



# The Bruckner Journal

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Issued three times per year and sold by subscription

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**VOLUME TWENTY-TWO, NUMBER TWO, JULY 2018**

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## The Biennial Bruckner Journal Readers Conference

Announced in this issue is the 11th Biennial Readers Conference. As in recent years, the event will take place at Hertford College in Oxford UK, and will begin Friday evening, continuing with papers during the day the following day, concluding with a concert on Saturday evening, this year featuring the Fitzwilliam String Quartet performing the Bruckner Quintet.

One of the unique aspects of The Bruckner Journal is the attempt to appeal to Bruckner enthusiasts of all backgrounds. Whether you are a scholar with decades of experience researching primary sources and involved in the publication of definitive editions, or the concertgoer who became enthralled with the music of Bruckner after a particular event, the Journal seeks to provide content that all-comers should find interesting and stimulating.

The Biennial Conference represents an isolated experience of this philosophy. The papers presented over these days run the gamut from scholarly dissertations on detailed concepts concerning the genesis of editions, musical analysis and form – more generalized topics regarding historical significance, biographic information and relevance – and more widely encompassing topics such as philosophic and personality discussions. The expanded scope of the topics presented is indispensable in bringing the attendee a broader more appreciative nature of Bruckner, not only his music, but also the man within the context of when he lived and those he influenced in the generations since. A detailed listing of previous Conference topics can be found on our website:

<http://brucknerjournal.com/conferences/conference.html>

Additionally, and perhaps more significantly for some, is the opportunity to spend a couple of days with like-minded individuals. The sessions allow for ample time for discussion, plus time is set aside for breaks over tea/coffee or lunch/dinner – having the opportunity to develop friendships with people sharing similar enthusiasm from many backgrounds.

It is my hope that all readers will join us in Oxford next Spring for this unique opportunity dedicated to our unique composer.



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Silhouette by Otto Böhler

## **THE BRUCKNER JOURNAL - Online**

Readers are reminded of the Journal's presence on the Internet:

A newly designed website has been launched to replace the previous one. Much of the familiar content has been enhanced; indices to current and previous issues expanded; download links of many past volumes are available as PDFs; content of upcoming and previous Readers Conferences available. Of course, subscription information and payment links are also available. The website remains in development as content is being transferred. Your comments and suggestions are always welcome. Please visit us:

<http://www.brucknerjournal.com>

Additionally, The Bruckner Journal now has a presence on Facebook. The page will be periodically updated with information pertinent and of interest to our readers. A page for posting by subscribers has also been set up with the intent to develop a discussion forum of like-minded individuals. Once you "like" our Facebook page, clicking the "Sign Up" button allows you to access the discussion page, which is otherwise private. We look forward to you joining us:

<https://www.facebook.com/brucknerjournal/>



### **!!IMPORTANT ANNOUNCEMENT!**

***The 11<sup>th</sup> Biennial Bruckner Journal Readers Conference  
12-13 April 2019***



Once again, the biennial Bruckner Journal Readers Conference will be held in the warm and inviting surroundings of Hertford College, Oxford, at the generous invitation of Dr. Paul Coones!

The Conference will begin on the evening of Friday 12 April and continue throughout the day on Saturday 13 April, closing with an evening performance in the stunning chapel.

We are pleased to feature the Fitzwilliam String Quartet performing the  
**BRUCKNER QUINTET IN F!**

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

## 2018 READERS POLL: Final Winners

The results of the first-ever Bruckner Journal Readers Poll have been compiled and the “winners” for the Best Recording of the individual symphonies listed in the table below. As noted in the March 2018 issue, the Poll was extended from the initial email/mail submissions solicited from readers at the beginning of the year and was completed with an online survey following that issue due to the absence of definitive final selections.

The online survey was much more clear-cut: of the 12 works for which responses were submitted, only one was selected by the readers as a “tie”: the Fourth Symphony, between the classic Böhm Vienna recording on Decca and the equally definitive Wand Berlin recording on RCA/BMG.

An interesting note from the online survey submissions: many readers skipped the selection for the Ninth Symphony with Completion. Although by no means scientific in its meaning, this poll would seem to indicate that many readers remain unfamiliar with the four-movement Ninth.

Congratulations to all the winners – and if your favourite was selected!

Although the Journal has ideas for these polls on a yearly basis, if readers are interested in a particular topic for next survey, please do not hesitate to contact us: [editor@brucknerjournal.com](mailto:editor@brucknerjournal.com)

SYMPHONY	FINAL CHOICE
Study	Skrowaczewski/Saarbrücken RSO/OEMS
No. 1	Abbado/Lucerne Festival Orch/Accentus, DG
Nullte	Skrowaczewski/Saarbrücken RSO/OEMS
No. 2	Giulini/VSO/Testament
No. 3	Haitink/RCO/Philips
No. 4	Wand/BPO/BMG Böhm/VPO/Decca
No. 5	Wand/Cologne RSO/RCA
No. 6	Skrowaczewski/Saarbrücken RSO/ OEMS
No. 7	von Karajan/VPO/DG
No. 8	Giulini/VPO/DG
No. 9	Giulini/VPO/DG
No. 9 w/Compl.	Rattle/BPO/EMI (SPCM)

## The Evolution of Bruckner's Fifth Symphony: Part Two

*Dermot Gault*

In April 2015, at the kind invitation of Dr. Crawford Howie, I spoke to the Bruckner Journal Readers Conference about my work on the new edition of the Fifth Symphony. On that occasion I suggested that I might be able to provide an update on my work at the next conference in two years' time. Although this was not possible, I hope to make good the omission with this article, which continues my report in the November 2016 issue of *The Bruckner Journal*.<sup>1</sup> To place the discussion in context, it might be helpful to summarise the previous article.<sup>2</sup>

According to the dates in the manuscript, Bruckner's Fifth Symphony was composed between February 1875 and May 1876, and revised between May 1877 and January 1878. Bruckner carried out the revision on his original manuscript (Mus. Hs. 19.477 in the Austrian National Library's Music Collection, hereafter '19.477'). At this point Bruckner evidently regarded the work as finished, as he had two copies made, as follows:

'6064' - Mus. Hs. 6064, a neatly written presentation copy for the work's dedicatee, the Culture and Education Minister Carl von Stremayr, who had helped Bruckner in his difficult early years in Vienna. This was presented to Stremayr on his name day in November 1878 and, as far as we know, Bruckner never saw this copy again.

'36.693' - Mus. Hs. 36.693, a copy which Bruckner retained for his own use.<sup>3</sup>

No sooner had these copies been made than Bruckner decided to make further changes, of which the most significant are the addition of the bass tuba to movements 1, 3 and 4, and the extension of the ending of the scherzo by the repetition of four bars of tutti just before the end. There were also many minor changes in orchestration throughout. The copies were emended to take into account these changes: it seems therefore that the changes must have been made after January 1878, when Bruckner finished his revision, but before November 1878, when Stremayr received his dedication copy. It is notable that Bruckner was prepared to risk spoiling the neat appearance of the dedication copy in order to make the sources agree. Clearly, the principle of unanimity between the sources was important to him.

The changes Bruckner made subsequent to January 1878 can be summed up as follows:

1. The '1878 changes' – the changes described above, made on 19.477 and subsequently transferred to 6064 and 36.693.
2. The 'post-1878 changes', minor alterations made by Bruckner to 19.477 which were added to 36.693, his own copy, but not to the Stremayr dedication copy, to which he no longer had access.
3. A few minor changes made to 19.477 which were not made on any of the copies.
4. Changes made by Bruckner to 36.693 which are not found in 19.477. These are the most interesting alterations.

Taking these in turn:

1. The 1878 changes. Besides adding the tuba part and lengthening the end of the scherzo, there are various minor changes to individual instrumental parts, notably the alterations made to the other brass parts entailed by the addition of the tuba, which can be seen most strikingly in the brass 'chorales' in the outer movements. Bruckner effected these changes by scratching out the original text with the nib of a pen and writing the new text on top (he did not at this period paste little patches of manuscript paper over areas he wanted to alter).
2. The 'post November 1878' changes, made on 19.477. These are few in number and relatively minor:
  - (a) the oboe parts in bars 258-259 of the finale are found in 19.477 and in 36.693, but not in 6064.
  - (b) bar 261 in the finale, where Bruckner addresses a continuity lapse in the manuscript. Bars 261-262 feature an entry of the fugue theme, in inversion, on the cellos and bassoons, with the first three notes of the theme mirrored above by the oboes, clarinets and violas (Ex 1).

<sup>1</sup> Dermot Gault, 'Editing Bruckner's Fifth Symphony', TBJ Vol. 20 No. 3, November 2016, pp 25-32.

<sup>2</sup> To help anyone who would like to locate the relevant pages online, I give the number of the individual slides in the ÖNB site.

<sup>3</sup> At around this time a copy of the finale only was also made (Mus. Hs. 6030). Discussion of this source lies however outside the scope of this article, as does a further, partially preserved, copy of the finale in the ÖNB collection (Mus. Hs. 6031), which dates from a later period.

## Example 1:

The image shows a musical score for five instruments: Oboes, Clarinets in B $\flat$ , Bassoons, Viola, and Violoncello. The score covers three measures: 261, 262, and 263. In measure 261, the Oboes, Clarinets, and Bassoons have a whole note chord marked *f* with an accent (^) and a dynamic marking 'a2'. The Viola and Violoncello have a whole note chord marked *f* with an accent (^). In measure 262, the Oboes, Clarinets, and Bassoons have a half note marked *marcato* with an accent (^). The Viola and Violoncello have a half note marked *f* with an accent (^). In measure 263, the Oboes, Clarinets, and Bassoons have a whole note marked *marcato* with an accent (^). The Viola and Violoncello have a half note marked *f* with an accent (^). The score is in 3/4 time and the key signature has two flats.

As originally written, the upper instruments were missing the first note of the theme, which should have been on bar 261; it had probably been overlooked because bar 261 is on the previous page. Bruckner noticed the discrepancy, and added the oboes, clarinets and violas to bar 261. Once again, the new parts are found in 19.477 and 36.693, but not in 6064.<sup>4</sup>

(c) the trombone parts in the *ff* outburst in bars 350-352 were rewritten. Once again, 19.477 and 36.693 have been altered to include the new reading and 6064 has not.<sup>5</sup>

(d) the optional vi-de cut between letters L and Q (bars 270-373) is missing from 6064.

(e) the tempo indications in the first movement *Gesangsperioden* described below.

In each case the changes were added to 36.693 but not to 6064, which by this time was in Stremayr's possession. They therefore seem to have been made after November 1878.

3. The changes made to 19.477, but not to any of the copies, are very few:

(a) the original silent concluding bar of the first movement was removed, crossed through by a single pencilled line. The silent bar at the end of the finale, added for metrical reasons in the mid-1870s revision, was however allowed to remain.

