowing but flexible, with urgency and passion in the second theme of the first movement. I was particularly struck by his control of the balance, the brass well integrated, imposing when needed (bar 203 of the Adagio), but never overbearing.

Ideally, we'd all have been able to go back to the same venue and talk over what we've just been hearing. But although Bruckner had intended that more music would follow his Adagio, it has somehow left us with no words to say. The Conference may not have resolved all the issues surrounding Bruckner's Ninth, but it was enjoyable as well as thought-provoking and left many of us wishing we could do this more often.

Dermot Gault

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The occasion of 2005 TBJ Readers' Conference must be regarded as a particular highlight in the year, especially by those who were able to attend the evening performance at Southwell. We might normally have expected that the programme presented in such glorious surroundings would perhaps have been something not too ambitious – maybe an organ prelude with a series of motets. Not at all: of Bruckner this was to be one single work, the D minor symphony, the Ninth, his final symphonic

statement. So the usual anticipation of a forthcoming conference was heightened with the prospect of such a musical feast in the magnificence of Southwell Minster.

Nottingham Philharmonic's final concert of the season, doubling as the finale for the Southwell Festival, presented a programme inspired by its outgoing music director, Jacques Cohen, and this provided the basis for rescheduling the Conference to provide a unique opportunity for Bruckner Journal Readers. That such an opportunity was identified and realised was the result of Peter Palmer's efforts and he is owed a debt of gratitude for the organisation and collaboration involved.

Jacques Harry Cohen, a young British composer and conductor, has been associated with the NPO since 1997 and has been music director since 2001. We were fortunate that he was able to attend the first session of the Conference when, in conversation with Peter Palmer, he outlined his interest and approach to the preparations for the performance, revealing himself as an impassioned musician, a keen Bruckner enthusiast, and an advocate of greater communication with audiences, an example of which we were to experience that evening.

Southwell Minster, Nottinghamshire's Cathedral, is set in the countryside some 15 miles outside of the city, and regarded as the Church of England's best kept secret. As our party was ferried from the city to Southwell by minibus, a striking thought occurred: for the Brucknerian, a cathedral venue and a rural setting made this an especially apposite combination for the evening's performance, and I was unable to resist contemplation on a parallel theme, that of Upper Austria with Linz and rural St. Florian. On arrival, a welcome was received from the Minister and a prayer led by a member of the clergy for all unfinished work, in music, in art, in our lives. Such was the preparation.

The Schubert is truly an exquisite piece. Compact and symmetrical in shape, with a stately *Allegro moderato* and profound *Andante con moto* which permits all sections of the orchestra to flourish, it closes in an extended passage of tranquil beauty. It was a long time since I had attended a performance of this famous symphony and a real delight to hear this lovely work again.

After the interval Jacques Cohen introduced the Ninth symphony with a novel gesture in which he introduced the composer and offered advice on how to listen to Bruckner, an invitation to his audience to persevere with unfamiliar structures of sound and to resist the temptation to focus on the brushstrokes but to stand back and view the canvas as a whole. He then had the orchestra illustrate his analysis of the arch-like structures of the first movement by playing extracts from the exposition and then running through the coda!

However much I applaud various efforts to interest and engage new listeners when contemporary audience numbers are in such decline, and however much I appreciate the gesture aimed at a largely subscription-based audience, it was nevertheless something of a distraction, but one which we should bear with grace in the circumstances. The enthusiasm and energy of Jacques Cohen and his Nottingham players was evident throughout. The tension and anguish of the first movement development was well controlled, and the contrasts in sound, especially those between the large blocks of material and the silence – so much more marked in the Ninth than all of the other symphonies – were managed well, and the progression to the coda was marred only by the “preview”. The fierceness of the Scherzo, with the piercing trumpet note running through the opening suggests that, unlike Bruckner's other scherzos, it is not a ländler, or dance, of joy but one of darker force. If the Adagio of the Eighth, the most divinely beautiful, gives us a glimpse of God in Heaven, that of the Ninth holds the greatest poignancy and passion in its darkness but also in its radiance of spirit and profound illumination, especially in the great meditative expanses and the ‘farewell to life’ with the depth of sound produced by four Wagner tubas. As the ascent was made towards the ultimate climax of shattering dissonance some wonderful playing was heard, not least in the strings and woodwind; in the silence that followed and through the serenity of the coda the music dissolved into the Minster's vast space to its peaceful and resolute conclusion.

Bruckner's intended finale would certainly have eclipsed that of any of his previous works. However, in the work that was Bruckner's hymn of praise “to the dear Lord” it may be regarded that there could be no more appropriate ending than *pianissimo* in which his life and work, dedicated to the Glory of God, could be seen in a reflection of true serenity and prayer.

An absolutely glorious performance and a unique occasion. A special thank you to all who helped create such an opportunity.

James Savage

Ray Little wrote to say thanks to all those who organised the conference, and comments on ‘the fine singing of the Schola Cantorum which rounded off the afternoon session. And what an excellent performance by the Nottingham Philharmonic – well worth waiting for in the evening.’

The Bruckner Journal is very grateful to the Administrator, Dept of Music, University of Nottingham and to the Concert Manager, Lakeside Arts Centre, for their support and assistance.

THE BRUCKNER JOURNAL CONFERENCE VIDEO

There is a video by *Raymond Cox* of excerpts from the June 2005 conference at Nottingham University. Please note it covers parts of each presentation only, but offers an ambient picture of the day. The video lasts about 2 hours. If you would like a copy there is a charge of £5 to cover the cost of the cassette or disc, and postage, which may be added on to your subscription, if due. Please state whether you want VHS or DVD. (NB. The DVD was recorded in the DVD-RW format. Ensure that your player accepts this format if ordering the DVD.) Please allow a couple of weeks or so for dispatch as there will be no stock and each copy will be made to order.



Concert Reviews

LONDON

Holst: *Nunc Dimittis*, John Tavener: *Svyati*, Dvorak: *Serenade for Wind Instruments*

Bruckner: *Mass in E minor*. St John's, Smith Square, 16th June 2005

City of London Choir, Winds of the Milton Keynes City Orchestra/ Hilary Davan Wetton

The Holst *Nunc Dimittis* rises to a dramatic faith-affirming finish; *Svyati* by John Tavener fades away in holy repetitions; a wind band arrives on stage and takes us back to the secular and congenial world of bourgeois nineteenth century middle Europe – and then, the Bruckner *Mass in E minor*? These were juxtapositions that may not have added up to a coherent whole, but they did raise interesting questions about the different approaches of Bruckner, Holst and Tavener to setting religious text, and indeed about the relation between religious and secular music. After all, the concert was in St John's – once a church, now a concert hall.

As it was, the performance of the *Mass* was high on drama, but seemed not quite so committed to the more meditative, prayerful aspects of Bruckner's setting. The *Kyrie's* quiet opening, the women's voices laying out the four strands of the harmony one by one, was magical, and thereafter Hilary Davan Wetton led the piece to a dramatic and moving climax at the close of the 'Christe eleison' section. Indeed, throughout he displayed a faultless ability to construct a long-breathed climax, and the glorious *ff* cadences were magnificent, the choir at its best. Missing at times was a sense of quiet, rapt contemplation of the mysteries described, but the mellifluous counterpoint of the *Sanctus* was beautifully done. Also worthy of comment was the expressive playing of the oboe and clarinet throughout the *Benedictus*.

Overall I felt this to be a performance that prefigured more the robust affirmation of the Holst than Tavener's modern dreams of ancient sanctity. And the secular Dvorak serenade? Well played, full of enchanting melody – but in this context seemed neither here nor there.

Ken Ward

LONDON

Bruckner *Symphony No 7* in St Paul's Cathedral, 5th July 2005

Hallé Orchestra / Mark Elder

Taking the description literally that Bruckner's symphonies are "cathedrals in sound", the City of London Festival made a bold move by programming Bruckner's Seventh Symphony in the cavernous surroundings of St Paul's Cathedral. Bruckner's mighty symphonic edifice most certainly made an impression, and as a purely aural and acoustical experience, this was an immensely impressive occasion. With gestures and facial expressions alarmingly akin to those deployed by Sir Simon Rattle, a baton-less Mark Elder steered the orchestra of which he is currently Music Director

level-headedly through Bruckner's varied landscape with a sureness of purpose which was, in itself, convincing.

The principal drawback was that of balance. Too often, the brass overwhelmed the remainder of the orchestra at climaxes. I don't know how much rehearsal time was possible in St. Paul's, but I cannot help thinking that more guidance from the podium encouraging restraint would have ensured that the other elements might have been rendered audible. For instance, at the conclusion of the first movement, the strings' important figuration was simply not heard, in spite of the visible efforts of the players.

The symphony started with an almost uncanny sense of mystery and exploration; the Hallé's cellos sounding remarkably rich and full. What was apparent, though, and remained so throughout, was a distinct lack of quiet playing. Whether or not this was due to a perceived need to project throughout a vast space, the frequent pianissimo passages registered to this listener - about halfway down the nave - as a healthy mezzo-forte. Certainly, the climaxes blazed magnificently, but not having arisen from hushed preparation, the danger of Bruckner's structure being deemed 'sectional' was not wholly averted, here and in the last movement.

The Adagio was the most successful, with Elder providing plenty of space for Bruckner's measured harmonic movement to make its full effect. There were some intonation difficulties in the lower brass, but there was also some noble playing which ensured that this glowing, elegiac music was properly delivered and positively enhanced by the acoustic. A big, rich climax was striven for and achieved, even if the culminating cymbal clash was devoid of impact and the triangle inaudible. But the Wagner tubas made for a solemn, processional entity, and the coda of this movement conveyed real profundity.

If this Adagio was the highpoint, then the scherzo was the least effective. It was not possible for a 'sehr schnell' tempo to be maintained, though the inexorable tread Elder elicited was not without benefits, not least in the weighty, brass-saturated climaxes. But rhythmic acuity was sacrificed, and more pointed projection and articulation would have enabled Bruckner's lines to register more strongly. The trio was marred by some uncertainty of the basic pulse and by a much too weighty overall sonority.

The finale did not entirely capture the sense of symphonic material drawing to an inevitable conclusion, but the various episodes were well characterised and one could not doubt, in the end, that a difficult traversal had been undertaken and that an optimistic destination had been reached. Whatever the singularities of presenting this particular work in this particular place, it was undeniably instructive - and, at times, moving - to hear Bruckner's Seventh Symphony being played with conviction inside St Paul's Cathedral: one of the last places in which the composer would have imagined his non-liturgical music being performed.

Timothy Ball

This review is an edited version of the one published at www.classicalsource.com, used here with their kind permission.

Bruckner at The Proms and The Edinburgh Festival

LONDON, BBC Henry Wood Promenade Concerts in the Royal Albert Hall

Bruckner's 6th, 10th August 2005, Deutsches Sinfonie-Orchester Berlin, Kent Nagano.

Bruckner's 8th, 8th September 2005, Vienna Philharmonic, Christoph Eschenbach

EDINBURGH, Usher Hall

Bruckner's 6th, 26th August 2005, Gustav Mahler Youth Orchestra, Ingo Metzmacher

Bruckner's 9th, 6th September 2005, Bamberg Symphony Orchestra, Jonathan Nott

Colin Anderson writes:

That Bruckner's Symphony No.6 should be performed at two of the summer's major music festivals is to be celebrated. At the Proms Kent Nagano and the Deutsches Sinfonie-Orchester Berlin gave a performance that was at its best in the middle movements. The Adagio was dignified and moving, the Scherzo had a lithe tread. In the outer movements, Nagano rather tweaked dynamics, and in the finale he was unable to steer a direct course. But the sound of the orchestra is ideal for Bruckner: warm, dark and very well balanced, with integrated brass. A recording of No.6 from this team is also available from Harmonia Mundi.

Shortly after, as part of the Edinburgh International Festival, Ingo Metzmacher included Bruckner 6 in a programme at the Usher Hall. By a strange coincidence, Metzmacher is replacing Nagano as conductor of the Deutsches Sinfonie-Orchester. Here Metzmacher was conducting the

Gustav Mahler Youth Orchestra. Unexpectedly, for this is not an arrangement associated with Metzmacher, the two violin sections (here totalling 41 members) sat either side of the conductor, which is apposite for Bruckner's music, of course; this was also Nagano's choice, save his double basses were left-positioned. Metzmacher had 12 basses!

Just as well, for Metzmacher's direction of Bruckner's Sixth Symphony was a model of how to present this work as a 'classical' symphony without denying the composer his characteristic reflection and searching. Tempos were consistently forward-moving – the opening 'Morse code' idea being crisp, unanimous, and established from the very first bar, and transitions were the epitome of integrity. The music had buoyancy and life, long lyrical lines were heartfelt and suitably intense, and dynamic variegation was thoughtful, not least the wonderfully hushed ushering in of the first movement coda.

Very effectively, then, Metzmacher recast the opening 'Maestoso' movement as 'Jubiloso', the closest Bruckner got to a 'first movement allegro'. The Adagio's march-like gait was underlined without weakening its lament and deep expressiveness or allowing the edifice to be misshapen. The Scherzo was fleet, the trio part of the design, and the notion that the finale (here launched *attacca*, the strings' tremolos emerging from the Scherzo's final chord) is episodic is not one that Metzmacher subscribes to. Terrific performance.

One thing: each movement was topped and tailed by a bleep - I assume someone with a stopwatch to time the movements. Sir or Madam: please find another way of timing movements – this irritating sound is not wanted at concerts. The watch's sound quite ruined Metzmacher's perfectly timed link from Scherzo to Finale.

As for Christoph Eschenbach conducting Bruckner 8 (1890 version/Nowak) at the Proms with the Vienna Philharmonic ... well, it was beautifully played – a large-scale, analysed account that never quite caught the music's agony and ecstasy. Yes, there was power, depth of sound, and a sense of internal purpose. Smooth and detailed, although the woodwinds were not always ideally audible, and also somewhat marmoreal, this account (antiphonal violins once again an aural attraction) exuded a certain fascination, not least because Eschenbach ensured that the smallest notes had their definite place in the overall scheme. But by the close this amount of calculation had rather stupefied the symphony's inexorable arrival: the ultimate coda happened because Bruckner had written it down, not because of a famous victory.

Colin Anderson

A group of Bruckner Journal readers met up at the Royal Albert Hall for the Bruckner performances and a drink thereafter. About the performance of the 6th, Guy Richardson wrote:

The 6th Symphony at last is getting more performances. I always have had a deep affection for the work. It was the first symphony of Bruckner's I ever heard and was the start of my love for his music. I've never understood the neglect of the work as I think it has one of the most original and intensely argued of the first movements, one of the most beautiful and moving of all his slow movements and a very striking and individual scherzo. I suppose the stumbling block for many people is the finale. It's quite a terse movement and lacks an extended accumulative coda, but played with the right kind of intensity I think it rounds off the work in the way the last movement of a classical symphony does. After the mighty finale of the 5th, I think Bruckner wanted to provide something much more condensed for the 6th.

Kent Nagano's performance with his Berlin orchestra opened with what I felt was a slightly undefined rhythm but the cellos and basses came in with a suitably mysterious statement of the first theme. The fortissimo outburst was powerful although the timpani rhythm could have been played with more crispness and strength of tone.

The wonderful second theme on the strings with its complex cross rhythms was lyrical and intense, and the big fortissimo third theme was effectively played. The development flowed well but I thought the beginning of the recapitulation, which is one of the most thrilling moments in all Bruckner when the timpani comes in on a low E and crescendos into the fortissimo statement of the first theme, again lost some of its effectiveness because of the slight reticence of the timpanist. But generally I thought Kent Nagano handled the tempo of the movement and the extremes of dynamic contrast well. Bruckner's staccato and accent marks over the last chord were ignored however, and it was slightly held which robbed the ending of its dynamic abruptness.

The second movement was played well with a gravely beautiful opening theme on the strings and a poignant oboe above. The third theme with its wonderful solemn and almost funereal tone was

moving, although again the timpani dotted rhythm which should enhance the solemnity was barely audible. The climaxes were well handled and the serene coda, which I think is one of Bruckner's finest, was beautiful - although the oboe with its sublimely simple octave phrase could have been a little more prominent. And I enjoyed the scherzo, but it needed a little more sense of playfulness in the almost skittish phrases which are such a feature of the movement.

The finale opened with a good sense of tension and unease, but the startling outburst on the horns and trumpets which always sounds as if the brass have come in too early and should come as a real shock, fell flat because they played rather half-heartedly: it's marked *ff*! The intensity of expression which is vital for the effectiveness of this movement was further lost in the third theme on the strings and somehow I felt was never really regained. Bruckner's almost obsessive repetition of the oboe's dotted motive from the slow movement, which if played with real punch can be effective, sounded unconvincing. The coda with its return of the first movement's theme consequently wasn't satisfying and, as with the first movement, the final chord which should be accented was slightly and laboriously sustained.

Raymond Cox also had reservations:

Inspired playing and conducting can work considerable wonders for what is a deceptively difficult work to interpret. Unfortunately we did not have this inspiration in this performance. It might have been improved by more attention to the score. For example (I was following the score listening at home) in the Finale the second return of the "throw-away" theme at bar 332 is marked *poco a poco accelerando* so that a real sense of the Tempo 1 marking at bar 340 can be felt, which Nagano did not observe. Yet elsewhere he made such *accelerandi* where there were none marked. It was the same with dynamics. Bar 353 in the 1st movement calls for *pp cresc. sempre*, whereas we heard no *pp* and no *crescendo*. There were other similar instances which resulted in the music being undernourished.

But there were some fine moments. For example, the wonderful passage before the recap in the 1st movement where the music traverses numerous keys was finely done, with a sure balance. In other places balance seemed a problem. There were lesser problems with the middle two movements, the *Adagio* particularly, but much of the time throughout we seemed to be experiencing a mere play-through.

What the papers said: Andrew Clements in *The Guardian* wrote: 'The Deutsches-Symphonie-Orchester Berlin is a fine orchestra, but for all the beauty of tone there is a lack of bite to its playing that seems to stem from music director Kent Nagano's tendency to seek suave effects rather than truth.' Bayan Northcott in *The Independent* wrote that Nagano 'proved rather inspiring in the Symphony No 6, allowing mellow Berlin horns and the superbly weighty, grainy strings to sing out and resonate to the full, yet gripping the underlying structures of the four movements as an almost classical whole. Very fine - and a real surprise.' Anthony Holden in *The Observer* made the strange observation, 'The double basses were perhaps too prominent at times, the harp too buried in the strings, but Nagano maintained a firm grasp of this vast work's architecture, minimising its occasional longeurs.' [Harp? Now, that would have been a real surprise! - Ed.]

The VPO/Eschenbach performance of the 8th at the Proms elicited sharply varied responses.

Raymond Cox wrote:

It was perfect - wonderful - not just the playing, which was expected to be fine indeed as it's 'in their blood', but the whole concept, the way that it all knit together with Eschenbach moulding everything with meaning and subtlety. There were depths often not reached with many lesser performances - particularly in the *Adagio* and some revelatory moments in the Finale. Strange how you know what it's going to be like after hearing the very first bar. The audience must have been entranced. Sometimes one tends to envy those who hear this symphony for the very first time with a performance like this.

What the papers said: Tom Service in *The Guardian* wrote 'Yet while this performance was full of Vienna Philharmonic trademarks - that thick, plangent brass sound and those rich, velvety strings - this was a bizarrely unconvincing performance. For all its beauty of sound, it lacked the visionary spiritual quality that should make this piece an overwhelming experience. Instead, Eschenbach's Bruckner felt stodgy and earthbound.' Hilary Finch in *The Times* was more impressed: 'It was one of those rare meetings: a conductor with a real vision of a work and the forces at his disposal able and willing to realise it. This performance made one acutely aware of just how thin on the ground are great or even

good performances of Bruckner in our time: Eschenbach revealed those quintessentially Brucknerian attributes which elude so many conductors and orchestras.'

And finally, the Bamberg SO in the 9th:

Jonathan Nott and the Bamberg Symphony Orchestra completed an extraordinary five concert series in Edinburgh culminating with a performance of Bruckner's 9th Symphony. I heard the performance on BBC Radio 3 and was very impressed. It had something of the energy and vigour of Jochum (a previous conductor of the Bamberg SO), but I felt there to be a modern violence and even sardonic attitude to it which I found totally gripping and even convincing as a contribution for our troubled times. In an interview by Sarah Jones published in *The Times* 26/08/05, was an intriguing comment by Nott: "Bruckner is a bit like reading from the Bible, isn't it?" Nott smiles ... "There's some sort of strength about the fact that you're not making this stuff up." Tom Service in *The Guardian* found it to be a performance 'of scale and ambition'. KW

Mariss Jansons' Bruckner

Florence Bishop writes:

Mariss Jansons is a great conductor, but I must admit I have never associated him in my mind with Bruckner's music. His presentation of the 3rd symphony transmitted on Bayern T.V. recently, gave me much food for thought. He instils into the first movement a majestic dignity which I have not encountered hitherto; on the slow side, the music nevertheless moves forward in great expansive phrases. Perhaps this is the reason the second movement falls short, for me at any rate, being lacking in warmth and smoothness. As one would expect, Jansons throws himself into the scherzo with his natural dynamic energy, and captures the rustic atmosphere to perfection. The Finale returns to the opening majestic dignity. The Bavarian State Radio Orchestra plays with its usual rich sincerity and enjoyment.

It is difficult to put a finger on exactly what is different about this performance, but it certainly shows a new aspect of Bruckner's music. I would like to hear it again.

Bruckner Cycles in Lucerne and Zurich

Bruckner's symphonic works were featured prominently in the 2005 Zurich and Lucerne Festivals. Ten Bruckner symphonies were played in the Zurich Tonhalle within the space of three weeks in June and July. Bruckner performances in Zurich have a long tradition that was established in the early 20th century by Volkmar Andrae. It is some indication of the continuing fascination of these symphonies that all nine concerts were almost sold out in spite of their close proximity. Bruckner was represented by four symphonies at the Lucerne Festival – as part of an uncommonly many-sided festival programme in which works of the 20th and 21st centuries and Gustav Mahler were also prominent.

The Polish-American conductor Stanislaw Skrowaczewski gave very pleasing performances of the "0" and Sixth Symphonies with the Tonhalle Orchestra in Zurich. The sovereign conducting of this youthful old master was acknowledged with enthusiastic applause. Unlike other commentators I could also go along with Philippe Herreweghe's interpretation of the Fourth with the Orchestre des Champs-Élysées. Herbert Blomstedt, on the other hand, was very disappointing. Seldom have I heard such a loud and undifferentiated performance of a Romantic symphony as his account of the Eighth with the Leipzig Gewandhaus Orchestra. Hard to understand how the audience could enthuse over such heavy-handedness. Riccardo Chailly was the only conductor to offer Bruckner in both Zurich and Lucerne. In Zurich it was the Third Symphony and in Lucerne the Fifth. The Leipzig musicians, I am glad to report, showed in Lucerne that under a conductor like Chailly they are capable of very well nuanced playing, from a quadruple *piano* to a fivefold *forte*.

Daniel Barenboim appeared in Lucerne with his fabulous Chicago Symphony Orchestra. With the Ninth Symphonies of Mahler and Bruckner and a Falla/Ravel evening, they gave three enormous programmes within 72 hours. Bruckner's Ninth was preceded by Wagner's Prelude to *Parsifal* and Schoenberg's Five Orchestral Pieces Op. 16. Wouldn't it have been conceivable to allow the *Parsifal* prelude to fade out on the unresolved dominant seventh-chord, as in the opera score, instead of closing on the tonic? Such "unresolved" endings occur in late Liszt, and this would seem plausible as a transition to Modernism and Schoenberg. The latter's Five Orchestral Pieces of 1909

received a splendid performance revealing not only their explosiveness but also their delicacy and variety of timbre. Barenboim takes his conducting very seriously. With gestures that were primarily in the service of the work, occasionally indicating the line with just his left hand, but then again also tracing the slightest nuances, he impressed with an interpretation of Bruckner's Ninth that was rich in sonority and broadly expansive in the Adagio. After three movements lasting about an hour, the listener was sent home with a feeling of great calmness and deep peace. This was not Bruckner's intention, as we know...

Albert Bolliger (trans. Peter Palmer)

'Archaic Ritual of Sounds' – Marthé's version of Bruckner's 3rd

On 19th August at the Stiftsbasilika St. Florian there took place the *Official Première* of a 'completely new 2005 version' of Bruckner's 3rd Symphony by Peter Jan Marthé. There were, in fact, five performances of this new version given by the European Philharmonic Orchestra, at Brixen on 16th August, Schwaz on the 17th, Mondsee on the 18th, and then an outdoor performance in spectacular surroundings of the Gaistal Arena, 1,400m high in the Tyrol mountains.

Marthé writes, 'Only if you put together all existing autographs of the Third (from 1873 to 1889), will you be able to guess what was Bruckner's intention of a giant new form of 'symphony'... Several times Bruckner tried desperately to record this unprecedented "symphonic idea" (a shattered work of 16 years) within a score for posterity. Unfortunately, he failed. After more than 130 years it's time to solve this problem and present the 'Third' in a form which will open this symphony to the world's public in a force never heard before.'

He has taken it upon himself to create a 'Third' in this form, which looks forward to the 7th, 8th and 9th symphonies, with various interventions that expand the 1876 Adagio with additions from another version. He inserts extra repeats and includes the 1877 coda in the Scherzo, adding elements of the recapitulation missing from the 1889 finale, and altering the orchestra by the addition of a tuba. This new version lasts about 1½ hours.

He believes that the seven symphonies, 3 to 9, have nothing to do with the usual classical symphony: they are 'archaic rituals of sounds', forming a cycle beginning with the D minor 3rd and ending with the D minor 9th. 'Seven is not nine, that's no accident. It's a message.' He explains that 7 is a holy, magical figure uniting the earthly, represented by the figure 4, with the heavenly, represented by the figure 3, as an inseparable whole.

Marthé was a pupil of Celibidache in 1981/82, stayed in India with Ustad Ameer Mohamad Khan for two years in 1987/88, an experience that led him into 'new undreamt-of and fascinating regions of playing music'.

In *Süddeutsche Zeitung*, 22.08.2005 Reinhard Schulz was enthusiastic: "Marthé has put Bruckner's material together in a new way. He has expanded the finale, which has always been seen as problematic, to a flabbergasting dimension. ...The last movement takes the listeners down to purgatory before culminating in deliverance. After the last note faded away, the audience was still, shaken to the core. The applause started up only after a breathless silence, at first timidly, so as not to destroy the effect, before mounting to a frenzy."

Ken Ward

Information about Marthé's Bruckner's 3rd is from European Philharmonic Orchestra at <http://www.europ-phil.com/eg>; Review from Süddeutsche Zeitung from Today's Feuilletons from Sign and Sight – German media in English at <http://www.signandsight.com>

'More is more' – Bruckner in New Zealand

The New Zealand Symphony Orchestra under Stefan Sanderling gave two performances of Bruckner's 3rd (1889), one in Auckland and one in Wellington. Lindis Taylor, writing in *Dominion Post*, 26/6/05 commented, "With Bruckner, there's a precept for me that flies in the face of much common wisdom: 'More is more' ... Thus for me the first version ... of 1873 is 'the one': ... Sanderling's performance of this unique, ecstatic music left few grounds for complaint. It is possible to produce a more visionary and profound reading and to invest the great climaxes that Bruckner places carefully through the work with more gradual and thus more thrilling crescendos, in intensity and grandeur, but the space allowed in the original version is needed for that. The effects, nevertheless, were mighty and magnificently constructed." Peter Shaw in *New Zealand Listener* 2/7/05, reports that "Sanderling displayed a truly Brucknerian spirit, particularly in the lovely ländler in the scherzo and even more so in the polka that winds its irresistible way through the final movement. The D major conclusion blazed forth in its full glory, brilliantly anticipated by a momentary slowing of the tempo just before the final outburst." *Thanks to Ross Somerville and Rachel Barrowman for sending these reports.*

Performances of the SC2004 edition of the SPCM completed performing version of the Finale to the 9th Symphony

On 22/09/05 Thomas Schmögner performed Bruckner's 9th symphony with the Samale-Cohrs 2004 edition of the completed performing version by Samale-Phillips-Cohrs-Mazzuca of the finale, in Schmögner's own organ transcription. The performance took place in the Linz Stadtfarrkirche and was a world première for this edition of the finale. Franz Zamazal in *Oberösterreichische Nachrichten*, 26.09.2005 was impressed by the performance of 'the vast score (of about 1700 bars) ... There were substantial cascades of sound, finely woven and lovingly caressed melodies as well as powerful eruptions. In this mega-concert which lasted about 100 minutes, the organist Schmögner deserved a laurel wreath above all for his physical stamina' Rupert Gottfried Freiburger, *Neues Volksblatt – Kultur*, 24.09.2005 was not so impressed. It was a 'bold, but not very productive experiment that lacked drama and mysticism.' *(press comments trans. Crawford Howie)*

On 3rd December the Fulham Symphony Orchestra under their conductor Marc Dooley will be giving a performance of the 9th with the SC2004 edition of the SPCM performing version of the finale in Fulham Town Hall at 7.30 pm. Details are in the UK concert listings on page 35.

CD reviews

Bruckner Symphony No.7

Vienna Symphony Orchestra/Yakov Kreizberg PentaTone 5186 051

Yakov Kreizberg conducts a spacious account of Bruckner's Symphony No.7 that is excellently played and considerate to the beauty and the drama of the music. Recorded live in the Vienna Konzerthaus in June 2004, the sound quality is focussed and tangible (if slightly lacking in dynamic expansiveness). Kreizberg finds serenity and resolve, and also focuses on Bruckner's depth of contrapuntal thinking and is compelling in so doing. It isn't a revelatory performance but it is an uncommonly fine one, given with commitment, fine musical judgement, and with an appreciative response from the Vienna Symphony Orchestra (the Philharmonic is not Vienna's only orchestra!).

Not everything comes off: the timpani's first appearance (late into the first movement) is rather woolly-sounding, and Kreizberg's sign-posting of the Adagio's climax (here cymbal-clad) is rather obvious. But the Adagio overall is done with veneration and no lack of heart, the Scherzo is tenacious, and the finale brings the most individuality, a convincing juxtaposition of fleet and majestic elements – there's a dignified solemnity to the latter - and which is triumphantly resolved in the coda.