(b) In bar 196 of the finale the third horn originally had  $c^1$  (sounding *f*).<sup>6</sup> In the manuscript this has been removed, with the third horn joining the fourth horn on *g* (sounding *c*). This is the sort of detail which may perhaps have been overlooked by one copyist, but not surely by all three.

(c) In bar 589 in the finale, alternate violin notes have been changed from  $b^2$  flat to  $c^3$ . Alterations in 19.477 show that at one stage Bruckner also changed the viola part, but eventually decided to leave it as it was.

4. The main interest however lies with the changes which are unique to 36.693. They did not feature in the Haas and Nowak editions because 36.693 was not available when these editions were made; it remained in the possession of Josef Schalk's descendants until 1979.<sup>7</sup> Leopold Nowak had gained access to this source in the 1970s and had described these changes in his 1985 editorial report, so the changes Bruckner made in this source are by no means unknown, and have even been incorporated in various performances, for example those given by Nikolaus Harnoncourt with the Vienna Philharmonic Orchestra. It has nevertheless been very useful to have Bruckner's authorship of these entries confirmed, and I am grateful to Professor Hawkshaw for his help, especially in relation to the smaller markings.

### Bruckner's autograph entries in 36.693

Bruckner's own copy, 36.693, contains additional entries in various hands, as follows:

1. corrections by the copyist of his own mistakes (a good many uncorrected errors remain – this copy is not as well made as 6064).

<sup>4</sup> The flutes in bar 262 are missing their slur in the Stremayr copy, but this is probably a copyist oversight. It is a good copy, but not infallible.

<sup>5</sup> One should also mention bar 588 in the coda, where in 6064 the 3rd horn's first note is clearly  $f1$  [sounding *b* flat], while in 19.477 it has been altered to  $c1$  [sounding *f* a fifth below]. 36.693 also has  $c1$ , but if a change has been made, it has been effected very cleanly. It is hoped that first-hand inspection will shed more light on the matter.

<sup>6</sup> Here, *C* is the lowest note of the cello, *c* is the lowest note of the viola, and  $c1$  is middle *C*.

<sup>7</sup> Haas had however obtained access to 6064 before the publication of his edition in 1935.

2. The handwritten note by Josef Schalk at the end of the Adagio (slide 115). On the final page of the score the copyist has written *Ende des zweiten Satzes* in the unused part of the page. Underneath this Joseph later added the words *attaca il / Scherzo (ad libitum)*, in pencil, in the hand of Josef Schalk, subsequently crossed through with multiple pencil strokes (presumably it was the *attaca*, rather than the scherzo, which was *ad libitum*). At the time of writing, Josef's handwriting has not been confirmed elsewhere in this copy.

3. Entries by unknown hands, mostly corrections of errors – missing accidentals and so on. Most of these errors are the copyist's, but some derive from Bruckner's original manuscript, for example the missing flat sign in the Adagio, bar 22, viola. There is also the tempo direction *Ruhig!* which has been added prominently, in ink, at bar 83 in the finale (slide 177) in an unknown hand.

4. Anomalous deletions. A few details have been discreetly erased from 36.693. On my first sight of 36.693 my attention was immediately grabbed by bars 7-8 in the opening string passage (slide 8), where the violin 1 lower part has been erased (along with the instruction 'beide' [both], when the two parts join again). I naturally wondered, if such an anomalous reading could appear at such an early stage, what the rest of the manuscript held in store. I was also suspicious because the altered reading agrees with the notorious first published edition.

In fact I need not have been either excited or alarmed, as the few later erasures might well escape the notice of even the most attentive listeners:

- first movement bars 487-491, violin 2 - the lowest note (c<sup>1</sup>) has been erased in these bars, but not in bar 492 on the following page (slides 70-71).
- Adagio, bars 182 - the clarinet 2 low note on the third beat has been erased, so that the 2nd clarinet doubles the first throughout (slide 107, first bar).
- Finale, bar 420, 3rd horn, 3rd beat - this single 3rd horn note has been erased.

I suspect now that if these features are also found in the first published edition, it is because 36.693 served as the basis for Franz Schalk's version. The erasures remain a puzzle as there is no indication of who made them – and there is no confirmation of Bruckner's authorship.

5. Entries by Bruckner himself. These are the interesting ones! In this article I am mainly discussing the entries which are unquestionably by Bruckner. The authorship of some small markings is difficult to determine. Some of them may have been made by Bruckner. These smaller marks are however limited to correcting or querying minor errors, and do not represent substantive changes. It is not suggested that all of these entries were made at the same time.

There now follows a list of confirmed Bruckner entries in 36.693. Unless otherwise stated, all of the following entries are in pencil.

### Bruckner's Entries in 36.693

#### *First Movement*

bar

- 95 the cello part is marked to be played one octave lower in this bar, so that it does not cross the violin 1 part (slide 19).
- 96 *loco* is added above the cello part to confirm that the octave transposition applies only to bar 95 (slide 20).
- 127 *riten.* has been added above both the trombone 1-2 and violin 1 lines (slide 25). This direction belongs to the 'post November 1878 changes' category, and is not unique to 36.693. It appears in 19.477, where both the *ritenuto* in bar 127 and the *a Tempo* in bar 131 are late pencilled additions by Bruckner. In the case of 36.693, Bruckner neglected to add an *a tempo* in bar 131, but an unidentified hand has added a *ritenuto* in ink at bar 127, followed by an *a tempo* in bar 131.
- 149 *breit* above the staff (slide 27). This is the first example of a tempo direction which is unique to 36.693. Here Bruckner is in effect saying 'give the cellos enough room for their quavers / eighth notes'.
- 192 *breit* above the staff (slide 33); in the string parts *ppp* is crossed out, *p* is added, and *>* is placed on the first note.

Example 2:



This quiet measure for strings interrupts the build-up to the tutti at bar 199 (letter H). Bruckner may have felt that the change from strings, horns and wind to strings only was strong enough without the drastic drop in dynamic from *f* to *ppp*. The *>* on the first note ensures that the first note is not obscured by any acoustic hangover from the previous bar. Conductors have to decide how much of a change in tempo is needed (a precautionary steadying? A sudden reduction?) and also whether the *breit* applies for this bar only. In any case, it is one of several directions which suggest a flexible approach to tempo.

- 217 *Mäßiger* has been added above the staff, in pencil, by Bruckner, and also, in ink, above the strings in the mysterious *ppp* descending passage for strings at the very end of the exposition, eight bars before letter I (slide 37). Again, a change in registration and dynamic is underlined by a tempo modification.
- 315 *pp* above the double bass line (slide 48). Here Bruckner is merely rectifying a copyist omission; the other string parts also have *pp*.
- 331 Pause sign above flute line (slide 51). This comes at the end of the development, with its violent and abrupt alternations, and follows two bars of elemental pounding away angrily on and around the note F by the full orchestra. The intention surely is to give space for the *pp* winds in bar 331 to be heard clearly.
- 335 *riten.* is added in the middle of the string pizzicato passage which prefaces the return of the brass 'chorale' (slide 52), and *a tempo* is added for the chorale itself in bar 338. In this bar there is also a pencilled treble clef for horns 3 & 4 (which last played in the bass clef in bars 329-330), probably not written by Bruckner.
- 399 This is the recapitulation equivalent of the passage at bar 127. Bruckner added *ritenuto* and *a Tempo*, in pencil, to 19.477, but he did not do so here. Someone else has however added them in ink (slide 59), although they have placed the *ritenuto* at bar 400 instead of bar 399 (presumably an error; in any case it does not override the authority of 19.477).  
Bruckner did cross out the violin 1 *pp* and add *p*, along with a now slightly faded *hervortretend* (standing out) above the violin 1 line, two bars in advance of the copyist's *hervortretend* at bar 401 (which is allowed to stand).
- 413 *breit* above the staff (slide 60) for the cello countertheme in the second group recapitulation. This is the recapitulation equivalent of the passage at bar 149.

### Second Movement

The Adagio features the single most obvious audible alteration in these late annotations, the rewriting of the very end of the movement (slides 114-115):

Example 3:

Although the old slurs do not reach to the end of the new material, they are surely intended to apply to the entire phrase.

In addition there are the following:

- 85 *breit* above the staff, and again beside the flute line, at the tutti at letter E (slide 89). Bruckner also seems to have written the 'C' time signature in the clarinet part. 36.693 was originally copied without the dual time signatures which can be seen in 19.477, but selected dual time signatures were added later, it is not known by whom; this is the only one added by Bruckner himself. Even this much endorsement by Bruckner re-opens the question of their status.

- 130 *cresc.* added in the vacant trombone 1 & 2 line and again under the violin 1 line, a simple repetition of the *cresc.* in bar 129 on the previous page (slide 97). This is an instance of Bruckner repeating dynamics at the start of a new page, something he does frequently in 19.477.
- 163 *Viel* is added before *langsamer* at the start of the final section of the Adagio (slide 101). In 19.477 the direction originally read *Melodie im gleichen Rhythmus wie im Allabreve-Takte* ('the melody in the same tempo as in the alla breve bars'); this was later modified to *Beinahe Melodie im gleichen Rhythmus wie im Allabreve-Takte, jedoch langsamer* ('the melody in almost the same time as in the alla breve bars, but slower').

This change was apparently made before 1878, as this is what we see in 6064 (although, as *beinahe* was not a late addition as far as the copyist was concerned, he writes the instruction more grammatically as *Melodie beinahe im gleichen Rhythmus wie im Allabreve-Takte, jedoch langsamer*). In 36.693, however, the copyist at first simply wrote *Langsamer* (slower), and the remaining text (*Beinahe Melodie im gleichen Rhythmus ...*) has been squeezed into the surrounding space subsequently. Later still, Bruckner pencilled in *Viel* before the *Langsamer*, turning 'slower' into 'much slower'. This added *Viel* was later part-erased, apparently in the process of adding the necessary *a2* to the flute parts, but this semi-erasure was probably accidental; 19.477 is full of details which were partly erased when nearby alterations were made.

One annotation, currently listed as 'possibly by Bruckner', needs to be mentioned:

- 206 violas – g is written in blue pencil below the copyist's a, with the note name 'g' added for confirmation (slide 114, second bar).

This detail belongs to a number of minor points which have still to be determined finally.

### Third Movement

First of all there are pause signs in bar 96 (one bar after letter C) and again in bar 340 (one bar after letter N), the equivalent passage later in the movement (slides 127 and 145). How long the pause is meant to be is the question, and it may be that Bruckner is simply concerned that the quiet string passage following should not be obscured.<sup>8</sup> Both pauses are followed by '*ruhiger*' in the bars following (bars 97 and 341).

How literally are these instructions to be taken? Does the '*ruhiger*' indicate a change of mood or a change of tempo? Another example is at bar 147, where the *breiter* added below the staff may be precautionary; it is hard to see why Bruckner would want a change of tempo at this point (slide 131).