With so many recordings of this work, one wonders if another is needed. This one holds the attention, and one wants to return to it. One or two unfortunate noises-off aside, this live recording (I assume compiled from several concerts) is worth serious consideration. *Colin Anderson*

Bruckner Symphony No.6

Deutsches Symphonie-Orchester Berlin/Kent Nagano Harmonia Mundi HMC 901901

Following this team's Proms performance, their recording of Bruckner's Sixth Symphony is a generally magnificent achievement, powerfully and spaciouly recorded with good balance and plenty of detail. Away from the Royal Albert Hall and its distant perspective and its capacity to muddy textures, this recording, made in June this year in Berlin's Philharmonie, makes a bigger impression than did the real thing in the London concert performance. Although the documentation doesn't state this, what is preserved on this CD seems to be a live performance or a compilation of more than one. That said, the brass, beautifully integrated in London, now seems slightly too present and forceful, and some of the principal trumpet's 'scoops' to a particular note are a little irksome. And there seems some additional reverberation in the Scherzo. Added in? A shame if so: some textures are unnaturally fulsome, some rather hectoring.

Consistently telling is the clarity of the left-positioned double basses, while antiphonal violins make all the difference (of course!). Nagano leads a confident account of the music, the splendid 'German Symphony Orchestra' at one with the score. Just occasionally Nagano will highlight a dynamic contrast enough to make it seem mannered, and he is not the last word on structural cohesion. But what stands out is his belief in the music; such conviction radiates palpably and confirms Nagano as a genuine believer, especially in the slow movement. Reservations, yes, but this is a version destined to stay on the shelves and not gather dust. *Colin Anderson*

Barenboim's Bruckner

The release from Warner Classics of Daniel Barenboim's Berlin Philharmonic cycle of Symphonies 1 - 9 in mostly live recordings, 1990 and 1997, should be welcome at bargain price. The sound is good for most of the performances, and the playing in general fine. After all it is the BPO, so the main consideration is with the readings. These often reveal a Brucknerian view of wholeness with inner clarity and unity of structure and some new insights. With the CD format demanding the satisfaction given by repeated hearings the question is do these performances match other notable sets and do they even challenge some of the better known ones? Not really, as a set, but No. 9 has been recognized as a major contribution to recordings of this symphony. One or two others are persuasive, finely balanced and lucid renderings, especially symphonies No. 1, No. 3 (1877 version) and No. 4. No. 8, (Haas) has an often too impulsive intensity and some unsatisfying dynamics - and recessed harp(s?). (I couldn't hear the harp extension at that pivotal point in the *Adagio*.)

There are, however, three peculiarities. The minor one is the theatrical addition of the cymbal clash in the 4th Symphony's *Finale*, from the 1889 score. Another is the *Finale* of the 2nd Symphony, which has given critics a reason for giving this performance the thumbs down. Here Barenboim takes a slower and more ponderous pace than most other recordings, but with the vagaries of the insecure structure of this movement it seems he was perhaps attempting a consistency of flow and it should not necessarily be gainsaid.

We have to consider the 5th Symphony's outer movements. Looking at the timings for this symphony, short at 72 minutes, one realises that something drastic has to happen given that the opening is about the slowest on record! And it does! When the *allegro* gets going we have one of the fastest! This seems to present a problem of structural cohesion and brings a series of uncomfortable contrasts inside this movement, which with the very finest of interpretations can be much more convincingly managed. One is prepared to accept that Barenboim desires both the ecclesiastical element and an intense contrapuntal objectivity, but there is no reason why this masterly work cannot accommodate and integrate both without the tempo extremes found here. The *Finale* serves to enhance the feeling of dichotomy as Barenboim creates a rather showy headlong rush - there's no other word for it - to the end, adding to the adrenalin but thoroughly undermining all nobility and strength, and ironically compromising inner detail - and this is typical of the set as a whole. (It happens again in the last few bars of No. 8.) This speeding up begins in the middle of the double fugue and seems a sudden decision. A listener coming new to this work might be convinced, as might others who wish for a less than usual ponderous journey, as it's certainly exciting. But put alongside Karajan, Wand, Haitink and others, and the recent Harnoncourt, in my view it doesn't ultimately satisfy.

So, I would say that the recommendations are for No. 9, a great performance towering over the others, then No. 3 and No. 4 (if you don't mind the cymbal clash) and No. 1, followed by No. 5 for those who don't mind listening repeatedly to this style of this performance.

Raymond Cox

DESERT ISLAND FIFTHS

Raymond Cox

(*Desert Island Discs* is a long-running BBC radio programme in which interviewees are asked to choose eight recordings they would wish to have with them if stranded on a desert island. And at the close of the programme they are asked, if they could only have one of the discs, which one it would be.)

In the March 2005 issue I hastily suggested that the new recording of the 5th symphony from Nicholas Harnoncourt could be a 'desert island disc' choice. Of course, upon reflection there would be a number of others in the short list which might also accompany this one. I keep a note-book of recordings of Bruckner's symphonies I listen to - bought, borrowed or given - and live performances, (which can't of course be counted in the reckoning for the desert island without a corresponding recording). I have recently arrived at the fiftieth hearing of the 5th since I began to keep a count some years ago, including numerous repeats. (It comes out top currently, with the 4th then 8th symphonies just behind.) They include Karajan (1977), Wand (BPO 1997), Haitink (VPO), Jochum (1986), Tintner, Klemperer (New PO), Chailly (Concertgebouw), Dohnanyi (Cleveland), Celibidache (Munich 1993), Bohm (1936!); Horenstein (BBC Proms 1971); Sinopoli (1999); Skrowaczewski; Welsch-Möst; Barenboim (BPO 1991), Thielemann.

Some time ago in *The Gramophone* magazine Philip Herreweghe's comment that the 5th is 'one of the great mysteries of the world' struck a chord - so to speak - as I had always intuitively felt

the same way. But why? How can such a formally abstract work, masterly in its contrapuntally perfect way, be described as such - a work which even many Brucknerians do not cherish as much as at least three of the other symphonies? Perhaps because it is generally free from the more psychological inwardness of the later symphonies, where seeking seems to vie with faith; or it doesn't produce as much emotional response, or perhaps it needs more patient concentration before its many miracles can be fully appreciated. Here in the 5th sometimes it's almost as if Bruckner himself is absent, as if, beyond all doubt, the composer had grasped it out of the ether. This work is probably the most suitable of all to be played in a great cathedral where, with unhurried steps one graciously enters, peers at the immense vaults and skirts slowly around the massive pillars and gradually approaches the altar - the culmination and spiritual centre. This is truly a great devotional symphony. Notwithstanding the ending of the 8th, where, for example, is there in symphonic music a coda of such pure, inevitable symphonic culmination? (Perhaps the last pages of the 7th symphony of Shostakovich come to mind.) The 5th is indeed a great spiritual edifice - and a great mystery, and its granitic structure does not belie this feeling. Does its purity make the mystery more apparent? And it stands alone. In the natural world one might see some association with the witness who peers, say, over the edge of the Grand Canyon and, whilst not being able to properly assimilate it, yet experiences a great mystery. It's granitic - like the symphony with its layers upon layers of rock turning the human mind into contemplation of the spiritual by just being there as it is... And partly it's also the presence of the past offering a sublime experience: in the symphony the Baroque, and even the primitive, with stark reality meets the Romantic and produces a quiet but exultant and noble mystery.

This is why I personally cannot take onto the desert island those interpretations which offer a kind of modern, revisionist approach, suggesting that Bruckner was not a religious composer and therefore speeding up the music to give it a more contemporary lilt, ultimately uncharacteristic, attempting to dilute any religious feeling, and at the same time effecting a less patient and peaceful journey. I don't think some of these recordings will stand the test of time. Examples of such approaches are Welser-Möst (finely played though it is) and Thielemann. And, sadly, I won't take Barenboim's somewhat reckless structure, though I haven't read anything he said about his approach to it. True, Harnoncourt is quick in the Adagio, but there's a very appealing flow and he never loses sight or understanding of what is happening through the music's structure. Moreover he retains a feeling for the spiritual element. And the sound and playing are wonderful.

There are indeed some fine Fiftths. If Sinopoli's recording had been a church venue, like his 8th, instead of a rather cold and hard studio, it might have been on a short list of contenders. One cannot ignore the love and understanding which Wand always brings. His BPO recording, though, presents a few problems with the balance and dynamics. Klemperer is a little wayward at times for satisfying repeated hearings, an important consideration for all CDs - especially on the desert island. While Tintner was of course a great Brucknerian, the 5th was less than satisfactory and the orchestra insecure, especially in the Finale - and the recording probably needed more preparation. I found Dohnanyi good enough, but the sound from Cleveland rather dry, and Chailly less than inspired, even though the sound and playing are very good. I think the short list would be Karajan, Haitink, Jochum, Celibidache. (Readers might like to suggest some others.)

Of course, Celibidache is slow, but how it works for this symphony! This Brucknerian makes a wonderful journey without quite reaching the depths - or perhaps the heights - of his readings of others in his Munich (EMI) set, especially the 4th and 6th.

Quality of sound and playing have to be fully considered as well as performance for the desert island, and so I am left with Karajan, Haitink and Jochum - and therefore three of the world's finest orchestras as it happens. It has often been said that Haitink never comes between the listener and the music. It really means that Haitink's structural truth holds sway over any excesses of tempi and dynamics, but he yet manages to avoid the possibility of blandness. In the 5th the whole is most satisfying and all of a unified structure. Karajan's suave yet powerful and - yes - spiritual but always objective, unifying way, with wonderful playing from the BPO, is a thing apart. One example will suffice: at that miraculous and sublime passage at the end of the exposition in the first movement (bars 209-236), one of the most beautiful and spiritual passages in the whole of Bruckner, Karajan's reading is so entirely firm, sure, and very beautifully played, that he finds no need to slow down, as many conductors do here. Yet it has that element of perfection, at one with what has been heard just before it. And perhaps no-one appreciates better that supremely radiant moment for flutes, oboes and clarinets at bars 247-258. Alas, nothing is really perfect, as he fails to bring out clearly that important

horn refrain in the Finale (bars 588-9), one of the crowning glories of the coda. I really want to believe it's an engineering miscalculation.

This leaves Jochum and the recording in question (live) is his 1986, final, appearance with the Concertgebouw in Amsterdam, three months before his death. (Not any of his previous recordings.) At the apotheosis in the Finale Jochum brings in eleven extra brass instruments (jokingly called the "11 Apostles" - Judas is missing!), thus following the policy of Schalk at the first performances. He found that the brass players during rehearsals were getting tired by that time! If this rules out this recording for anyone so be it, but for me this is the most satisfying and repeatable disc of the 5th that as yet I know. Listen to its unfolding with great pleasure, its real understanding of the edifice and its gripping transcendence and you might agree too. It is lovingly and faithfully rendered - and one to hear again and again. (Tahra - TAH 247).

DVD review

Günter Wand Edition Part One: Bruckner Symphonies 5, 6, 8 & 9 (Haas; Orel)
Haydn Symphony No.76, Schubert Symphony No.8 'Unfinished' - TDK DV-COWANDBOX 1
NDR Sinfonieorchester, Performances recorded live at the Schleswig-Holstein Musik Festival, July 1996-2001, in the Musik- und Kongresshalle, Lubeck.

There are Brucknerians who are rightly concerned about where the next authoritative conductor of the symphonies will come from. The encomia heaped on Christian Thielemann's debut in Munich indicates he may have the right idea. In the mean time, this four DVD set should prove a timely reminder of a recently departed Bruckner adept. Gunter Wand's recordings on RCA, whether from Cologne, Hamburg or Berlin, are sure to feature in the collections of the most devoted enthusiasts who will know what to expect from him in these symphonies. All four concerts were recorded when the conductor was in his late eighties and his Bruckner had reached its zenith.

Bruckner's Sixth has always been a rather precarious stumbling-block and despite his energetic conducting, Wand's reading of this symphony is the least convincing of the four included here; part and parcel of a DVD that in every respect is just a fraction below the high standards of the other recorded concerts. The Fifth from two years later is again a lively, dramatic interpretation but one in which Wand seems completely convinced and convincing, as long as his rather swift adagio can be countenanced. In the peroration, Wand eschews both the blazing intensity of Karajan and the stately grandeur of Jochum, opting instead for something more benignly affirmative. The Eighth (2000) finds Wand at his absolute, incomparable best; an utterly characteristic, long-breathed performance, at the end of which his smile registers complete contentment.

In the March issue of TBJ I wrote about my first Bruckner concert in 2001: Wand's final appearance at the Proms to perform the Ninth Symphony with Schubert's Unfinished. It is a joy to revisit that same programme in a concert given only about a month earlier. Time seems to stand still at the end of Schubert's andante, the orchestra creating a moment of rapt peacefulness at which the conductor gazes in wonder and blissful satisfaction. The Ninth is again quite excellent, despite a slight lapse at the beginning of the adagio. This film and that of the Fifth Symphony (1998), both directed by Hugo Kach, provide a more intimate view of the conductor, taking us close up so that we share in his quiet joy when the playing is good and occasional irritation when things go awry. The other two concerts are filmed in a more standardized way. Wand's saintly appearance personifies Bruckner's music and his cheerful smile is a blessing upon orchestra and viewer alike. The combination of Wand and Bruckner summons a reaction that is best described in one word: gladness.

The lack of a presenter, lazily relaying over-familiar details followed by instant obsequious praise of the performance - and by association the broadcaster - will surely be welcomed by all. Also to be cherished is the more than usually discreet camera work that does not slavishly attempt to keep pace with the music. The orchestra is seen from a variety of perspectives and the hall is attractively lit from a multitude of spotlights on the ceiling. Sound and picture quality are both admirable. Each DVD comes with a booklet containing relevant information and the animated on-screen menus show Wand conducting in slow motion to the lowering of the horns in the adagio of the Sixth Symphony. All in all, a worthy visual document for admirers of this wonderful conductor at the height of his powers. Part Two is eagerly awaited.

Philip Constantine

CD Issues

JULY - OCT 2005

Compiled by Howard Jones & John Wright

The Günter Wand/NDRSO set of DVD Videos has lived up to expectation and must be considered one of the best Bruckner issues for some time (see review above and in IRR Sept. 2005). Symphony #5 from this set has been released separately. The fine recording of the String Quintet from the Amadeus Quartet is the first issue on CD outside of Japan. All the ARTONE issues are 4 CD sets so contain other composers.