The relocation of letter J to bar 233 is a notational issue only (slide 137), but seems logical.<sup>9</sup>

Bars 335-340 carry metrical numbers from 1 to 6 (slide 145). Bruckner may be assuring himself that the pause added to bar 340 would not disrupt a metrical period. In 19.477 the same bars are numbered differently, as 5-8 and 1-2, but the fundamental principle of Bruckner's metrical revisions, which is that strong downbeats should fall on 'strong' odd-numbered bars, is preserved.

Elsewhere Bruckner adds *hervortretend* (standing out) below the viola part at bar 191 (slide 134). This does not mean that the line in question should dominate, only that it must be heard. He also adds a *ff* below the double bass / cello part in bar 307 (slide 143) (there are no dynamics in the string parts in this bar in 19.477), and corrects an error in the cello line at bar 192 (slide 134). The copyist should have written *col Basso* here, but instead continues with repeat signs, leaving the *col Basso* until bar 193.

An interesting detail: in 19.477 the third note in the double bass part in bar 192 is clearly d natural (the cellos are marked *col Basso*), but the Haas edition has d flat. Nowak restores the manuscript reading of d natural, one of the few audible differences between his edition and that of Haas.

There are no entries in the Trio.

<sup>8</sup> Bruckner does appear to be thinking of a reasonably resonant acoustic in this work, resonant enough, for instance, for the gap at the end of bar 480 in the first movement not to be unduly prominent. My own feeling nevertheless is that over-reverberant acoustics do no favours to Bruckner's music: the fine detail in the first movement development, for instance, would be entirely lost.

<sup>9</sup> The crossed-out J at bar 232 in 36.693 must be an error. There is a similar slip in 19.477, where a partially erased J can be seen in bar 236, though only at the top of the staff.

### Fourth Movement

In the finale there are, first of all, a few added tempo directions:

bar

- 107 the added *breit* at letter E (slide 181) is analogous with the *Etwas mehr langsam* at bar 83, found in 19.477 and familiar from the Haas and Nowak editions. There is no indication of a return to the main tempo.
- 189 Another *breit* for a quiet legato brass passage (slide 194) which comes in between the bold statements of the chorale theme at the end of the exposition.
- 195 And another *breit* over the last bar of the *ff* brass phrases, perhaps to be retained in the following quiet string passage (slide 194).
- 444 A final *breit* at letter U, corresponding to the *breit* in bar 107 (slide 234).

There are also some altered details in the wind parts in the middle of the movement, made to conform to late changes in 19.477 (as explained above, these changes are not unique to 36.693, but are added for the sake of completeness):

- 258-59 a new oboe part has been added, at first in pencil and then inked over. Originally there were rests (slide 202).
- 261 Bruckner added the oboe, clarinet and viola notes in the second half of the bar, in keeping with the late change to 19.477 discussed above (slide 202).
- 350-52 Likewise, new trombone parts in these bars were added by Bruckner in keeping with a late change in 19.477 (slide 218).

Bruckner also rectifies at least one copyist error:

- 607 trombone 1 - Bruckner has added the missing flat sign before the 'a'.

Otherwise the most striking changes in this movement come in the coda. In 19.477, and in the Haas and Nowak editions, the entire orchestra plays *fff*, without remission, from bar 564 (letter Z) until bar 634, the end of the work, a matter of seventy bars – exhausting for listeners, not to mention players. In practice, of course, the dynamics are shaped, conductors keeping something in reserve for the apotheosis of the 'chorale' theme at bar 615, and ensuring that the horn interjections at bars 588-589, 598-599 and 604-606 are heard. Bruckner, however, boldly reduces the string dynamics to *mf* in these passages, subsequently reverting to *fff* (the intention is clear, even if the dynamics are not entered into every single part) (slides 259-262). Again, additions which seem highly interventionist produce something not very different from what we are used to hearing.

An odd detail is what appears to be a pencilled *ruhig* between the trumpet lines at bar 588, at the first of the horn interjections. This can only be understood as a dynamic instruction (i.e., to play literally quietly).

One final point: in several performances recently one has heard the overall dynamic in bars 624-625, just before the end, reduced so that the often covered flute part can be heard (the author first heard this effect in a broadcast with the Skrowaczewski and the Hallé, 14 April 1988). Bruckner does not ask for this effect in 36.693, but perhaps it's not out of keeping with the more flexible approach to dynamics adopted in this source, with its evident concern that details should be heard.

More surprising is the flexible approach to tempo suggested by some of these markings. It is too large a subject to be dealt with properly here, but one can ask to what extent these directions necessarily result in something different to what we usually hear.

### Dating and Context

When were these changes made? We know that at some stage 36.693 passed into the possession of the Schalk family. This may have occurred as early as 1882, as in a letter of 12 December 1882 Bruckner refers to a two-piano or piano duet performance which Josef Schalk was to give with Franz Zottmann for Stremayr.

Josef must have obtained the score well before this in order to make the transcription (assuming that the transcription was made by him).<sup>10</sup> Nevertheless, Bruckner could surely have accessed the score after this date.

In the meantime Franz Schalk's conducting career was going from strength to strength, and in the early 1890s he formed the idea of giving the first performance of the Fifth. It is possible therefore that the late performance indications could have added for Franz's benefit (Bruckner having no idea that Franz was planning to give the piece in a revision of his own). The changes to the wind parts in the finale, however, are in the nature of corrections, and probably date from much earlier. This leaves the altered ending of the slow movement, which cannot be described either as a correction or as a performance indication.

This leads to the final question. Given Bruckner's earlier concern to preserve unanimity between his sources, why were these indications not entered into 19.477? How did the principle of unanimity between the sources, which appears to have been so important to Bruckner earlier, break down? We do not know, but it may be that the late changes were made at a time when 19.477 was not available, either because it was being bound, which we know was done in the early 1890s, or because it was with the publisher Eberle, Bruckner naturally trusting that his own original version would be used for the first publication.<sup>11</sup>

But now that 36.693 has become available, one cannot ignore clear indications in the composer's handwriting. The new edition will include these changes, and a full editorial report will make clear, as far as possible, which changes were made at which times.

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*In memoriam:*

**Gennady Rozhdestvensky**  
**(1931 – 2018)**

The Russian conductor Gennady Rozhdestvensky passed away on 16 July 2018 at the age of 87. The cause and location of his passing have not reported.

A fixture of Russian culture during the Soviet era, he was the former principal conductor of the USSR Ministry of Culture Symphony Orchestra, the BBC Symphony Orchestra, the Vienna Symphony Orchestra and the Royal Stockholm Philharmonic Orchestra. He was also named general artistic director of the Bolshoi Theatre in 2000, and was a guest conductor of several other orchestras, including the Berlin Philharmonic, the London Symphony Orchestra, the Cleveland Orchestra and the Royal Concertgebouw Orchestra.

His recordings of Bruckner remain the most comprehensive to date: not only including all 11 Symphonies, but also many variants of the individual symphonies. As part of an early "cycle" on Melodyia recorded during the 1980's, releases included "Linz" and "Vienna" versions of the First, three versions of the Third plus the "Second Adagio", two versions of the Fourth plus the "Volkfest Finale" and the Mahler orchestration. The cycle also included the F Minor and D Minor Symphonies and the early Samale/Mazzuca completion of the Finale to the Symphony No. 9.

Later, the 1887 version of the Eighth was recorded with the Bolshoi Theater Orchestra in Moscow in 2009. Other versions, such as the Carragan 1872 Second and the Korstvedt 1888 Fourth were never recorded.

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<sup>10</sup> Harrant, Andrea, and Schneider, Otto (eds.), *Briefe 1852-1886 (Anton Bruckner Sämtliche Werke Band 24/1, Vienna 1998)*, page 200. Bruckner refers to the 'piano score' again in a letter of 9 January 1883. Franz Zottmann was, like Josef, a Professor of Piano at the Vienna Conservatory. This projected performance, which never took place, was several years in advance of the two-piano performance given by Josef and Zottmann in April 1887, and which would be the occasion for a major disagreement with Josef. – Harrant, Andrea, and Schneider, Otto (eds.), *Briefe 1887-1896 (Anton Bruckner Sämtliche Werke Band 24/2, Vienna 2003)*, pp 10-12. It is not known if the same transcription was used.

<sup>11</sup> See Dermot Gault, *The New Bruckner* (Farnham 2001, pp 193-200).

## ***Helgoland: another Bruckner enigma?***

*Malcolm Hatfield*

I have always enjoyed Bruckner's cantata for male voice choir and orchestra, *Helgoland*, possibly for what Crawford Howie has described as "that primitive grandeur reminiscent of parts of the *Te Deum* and *Psalms 150*... passages of a traditional cast intermingle with progressive elements... and the work has a symphonic feel..." To me it is also the combination of themes reminiscent of some of his earliest choral compositions, such as *Psalms 112* and the harmonic choral writing of *Psalms 150* which is attractive.

However seemingly few writers on Bruckner have much to say about the piece; no reference in the older books on Bruckner by Robert Simpson, or Derek Watson, or indeed in Dermot Gault's recent book, 'The New Bruckner'. Maybe this is because it seems to be so different from Bruckner's focus upon the symphony and religious music, so that it is difficult to incorporate into a discussion about the rest of his works. However Bruckner himself thought it important enough to be incorporated in his will in 1893 along with his other works. It is after all his last completed work, and in that respect should be of interest to all Bruckner writers, given the intense focus of discussion about the end of his life and his attempts to complete the Ninth Symphony.

For those who do not know it well, *Helgoland* is a significant piece, scored for full orchestra and male voice choir. The background to it, as described by Howie, is that it was Eduard Kremser and the Wiener Männergesangverein who commissioned this piece from Bruckner for their fiftieth anniversary in 1893. It is unclear whether they or Bruckner chose the theme and the text, although it would seem likely that it was them rather than Bruckner himself. The text is from a poem by Silberstein which seems to have met with general disapprobation from English speaking commentators in terms of its naiveté and simplistic patriotism. It narrates the story of the imminent invasion of the island of Heligoland\* by a Roman fleet, the heartfelt prayers of the Saxon islanders to the gods above for deliverance, the following miraculous intervention of a large storm which throws the ships on the rocks and saves the islanders, who then are able to plunder the booty from the wrecks.

Whatever the merits or otherwise of this text, it enables Bruckner to give rein to a wide variety of orchestral colour, dramatic (and apparently very difficult) choral writing, fearful and heartfelt prayers, a storm and the ensuing hymn of praise from the islanders as a result of their deliverance. But as they say, "Hang on, this is not Liszt or Berlioz, it's the symphony specialist from St. Florian and he doesn't do narrative, or programme music." This is the man who loved Wagner's music but barely took any notice of the stories in the operas which dictated the form and the colour of the music, so what is going on? This question is particularly relevant as this was towards the end of his life – he was very ill; one assumes that he must have felt some sense of mortality, and he was in the process of trying to complete the most complex task he had set himself, the Ninth Symphony. What could possibly be his motivation for spending several months in 1893 completing this work?

Over his composing career Bruckner had been involved in Austrian male voice choirs and had composed pieces for them, but nothing on the scale of *Helgoland*. In terms of his psychology, I would suggest a possible motivation is centred on his intense need for recognition, as described by this writer in a recent paper. At the end of his life, although well-known and much more successful than at any other time, he was still very concerned to promote the performances of his music; crucially, *Helgoland* was a commission; there seems to have been few other commissions in his composing life apart from the quintet. So he was likely to have been temperamentally incapable of saying no to a request for a specific work. And given his permanent state of concern about finances, if he was offered a financial sum then this would have only added to his motivation to complete it. However there appears to be no information as to whether or not this was the case.

Some commentators have made the point that the subject matter possibly appealed to Bruckner because he did have a tendency to become interested in obscure or different places such as Mexico and the Emperor Maximilian; so a poem referring to Heligoland being "high in the North Sea at the worlds end", might have tapped into this tendency.

However it appears that there may be an alternative explanation. The writer, along with apparently many British people, has little knowledge of Heligoland, nor its historical importance in the relationships between Britain and Germany. The writer has come across a book and an article by Jan Rieger, a Professor of History in London University, which gives a rather different perspective and an alternative motivation for Bruckner. So at this point we need to consider the history of Heligoland.

Firstly, it is not a long way from anywhere, but about 30 miles in the North Sea from the German coast. It is also extremely small, less than half a square mile in size. However its importance centres upon its political and strategic geographical position in relation to the politics and power struggles between Britain and Germany. In 1814, following the Napoleonic wars, it was ceded to Britain. For most of the 19th century it occupied a rather interesting position, as Britain's smallest colony, though run in a very open-minded and flexible way which encouraged a fair amount of German tourism and a friendly and liberal society. However by 1890, following the resurgence of German Nationalism reflected in many ways, including Wagner's *Meistersinger*, the UK gave up Heligoland to Germany in a treaty as a swap for the German colony of Zanzibar. This arrangement was part of the Kaiser's interest in extending German nationalism and showing the UK that it was a power equal to them by building a large navy (which to go anywhere would otherwise have had to steam past the British colony of Heligoland), to the extent that Churchill decried the move as a strategic mistake. In the event the UK did well out of this because they were able to expand their influence in the part of Africa around Zanzibar. However there was great celebration about the recovery of supposedly German territory; the Kaiser immediately started building Heligoland's defences, and the poor Heligolanders had no choice in becoming German citizens.



The relevance here to Bruckner's *Heligoland* is that clearly the acquisition of the island was a highly symbolic, visible, political action centred on the development of German nationalism. This would presumably have been only too apparent in Vienna. The book by Rüger discusses this in a rather dramatic manner and this is described in a letter published in the *London Review of Books* [LRB] in September 2017.

"I have a musical footnote to add to Neal Ascherson's review of Jan Rüger's *Heligoland* (LRB, 17 August). In his discussion of the cultural responses to the island as a romantic image and political symbol, Rüger cites Anton Bruckner's last completed composition, *Heligoland* (1893), which was commissioned to celebrate the 50th anniversary of the Wiener Männergesangverein. This secular cantata's patriotic character made it very popular at the time, harmonising with the nationalist Zeitgeist. It was premiered in the presence

of the Austrian emperor, Franz Joseph. But Rüger claims it is German in its national association; the Austrian composer, he asserts, “saw himself as part of a German nation”. He defines this as a “tribal idea of Germanic nationhood”, which Bruckner shared with Wagner, and concludes that “the monumental character of the work and its evocation of an ethnically defined Germanness was to ensure its popularity with leading Nazis a generation later.”

So, might there have been a subtext to a request for Austria's most celebrated composer to produce a work celebrating the recovery of a valued piece of Germany? And will Bruckner have had any inkling of this or any sympathy with it? Clearly Rüger believes that he probably did, although one feels that that to say that Bruckner felt himself as part of a resurgent ethnically defined Germanness is to say the least on very thin evidential ice, and also not consistent with this writer's views about his psychology. However it would seem very possible that whatever Bruckner thought about it, the piece had a real subtext in Austria at the time of its performance, and that many people who heard the piece would have been very well aware of the significance of *Helgoland*. Interestingly, no writer on Bruckner that I have found mentions that the Emperor Franz Joseph attended its performance, nor that it was “very popular at the time”, though maybe it was?

So perhaps we should all take a little more interest in this rather fine piece. And we could consider whether this is the first example of Bruckner's appropriation by those who wanted to use his music for non-musical and political ends. It would be interesting to corroborate, or not, that Franz Joseph did attend a performance.

As a postscript, Heligoland became important during the First World War and enabled the German Navy to be developed; Hitler then subsequently built massive fortifications and a harbour for the Second World War, which resulted in an Allied air attack dropping 7000 bombs on the poor tiny place at the end of the war, although apparently many of the occupants survived in Hitler's bunkers. The wrecked island was then given back to the British after the Second World War who then proceeded to use it as a bombing practice range and who then decided to virtually destroy it by exploding massive amounts of munitions in what has been described as possibly the largest non-nuclear explosion ever. However the island was not blown into the North Sea as was the apparent intention, and rather shamefully, it was given back to Germany in 1952. This was clearly not one of the U.K.'s greatest hours and the island is now populated again and the fortifications and the craters left by the RAF can be visited. As an aside, the words to the German national anthem were written by a German on Heligoland in the 19th century when the island was a British colony, and Walter Heisenberg, the founder of quantum mechanics, lived there for several months in the interwar years because of the healthy climate, and developed the famous uncertainty principle there.

*\*ed. note: the word Helgoland refers to Bruckner's composition; Heligoland refers to the island in English usage.*

#### References:

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Jan Rüger, *Heligoland: Britain, Germany, and the Struggle for the North Sea* by Oxford, 370 pp, January 2017, ISBN 978 0 19 967246 2

*London Review of Books: Letters* Vol. 39 No. 17 - 7 September 2017 Stephen Pickles Oxford

*The writer is grateful to Steve Kay, Abergavenny historian, and someone who, like Bruckner, refers to Wagner as 'The Master', who found the review and letter in the London Review of Books.*

#### **Editor's Note -**

*The standard Göllerich-Auer biography adds some interesting background detail on the first performance of Helgoland.*

*'Helgoland proved to be by far the most significant of all the works performed and dedicated to the association. Bruckner was also the only one of the composers present whom the emperor received and commended with complimentary words. Bruckner, in his dress coat with the Order of Franz Josef, was celebrated extraordinarily by the large crowd of concertgoers.*

*From the podium his gaze swept into the assembled mass of humanity, until he finally discovered the poet Dr August Silberstein nearby. Bruckner stretched out his arms, as if to embrace the poet in gratitude, but an*

embrace was not possible as he was still on the podium. Instead he called out: "Yes, it's you, Doctor, that I have to thank! Without you I couldn't have done it!"<sup>1</sup>

According to Göllicher, Bruckner showed some of the excitability which could possess him when things went well. When invited by Moritz von Mayfeld for a celebratory meal at the Hotel Elisabeth in the Weihburggasse, he couldn't resist informing one of the waiters of his success. More evidence of his awkwardness emerged a few days later, when a small tin carved in antique style, with a cannon and cannon balls in the centre, was delivered to Silberstein's wife, with a message from Bruckner to Silberstein. The box contained five ducats. Silberstein's wife had to talk him into accepting this gift.

Although Silberstein provided the text for Bruckner's Germanenzug, the work he later felt was the first to show his own individual style, relations between them could be variable. On one occasion, when Bruckner played him one of his works, Silberstein objected to the frequent repetitions of the words. Bruckner retorted that Silberstein should have written more text.

Göllicher also quotes from some contemporary reviews. The critic of the Fremdenblatt (9 October 1893) refers to 'a musical hurricane' and draws the inevitable comparisons with Wagner. Not for the first time, the appearance of the 'worthy old man with the Roman profile [Senatorenkopfe]' is contrasted with the boldness of his music. But he acknowledges the strength of Bruckner's imagination.

Robert Hirschfeld in Die Presse, 12 October 1893, seems to have been impressed despite himself, acknowledging that 'The force of the fiery motives, which towards the end strive powerfully against each other, the boldness of the conception, the masterly compelling treatment of the winds, the blazing lightning flashes that rage from the turbulent orchestra, betray the ever-vital youthfulness of the aged composer.' But he objected to the difficulties of the choral writing, specifically the many high notes in the first tenor part: 'This is a show of force, not a work of art. On the cliffs of this terrible vocal writing, true song is wrecked. If this is the future of the male voice chorus, then it has none.'

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<sup>1</sup> August Göllicher and Max Auer, *Anton Bruckner – ein Lebens – und Schaffensbild*, Vol. IV/3, Regensburg 1936, pp 354-357, from which the following material is also taken. The other works performed included Max Bruch's *Leonidas*.

## Love and Hate Around Bruckner's Seventh Symphony

By David Singerman

I was motivated to write this article after reading the reviews of the Barenboim Bruckner cycle at Carnegie Hall published in the July 2017 edition of this Journal written by Vishnu Bachani. In particular what he wrote about the Seventh Symphony, which to me one of the most beautiful symphonies ever written. This doesn't mean the greatest. It's just that the melody and sound of this symphony are completely wonderful from first note to last. However, Vishnu wrote, "I consider it an overall weak symphony both structurally and thematically"; and when he comes to the second theme of the slow movement (by which I guess he means the moderato theme), "It is shockingly uninspired...it almost sounds as if Tchaikovsky wrote it [is that a problem?]. Perhaps the dryness of the theme is a deliberate attempt to strengthen the recapitulation of the first theme group". In fact it was hearing this theme that turned me on to Bruckner in 1958 when I was just 14 years old. I walked into the school hall one day when they were rehearsing the school play. The music for the play came from Bruckner's Seventh Symphony and I walked into the rehearsal just as they were playing the moderato theme. Even though I was only 14 I felt that I was transported to heaven. (At least Robert Simpson in his famous book *The Essence of Bruckner* agrees with me. He called it a theme of remarkable beauty and a heavenly episode.)

(Aside: The music was chosen by our English teacher, Gerald Cockshott. Even though he taught English, he trained as a musician and was a pupil of Vaughan Williams. This makes me wonder if Vaughan Williams admired Bruckner. There are certainly passages in the slow movement of the Ninth, the finale of the Eighth and the first movement of the Seventh which foretell the Thomas Tallis *Fantasia*. However, in the time that he lived (he died in 1958) hardly any Bruckner was played in England so this might just be fanciful.)

The Seventh symphony was written between September 1881 and September 1883. It was first performed on two pianos by Joseph Schalk and Frederic Löwe. In 1884, Schalk showed the symphony to the well-known conductor Arthur Nikisch and wrote "we had hardly finished the first movement when Nikisch, usually so sedate and calm a person, was all fire and flame...Since Beethoven there is nothing else that could even approach it..."