SYMPHONIES

* = new issue

Nos 0-9 Haitink/RCO

(Amsterdam 6-66,5-72,5-69,10-63,5-65,12-71,12-70,11-66,9-60,12-65)

DECCA 4756740 (43:47,46:29,58:21,56:34,63:44,72:33,53:59,60:15,73:31,59:24)

Various Conductors/Orchestras CENTURION CLASSICS IECC10018, 10 CD set
available from Selections, Dorchester, UK phone 01305 848725 (various
errors/omissions in detail-refer John Berky's BSVD website for correct info)

No. 3 Trenkner-Speidel Piano Duo (arranged by Mahler) (6-94) MDG330 0591-2 (58:45)

* Blomstedt/Leipzig Gewandhaus (Leipzig 9-98) QUERSTAND VKJK0507 (63:23) 5 CD set
'Herbert Blomstedt 1998-2005 in Leipzig' incl. other composers

Norrington/London Class.Players (London 9-95) VIRGIN VERITAS 4 82091-2 (57:23)
2 CD set incl. Wagner Preludes

No. 4 Karajan/BPO (Berlin 9/10-70) EMI CLASSICS 476 8872 (70:14)

Konwitschny/Czech PO (Prague 1952) PREISER 90679 (70:18)

Jochum/Hamburg PO (Hamburg 6-39) ARTONE 222342-354 (63:19)

Klemperer/Vienna SO (Vienna 3-51) ARTONE 222331-354 (51:29)

Nos 4&5 Kempe/Munich PO (Munich 12-75/1-76,5-75) ARTONE 222604-354 (65:16,75;10)

No. 7 * Kreizberg/Vienna SO (Vienna 6-04) PENTATONE PTC5186051 (67:54)

Karajan/BPO (Berlin 10-70/2-71) EMI CLASSICS 476 8882 (68:06)

Böhm/VPO (Vienna 6-43) ARTONE 222333-354 (65:56)

Ormandy/Minneapolis SO (Minneapolis 1-35) ARTONE 222343-354 (62:02)

No. 8 * Haitink/RCO (Amsterdam 2-05) RCO LIVE RC0 05003 (85:45)

Karajan/BPO (Berlin 5-57) EMI CLASSICS 476 9012 (87:06) 2 CD set plus
overtures by Mendelssohn, Nicolai, Wagner & Weber

Furtwängler/VPO (Vienna 10-44) ARTONE 222328-354 (76:45)

Knappertsbusch/BPO (Berlin 1-51) ARTONE 222334-354 (78:30)

No. 9 Schuricht/Berlin Mun. Orch (Berlin 7-43) ARTONE 222341-354 (58:08)

CHAMBER MUSIC

String Quintet Amadeus Quartet (Hanover 11-64) DG 00289 477 5739 (44:49)

2 CD set incl. Smetana, Verdi, Tchaikovsky & Dvorak 'Norbert Brainin-a Tribute'

DVD VIDEO

Nos. 5,6,8 & 9 *Wand/NDRSO (Lübeck 7-98,7-96,7-00,7-01) TDK DV-COWANDBOX1

(84:15,56:58,93:43,66:02) Schleswig-Holstein Musik Festival (4 DVD set)

John Berky's Bruckner Symphony Versions Discography can be found at

<http://home.comcast.net/~jberky/BSVD.htm>

He also has a New Issues section.

A Report on the Sources for Bruckner's Eighth Symphony

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Now that the new score and Critical Report for the Mass in F Minor are complete, I have embarked on an investigation of the sources for the Eighth Symphony for the Bruckner Collected Works Edition. The objective is to produce a long-overdue systematic source report for both versions and lay to rest at least some of the controversies that have been generated through a century of editorial process. The study will take years, and conclusions will be slow in coming. In the meantime, although it is admittedly almost impossible, I am trying very hard not to be persuaded by the rhetoric in favor of one or another editorial position. For reasons that I will try to explain in this brief status report, I hope readers of *The Bruckner Journal* will try to do likewise, at least for the time being.

At the outset it is important to say that, as always with Bruckner, the composer himself must accept some responsibility for the editorial confusion. The number of surviving sources for the Eighth Symphony is enormous by Bruckner's standards, so much so that no editor has been able to study them all. Robert Haas had access to materials that have disappeared since World War Two, and we have manuscripts that have surfaced since that time. Depending upon how one numbers and subdivides various miscellanies, approximately sixty-four nineteenth-century manuscript (autographs and copies) and printed sources for the symphony are known to exist in libraries and private collections throughout the world. They can be broken down into roughly six categories: sketches and score folios discarded during the composition of VIII/1; scores and score fragments of VIII/1; preparatory materials for VIII/2; scores, fragments and performance parts for VIII/2; the first edition; and secondary sources.

Obviously these categories overlap. It has often been pointed out, for example, that Bruckner removed bifolios from manuscripts of VIII/1 in the process of revising for VIII/2; some of these bifolios, both autographs and copies, found their way into complete manuscripts of VIII/2. In preparing the critical report, practical considerations allowing, I am proceeding through the sources in chronological order movement by movement. Thus far I have examined *in situ* seventeen manuscripts containing material for one or both versions of the first movement and, thanks to the generosity of the Music Collection of the Austrian National Library, spent a few weeks with the manuscript of the second version of all four movements, Wn Mus. Hs. 19.480. The following remarks are based primarily on those investigations.

In contrast to other Bruckner symphonies, there is no complete autograph score for either version of the Eighth. Any editor of either version must rely on more than one source, or at least on a source or sources other than autographs. Bruckner himself, in the process of making the revisions, demolished the autograph score of VIII/1. What remains are loose fragments and pages that he kept for VIII/2. There is at least one complete copy of the 1887 version (Wn Mus. Hs. 6001) that belonged to Bruckner's friend Karl Aigner; this is the manuscript Nowak used for his publication of VIII/1.

Haas would have had to use the same source for VIII/1, had he lived to edit it. At the outset he was more interested in publishing Bruckner's last manuscript version. The difficulty for Haas, Nowak and everyone else is that the score of VIII/2 that Bruckner left to the imperial library (Wn Mus. Hs. 19.480) is an extraordinary amalgam of autograph pages from 1887, autograph pages from stages between 1888 and 1890, pages in copyists' hands, and pages that are part autograph and part copy dating from the same period. During the course of his revisions, Bruckner at times asked copyists to prepare partial pages and filled in the blanks himself; in other places he copied himself from the old version; and in others he wrote new pages.

Upon detailed analysis it is clear, for example, that the first movement, often described as part autograph/part copy by Leopold Hofmayr, actually contains handwriting by three different copyists in addition to Bruckner's. Whether one of those copyists was in fact Leopold Hofmayr remains to be

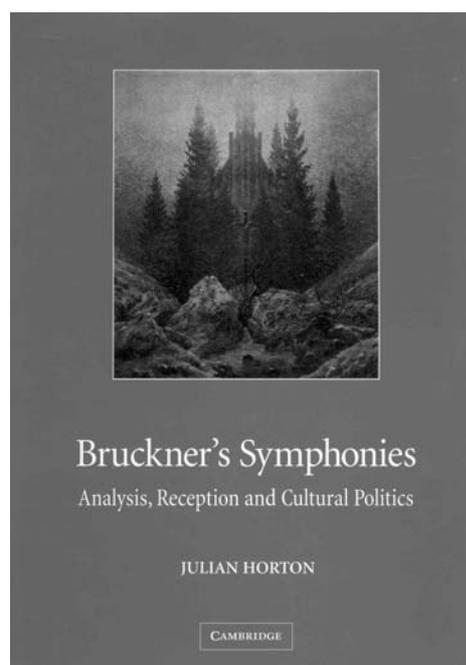
seen. In various places in the literature, Haas and Nowak have identified at least three different hands as that of Leopold Hofmayr. This observation is in no way intended to be critical; it is an illustration of the difficulties posed by the sources for the Eighth Symphony. While such details may prove academic in the end, at present they cause one to think again long and hard about how Wn Mus. Hs. 19.480 was assembled. One thing is clear: during the course of the revisions there were dozens of loose bifolios in various states of completion in at least three hands other than Bruckner's.

It is very possible that Bruckner made the present arrangement of bifolios now in Wn Mus. Hs. 19.480 specifically for the purpose of including a score of the symphony in his bequest to the library. Each of the four movements was bound separately, although when and by whom I cannot say at present. Wn Mus. Hs. 19.480 contains the reading of the symphony published in Nowak's edition of VIII/2; there are some famous passages in the Haas score that are not present in the current manuscript configuration. Where some of them came from I also cannot say at present, though given my current understanding of how Wn Mus. Hs. 19.480 was assembled, it may well be within the reasonable realm of editorial licence to add a *bona fide* passage to the current configuration. At the very least, it is possible that Haas did not perceive his score as an amalgamation of the two versions as it has often been described. I would also like to reserve judgment on the first edition without a better sense of the genesis of the engraver's copy now preserved in the Library of the Society for the Friends of Music in Vienna.

The reception history of the Eighth Symphony has been, without question, one of the great tragedies of the Bruckner legacy. It is a sad fact that most of the rhetoric about Bruckner's relationship with Levi, the first edition, and the Collected Works Editions has been generated in an almost total vacuum of published information about the sources themselves. With luck we will be able to fill that void within a few years.

Book Review

Julian Horton. Bruckner's Symphonies: Analysis, Reception and Cultural Politics. 280pp
ISBN 0 521 82354 4 (hardback) £45.00, US\$75.00 Cambridge University Press.



This is an impressive book and at times an inspiring one. It is not a systematic study of the symphonies from nought to nine but rather a series of essays, taking in turn a number of issues which are of current concern to Bruckner scholars and indeed to all those who take a serious interest in Bruckner's music. But a note of caution needs to be sounded here, for this is an unashamedly academic book, written essentially for academics. Rather than being in any sense a guide for the layman (even the intelligent, musical layman), it is a contribution to a continuing scholarly debate. References are legion (and doubtless in future studies this book will be much referred to in its turn) and names like Dahlhaus, Foucault, Derrida and Adorno freely adorn the pages. Meanwhile the vocabulary will send many of us scurrying to the dictionary. In the best academic tradition, irritating perhaps to the general reader, words are sometimes redefined. 'Misreading', for example, turns out to mean not a mistake or a misunderstanding but something more akin to re-interpretation or deliberate modification. In this sense the end of the first movement of Bruckner's Third Symphony is a

'misreading' of the coda from the opening movement of Beethoven's Ninth. If we are left wondering why a fine process is given a pejorative word, we can at least take comfort from Horton's decision in connection with Bruckner's sonata forms to replace the recently coined 'deformation' with the kinder 'reformation'.

The author's method as he approaches each topic is to explore various different strategies and where necessary expose their shortcomings. This can lead to some very tough academic writing. For example, the chapter on '**Bruckner and the construction of musical influence**' opens with a dense survey of literary theories of influence, which are then dismissed as largely irrelevant in the case of music. There follows a brilliant (though essentially quite conventional) treatment of the first movement of the Third Symphony, uncovering the influences and allusions (Beethoven, Schubert and Wagner) that operate within it at a variety of different levels. Horton addresses the important question of whether the various elements fuse into a whole or whether we are dealing with a 'mosaic of quotations', and he offers some valuable thoughts on Bruckner in the general context of the symphony after Beethoven. '**Bruckner and musical analysis**' similarly warms up as it goes on. The dissection of the second theme in the first movement of the Seventh Symphony using hexatonic and octatonic systems must rank as some of the most difficult and arid analysis ever devised, but once the theories of others are left behind and Horton is free to impart his own insights, we move into much more rewarding territory. His voice-leading graph of the same passage is a revealing and very musical attempt to understand what is happening. He goes on to discuss the openings of the symphonies, showing how often they contain the germs of the tonal strategy of a whole work (a form of analysis familiar from studies of other composers). His judgement on the relevance of Schenkerian theory is wonderfully balanced and sensible: 'It is productive if applied in a limited, comparative and critically self-aware fashion'. Elsewhere he writes that not just Schenker but 'Schoenbergian concepts of motivic logic, *Formenlehre* models of sonata design and their distortion, and functional conceptions of chromatic harmony all buckle under the strain of encompassing Bruckner's symphonic style'. It is a memorable phrase which puts this wonderful music and our analytical strivings in their rightful relationship. Many will cheer at that point.

This particular reader approached '**Right-wing cultural politics and the Nazi appropriation of Bruckner**' rather wearily, for the subject has been well aired in recent years, but here again the voice of common sense is heard. Some scholars have suggested that any work on the composer, be it analytical or editorial, that can be shown to have a link with fascism is irredeemably tainted and thus invalidated. Horton takes two examples, a piece of analysis by Hans Grunsky and Robert Haas's edition of the Eighth Symphony, and argues that the work and the politics can be separated. Haas may have supported (and been supported by) National Socialism, and his pursuit of the pure text may have had overtones of odious racial policies, but the results in his editions can be judged on their own musical merits and need not be condemned out of hand. Such a conclusion will come as a relief to any who were wondering which other musical scholars of the past would fail the test if their political credentials came under scrutiny.

In '**Psychobiography and analysis**' Horton pleads for more rigour in the use of psychoanalytical terms, like 'obsession' and 'neurosis', which are often bandied around without real understanding. He finds the idea that Bruckner suffered from an obsessive-compulsive disorder helpful because it subsumes so much of the composer's eccentric behaviour. Turning from the life to the scores, he argues that Bruckner's metrical annotations were symptomatic of his need to rationalise and control what had come to him as inspiration. But in making connections between the psychological disorder and the music itself he is very cautious. In particular, he resists Hans Redlich's idea that 'the mania of counting inanimate objects' was connected with a 'predilection for the frenzied repetition of short motives'. Irritation at Redlich's loose terminology seems to get the better of Horton here and he closes the door on what might be a fruitful line of enquiry. Perhaps not in the opening movement of the First Symphony (which is Horton's chosen example for this chapter), but elsewhere, many would see repetition as one of Bruckner's most distinctive and endearing traits and it does not seem unreasonable to make some sort of link between this and the mind of the creator.

‘Bruckner and late nineteenth-century Vienna’ is a fascinating chapter. Referring to the second subject in the finale of his Third Symphony, Bruckner is reported as saying, ‘the polka represents the fun and joy of the world and the chorale represents the sadness and pain’. Taking his cue from that, Horton identifies a number of other topics within the movement (a ‘topic’ being a musical style with strong, and possibly extra-musical, associations) and shows how these form a network of conflicting relationships, underpinned by the tonal and motivic structure of the music and only finally resolved in the coda. The labelling of topics might seem naïve, but Horton uses it to show how many of the traditional ideas about meaning in Bruckner are hopelessly wrong or inadequate. There is no simple message there, whether it be theological, political or social. If tensions are expressed between the sacred and the secular, the relationship is a complex one. The music is neither anachronistic nor detached. In fact, with its startling juxtapositions and disjunctions, it confronts directly the issues of its day. Horton sees it as a supreme irony that ‘music of such shocking, disruptive modernity’ should be regarded so often as passive and old-fashioned, whilst the ‘purposeful continuities’ of Brahms are associated so readily with turn-of-the-century modernism.

And so to the most vexed problem of all. A primary aim of this book generally is to encourage collaboration between the various musicological disciplines and here in **‘Analysis and the problem of the editions’** the author sees analysis as working hand in hand with the study of texts, helping us to differentiate between the various versions. To illustrate both the value and the complexity of this process, Horton looks at the Haas edition of the Second Symphony. Based on the 1877 version, this edition nonetheless reinstates two passages the composer cut from the earlier version of 1872. Horton demonstrates the implications of these insertions from a number of analytical perspectives. He pleads for textual plurality. The multiple versions are different responses to the problems posed by a collection of musical ideas with all their expressive connotations. We have to embrace this diversity and abandon the search for a single definitive version or edition.