Nikisch conducted the first performance with the Gewandhaus Orchestra in Leipzig on December 30th 1884. There are conflicting reports as to the success of this concert. In Stephen Johnson's book *Bruckner Remembered* (page 25), it talks of "the triumphant 1884 premiere of the Seventh Symphony in Leipzig" and this is repeated by many other writers. However, according to Crawford Howie's *A Documentary Biography* he wrote that there was a mixed reception. In the Göllicher-Auer biography some displeasure amongst the public is recorded but overall the concert was a great success with 30th December being described as the "birthday of Bruckner's world fame" However, Franz Schalk writes of a certain lack of receptivity by some of the audience and Bruckner's desperation after the performance.

Some of the critical reception was very favourable. Bernhard Vogel in the *Leipziger Neueste Nachrichten* wrote: "The work itself deserves admiration. Bruckner presents us with musical tone pictures in which glowing colour vies with the white heat of inventive power so that the listener is gripped as if from invisible chains from beginning to end. Bruckner is a self-contained and highly original artist. If one were to desire anything different from him one would be asking him to be untrue to himself; and he will never do that either now or at any other time." A remarkable insight for the time.

However, Hans Merian, the critic of *Leipziger Tageblatt und Anzeiger*, was less complimentary. He finished his review writing, "The character of the entire work is more theatrical-dramatic than symphonic and the impression it makes is of someone sitting at the piano indulging in a free fantasia on well-known themes which are developed and interwoven without any purpose. The sound is beautiful but there is no clear objective."

However, there is no doubt that the success he achieved on March 10th 1885, at its Munich performance under Hermann Levi, was sensational. "The applause was rapturous. After each movement the audience called the composer to onto the stage several times and at the end they presented him with a laurel wreath". (*Hermann Levi, From Brahms to Wagner*, by Frithjof Haas.) One wonders if those who report the great success of the Leipzig performance might be mixing it up with the Munich performance.

After the triumphant Munich performance Bruckner was reluctant to have the symphony played in his hometown of Vienna. He had suffered so many bad reviews there that he was worried that a Vienna performance might put a stop to his growing success. However, the Symphony received a very successful Vienna performance on March 21st 1886 under Hans Richter. The composer was called out four or five times

after each movement! After the performance the composer received the following telegram “Am deeply shaken - this was one of the greatest experiences I have ever had”. This was signed by Johann Strauss.

But Bruckner was right, he did get his bad reviews. His arch nemesis Eduard Hanslick: “The music is antipathetic to me and appears unnaturally sick and perverted. Like every one of Bruckner’s works the E major symphony contains ingenious inspirations, interesting and even pleasant details...but in between the lightnings there are interminable stretches of darkness, leaden boredom and feverish over-excitement.” He also received other equally bad reviews from the Viennese critics Dömpke and Kalbeck.

There is a wonderful chapter on the Seventh Symphony in Robert Simpson’s book *The Essence of Bruckner*: “That the symphony is so widely loved is evidence that the impression it makes is direct. Its flowing melody and the intensity of its harmony are finely matched and the sound of its orchestra gives off a golden gleam”.

Simpson also mentioned that H. C. Colles used the first movement of the Seventh Symphony to demonstrate what a good composer Brahms was in comparison with the inept Bruckner. In fact Colles, in *The Oxford History of Music vol. VII (Symphony and Drama, 1850-1900)* devotes four pages of his book to the Seventh, not all negative. Of the opening theme of the first movement he writes “Such a theme is not readily memorized beyond the opening arpeggio figure...It neither impresses itself as a thing of self-evident beauty nor as a pregnant idea from which greater things can come.” However, the whole point of Colles book is to demonstrate that Brahms was the greatest composer of his age and for this reason he had to diminish Bruckner. Colles writes “Bruckner can only be fully understood though his own country Upper Austria”, a statement I find equally as absurd as saying absurd that Elgar can only be understood by those born in Worcestershire. However Colles’ treatment of Bruckner is quite mild when compared with some recent British music critics. In his book *the Story of Music* Howard Goodall writes of Bruckner’s numbingly long symphonies and of the Seventh symphony he writes: “His Seventh Symphony received its première at a Wagner memorial concert in December 1884 [ed. note: *Nikisch had planned the premiere in Leipzig on 6 June 1884 at a concert to raise funds for the erection of a monument to Wagner, but was delayed 6 months for the December concert in aid of the Wagner Memorial Fund*], its second movement, *Adagio*, being in the form of a funeral lament for Wagner. (One has to wonder whether Bruckner’s obsession with Wagner’s music dramas was in part motivated by a voyeuristic attachment to the sexual content in them, particularly the *Ring* cycle and *Parsifal*).” Or Jessica Duchon, who writes for *The Independent*:

“When I was asked to choose my “most boring masterpiece” for a round-up in BBC Music Magazine recently, I picked the Symphony No 7. It is the most frustrating of the lot, because after the glorious opening minute and a half or so, he fails quite spectacularly to follow it through. All that opening’s sunrise-like, mystical beauty dissipates into plinky-plonky, counting-the-notes, closing-passage twiddles. And then you have to sit through the remaining 68 minutes.”

She refers to Bruckner as the “lumbering loony of Linz”.

(Aside: Why is it that those who dislike Bruckner’s music feel that they have to criticise his personality. This doesn’t happen with other composers except possibly for Wagner. By most accounts Bruckner was a very nice man who was loved by his students and had a sense of humour. Like many geniuses, he did suffer occasionally from some mental disturbances.)

Let us close by giving more examples of those who have really loved the Seventh Symphony. First, from the author Stan Barstow. In his novel *A Raging Calm*, there is a description of the hero who is purchasing a disc of Bruckner 7. In those days it was common to ask the sales-person to listen to the disc that you wanted.

“He asked for the first side and went into one of the listening booths. A crackle and hiss were the mechanical heralds of that glorious rainbow of sound. Old Bruckner, the peasant laughed at by many of his contemporaries; neglected for half a century and more for being long-winded and overblown. Bruckner dedicating the glory of his art to the Maker he believed in with simple fervour. And whether you believed in God or not, a love of this radiant music was surely in itself a passport to whatever heaven existed. Perhaps it brought it momentarily within reach here on earth. Here in a listening room in a record shop in Cressley on a cold November morning heaven lay briefly around him.”

Or this:

“In 1930 a seven-year-old boy was walking along a street in the misty city of Lwów (then Poland, now Ukraine) when he heard music coming from an open window: He was transfixed: “I was in a trance. I was in heaven – the world didn’t exist for me.” So shattered was he by the experience that he fell ill with a fever. The music that had this overwhelming effect on the boy was the *Adagio* from Bruckner’s Seventh Symphony.”

The boy was Stanisław Scrowaczewski, who became one of the greatest Bruckner interpreters.

## Bruckner's Clavichords

Garry Broughton, Eltham, UK  
Chairman of the British Clavichord Society

One of the most fascinating clavichord recording projects of recent years was the late Christopher Hogwood's 'secret' series presenting keyboard music by great composers which they may have played at home on their clavichords. After secret Bach, Handel and Mozart the project was cut short by the vicissitudes of the recording industry, depriving us of the planned secret Haydn and Beethoven and dashing any hope that the project would eventually stretch as far as secret Brahms, Bruckner and Nielsen: however unlikely it may seem, clavichords associated with these three great symphonists have survived and are on display in museums in Austria and Denmark.

Brahms's enthusiasm for 'early music' led to him acquiring a late eighteenth-century Ferdinand Hoffmann clavichord thought to have been owned by Haydn: it is now in the Haydn Museum, Vienna.<sup>1</sup> The clavichord in the Carl Nielsen Museum, Odense, Denmark, has been fully documented by Mads Damlund and Joris Potvlieghe in *Clavichord International*.<sup>2</sup> My research into Bruckner's clavichords was hampered by the fact that Bruckner literature in English rarely acknowledges that 'clavier' could mean 'clavichord': it's as if no one could believe that the clavichord had survived in daily use as late as the 1840s in the little villages of Upper Austria.

Born in 1824 in Ansfelden, south of Linz, Anton Bruckner began his keyboard career at the age of four on his father's spinet (*épinette*); he first seems to have had access to a clavichord when, in 1842, he was appointed to his first job as assistant teacher in Windhaag (200 inhabitants). The servile drudgery of Bruckner's existence at this time was alleviated by playing the violin at village dances and by making music with the family of the local weaver Johann Sücka, on whose clavichord he was able to pursue his studies of Bach's *Die Kunst der Fuge* and the fugues of Albrechtsberger (Beethoven's teacher). It is this anonymous 'Clavichord aus der Windhaager Zeit' which is now on view, 'freshly restored to admire', as the website says, at the Anton Bruckner Museum in the house where he was born.<sup>3</sup>



Anton Bruckner's Clavichord - Österreichische Akademie der Wissenschaften

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<sup>1</sup> See Donal H. Boalch, *Makers of the Harpsichord and Clavichord 1440-1840*, 3rd edition, revised by Charles Mould, Oxford University Press, 1995, p. 397. The clavichord is undated; the compass is FF-g<sup>3</sup>.

<sup>2</sup> Vol. 19/2 November 2015

<sup>3</sup> A photograph of the clavichord can be found in a Picture Tour of the Bruckner birth-house at <http://www.ooegeschichte.at/themen/kunst-und-kultur/musikgeschichte-oberoesterreichs/picture-tour-anton-bruckner.html> (accessed 10/3/2018), or google search for "Anton Bruckner clavichord picture tour".

In 1843 the exploited young Bruckner was transferred to a happier milieu as assistant teacher in Kronstorf (100 inhabitants), where he was ‘adopted’ by the teacher Frans Lehofer and his wife, who cooked favourite dishes such as *Griessknölden* for him. Bruckner was able to take part in *soirées musicales* organised weekly by the farmer Joseph Födermayer, who lent him his ‘clavier’; this was kept in Bruckner’s classroom and enabled him to practise the works he was studying with Leopold Edler von Zenetti at nearby Enns. Zenetti taught Bruckner keyboard technique and composition, using Bach’s chorales and the ‘48’ and, significantly, Türk’s great textbook, the *Klavierschule* of 1789.

Exactly what type of keyboard was Födermayer’s ‘clavier’ upon which Bruckner used to improvise into the early hours of the morning (Frau Lehofer often had to tell him to go to bed)? The English translation was usually ‘spinet’ or ‘piano’ until Paul Hawkshaw in *New Grove* (second edition 2001) decided it was a clavichord. I think he is right: Bruckner would hardly have been thumping away on a piano in the early hours, and although ‘spinet’ is a possibility, the instrument described in reminiscences by Matthias Leutgäb (who knew Bruckner through Zenetti) could well be a clavichord: ‘a rectangular box, finely strung, that could be set down on a table’. Bruckner was obviously fond of this instrument and according to Leutgäb tried to buy it some years later, but it no longer existed: after Bruckner moved on from Kronstorf to St Florian in 1845 it ended up in the loft. ‘There it was exposed to the elements, fell apart, and the schoolmaster’s children took the strings one by one when they needed some wire.’<sup>4</sup> Sic transit gloria clavicordii...