Aside from the main themes of this book, it is a valuable resource in all sorts of ways. The studies of particular movements, although primarily there to serve the argument of a given chapter, have a life independent of that and will repay the close attention of anyone making a study of the music. The **Introduction** and the concluding **Epilogue** are full of insights and helpful summaries. The Introduction, for example, contains an assessment of Deryck Cooke’s articles, ‘The Bruckner Problem Simplified’, and a useful survey of trends in reception history. But despite all its riches, *Bruckner’s Symphonies: Analysis, Reception and Cultural Politics* leaves this reader at least with certain regrets. For one thing, it is sad that it is possible to write a book on Bruckner which acknowledges so little the wonder of the music and its extraordinary emotional power. Granted that the language of wonderment can easily be overdone, its total absence seems to diminish the music, reducing it to a mere object of cultural enquiry and scholarly interest and denying those qualities in it which stir us to the depths of our being. This relates to a deeper problem. The book exposes the huge gulf between the specialist and the ordinary music lover, between academics and that constituency of musicians and enthusiasts upon whom the future of music ultimately depends. There was a time when the ideas of a fine musical mind (like that of Donald Tovey or Robert Simpson) were approachable enough for their writings to have an honoured place on the shelves of anyone who loved music. But musicologists today no longer feel the need to communicate with a wide public. Perhaps it is no longer possible for them to do so, given the proliferation of technical forms of analysis and complex critical theory. Either way it is sad. If the ideas in this book really are important, as the publishers claim they are, why cannot they be communicated more accessibly? Perhaps there is room for a companion volume to this study, without some of the more dogged analysis and difficult theory and purged of any unnecessarily obscure vocabulary. The insights of this fine scholar, which are often essentially quite simple, could then emerge with greater clarity and reach a wider readership, as they surely deserve to. If there were to be two versions of this book, equally valid yet serving slightly different purposes, that would surely be in the very best Brucknerian tradition.

Tom Corfield

Bruckner, God, and Light

by Ian Beresford Gleaves

The kind invitation of the editor to write something on Bruckner was prompted by a recent happy meeting with him, studying symphonies 7-9 at Missenden Abbey in Buckinghamshire. As I am perhaps better-known as a Wagnerian, I should maybe explain my interest in Bruckner's music, which, as will be seen below, pre-dated my Wagnerian 'awakening' in the summer of 1953, when I first experienced the miracle of Kirsten Flagstad.

I think I must have first encountered Bruckner's music in about 1949-51, perhaps even before that, through a series of BBC Third Programme broadcasts of the symphonies – a novelty at that time. Of course, a good deal of what I then heard was but imperfectly understood; nevertheless I am sure that what attracted me was (as now) the spaciousness, grandeur, and probably the sense of something essentially simple, direct, and naïve (in the best, non-pejorative sense), although I was later to learn that Bruckner's music was not, and is not, always these things. I also remember particularly the Scherzo of No.4, which evoked a world of medieval chivalry, heroic deeds, and knights on horseback; also the slow movement of No. 7, revealing areas of sensibility and emotion never before suspected in music. I also remember clearly the feeling of mystery and awe on first hearing the beginning of No. 9, and the striving towards manifest light in the slow movement of that work (prefigured by the 'Grail' theme from *Parsifal* in bars 5-7). I subsequently went through a (mercifully brief) adolescent period of disillusionment with Bruckner, finding him clumsy, bungling, and oafish, to be received back into the light on January 23rd 1957, at the Free Trade Hall in Manchester, when Barbirolli and the Hallé did No. 7. From the magical moment of the opening *tremolo* on that evening, I have never wavered, either in my love and admiration for his music, nor in my awareness of the certainty and conviction that speaks through it.

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"The essence of man's being is his striving after God". It was Sibelius¹ who said that, and (significantly, perhaps) towards the end of a very long, successful, and immensely creative life. The truth of the statement is (or ought to be) self-evident, whatever way the words are interpreted, and has nothing to do with any one particular religious denomination. It does, however, posit the existence of a spiritual dimension in both life and art. Many people today would (to their detriment) deny such an abstract conception as so much idle speculation; yet these same individuals are often deeply moved by music in which the spiritual element is paramount, for example the B minor Mass of J.S.Bach, the Beethoven late string quartets, *Parsifal*, and, most relevantly for my present purpose, the works of Anton Bruckner. At all events, these people will be aware of an unseen order of being (which I call for convenience, the 'spiritual' element), and that what is being communicated has to do with this; they will also know that it is something ultimately benign, enlightened, and that involvement in it is somehow to their advantage, conducive to their good and to their sense of well-being, which is surely the best reason why they continue to listen to such works. For these same people are striving, unconsciously or intuitively, after God, in exactly the same sense that Sibelius meant.

It is perhaps significant that because music speaks of an unseen order of awareness, it is concerned with sounds; and sounds, as I will show in a moment, are inherent in nature and the world in a way in which words and concepts are not. On the other hand, it could be argued that the mathematical ratios of the harmonic series are sense-dependent, and have no independent existence of their own. In other words, no harmonics without ears to hear them, and, conversely, no aural faculty without auditory phenomena. But whatever the truth of this matter, those same harmonic ratios exist as physical facts, and are the basis of all music that is recognizable as such. Or could it be that all these works just mentioned are merely patterns of notes, obeying purely aesthetic criteria and appealing to a specific aesthetic faculty? If this were true, we would then need to explain why music, an art so abstract and non-conceptual (by comparison with representational painting and literature, for example) has the special and unique effect which it does. We would then need to look into such fundamental things as harmonics (i.e. sympathetic vibrations), intervals, and the structure of diatonic harmony arising therefrom; because these are inherent in nature, and are certainly not the work of man; and when Wagner wanted to describe a primordial world of nature (as at the beginning of the 'Ring') he produced, in effect, a simple demonstration of this fact. This is, of course, the same *Urwelt*

¹ According to Santeri Levas: see *Sibelius: a personal portrait*, p.44 (Dent, 1972)

from which many Bruckner works set out, as if evoking a timeless undifferentiated world, before animal, vegetable (and especially human) existence had come into being, or had been made specifically manifest.

Thus far, I have been discussing generally accepted facts concerning the physical basis of music; and they were ‘discovered’ (assuming they had ever been lost, or had never existed) by Pythagoras in the sixth century BC. Their implications are of incalculable significance; for it means that music is rooted in, and integrally bound up with, the physical world at a pre-human stage, before biological evolution began to take place, and before the faculty of hearing had developed in sentient beings. This also has a connection with, if it does not precisely explain, both the power of music, and music’s power to move, and why it has had the important place in religious ritual that it has. And it is on the analogy of his harmonic system that Pythagoras concluded that the movement of the planets must be based on equivalent principles, producing, collectively, “the music of the spheres”, suggesting Divine Order². I am here not concerned with whether Pythagoras’ theory fits with scientific fact; art is not concerned with what Science (with a capital ‘S’) calls facts; but the mathematical ratios of the harmonic system (which if not mathematically exact, so much the worse for mathematics) are undeniably the basis of the later tonal system, and they tell us a good deal about why music has evolved in the way it has, and, more importantly, why it has functioned in the way it has. It also accounts for why the language of music is still, essentially, a common language, and why there is, broadly speaking, common agreement among composers of different nationalities, widely divergent cultural epochs, styles and idioms, about the variously expressive functions of harmony, melody, and tonality (to instance three important constituents of musical language).³

I said a moment ago that music is integrally connected with the physical, and by implication the visible, world. It is also connected with the invisible, intangible world of the spirit, that is, with the psyche, and with psychic forces and psychic realities. Indeed, it could be said that music operates at the point of intersection of ‘outer’ (i.e. mundane) and ‘inner’ (supramundane, or spiritual) experience. I am not talking here, necessarily, of mystical, or visionary experiences (real though these are), but of the relatively commonplace fact that in a Wagner music-drama (for example), there can be thoughts, feelings, and motivations between characters on stage which are hidden from one another, quite deliberately, but which can be communicated to the audience in the theatre by means of the music in the orchestra (to which the characters, on-stage, are not party). This, fascinatingly, is a property, or dimension only available to the music-dramatist, and not to the spoken dramatist. And these levels of awareness are, in their expression through music, not merely unambiguous, but precise to a degree that is quite beyond words or conceptual thought. It is not, as Mendelssohn once remarked, that music is ‘too vague’ for words, but that (as I have just indicated) it is altogether too precise. And we know that, as elements from Wagner’s musical language entered decisively into Bruckner’s work from about 1863 at the time when he was, significantly, about to embark on symphonic composition – although it could be said that these had always been there as latent possibilities which acquaintanceship with *Tannhäuser* and *Tristan und Isolde* merely served to confirm – they then became integral to his whole musical style and personality. In other words, the expressive functions of Wagnerian melody and harmony (pertinent, of course, to the whole extant 19th century language of music, deriving from Beethoven) became added to the existing Brucknerian musical vocabulary, based on the Austrian Baroque style (i.e. the masses of Haydn, Mozart, and Cherubini above all), with its roots in the *cappella* church music of the High Renaissance (Palestrina, Orlando di Lasso, Victoria, and their later followers such as Gallus, Caldara, and Fux). Indeed, the technique of strict counterpoint as codified in Fux’s ‘*Gradus ad Parnassum*’ (1725) is the basis of Bruckner’s early church music, and the course of contrapuntal study which Bruckner undertook with Simon Sechter in Vienna during 1855 to 1861 merely confirmed specific musical realities which had been hitherto largely intuitive – exactly as with the somewhat later discovery of Wagner; and it is in the synthesis of Renaissance polyphony and Wagnerian harmony and orchestration (with a sprinkling of Austrian folk-music thrown in for good measure) that Bruckner’s fully mature style consists. This synthesis is the *raison d’être* of his symphonic originality and its fascination.

² Liszt characterizes this musically at the end of his Dante symphony by successions of unrelated major triads traversing the whole tonal spectrum, to characterize Paradise (- no less!)

³ A comprehensive and fascinating account of this is provided by Deryck Cooke’s *The Language of Music* (O.U.P., 1959)

The subject of Renaissance church polyphony prompts me to a brief mention of Bruckner's religious music, especially the motets, masses, *Te Deum* and Psalm 150. In all these works, the spiritual and expressive content is determined by their texts; and the text of the Catholic mass, in particular, provides as much an aesthetically balanced framework, or basis, for emotional and spiritual expression as it does for doctrinal exposition, which is one good reason why it has been set to music so many times in so many different musical styles. In other words, the various degrees and extremes of emotion prompted by the text of the mass correspond to those of ordinary human experience. This is why listeners with little or no religious beliefs can respond to them, the music providing an emotional reference that is the co-efficient of the words of the text. Robert Simpson is eloquent and incisive on this point:

There is something in Bruckner's art that appeals to mentalities unsympathetic to his religious beliefs as much as it does to those that share them. Each side will accuse the other of misunderstanding it, or of trying to explain it by special pleading; the religious man will say that the infidel who is profoundly moved by Bruckner is touched by religious instincts he is unprepared to admit, while the heretic will reply that the other is placing a religious or mystical interpretation on matters that originate otherwise.⁴

Robert Simpson then goes on to remind his readers of which side he is on; but I cannot help thinking that there is no need for each side to respond to the other, or that there are any two "sides" at all; for the music remains the same, however one may seek to interpret or explain it.⁵ It is Bruckner's music which matters, not whether one accepts or rejects metaphysical or religious systems. And it is through the structuring of the material (in Bruckner, the spiritual Idea) that the 'content', or subject-matter, is revealed. This is, of course, self-evident (or ought to be), and applies to all perfectly realized works of art ("Perfect integrity in a work of art implies that all it needs for its explanation is to be found within it" – Tovey). It is axiomatic, therefore, that Structure (or 'form') and content are one: no form without content and no content without form. However, music, an 'abstract' art, but existing in time (meaning here the time that a work takes in performance), has a dimension not present in painting, for example, and the organization of a single work of music has everything to do with this. This time-dimension, and its progressive widening throughout the history of music, is music's *raison d'être*, and is *sui generis*. It is also something to which Bruckner has made a significant contribution. Expressed in one sentence, Bruckner has applied the monumentality and spaciousness of design of the Wagnerian music-drama to the symphony. Therefore little wonder that Wagner was so impressed when he first looked at the opening of No. 3. And, equally significantly and importantly, this broader time-dimension is intricate with the 19th century's extension of tonality in music, demonstrated most spectacularly by Beethoven and later (to an even greater extent) by Wagner. This is not the place or the occasion for detailed investigation of tonality and tonal matters, fascinating though these things always are, save to say that they are not technical or academic abstractions remote from the ordinary intelligent listener's experience. On the contrary, they inform and determine his or her appreciation and assimilation at each and every point and all the time. For the whole range of expression in a piece of music is, inevitably, concerned with such factors as tonality, form (and tonality is a function of form), and time-dimension. Bruckner's time-dimension is a spacious one, as is well-known; so therefore Bruckner's tonal range has to be equivalently broad. However, this spaciousness of design and tonal range is always, necessarily, at one with the content, and with what is being communicated, as discussed above. And this content will include manifold references forward and back, the recall of themes, their transformation, and, above all, the grand apotheoses at the ends of movements, which are glorious elaborations of the spiritual Idea informing the whole, and which was at first merely glimpsed from a distance.

What, then, you may ask, is being communicated? If that question could be adequately, let alone comprehensively, answered in words, or expressed in words at all, there would then be no need

⁴ Robert Simpson: *The Essence of Bruckner*, p.198

⁵ Those philistines who go out of their way to avoid music which has an overtly religious meaning or context, yet who are responsive to Bruckner's symphonies and to other music (e.g. *Parsifal*) which has clearly identifiable spiritual content, are merely fooling themselves. In fact, by protesting so vehemently against something so necessarily esoteric, intangible, and immaterial, they both admit and confirm its existence.

for Bruckner to use notes. But then if nothing, apart from a more or less arbitrary aesthetic satisfaction, concerned with symmetry, and more or less pleasing sound-sequences is being communicated, why bother to listen at all, and to Bruckner in particular? (“Why pedal?” as a former cycling companion said to me, as he overtook me, freewheeling, downhill). What *is* being communicated, bearing in mind that I have just indicated the inadequacy of mere words, is Bruckner’s awareness of God, and his striving towards unity with Him. It is this spiritual awareness which is the source of his creativity; and before it can make contact with human kind, the spiritual Idea, like God himself, must become incarnate through the language and medium of music.

Bruno Walter famously said, when comparing Bruckner with Mahler (and let us not forget that comparisons are odious) that whereas Bruckner had found God, Mahler was still searching for him, even after the tremendous affirmations which conclude Mahler’s 2nd and 8th symphonies. It could also be said (and I am sure already has) that Bruckner, never having lost his God, had no need to strive to find him. But Sibelius’ remark does not necessarily refer merely to the striving after something hitherto unknown; it infers, or implies, a striving towards a greater unity and ultimately complete identification with that which was always there, before notions of time were formulated, and which will still be there when they have been forgotten, or superseded, or the world destroyed. This is what I, for one, call God. I am not going to attempt any further explanation of what I mean by God; however, William James,⁶ in his brilliant and fascinating book, *The Varieties of Religious Experience* (originally a series of lectures) concluded his explorations with the following two statements:

- 1) The visible world is part of a more spiritual universe from which it draws its chief significance.
- 2) Union or harmonious relation with that higher universe is our true end.