I wonder if Bruckner ever played any Froberger on either of his clavichords; if he did, he would have recognised a fellow spirit similarly haunted by death. One of Froberger’s many melancholic meditations, the *Lamento for Ferdinand IV* (1654), has a drawing at the top of the manuscript depicting two weeping figures with an hourglass between them. As Rebecca Cypess has pointed out, ‘The most common artefacts associated with the theme of *memento mori* were timepieces ... the hourglass ... clocks and personal watches ... These mechanical timekeepers served as a reminder of the ticking away of life.’<sup>5</sup> Two hundred and thirty years later we find Bruckner describing the climax towards the end of the first movement of his Eighth Symphony as the *Todesverkündigung* (‘Annunciation of Death’), and the following deathly quiet coda, with its repeated thematic fragment, as *Totenuhr* (‘Death’s clock’): ‘This is Death’s clock that ticks for everyone, and never stops till all is past.’<sup>6</sup> If the slow movement of the Seventh Symphony was Bruckner’s *Tombeau sur la mort de Wagner*, then maybe this passage from the Eighth was his *Méditation sur ma mort future*.<sup>7</sup>

*Ed Note:* This article was first published in *The British Clavichord Society Newsletter*, no. 65, June 2016 pp 3-5 – published by permission of the author.

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### **Bring Your Bruckner To A Wide Audience...**

From the very beginning, The Bruckner Journal has been a publication for enthusiasts – musicians, scholars, amateurs, lay individuals – whatever their level of knowledge and expertise.

To that end, the Journal has always welcomed all manner of contributions. All of us with a passion for Bruckner are fortunate to share in a community where the occasional concertgoer can have experiences as unique as the most seasoned researcher.

Readers are encouraged to share their enthusiasm with other Journal subscribers in the form of an article, short essay, concert/CD review, or comments on previous Journal content and letters to the editor.

***All contributions are welcome and considered***

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<sup>4</sup> Matthias Leutgäb, quote in Franz Gräflinger, *Anton Bruckner, Bausteine zu seiner Lebensgeschichte* (1911), translated by Stephen Johnson in his *Bruckner Remembered* (Faber, 1998) p. 10.

<sup>5</sup> Rebecca Cypess ‘Memento mori Froberger? Locating the self in the passage of time’, *Early Music*, February 2012, pp. 45-51.

<sup>6</sup> Bruckner quoted in Friedrich Eckstein, *Alte unnennbare Tage!* (1936), translated by Stephen Johnson, op. cit., pp. 104-105.

<sup>7</sup> Title of Froberger’s 1660 Memento Mori.

## **Anton Bruckner Urtext Complete Edition: Preliminary Remarks**

As many Bruckner enthusiasts are acutely aware, much of the confusion regarding the composer's works comes from the various editions that are available. Early attempts to improve the situation by Haas and Nowak are well-known. Currently, in an effort to more definitively refine the multiple versions, the MWV has embarked on a new series of volumes, under the title "New Anton Bruckner Complete Edition" – published jointly with the International Bruckner Society in cooperation with the Austrian National Library, with patronage of the Vienna Philharmonic. The first volume, Symphony No. 1, has been released.

Some readers may not be aware that an entirely separate project is also underway, under the editorship of the scholar Benjamin-Gunnar Cohrs, published by the Bruckner Edition Vienna, with patronage of Nikolaus Harnoncourt. The first three volumes of the planned 46 for the complete edition have been released: Symphonies 6 and 7, and the *Missa Solemnis*. Although full reviews of the scores are planned in subsequent issues of TBJ, some preliminary remarks are provided here.

Also known in German as the Anton Bruckner Urtext Gesamtausgabe (ABUGA), the entire edition will be broken down into six "series": orchestral, sacred choral, secular choral, male choral, chamber/Lieder, and keyboard works. Although the initial releases are in "full score" format only, subsequent releases will include study scores as well as digital volumes, with manuscript following along with the music.

The concept of an "urtext" is to reproduce the composer's original intentions as precisely as possible – taking into account the various source materials: autograph manuscripts, copies, orchestra parts, first printings, etc. These are then presented together in a scholarly practical edition. A unique aspect of this series is to reveal each of these sources simultaneously, utilizing defined colors for the pertinent markings. Thus, an autograph source may be green, first edition red, editorial additions blue – clearly distinguished in the same printed score.

Each volume shows the same general layout. Text is presented in German on the left of the page, English on the right. The opening pages define the performance ensemble, including the number of musicians and approximate performance time. Special Features are then noted, such as issues regarding Wagner tubas and percussion in the Seventh. A Foreword follows, containing commentary about composition genesis – dates, places, and influences.

The Score is presented in same system format, maintaining continuity from page to page. Colored notations are placed for the relevant distinction of sources. Bruckner's own metrical numbers are placed below the measure, defining his "metrical periods".

The remainder of the volume contains the Editorial Report, an extensive compilation of information specific to the work. This begins with a detailed listing of the sources, including tables clarifying dates. Matters of tempo are also presented and defined to sources, showing facsimiles of handwritten notations and tables compiling differences between the sources. Performance practice is also addressed, as is chronology – pertaining to biographic elements, composition, performance, and reception. Concluding remarks in a commentary further discuss details of sources.

Each volume also contains an Appendix specific to the work. This might include facsimiles of manuscripts; an essay regarding Wagner tubas is included in the Seventh volume (by co-editor Joseph Kanz); the *Missa Solemnis* volume contains additional works that were performed in conjunction with contemporary performance practice of the day.

As an enthusiast, I am very excited about this project. The current volumes demonstrate expected comprehensive scholarship by editor Cohrs. The "urtext" concept is appealing for those wishing to analyse variant sources in a unified format. The intended expansion of the scores into a digital format is particularly appealing, especially to newcomers looking to following the music with the score and to those whom having 46 volumes taking up further shelf space are grateful.

The current ABUGA project does not have to be seen as competition with the MWV. Ideally, there would be one unified "complete edition" based on general agreement of scholarship. However, the approaches between the two projects are differing enough to offer an alternative to which approach appeals to the end user, be it musician, conductor, or enthusiast. Any further definitive scholarship is welcome.

Reviews of the initial volumes of Symphony No. 6, Symphony No. 7, and *Missa Solemnis* will follow.

*Michael Cucka*

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## Concert Reviews

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NEW YORK, NY

CARNEGIE HALL

17 JANUARY 2018

**Wagner** - Prelude to Act III and Good Friday Spell from *Parsifal*

**Bruckner** - Symphony No. 9 (ed. Nowak)

Royal Concertgebouw Orchestra / Daniele Gatti

THE CONCERTGEBOUW ORCHESTRA is without doubt an orchestra that has a long tradition of playing Bruckner. Beginning with Mengelberg and followed by van Beinum, Jochum, and Haitink, it has produced some of the most authoritative readings of the composer's music through an impressive list of studio and live recordings. With Daniele Gatti's appointment as chief conductor in 2016, many are hoping that he would continue this tradition.

Interestingly enough, Gatti is not a conductor whom one would usually associate with Bruckner, and given his rather scant activity on the Austrian composer since his conducting debut thirty years ago, I was curious to see how he would live up to the expectation.<sup>1</sup> On the other hand, the Ninth Symphony has appeared several times in his programs in the past two years, so it is fair to assume that it is one of his favorites, a work that would allow him the opportunity to showcase his technical and musical ability through a great orchestra.<sup>2</sup> Although I sat high up in the balcony, with Carnegie Hall's excellent acoustic I could hear all the instruments, tonal details, and dynamic nuances that emanated from the stage. As my first live experience with the Concertgebouw, I was amazed at the sonic transparency that this orchestra could deliver. In addition, the balance was perfect within and between sections; even in the loudest tutti I could hear individual woodwinds contributing to these important moments. Directing the symphony from memory, Gatti really took his time to unfold the music. There is good and bad as a result of this approach. On the one hand, new details surface that are otherwise buried in other performances. On the other hand, due to the need to bring out those details, Gatti slowed down quite a bit, and therefore some passages suffered a lack of momentum. There were moments when the music should move forward, but instead it was dragging.<sup>3</sup> Therefore, the music at times sounded a little over-romantic to my taste. One such place is mm. 127-28 of the first movement, where Gatti was so emotionally involved that these two measures slowed down too soon, for the "ritard." does not appear until m. 129. In fact, a friend at the concert observed that Gatti's reading reminded him of Giulini.

That being said, overall it was a great performance. Its success, I believe, has something to do with Gatti's economical yet precise stick technique. He only did what was needed, allowing certain amount of freedom for the players, and reserving his big gestures to articulate formal landmarks and climaxes. The buildup to the main climax at the opening of the symphony (mm. 51-63) is a case in point—in this passage (also in the recapitulation, m. 321ff) the imitation of the descending half step between violin I/oboes and flutes/clarinet I (mm. 51-58) was particularly prominent. Gatti is adept at bringing out this kind of motivic connection, which appears again in the second theme, beginning with m. 131 between violin I/clarinets and flutes. In the closing theme, the playing was so clean and clear that I heard things never heard before. In the coda, under a steady tempo dominated by triplet rhythms, the music surged toward the final pages where the clashing D-Eb dissonance foreshadowed in the form of a linear gesture at the beginning of the movement (mm. 1-24, violins) is countered by the open fifth (D-A) in one of the most compelling conclusions in the literature of symphonic music.

To my surprise, after the final chord of the first movement, Gatti jumped right into the Scherzo almost without pause, leaving me no time to settle down after that exciting ending [*ed. note: this attacca is specified in Benjamin-Gunnar Cohrs MWW score, 2000*]. The rhythmically driven pizzicato strings complemented by the sustained chords in the woodwinds led to a powerful affirmation of the theme, but without the kind of rough and violent quality that one sometimes witnesses in other readings. In the score, every note in the first part of the opening phrase (letter A, mm. 42-46) is marked with a down bow—this kind of playing certainly enhances the aggressiveness of the music. However, since the latter part of the phrase (mm. 46-50) has just one up bow indicated on the first note, bowing is open to interpretation in the next two measures (mm. 47-48) and similar ones before the tonic arrival at m. 49. Under Gatti's direction, all the notes in these two measures

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<sup>1</sup> Based on the information I have gathered, Gatti's engagement with Bruckner began as early as 1999 with the Ninth Symphony. Since his conducting debut, he has also directed the Fourth, Seventh, and Eighth Symphonies. As of the writing of this review, there is no commercial recording of Bruckner's music with Gatti.

<sup>2</sup> The program in the following evening in Carnegie Hall (January 18) featured the work of another composer who has also been associated with the RCO, in this case Mahler's First Symphony.