And Gerard Manley Hopkins, a Catholic, like Bruckner, opens one of his finest poems with the line,

The world is charged with the grandeur of God.

Few poems begin as arrestingly, or more all-embracingly as this does, even though what the poet is saying is, in my view, self-evident. It is perhaps because it is so self-evident that it needs to be said, thus broadly and spaciouly. In the face of such a statement, everything that is not included in it must seem insignificant, petty, and futile; it is as if this is all that anyone needs to know about anything.⁷ Bruckner’s music, in particular his vast openings and spacious perorations, seems to me to be saying essentially the same thing; and it is something which is sensed as if from afar, which is then followed by a series of gradually more intensely focused levels of vision and awareness, leading to the ultimate revelation of the final peroration, which is the “divine ground”, underlying all manifestation.⁸ It is certainly something which has profound psychological verisimilitude, whatever your religious beliefs may be (if you have any, and even if you don’t). This ultimate revelation is concerned with LIGHT, using the word literally, figuratively, and psychologically. Certainly all the symphonies end (or in the case of No. 9, were intended to end) in a blaze of light and affirmation; this is the goal to which they all, without exception, strive; and it is a goal, or rather a state, that is known intuitively to pre-exist, as if merely awaiting full revelation. This light, this vision of transcendent glory (which is the glory of God), is sometimes realized at the end of the first movement, and never more so than in symphony No. 7, a work which inhabits, uniquely, a world of light and radiance from the outset. Now LIGHT, in music, when manifested at its most intense, is frequently characterized by the key of C major, and I could give numerous examples from Haydn, Beethoven, Wagner, Richard Strauss, and many other composers. But in Bruckner, the most conspicuous use of C major is the principal climax in the slow movement of No. 7, which is an incandescent blaze of light in this key: I mean, of course, the passage that includes the single, disputed, cymbal clash (as unexpected as is the key of C major itself), not present in all performances or recordings. Now a good deal of the effectiveness of this passage is due to the absence of any significant use of C major in the first two movements of No. 7 up to this point; and, once again, the force of this tonal *coup de théâtre* will register with the most nearly naïve and

⁶ William James (1842-1910), philosopher, physiologist, psychologist and teacher, brother of novelist Henry James.

⁷ Unfortunately, this might seem to endorse the ending of Keats’s *Ode on a Grecian Urn*, which T. S. Eliot correctly described “a serious blemish on a beautiful poem”.

⁸ see Aldous Huxley: *Time Must Have A Stop*, chapter 30.

technically unsophisticated listeners (perhaps even especially with the latter, even if they don't know the difference between C major and a chimpanzee). In addition to this, there is, in the *Te Deum* (written soon after the 7th symphony, and finished on March 7th, 1884), an important recall of this same rising phrase (originally bars 4-6 of this slow movement) and used, as just discussed, at its principal climax, at the words "non confundar in aeternum" (let me not be eternally confounded); and, after modulating through numerous remote keys, temporarily "confounding" our tonal orientation, it emerges into the clear light of C major, in which key the work begins and ends. I think it is probable that Bruckner was, in both these passages, subconsciously praying for the soul of his beloved Meister, Richard Wagner, and it is well-documented that he was inspired to write the opening of the slow movement of the 7th (on January 22nd, 1883) having had a premonition of Wagner's death, which occurred on February 13th, 1883.

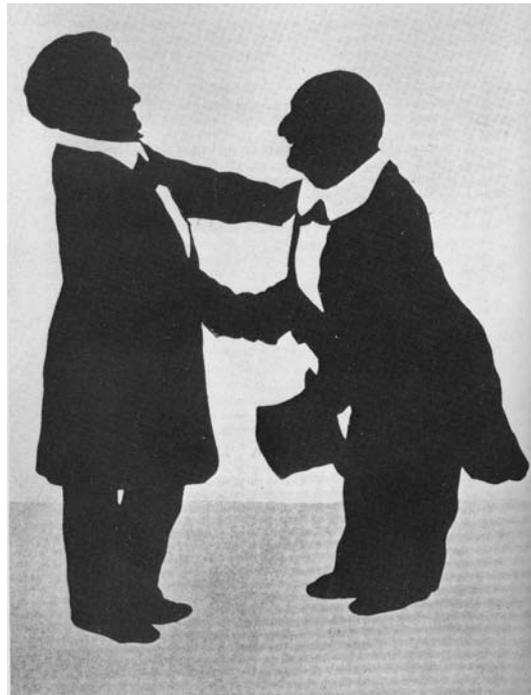
I should like to end by quoting a remark by the Bruckner scholar Max Auer in an address on the occasion of the fiftieth anniversary of Bruckner's death, in 1946:

The time is at hand of which Ernst Kurth⁸ spoke when he said: 'Bruckner will be ready for the world when the world has to flee to him for refuge'.

Certainly, in 2005, it is desirable that the world should, before becoming permanently confounded, flee to Bruckner for refuge; but is the world yet ready for Bruckner?⁹

⁸ Ernst Kurth (1886-1948), Austrian musicologist, whose works include *Romantic Harmony and its Crisis in Wagner's 'Tristan'*, and a two-volume study of Bruckner (1922)

⁹ cf. "O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?" (G. B. Shaw: *Saint Joan*)



Wagner welcomes Bruckner – Otto Böhler

Ian Beresford Gleaves is the Editor of *Wagner News*. He gave a memorable series of weekend courses on the Bruckner Symphonies at Great Missenden 2004-5, and will be giving an appreciation course on *Tristan und Isolde* at Benslow on 13th-15th February 2006. Details of the Benslow course are at www.benslow.org, ☎ 01462 459446. Details of The Wagner Society and *Wagner News* are at www.wagnersociety.org, membership enquiries to The Membership Secretary, The Wagner Society, 16 Doran Drive, Redhill, Surrey RH1 6AX United Kingdom

Along the Bruckner Expressway – A Letter from America

Nick Attfield

As the story goes, in March 1885 Bruckner was basking in the glory of his Seventh Symphony. Though its dual premières in Leipzig and Munich had failed to provoke universal enthusiasm from obstinate critics, they had been elegantly timed by the Bruckner circle to coincide with a literary campaign of a newly sharpened zeal. Shunned by his beloved Vienna, the *verkannter Komponist* – or so the pathos-ridden polemic went – was forced to search extra-nationally for a fair assessment of his claim to fame. The verdict, reported by the Brucknerians as an unequivocal ‘yes’, was to be the keystone of his worldwide, and lasting, greatness.

Bruckner, certainly no fool on the subject of career development, jumped at this chance to internationalize and institutionalize his status as composer. Turning away from Europe – which, after all, was surely small fry for a virtuoso organist whose improvisations had been acclaimed by audiences as far afield as Paris and London – he dispatched petitions for honorary degrees to two universities in the ever-developing superpower of the United States. This was surely a move that, if successful, would not only proclaim Bruckner’s name across far-flung corners of the globe, but would deftly outdo his opposite number along party lines, Herr Doktor Brahms (who had only a plaudit from the relatively parochial University of Breslau).

It hardly need be said that, in keeping with the pathos of the story, the petitions – alighting at Philadelphia and Cincinnati – fell on deaf ears. Moreover, the first performances of the symphonies in that country shared a similar fate. When Walter Damrosch and the New York Symphony Society brought a performance of the Third to fruition in the Metropolitan Opera House on 5 December 1885, the critics responded in a similar, or perhaps even more negative, fashion to their European counterparts. The New York Times, for example, reported that there was ‘not in the whole composition a measure in which a spark of inspiration or a grain of inventiveness is discernable’.

Despite the patronage of such luminaries as Damrosch in New York, and Theodore Thomas and Anton Seidl in Chicago and Boston respectively, Bruckner failed to become fully embraced by the public or its institutions; this situation was hardly helped by patriotic feeling against Germanic culture following the First World War. Eventually, indeed, the enthusiasm of Bruckner’s small group of supporters in the US precipitated, in 1931, the founding of the Bruckner Society of America. Its aims, most prominently the promotion and rewarding of performances of the music of Bruckner and his European contemporaries, were furthered most powerfully over the following two decades; in the pages of the Society’s organ, *Chord and Discord*, we find an evangelistic tone similar to that adopted by Bruckner’s original circle in Vienna.

All this, of course, is ancient history, and cliché though it may be, times *have* changed. In performance, the post-war American Bruckner is a thriving concern, as concerts across the nation on both amateur and professional platforms prove. True, as in Europe, it’s the Third, the Fourth, the Seventh that are those most often heard, and true, Bruckner still suffers in the twenty-first century from a deficit of the frenetics and chicanery of a modern like Mahler (not to mention lacking, in the prior half-century, a patron of the magnetism of Leonard Bernstein). Nonetheless, I sense here that the spirit of the now-defunct Bruckner Society of America and its fight on the composer’s behalf have never really died out; Bruckner’s idiosyncratic moments of repose – his infamous *Pausen* – are but one facet of a unique object of never-ending inspiration and fascination.

Take, for example, the American Symphony Orchestra, a New York foundation established by Leopold Stokowski in 1962 to ‘perform concerts of great music within the means of everyone’. In the last decade in particular, the orchestra – under the leadership of Leon Botstein – brought to fruition such rarities as performances of the Schalk version of the Fifth, the 1888 version of the Fourth, and the revised ‘Vienna’ version of the First. A glance towards the Midwest (not overlooking the country’s only Bruckner archive at Poughkeepsie, New York) then reveals a host of activity in the name of the Bruckner Society of Illinois and Indiana, before, striving further westwards in true pioneer spirit, the Nevada Bruckner Society looms into view. This organization, similarly touched by Bruckner’s music, aims to remedy the problem that, in their own words, the Silver State is ‘a desert not only geographically, but also “Brucknerally”’.

Moreover, though scholarly attitudes that had petrified during the early part of the twentieth century resisted erosion for much of the rest of it, it was a conference in 1994 in New London,

Connecticut that re-crystallized English language approaches to Bruckner into a provocative field of research. Paths of enquiry only nascent in the early and mid-1980s – the Schenkerization of Bruckner’s large-scale works and the close scrutiny of issues underlying their reception history, to name but two – became closely allied with Austro-German concerns, perhaps most prominently the ever-pressing demands of source studies in Bruckner scholarship. By the centenary of his death in 1996, Bruckner’s petitions had finally paid off: *pace* Herr Brahms, whether in terms of performance or scholarship, your rival had been warmly embraced by the international canon.



Perhaps I had been fooled by the prophetic rhetoric of the original Brucknerians in believing that their composer’s time had finally come. All the same, I hoped to find some evidence of just such a happy ending as I emerged from the New York City Subway at West 66th Street on 10 June 2005, for a concert in the ‘Maestro Series’ of the New York Philharmonic to be led by their music director, Lorin Maazel.

The humidity of that evening, it must be said, was of the kind that normally exists only in British dreams and American nightmares. Accordingly, on crossing the Lincoln Center Plaza and passing through the concrete and glass rectangular façade of Avery Fisher Hall (whose sharply drawn lines were, like the American Symphony Orchestra, a product of 1962), I was delighted to find one particular advance of the modern age, air conditioning, available in profusion. Also in profusion, however, was a more daunting array of symbols, the markers of the illustrious history of the Philharmonic: a gallery presenting a historical procession of its leading lights, the deeds of whom are inextricably linked with Bruckner’s symphonies. Rubbing shoulders in Avery Fisher Hall with reminiscences of Thomas, Leopold and Walter Damrosch, Seidl, Mahler, Mengelberg, and Boulez – not to mention Rodin’s imposing bust of Mahler – it was clear that Maazel had a lot to live up to.

Some minutes later, the similarly impressive interior – a veritable Tutankhamen’s tomb of gold fittings, ornaments, and instruments lit powerfully from above – became the background for a performance that was, in a word, rich. Opening with Wagner’s fragile *Siegfried Idyll*, Maazel led the orchestra in a rendition that retained the sugary-sweet atmosphere of Christmas morning without ever devolving into the saccharine; the 60-strong string section produced a lushness and rhythmical tightness that easily papered over the cracks between ideas, these latter enunciated by strong solos from the horn and flute.

Alban Berg’s *Sieben frühe Lieder* followed, and here Deborah Voigt’s dusky soprano matched the composer’s own orchestration in the evocation of an uneasy soundworld; beginning with the commonplace exotic of the rising whole-tone scale and ending with a dark procession downwards, shape and atmosphere were always well maintained, even if the sheer expanse of the orchestra threatened to unseat the voice at times.

For the purposes of this journal, however, these were but appetizers to the main course. Bruckner’s detractors in New York often like to compare his symphonies to the Bruckner Expressway (one of the major arteries into the north part of Manhattan Island and named, incidentally, after the congressman and soda magnate Henry Bruckner), that is, similarly long, tedious, and somewhat bland. Maazel, as if to put paid to these ideas immediately, began the Third – in its 1889 version as edited by Leopold Nowak – at double quick pace. Though such lightning revelations precluded any hint of a *misterioso* atmosphere, Bruckner’s episodic rhetoric thus came clearly to the ear with only the occasional hint of a stutter; this was key to the effect of the development of the sonata form, where references to the Second Symphony were thrown into high relief before merging deftly into the reiterated theme of the work at hand. More could have been done to offset the *cantabile* of the second theme against the potent course of the oration, but all the same, the movement retained an intensity and direction right up to its curt peroration.

Adagio and Scherzo were similarly paced, and at times this dynamism threatened to compromise the effect of some of their best moments; the sharp dissonance at the opening of the former was dismissed all too briskly, and the circular figure introducing the latter ran itself almost to exhaustion. Maazel did elicit some remarkable effects from his orchestra, though: the near miraculous hush of the Adagio’s closing rustle and the crisp punctuation of the articulatory woodwind in the

Scherzo were well contrasted with a pleasantly clumsy Trio, provoking both razzing* from the brass instruments and a perceptible swaying from their players.

The Finale's leviathan-like first theme, tapping straight into the unfinished business of the Allegro and arising out of a thematic jitter reminiscent of the Scherzo, was kept on a tight rein in terms of articulation and dynamics by Maazel. Rather than undercutting the effect of the theme's brass leaps, however, this control exacerbated them, creating a dizzying sense of height and distance. As for the following polka-chorale, surely the most striking element of the entire work, we recall that Bruckner's contemporary critics had little time for such musical mischief; they feared that the composer had subjected the symphonic genre to the open floodgates of the ballet (or even music drama), and worse, had invited in a non-Germanic dance. Free of these historical hatchets, Maazel harped upon the disjunction to his utmost: his polka was delightfully tongue-in-cheek, recalling both the gaucherie of the Trio and many of Brahms's Hungarian Dances, while its clamour competed ably with the steadfast chorale.

The movement's magnificent peroration, negating the many twists and turns of the preceding form and provoking instead the looming large of the first movement's first theme, elicited from Maazel and his orchestra a *Klangfläche* exceeding all Wagnerian proportions; this was matched only by the ovation of those present, who called for Maazel's re-appearance three more times.

So, it would seem, few went home disappointed. Though the New York Philharmonic, attracting just over half of the hall's capacity of 3000, is not to play any Bruckner in their 2005/6 season, Bruckner would surely draw some recompense here for the embarrassment of his university petitions. The Third Symphony, famously flopping at its premiere in Vienna in 1877, and faring little better with its introduction to the United States, here enjoyed an effect to the contrary: rather than seeking the exits between movements to escape the sound of the Brucknerian symphony, audience members here looked to move up seats, to get closer to their object. And this observation, if nothing else, elegantly sums up the continuing trajectory of Bruckner's music in America.