<sup>3</sup> Gatti adopted a similar approach in the *Parsifal* selections played at the beginning of the concert.

were played with up bows, in contrast to some other performances, which alternate between up bow and down bow.<sup>4</sup> I don't know how much difference these two ways of bowing actually make in terms of sound, but the repeating up bows are more tiring to execute than the more natural and balanced up-down bowing, especially in a fast tempo. On the other hand, the tension of the repeated up bows could increase one's psychological need to resolve, thereby creating a more forward momentum toward the tonic. As for the Trio, Gatti approached it with a more relaxed tempo, but the music did not sound slow at all. Even at those sections where most conductors would tinker with rubato (e.g., letter D, m. 113ff), Gatti maintained a steady tempo. Moreover, he was faithful to the score, such as the "langsamer" at letter E and the fermata right before letter F. Here in the Trio, we again see Gatti's "uninvolved" conducting style, for there are moments when his hands were barely doing anything, except for a slight nod of the head or an unobtrusive swaying of the body to acknowledge what the ensemble was carrying out. This kind of chemistry between conductor and ensemble was rewarding to watch as well as satisfying to hear. By highlighting its chamber quality, Gatti produced a Trio that serves as a nice complement to the framing Scherzo sections.

At the beginning of the Adagio, the "markig, breit" effect produced by the first violins, supported by the rest of the strings plus the winds, filled the entire Carnegie Hall with such warmth, as if to assure me of an unforgettable musical journey that was to unfold. In fact, this movement is the crowning achievement of the entire evening, one through which the RCO has impressed me most with its superb playing and outstanding musicianship. Gatti did an excellent job in guiding the orchestra while, just like the other movements, allowing the players their freedom to display their full potential. In fact, I was so drawn to the music that I forgot my role as a reviewer, and ended up with not much written down for this movement. If there is any complaint at all, I would say that the ending was just a tad loud, especially with the horns.

Commenting on his first collaboration with the RCO back in 2004, Gatti once noted, "I think there was a strong bond right from the start, a bond which has grown year after year and eventually led to my appointment."<sup>5</sup> I can certainly agree with this statement after my Carnegie Hall experience. In addition, I believe the maestro is gradually building his reputation as a Bruckner interpreter, not so much the result of his position as music director of a world-renowned Bruckner orchestra, but rather of his own reverence for the composer. Finally, I must thank the anonymous lady who saved this review by picking up my program full of scribbles that I dropped at the subway station after the concert and returning it to me.

*Eric Lai*

BAD KISSINGEN

REGENTENBAU

6 MAY 2018

**Mozart:** Overture *Don Giovanni*

**Bruckner:** String Quintet, version for full orchestra by Gerd Schaller

**Beethoven:** Symphony No. 5

Prague Radio Symphony Orchestra / Gerd Schaller

TO OPEN A CONCERT with the Overture to Mozart's *Don Giovanni* is to prepare the audience for high drama, and the Prague Radio Symphony Orchestra dug into this haunted music with appropriate trenchancy. And the same could be said of their performance of Beethoven's Fifth Symphony in the second half. Bad Kissingen is a spa town with a density of convalescent homes and 'Kurhotels' where the infirm can take advantage of the waters, and it maybe this that encourages the attendance at early Sunday evening concerts of a large contingent of the bronchitically impaired who did their best to sabotage Beethoven's progress from fateful C minor to barn-storming C major victory. Beethoven and the musicians won out - but it was a close run thing.

Fortunately they were a good deal more attentive during the world premiere of Maestro Gerd Schaller's orchestration of Bruckner's String Quintet, and only the intrusion of a mobile phone ringing, serendipitously more or less in the right key, disfigured Bruckner's heartfelt Adagio. It is a cliché of critical commentary on Bruckner's Quintet to remark that it is a symphony manqué, straining at the bounds of what five string instruments can comfortably achieve, and so it is not surprising that attempts have been made to create an orchestral work of it. Schaller includes Bruckner's Intermezzo (an alternative Scherzo the composer supplied when the original was declared too difficult) as a fourth movement, (without its trio or da capo) so producing a five movement work that feels more like an orchestral suite than a symphony.

<sup>4</sup> For those interested in pursuing this topic further, see the clips by Abbado, Bernstein, Chung, and Wand at

<https://www.youtube.com/watch?v=DKQCKmeWJAc> (at 27:28 and 35:21),

<https://www.youtube.com/watch?v=Tw2LNhwnqk> (28:16) - <https://www.youtube.com/watch?v=nQktPrYRn3g> (0:40),

and <https://www.youtube.com/watch?v=JUXUFbSim3w> (35:40).

<sup>5</sup> <https://www.concertgebouworkest.nl/en/daniele-gatti>.

Obviously it is not necessary to orchestrate Bruckner's string quintet: Bruckner's great chamber work stands very well on its own. But it is a harmless and intriguing venture to embark upon, it may well introduce new listeners to Bruckner's quintet, and no doubt Gerd Schaller enjoyed working at it: that enjoyment communicates to the listener. It proved very pleasurable to hear Bruckner's wonderful and often rather weird themes given extra and unpredictable colour, to hear the crescendos and fortissimos sound more dramatic and shine more brilliantly, and the great string melodies of the Adagio given that extra warmth that horns and woodwind can supply. What you lose, of course, is the effect of five individuals giving direct communication, and the special bite of solo instruments that a full orchestra cannot achieve.

But on the other hand, if you felt that the Quintet was really a symphony, and hoped to hear in this orchestration vindication of your view, then I think you would have been disappointed. Indeed, it is one of the insights that Schaller's transcription provides, how wedded to chamber music the thematic material and its treatment really is, so that the orchestration remains 'small scale', and as I remarked above (repeating what Gerd Schaller said in conversation after the performance) it works like an orchestral suite - and a very attractive one too. In this context the absence of mighty Brucknerian unisons, large scale symphonic themes, in favour of lighter more sprightly gestures of a chamber work, seems thoroughly appropriate. Gerd Schaller has worked some magic on the music; it becomes something Bruckner never intended but is even so a work of great charm and heartfelt emotion that sits well in an orchestral concert programme.

Having only heard it once in the concert hall, I cannot give a detailed account of the orchestration, but it is often very beautiful and never less than interesting. It is very intriguing that the orchestration sounds 'Brucknerian' - had Bruckner written an orchestral suite you could imagine it may well have sounded like this. Very often in the performance when you heard a theme given to clarinet or horn, for example, it sounded just right, as though this were a theme that could well have been written with that very instrument in mind.

The Prague Radio Symphony Orchestra didn't always sound as though they had lived with the music long enough, but they boasted horn players of exceptional quality, who had some wonderful moments in Schaller's orchestration - particularly providing some extra nobility and warmth to the strings second exposition of the Adagio theme. There are some well-chosen exclamations by trumpets, beautiful woodwind solos, glorious brass crescendos, and these were all well accomplished. Just a few passages where the work seemed unnecessarily fragmented, the line being lost, suggested that there was room for improvement in what was nevertheless a very attractive performance.

The musicians are scheduled to record the work in Prague shortly following the concert: it's a release many Bruckner Journal readers will be interested to hear.

*Ken Ward*

GLASGOW

ROYAL CONCERT HALL

24 FEBRUARY 2018

**Mozart:** Piano Concerto No. 25 (Christian Blackshaw)

**Bruckner:** Symphony No. 8 (1887, ed. Hawkshaw)

Royal Scottish National Orchestra / Peter Oundjian

THIS WAS ONE of three concerts that gave the UK première of Prof. Paul Hawkshaw's new edition of the first version, 1887, of Bruckner's 8th Symphony. Undoubtedly the new edition will have corrected errors in the Nowak edition of this version of the symphony, but there was nothing in the performance that impressed itself on the untutored ear as displaying a great difference between the editions. Given that this was a performance of a new edition, it would have been a good occasion for the conductor to adhere conscientiously to the score - including the metronome markings for the finale which suggest a much slower tempo than nearly every conductor adopts. But Peter Oundjian stormed into the finale at a fair old pace, and very impressive it was too. Even so, I'd like to hear someone attempt conscientiously what Bruckner specified.

Overall this was an exciting and stirring performance. Only the first movement seemed to lack focus and the full quotient of drama. But thereafter Oundjian adopted a cracking pace for the Scherzo which was very exciting indeed. Once again, this was probably not the tempo Bruckner envisaged when he wrote 'Allegro moderato'. But the Adagio was a true adagio, and seemed to dig deeply into its lonely emotional core. The breakthrough into the revelatory climax was so powerful that the cymbal player became over enthusiastic in the second set of three clashes, coming in early with her second clash. No matter, the performance was enhanced by the obvious spontaneity of the players' response. The stormy finale kept one's interest throughout and built convincingly to its blazing finale.

*Ken Ward*

LONDON

WIGMORE HALL

14 MARCH 2018

**Haydn:** String Quartet, Op. 74/1

**Widman:** String Quartet, No. 4

**Bruckner:** String Quintet

Heath Quartet and Nils Mönkemeyer

SEVEN YEARS AGO the Heath Quartet gave a splendid performance of the Bruckner Quintet that it was my pleasure to award five stars in a review for [bachtrack.com](http://bachtrack.com). On that occasion, the added viola was played by Adam Newman; and in the quartet the second violinist, Cerys Jones, who stepped down at the end of 2016, has been replaced by Sara Wolstenholme. Whether it was the change of personnel or some other consideration of which I am unaware, I have to report that this performance was not of the standard they achieved in March 2011.

The main problem seemed to be a failure to find a way through Bruckner's counterpoint and somewhat fragmented melodic inspiration in order to give a sense of line. I know the work moderately well, but at times in the first and second movement it was very hard to follow; there was a woeful lack of continuity. It's just possible this was the result of a failure to respond to the Wigmore Hall acoustic, everyone sounded very equal, no-one carrying the main voice. But when I heard them in 2011, I remarked how intelligently and communicatively they passed the themes back and forth between each other. This didn't seem so apparent on this occasion.

Nevertheless, the Adagio was beautifully played and very moving, and the finale too came alive, so the performance was by no means an unmitigated disaster. But it was a shame that the earlier movements hadn't worked better.

*Ken Ward*

BIRMINGHAM

SYMPHONY HALL

6 MAY 2018

**Mozart:** Symphony No 35 Haffner

**Bruckner:** Symphony No. 8

Bruckner Orchester Linz / Markus Poschner

THE SUN WAS SHINING bright on Birmingham as the Bruckner Orchester Linz ended a short tour of the United Kingdom that commenced in Edinburgh and visited London, Middlesbrough, Sheffield and Reading. Unfortunately a poor audience turnout made one feel somewhat embarrassed. Perhaps many had spent-up on Simon Rattle a few days earlier, but I am pleased to report that the die-hards present responded rapturously to a fine exposition of these masterworks from our rare and most welcome visitors.

You could only delight at the crisp acoustic as the first notes of the Haffner symphony filled the hall. The eight ladies that constituted the second violins contributed to a joyful jaunty delivery of Mozart's genius using substantial forces in a delightfully large-scale approach that owed more to Colin Davis than Roger Norrington, both of whom were Poschner mentors.