*A raspberry, or Bronx cheer - Ed

A Threefold Fulfilment of a Bruckner 4th Ambition

Ted Watterson

I was a student in Sheffield when Bruckner's music was introduced to me via a friend. He had a recording of the Symphony No. 4 conducted by Eugen Jochum. When this was played to me for the first time, I became instantly addicted and I have been a Bruckner fan ever since. The following Christmas I was given a copy of the Klemperer/Philharmonia recording of the 4th Symphony – I still have that recording.

When the next Sheffield City Hall Concert Prospectus was published I was greatly delighted to find that included in one of those concerts was the Bruckner 4th Symphony with the Bournemouth Symphony Orchestra and Constantin Silvestri. A group of friends and I attended the concert and we were seated behind the brass and the timps. It was during the fine performance that an ambition was born. Two pedal timps were used for most of the performance, but for the bottom F of the Scherzo a very large, hand-tuned timp was used – I have never seen one of a similar size since. The ambition that was born was: 'I would like to play timps for Bruckner's 4th some time.' But at that time I could not play anything, so as a result the ambition lay dormant.

Some twenty-eight years later I started, because of my son's involvement, helping with the percussion in a wind band. This, of course, gave me the chance to 'have a go' on timps, and through this the 'Bruckner 4 ambition' surfaced once again. I did not expect the ambition to be realised, but I took the view that one never knows what might happen. I had been playing with the band for about five or six years when a friend asked me to assist the Sheffield Philharmonic Orchestra's percussion section for the next concert. I began to be a regular helper with the orchestra and a year later I had the opportunity to play the timps for a concert – the regular player was unable to take part. The Music

Director was more than satisfied with my efforts and some time later the usual timp player moved abroad and I took over the timps on a permanent basis.

I realised there now might be a real opportunity to fulfil my 'Bruckner 4 ambition'. Imagine my delight when, three years later, the orchestra's committee decided to include Bruckner's 4th as the main work in the Summer Concert. After nearly 40 years since the seed was first sown, my ambition was to be finally achieved. The performance was attended by members of my family and there was a tremendous feeling of elation at the conclusion of the concert. The only trouble was, now that I had played it once – I wanted to play it again!!

It is amazing how opportunities present themselves. I noticed in *The Bruckner Journal* that the Rehearsal Orchestra was holding a Rehearsal Day in Manchester – and what was the chosen work? Why, Bruckner's 4th, of course! I applied to play the timps and was accepted. I had a wonderful time rehearsing the work and the day closed with an Open Rehearsal for anyone who wished to attend.

Readers will probably remember the Chesterfield Symphony Orchestra's performance of Bruckner's 4th being advertised in *The Bruckner Journal*. Imagine my surprise and delight when, out of the blue, I was asked to play for the concert – my third Bruckner 4th within a year.

So my ambition to play timps in Bruckner's 4th has been more than achieved in spite of the long wait. I would like to play some of the other symphonies if the opportunities arise, but I feel that I have been greatly blessed as far as playing the 4th is concerned. The long wait between the birth of the ambition and its realisation was well worthwhile – certainly better late than never.

Ted Watterson

Bruckner and the Neue Dom, Linz Franz Zamazal

Norbert Matsch, the young music director of Linz Cathedral, knows the different aspects of Bruckner's oeuvre and hence the original 1866 version of the Mass in E minor. For the first time since the première in 1869, the score was performed on the occasion of the cathedral's votive festival (May 1) this year by the choir and orchestral winds of Linz Cathedral under Norbert Matsch's direction.

The 1866 work is closely linked with Linz Cathedral because it was premiered there during the dedication of the votive chapel, which was the first section of the cathedral to be completed. For the composer this was the 'most splendid of days'. As so often in his output Bruckner subsequently made major and minor revisions to the piece. And on account of the historical connection, the Linz Cathedral Choir has often performed the Mass in E minor at home and abroad, in its final, widely known version of 1882.

For a long time the 1866 score was unknown among choral directors. Then, within the framework of the Bruckner Gesamtausgabe, a study score but no parts appeared in 1977. But Music Director Matsch considers the first version 'worth performing from the viewpoint of cathedral music'. To this end, however, the performance material had first to be produced by hand in Linz. Since Bruckner made only slight changes to the choral parts in 1882, here the original version could be reproduced comparatively easily. The orchestral parts, on the other hand, were 'drastically amended', and so now they needed to be written completely anew.

The performance - which was complemented by the wonderful motet *Locus iste* - fully met the work's lofty requirements, and the effect was as expressive as it was unified. (*trans. Peter Palmer*)

Bax hears Bruckner's 5th in Dresden 1906/07

"At these concerts I also first listened to a symphony of Bruckner. Beyond its "heavenly length" I can remember nothing of it except its conclusion. The finale was cast in the shape of a formidably dull fugue, and as it showed signs of approaching its peroration I thought to myself that seldom or never had I heard any orchestra pile up such a prodigious volume of sound. It was at this precise moment that an army corps of brass instruments, which must have been crouching furtively behind the percussion, arose in their might and weighed in over the top with a chorale, probably intended by the pious composer as an invocation to "Der alte Deutsche Gott." The crash of silence at the sudden cessation of this din was as shattering upon the ears as the blow of a sandbag." from *Farewell, My Youth* by Arnold Bax, p.36 Longmans, Green and Co., London 1943

2005 Bruckner Marathon

The 2005 Bruckner Marathon was held on 3 September 2005 in Carlsbad, California (San Diego County) to celebrate Bruckner's 181st. birthday. The recordings were selected by Ramón Khalona and Dave Griegel with the goal of presenting an interesting variety of styles from some of the greatest Bruckner conductors. Dave writes to say that about 15 people attended. Some of the high points, according to those in attendance, were the Sinopoli Third, the Horenstein Fifth, the Bosch Seventh, and the Naito Eighth. The full notes can be seen online at

www.geocities.com/dkgriegel/bthon2005.html.

Ramón Khalona wrote the following note for the final recording played at the 2005 Marathon:

Symphony No. 9 Carlo Maria Giulini - Vienna Philharmonic Orchestra - June 1988

Deutsche Grammophon 427345

This year saw the passing of one of the twentieth century's greatest conductors, Carlo Maria Giulini, who came to conduct Bruckner relatively late in his life. He made an auspicious beginning by recording one of the most beautiful recordings of the Second symphony, which we have played at a previous event. Giulini's commercial recordings of the last three Bruckner symphonies (all with the VPO, in addition to an earlier recording of the 9th with the Chicago Symphony while he was principal guest conductor of the orchestra) are characterized by a spiritual dimension that has seldom been achieved by other conductors. Of these recordings, we believe that this Vienna recording of the Ninth is his finest Bruckner achievement. It is characterized by relatively broad tempi, without ever lacking in tension, and a great sense of nobility. Recently a rehearsal and performance of this symphony (with the Stuttgart RSO) has been released on DVD. The rehearsal gives us a glimpse of how Giulini achieved his magic, paying careful attention to the score's dynamics, but leaving enough spontaneity for the day of the performance. Giulini will be missed by music lovers worldwide and we can think of no greater tribute than that which the Vienna players achieved for him on this occasion.



Carlo Maria Giulini

Born: May 19, 1914 - Barletta, near Bari, Italy

Died: June 14, 2005 - Brescia, Italy

Brucknerians will mourn the death of Carlo Maria Giulini with special feeling. Although he was not a Bruckner conductor interested in performing the complete cycle of symphonies, nor indeed the choral works, his outstanding presentation of the Symphonies 7, 8 and 9, together with his wonderful performance of Symphony No. 2, are enough to give him a place as one of the most sensitive and profound of Bruckner conductors. His recorded performance of the 9th with the Vienna Philharmonic for Deutsche Gramophon is one of the greatest Bruckner recordings, and the recording of the 2nd with the Vienna Symphony Orchestra in 1974 was ground-breaking in its time and still stands as one of the most appealing performances of this neglected masterpiece. By all accounts he was a modest man and a musician of great integrity, always courteous but never prepared to compromise the noble artistic standards that he espoused. Music-making of this quality is a rare gift to music-lovers: Giulini's glorious gift to Brucknerians cannot be valued too highly.

KW

ANTON BRUCKNER

For Renata Gorczynski

Dawn, and the scent of clover rises from low meadows.
 Baroque churches press into the earth.
 Peasant carts rumble through fog, geese quietly lament.
 Practicing elocution like a timid Demosthenes,
 the Danube flows over flat stones.
 Mice run races through tunnels of hay.
 In dark farmyards, lamps waver,
 fearful shadows skim walls.
 Sparrows try to sound human.
 The manes of the horses are tangled, in the barn yellow straw.
 Breath streaming, purple hands numb.
 The world's too corporeal, obvious, dense,
 its mutations have no design;
 mirrors tire, reflecting
 the same to and fro. Even an echo stammers.
 At the door of a whitewashed cottage, a boy stands,
 homely, with a too thick neck.
 He is pious and good, though unappealing to girls.
 Heavy boots, a bundle on his back.
 Raindrops in a quizzical key drip from the roof.
 The well pulley squeals, chairs speak in small voices.
 The line dividing the spheres, where is it? Where are the sentries?
 What do the elements lead and oxygen have to do with each other,
 the torpid stone walls and the music that breathlessly
 soars, freeing itself from the burden
 of oboe, tuba, and horn, yet bound perpetually
 to them so that the drums of hide
 run with the spears of violas
 and float in the rhythms of somnolent dances,
 and in that breathtaking race, not, ever, a flight,
 the shimmering Danube will vanish, and the cathedral of Linz
 with its two domes, and even majestic Vienna, the Emperor's
 golden grain sown in its fertile gardens, will fall far behind,
 an insignificant dot on a map.
 Anton Bruckner leaves home.

“Anton Bruckner” from WITHOUT END NEW AND SELECTED POEMS by Adam Zagajewski, translated by Clare Cavanagh, Renata Gorczynski, Benjamin Ivry and C.K. Williams. Copyright © 2002 by Adam Zagajewski. Translation copyright © 2002 by Farrar, Straus and Giroux, LLC. Reprinted by permission of Farrar, Straus and Giroux, LLC

“In fact, Zagajewski is often at his strongest when writing about art or music; a poem like *Anton Bruckner* is as beautiful and profound a meditation on the strangeness of creativity as I can recall.”
 Laurie Smith *Magma* 31 Spring 2005 issue

Revised Version

It was only during the proof-reading that Crawford Howie pointed out to me that The Bruckner Journal had already published this poem in the November 2001 issue. However, the poem as published here is a different version of the translation. Brucknerians will be familiar with the fascinating and often revealing comparative study of different versions of the same work and may welcome the opportunity have both versions of this poem.

KW

Bruckner scores: smaller sacred works, A-M by title

This is the second part of an endeavour to extend Arthur D. Walker's list of the published scores of Bruckner's works and cover the composer's entire output.

Abbreviations: *ABSW* = *Anton Bruckner Sämtliche Werke*: 'new' Complete Edition, ed. Leopold Nowak et al. Vienna, 1951-.

G-A = August Göllerich and Max Auer. *Anton Bruckner. Ein Lebens- und Schaffensbild*. 4 volumes in 9 parts. Regensburg, 1922-37; reprinted 1974, including supplementary volume containing corrections and additions.

***Afferentur regi* WAB 1:** Offertory for four-part mixed voice choir, 3 trombones and organ ad lib. Composed Linz, 7 November 1861.

Universal Edition (U.E. 4978), Vienna, 1922. Supplement to *Musica divina* (November / December 1922), edited and with foreword by Josef V. Wöss.
Max Auer, *Anton Bruckner als Kirchenmusiker*. Regensburg, 1927, between pages 64 and 65 [facsimile of autograph, without trombones]
Anton Böhm & Sohn, Augsburg, 1938.
Edition Peters (E.E. 4185), Leipzig, 1939 [in *Ausgewählte Geistliche Chöre*, ed. Ludwig Berberich], pp. 3-4.
ABSW XXI/1 (*Kleine Kirchenmusikwerke*, ed. Hans Bauernfeind and Leopold Nowak).
Musikwissenschaftlicher Verlag, Vienna, full score format 1984, study score 2001, pp. 86-7.

***Asperges me* WAB 3:** two settings for four-part mixed voice choir and organ. Composed Kronstorf, between 1843 and 1845.

G-A II/2, 1928, pp. 67-76.
ABSW XXI/1, 1984 and 2001, pp. 24-31.

***Asperges me* WAB 4:** for four-part mixed voice choir a cappella. Composed Kronstorf, c. 1844.

G-A III/2, 1930, pp. 140-1.
ABSW XXI/1, 1984 and 2001, p. 16.

***Ave Maria* WAB 5:** for four-part mixed voice choir and organ continuo Composed Linz, 24 July 1856.

Johann Gross, Innsbruck, 1893 (no plate no.)
W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge* II, no. 452,
ed. Georg Darmstadt.
Anton Böhm & Sohn, Augsburg. Ed. E.F. Schmid.
ABSW XXI/1, 1984 and 2001, 75-81.

***Ave Maria* WAB 6:** for seven-part mixed voice choir a cappella. Composed Linz, May 1861.

Emil Wetzler (Julius Engelmann), Vienna, 1887 (J. 1006 E.), as no. 2 of 2 *Kirchenchöre*.
W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge* II, no. 452,
ed. Georg Darmstadt.
Anton Böhm & Sohn, Augsburg. Ed. E.F. Schmid.
Edition Peters (E.E. 4185), 1939, pp. 1-2.
ABSW XXI/1, 1984 and 2001, pp. 82-5.
Oxford University Press (OUP), Oxford, 1996. In *European Sacred Music*,
ed. John Rutter, pp. 64-7.

Ave Maria WAB 7: for solo alto and piano, organ or harmonium. Composed Vienna, 5 February 1882.

Neue Musikzeitung, Stuttgart-Leipzig-Vienna, 23 (1902), supplement.
Anton Böhm & Sohn (6705), Augsburg, 1927. Edited E.F. Schmid.
Robert Lienau, Berlin (S. 10894).
ABSW XXI/1, 1984 and 2001, pp. 118-21.

Ave regina coelorum WAB 8: for unison voices with organ. Composed Vienna, c. 1886.

Jahrbuch des Stiftes Klosterneuburg III (1910), p.132.
Universal Edition (U.E. 4980), Vienna, 1921. Edited and with foreword by Josef V. Wöss
[*Kirchenmusikalische Publikationen d. Schola Austriaca*].
Schwann Verlag, Düsseldorf (B 7229), 1954.
ABSW XXI/1, 1984 and 2001, pp. 148-9.

Christus factus est WAB 9: for four-part mixed voice choir. Gradual composed Kronstorf, 1844 as part of the *Choralmesse für den Gründonnerstag*.

G-A I, 1922, pp. 258-60.
Anton Böhm & Sohn (7611), Augsburg, 1931. Edited A.M. Müller.
ABSW XXI/1, 1984 and 2001, p. 17.

Christus factus est WAB 10: for eight-part mixed voice choir, strings and three trombones. Composed Vienna, before 8 December 1873 (presumed first performance in the Hofkapelle).

Musikwissenschaftlicher Verlag, Vienna, 1934. Edited and foreword by Ludwig Berberich.
ABSW XXI/1, 1984 and 2001, pp. 100-06.

Christus factus est WAB 11: for four-part mixed voice choir a cappella. Composed Vienna, 28 May 1884.

Theodor Rättig (T.R. 41), Vienna, 1886,
as no. 1 of *Vier Graduale für Sopran, Alt, Tenor und Baß*.
W. Müller, Süddeutscher Musikverlag, 1930. *Geistliche Gesänge* III, no. 453,
edited Georg Darmstadt.
Anton Böhm & Sohn, Augsburg. Edited. E.F. Schmid..
Edition Peters (E.E. 4185), 1939, pp. 16-18.
ABSW XXI/1, 1984 and 2001, pp. 122-5.
OUP, Oxford, 1996, pp. 68-74.

Dextera Domini: for four-part mixed voice choir. Offertory composed Kronstorf, 1844 as part of the *Choralmesse für den Gründonnerstag*.

G-A I, 1922, pp. 264-6.
ABSW XXI/1, 1984 and 2001, pp. 19-20.

Dir, Herr, dir will ich mich ergeben WAB 12: for four-part mixed voice choir. Composed Kronstorf, c.1845.

G-A II/2, 1928, pp. 114-5.
ABSW XXI/1, 1984 and 2001, p. 37.

Ecce sacerdos magnus WAB 13: for eight-part mixed voice choir, three trombones and organ. Composed Vienna, 20-28 April 1885.

Universal Edition (U.E. 3298), Vienna, 1911. Edited and with foreword by Viktor Keldorfer.
Anton Böhm & Sohn, Augsburg, 1933? Edited F. Habel.
Edition Peters (E.E. 4185), 1939, pp. 19-26.
ABSW XXI/1, 1984 and 2001, pp. 130-40.

Herz-Jesu-Lied WAB 144: for four-part mixed voice choir and organ. Composed St. Florian, c.1846.

G-A II/2, 1928, pp. 11-12.
ABSW XXI/1, 1984 and 2001, 39-40.

Iam lucis orto sidere (Hymnus in S. Angelum custodem) WAB 18:

First version in E minor for four-part mixed voice choir a cappella. Composed Linz, c. 1868.

J. Feichtingers Erben, Linz, 1868.
G-A III/2, 1930, pp. 142-3.
ABSW XXI/1, 1984 and 2001, pp. 94-5.

Second, slightly altered version in E minor for four-part mixed voice choir and organ.
 After 1868?

ABSW XXI/1, 1984 and 2001, pp. 96-7.

Third version in G minor for four-part male voice choir a cappella.
 Composed April (?) 1886.

An der schönen blauen Donau - music supplement in the magazine ed. by F. Mamroth,
 I / 8 (1 May 1886), p. 240.
ABSW XXI/1, 1984 and 2001, pp. 146-7.

In jener letzten der Nächte WAB 17:

First version for voice and piano. Passion song, composed St. Florian, c.1848.

ABSW XXI/1, 1984 and 2001, p. 54.

Second version for four-part mixed voice choir a cappella. St. Florian, c.1848.

G-A II/2, 1928, pp. 97-8.
 Anton Böhm & Sohn, Augsburg, 1931.
 Musikverlag Schwann, Düsseldorf (B 7024), ed. Th.B. Rehmann.
ABSW XXI/1, 1984 and 2001, p. 55.

Inveni David WAB 19: Offertory for four-part male voice choir and four trombones.

Composed Linz, 21 April 1868.

G-A III/2, 1930, pp. 239-44 [facsimile of autograph].
 Edition Peters (E.E. 4185), 1939, pp. 34-6.
ABSW XXI/1, 1984 and 2001, pp. 90-3.

Kyrie in E flat major WAB 139: for four-part mixed voice choir, two oboes, three trombones, strings and organ. Composed St. Florian, between 1845 and 1848. Incomplete.

G-A II/2, 1928, pp. 86-93 [facsimile of autograph].
ABSW XXI/1, 1984 and 2001, pp. 173-8.

Kyrie in G minor WAB 140: for four-part mixed voice choir, three trombones and organ. Composed St. Florian, 1845 or 1846. Incomplete.

G-A II/2, 1928, pp. 84-5 [facsimile of autograph]
ABSW XXI/1, 1984 and 2001, p. 172.

***Libera me in F* WAB 21:** for four-part mixed voice choir and organ.
Composed Kronstorf, between 1843 and 1845.

G-A I, 1922, pp. 243-8.
ABSW XXI/1, 1984 and 2001, pp. 12-15.

***Libera me in F minor* WAB 22:** for five-part mixed voice choir, 3 trombones, cello, bass and organ.
Composed St. Florian, March 1854.

Universal Edition (U.E. 4976), Vienna, 1922; supplement to *Musica Divina* 10 / 7-10
(July - October). Edited and with foreword by Vinzenz Goller.
ABSW XXI/1, 1984 and 2001, pp. 58-67.

***Locus iste* WAB 23:** Gradual for four-part mixed voice choir a cappella. Composed Linz, 11 August 1869.

Theodor Rättig (T.R. 41), Vienna, 1886, as no. 2 of *Vier Graduale*.
W. Müller, Süddeutsche Musikverlag, 1930. *Geistliche Gesänge* III, no. 453,
ed. Georg Darmstadt.
Anton Böhm & Sohn, Augsburg. Edited E.F. Schmid.
Edition Peters (E.E. 4185), 1939, pp. 7-8
ABSW XXI/1, 1984 and 2001, pp. 98-9.
OUP, Oxford, 1996, pp. 82-3.

***Mass in C major* WAB 25:** for solo alto, two horns and organ. Composed Windhaag, 1842.

G-A I, 1922, pp. 173-89.
ABSW XXI/1, 1984 and 2001, pp. 4-11.

***Mass for Maundy Thursday (Messe für den Gründonnerstag)* WAB 9:** for four-part mixed voice choir a cappella. Composed Kronstorf, 1844.

G-A I, 1922, pp. 258-74.
ABSW XXI/1, 1984 and 2001, pp. 17-23.

***Mass without Gloria and Credo* WAB 146:** for four-part mixed voice choir a cappella. Composed Kronstorf, c.
January 1844.

ABSW XXI/1, 1984 and 2001, pp. 167-71.

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November 2004

STOP PRESS:

Testament has issued an 8-CD set devoted to concerts that Otto Klemperer gave with the Vienna Philharmonic; there's one from 1958 (Brahms's *Ein deutsches Requiem*) and several, all in stereo, from 1968 – music by Bach, Beethoven, Mahler, Mozart, Schubert and Wagner. In slightly edgy if well-transferred sound is a magisterial account of Bruckner's Fifth Symphony (2 June). The VPO seems unsure at times as to Klemperer's wishes; yet his sense of architecture and tempo-relationships sustains the whole and is intensified by the VPO's kinship with Bruckner. A release well worth investigating (Testament SBT8 1365). *Colin Anderson*

UK Concerts

14, 15 October at 19:30

Bruckner: Symphony No 9 + Te Deum
RCM Symphony Orchestra and Chorus/Haitink
Anna Leese *sop.* Anna Grevelius *mezzo-sop*
Andrew Staples *ten.* Håkan Ekenäs *baritone*
Royal College of Music, Prince Consort Road
London SW7 ☎ 020 7591 4314

2, 5 Nov. at 19:30 19:00;

Talk by Stephen Johnson 18:15,17:45

Mozart: Piano Concerto No 18
Bruckner: Symphony No 7
City of Birmingham SO/Langree
Symphony Hall, Birmingham ☎ +44 (0)121 780 3333

12 November at 19:30

Mozart: Overture 'The Marriage of Figaro'
Mozart: Oboe Concerto
Bruckner: Symphony No 7
Sinfonia of Leeds/ Douglas Scarfe; Great Hall, Leeds
University. City Centre Box Office, Central Library,
Calverly St. Leeds, West Yorkshire LS1 3AB
Leeds, West Yorkshire LS1 3AB ☎ 0113 224 3801

3 December at 19:30

Wagner: Prelude to Parsifal
Stephen Hicks: New Piece (TBC)
Bruckner: Symphony 9 with Samale-Cohrs 2004
edition of the SPCM finale
Fulham Symphony Orchestra / Marc Dooley
Fulham Town Hall – tickets £8 (£5 concessions)
available at the door.

28 January 2006 at 19:30

Mozart: Overture 'Don Giovanni'
Beethoven: Emperor Concerto
Bruckner: Symphony No 4
Bavarian Philharmonic Orchestra / zu Guttenberg
Soloist Freddy Kempf, at Leeds Town Hall
Tickets: City Centre Box Office, Central Library,
Calverly St. Leeds, West Yorkshire LS1 3AB
☎ 0113 224 3801

2 February at 19:30

Mozart: Overture 'Marriage of Figaro'
Mozart: Piano Concerto No 21
Bruckner: Symphony No 4
Bavarian Philharmonic Orchestra/ zu Guttenberg
Soloist Freddy Kempf, at Colston Hall,
Colston St. Bristol, BS1 5AR
☎ 0117 922 3682 / 3683 / 3686

North American Concerts Selection

14, 15 October at 20:00

Bruckner: Symphony No 8
Cincinnati SO/Lopez-Cobos
Music Hall, Cincinnati ☎ 513 381 3300

13,14,15 October at 20:00

Grieg: Piano Concerto
Bruckner: Symphony No 3
San Francisco SO/Blomstedt
13, 15 Davies Symphony Hall, San Francisco
14, Flint Center, Cupertino ☎ 415 864 6000

26, 27 October at 20:00

Strauss: Four Last Songs
Bruckner: Symphony No 9
Orchestre Symphonique de Montreal/Nagano
Salle-Wilfrid-Pelletier, Montreal ☎ 514 842 9951

17,19,20 November at 19:30, 20:00, 12:00

Beethoven: Piano Concerto No 4
Bruckner: Symphony No 7
Seattle SO/Schwarz
S Mark Taper Foundation Auditorium,
Benaroya Hall, Seattle ☎ 202 215 4747

18,19,20 November at 20:00, 20:00, 14:30

Brahms: Nänie and Schicksalslied
Bruckner: Symphony No 7
Houston SO/Graf
Jesse H. Jones Hall, Houston ☎ 713 224 7575

7, 8 December at 20:00

Sibelius: Violin Concerto
Bruckner: Symphony No 2
Toronto SO/Dausgaard
Roy Thomson Hall, Toronto ☎ 416 598 3375

5, 6, 7, 10 Jan. at 20:00, Public rehearsal 10:30 on 5 Jan

Tan Dun: Water Concerto
Bruckner: Symphony No 7
Boston SO/Masur - Symphony Hall Boston,
Massachusetts ☎ 888 266 1200

5,6,7,8 Jan, 20:00, 11:00, 20:00, 14:00

Prokofiev: Violin Concerto No 1
Bruckner: Symphony No 8
Los Angeles Philharmonic/Mehta
Walt Disney Concert Hall, Los Angeles ☎ 323 850 2000

27,28 January at 20:00

Strauss: Horn Concerto No 2
Bruckner: Symphony No 5
Cincinnati SO/Järvi, P
Music Hall, Cincinnati ☎ 513 381 3300

2,3,5 February at 20:00, 20:00, 15:00

Mozart: Horn Concerto No 3
Bruckner: Symphony No 9
Baltimore SO/Herbig; Joseph Meyerhoff Symphony Hall,
Baltimore ☎ 410 783 8000

2,3,4 Feb. at 20:00,14:00,20:00

Szymanowski: Love Songs of Hafiz
Bruckner: Symphony No 7
Philadelphia Orchestra/Rattle
Verizon Hall, Kimmel Center, Philadelphia
☎ 215 893 1999
7 Feb also at 20:00 at Carnegie Hall, NY
☎ 212 247 7800

3,4 March at 20:00

Liszt: Piano Concerto No 2
Bruckner: Symphony No 4
Saint Louis SO/Skrowaczewski
Powell Hall, Saint Louis ☎ 314 534 1700

Hand-Printed Etching of Bruckner

Linz Bruckner Orchestra

USA tour (Oct 31 to Nov 21)

cond. Dennis Russell Davies

Glass: Symphonies No 6 and No 8

2,4,5 Nov at 19:30

Brooklyn Academy of Music, NY

18 November at 20:00

Mondavi Center, Davis, CA ☎ 530.752.9424

Brahms 3rd, Ravel's La Valse,

Korngold Violin Concerto

7 November at 20:00

Mechanics Hall, Worcester, MA ☎ 508 754 3231

10 November at 19:30

Clemens Arts Center, Elmira, NY ☎ 607 734 3231

Korngold Violin Concerto

Bruckner: Symphony No 8 (1887)

13 November at 15:00

Avery Fisher Hall, Lincoln Center ☎ 212 875 5030

19 November at 20:00

Mondavi Center, Davis, CA ☎ 530.752.9424

Korngold: Violin Concerto

Bruckner: Symphony No 1 (Linz)

12 November at 20:00

Zoellner Arts Center, Bethlehem, PA ☎ 610 758 2787

16 November at 20:00

Segerstrom Hall, Costa Mesa ☎ 714 556 2787

17 November at 20:00

Royce Hall, UCLA, Los Angeles ☎ 310 825 2101

European Selection

20 October at 19:00

Bruckner: Symphony No 2

Helsinki Philharmonic/Saraste

Finlandia Hall, Helsinki ☎ +358-9-4024 265

3 November at 19:00

Mahler: Lieder eines fahrenden Gesellen

Bruckner: Symphony No 7

Helsinki Philharmonic/Jorma Panula

Finlandia Hall, Helsinki ☎ +358-9-4024 265

27, 28,29 Jan. at 21:00,19:00,11:00

Debussy: La Demoiselle elue

Bruckner: Helgoland

Rossini: Stabat Mater

Orquestra Simfònica de Barcelona

i Nacional de Catalunya/Decker

Sala Simfònica, Barcelona

☎ +34 93 479 99 20

7 March at 19:30

Yun: Violin Concerto

Bruckner: Symphony No 6

Bruckner Orchestra Linz/Davies D R

Großer Saal, Brucknerhaus, Linz ☎ 0732-775230



A beautiful hand copper-print photogravure etching of Bruckner, print size 8.27 by 11.2 inches (21x28cm), on hand-made paper, size 13.39 by 17.32 inches (34x44cm), is available from

Blanc Kunstverlag, Levelingstraße 8, D-81673 München, Germany.

Their catalogue number for the print is ci-4629-s, the price is 61 Euros, plus 10 Euros postage and packing to UK. When bought by Credit Card in August 2005, this translated to £50.76p. Details also available, in English, at their website:

<http://www.blanc-kunstverlag.de>

☎ +49 894312811 or fax your order to +49 8943509821

The photogravure used is the Josef Löwy portrait, 1894.

And a 'fridge magnet...

Spotted in 'The Medici Gallery' shop window in Thurloe Street, South Kensington, London, was a selection of 1"x1" 'fridge magnets of portraits of composers, including a rather grey, drab Bruckner, from the same Löwy portrait as the immaculate etching noted above. £9.95 the complete set...

Donations have been gratefully received from
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