The second violins were placed to the conductor's right in antiphonal formation then violas, cellos and first violins; six basses lined up at the rear with horns and tubas to the left and trumpets to the right. The initial approach appeared not to be of the great epic monolith, not that it was in any way superficial, and the emphasis from the first movement onwards was to maintain drive and momentum, beauty rather than drama - though this approach can sacrifice *attack*. Such that as the first movement hushed to a close, the attack of the original ending of 1887 erupted in my head...

The austerity of Bruckner's sound world is evident in his scherzos - even in dance-like movements there is no compromise on the huge building block approach. So to play this fast like Markus Poschner is really rather brave and it worked. Of course thanks to the revisions we have the gorgeous harp parts, played here by two young lads whose projection of their instruments was certainly valiant. Most conductors, save Skrowaczewski, neglect these parts. In the Adagio the harps were slightly overwhelmed in their poignant early entry. Bruckner asks for three harps, if possible, but even this cannot help in the absence of a helpful orchestral balance that allows this music to glisten like rays of sunshine in contrast to the dark intensity of this astonishing adagio music. But I dwell too much on this, this intensity was not lacking in any way from this performance, a logical forward motion never dragging, the audience rapt.

In the Finale, it was the blazing return of the opening fanfare that could have drawn gasps. Here was real attack: perfect orchestral ensemble combined with timpani that meant business, suddenly adding that dramatic edge and signalling that the earlier restraint was carefully planned all along as the symphony reached its thrilling resolution. The genius of that austere tune that opens the scherzo transformed in to the almost

blinding C major light, Markus Poschner allowing his trumpets to let rip before bringing the symphony to a close with three sharp jabs. Magnificent.

As I stood to leave I heard a snippet of C major emanating from behind me. I allowed myself a wry smile, in the absence of official microphones, someone somewhere will have a record of this unique event.

*Stephen Pearsall*

*And again...*

**BIRMINGHAM**

**SYMPHONY HALL**

**6 MAY 2018**

**Bruckner:** Symphony No 8

Bruckner Orchester Linz/ Marcus Poschner

THIS CONCERT WAS given at the end of a short tour in England and Scotland by the Linz orchestra, the only concert in which Bruckner was played. (Mahler's Second Symphony was played in all their other concerts). Expectations were high for this orchestra with its obvious experience of Bruckner's music. In general this was affirmed with this performance.

There were two aspects which were notable - a real sense that the structure was sound, realised most satisfactorily in the Finale. Coupled with this, a regard for the slower and quieter passages in every movement, where a tendency to linger at the beginnings of these was appealing. The playing was fine throughout, the brass resplendent and powerful at the right moments. Strings were divided. The Scherzo, immaculately played, was fast. The Adagio was most memorable for its articulated beauty and pacing, never too broad nor too urgent.

There was one curious aspect of the performance, however, which was memorable – but somewhat disconcerting - for a different reason, and which combined the experience of the visual with the aural. The timpanist, given plenty of space, was positioned towards the right of the platform but within the main body of the orchestra, instead of being at the usual place at the back (where in fact the basses were, right behind the brass!). This meant that one's attention was drawn towards him when he was playing, out of proportion to the rest of the orchestra. This attention was further compounded by the enthusiastic player's insistence on some visual drama and over-earnestness, which Symphony Hall's acoustics, revealing everything so well, do not require. This element served always to suggest to the listener a singularity of importance for the timpani, and somewhat compromised what otherwise was a well-balanced performance.

*Raymond Cox*

**LONDON**

**ROYAL FESTIVAL HALL**

**31 MAY 2018**

**Abrahamsen:** 3 Pieces for orchestra (UK premiere)

**Bruckner:** Symphony No. 9 (with finale of Samale, Mazucca, Phillips & Cohrs)

Berliner Philharmoniker / Sir Simon Rattle

IN LONDON, the past year has been a feast of notable ensembles playing Bruckner's 9th symphony. Haitink presented two programs of the work with the London Symphony Orchestra almost exactly a year ago, before Gatti conducted his Royal Concertgebouw Orchestra of the work at the BBC Proms. Now, Sir Simon Rattle and the Berliner Philharmoniker, in what is their final UK tour together with Rattle as principal conductor, return to the capital with Samale, Phillips, Cohrs, and Mazzuca's four-movement version of the valedictory symphony.

Given Rattle's 2012 benchmark recording of this four-movement edition of the symphony with the same orchestra, there is little doubt of Rattle's authority in this oft-discussed work. Considering the passage of six years since then through which the conductor and orchestra further matured their bond, the performance of tonight had spontaneity and thrill that delved further into the organic architecture of the symphony much more than before. If the thick soup of the Berliner strings never betrayed an underlying sinew – somehow reminding one of the Karajan-sound, as it were – the jaggedly pressed tempo at the restatement of the first thematic group tutti of the first movement introduced an overwhelming magnitude of firepower.

Such driving intensity, continued in the Scherzo, was a real treat to those in search of a demonic side to Bruckner's soundworld. Meanwhile, in the machine that Rattle created in the Berliner Philharmoniker, there could have been more consideration for both subtlety and contrast. If the playing felt mannered at times, this perhaps reflected the monotonous albeit wondrously sonorous phrasings of the strings (rarely without legato)

and the squareness of dynamics (mostly loud). Thus the build-up to the dissonant climax of the Adagio was wanting in suspense, and the climax itself lacked earth-shaking impact.

It has become customary for performances of the three-movement edition of the symphony to broaden the last 13 bars of the Adagio to suggest a sense of ending. This was of no interest to Rattle, who prepared for a triumphant Finale, the focal point of the occasion. While all movements of today's performance were performed faster than the successful 2012 rendition, it was clear that Rattle had rethought the Finale the most. Taken in a bracing pace, the sparseness of the score was lubricated to form a forward momentum under a palpable pulse. There was much flexibility too; the decreased tempo of the coda markedly defined the re-emergence of the first theme of the first movement, which often gets lost.

Such freshness of the Finale was convincing in light of the reconstructive nature of the work. It is hard to tell what Bruckner may have altered in the final version of his Finale. The trio of the Scherzo of the symphony alone, for example, went through two alternative versions before being settled for the current one. Consequentially, Rattle's decision to 'interpret', by adding his own creative substance, ultimately shaped the work into a creative completion that Samale, Phillips, Cohrs, and Mazzuca had started. All elements combined, the final D major chord fended off any notion of musical dissatisfaction.

*Young-Jin Hur*

TAIPEI, TAIWAN

NATIONAL CONCERT HALL

11 MAY 2018

**Beethoven** – Piano Concerto No. 3 (Louis Lortie)

**Bruckner** - Symphony No. 9 (Nowak edition)

National Symphony Orchestra of Taiwan / Günther Herbig

OVER THE PAST DECADE, under the leadership of first Günther Herbig and more recently Shao-chia Lü, the National Symphony Orchestra of Taiwan, also known as the Taiwan Philharmonic, has become one of the finest orchestras in Asia. Every section of this orchestra is of high international caliber. This quality was very much in evidence on the evening of Friday May 11, 2018 when a packed house heard Beethoven's 3<sup>rd</sup> piano concerto followed by the Nowak Bruckner 9<sup>th</sup>. French-Canadian pianist Louis Lortie presented a Beethoven that was crystal-clear over a daringly wide dynamic range. He and Maestro Herbig presented a performance with fire and power, delicacy and grace, and all with perfect unanimity. This was intelligent Beethoven, with the artists and the orchestra matching one another through hairpin turns and subtle but telling phrasing that shone a bright light on both the creativity and the audacity of the composer. After the concerto, Mr. Lortie generously played as an encore the entire slow movement of Beethoven's *Pathétique* sonata. The dream-like yet dramatic quality of the performance took one's breath away and, as was the case with the concerto, was greeted with a thunderous ovation.

The Nowak edition of the first three movements of the Bruckner 9<sup>th</sup> constituted the second half of the program. Maestro Herbig took the halting, haunting opening passages of this symphony and built them layer by layer relying on the glorious glowing sonorities the orchestra's marvelous horn section led by the brilliant Cindy Liu. Notably, as in the Beethoven, these musicians understand the meaning of *piano*, and they delivered the softest passages with great confidence. Throughout the opening movement Herbig played to the drama in the score with sudden shifts in tempo and dynamics that kept both the orchestra and the audience on its toes—but nothing was gratuitous: everything made perfect sense in context, and even the smallest details in string articulation were carefully executed. Overall tempos were on the quick side, but the music never seemed rushed. Climaxes were truly awe-inspiring: as we have seen from this orchestra before, when the brass were asked to deliver, they surely did, with bells up and in full force. Assertive contributions from the marvelous young timpanist Sebastian Efler very much contributed to the impressive effect made by the opening movement.

The opening of the scherzo showed another strength of this orchestra, with the *pizzicati* in the strings so precise that each section sounded like a single instrument. This was surely a take-no-prisoners scherzo, pounding and insistent, but still controlled well enough to allow each orchestral line to be heard. The trio—described in the program notes (by Georg Tintner) as “Mendelssohnian fairy music”—as performed here was the music of some very nasty fairies.

Finally came the spacious, yearning opening of the great adagio. Carefully judged crescendos in the three big trumpet passages were extremely effective in communicating the urgency of this music. The Wagner tuba entries that followed weren't initially perfect, but the quality of the playing of these treacherous instruments assumed an impressive level very quickly. Low strings sang out with their big tune, and winds and horns were sublime as the argument played out patiently but inexorably. This was a performance where all the instrumental choirs knew their place. The NSO is an orchestra whose musicians listen to each other, no more

so than in the catastrophic outburst towards the end, where the roiling passages in the strings perfectly balanced the full force of the rest of the orchestra. Maestro Herbig did not drag out the close of the movement. For him it was enough to simply play it as it was written.

Herbig, whose conducting mentor was Hermann Abendroth, demonstrated why he is still very much loved by both orchestra and audiences here. He challenges both musician and listener with a style that in some ways is reminiscent of Eugen Jochum: impulsive and exciting, and very much in tune with the style and flow of the music. Anyone who has an opportunity to hear the work of this conductor, who is in his 88<sup>th</sup> year and still going strong, should make every effort to do so.

*Neil Schore*

NEW YORK, NY

LINCOLN CENTER

21 MAY 2018

**Mozart** - Piano Concerto No. 22 in E-flat Major (Till Fellner)

**Bruckner** - Symphony No. 9 in D Minor

THE NEW YORK PHILHARMONIC has a long yet limited history with Bruckner. Early performances of the Third and Seventh symphonies took place under music directors Walter Damrosch (as the New York Symphony) and Theodore Thomas in 1885 and 1886, respectively. And Gustav Mahler premiered the Fourth with the Philharmonic in 1910. However, even during the more expansive years of Bruckner under the directorship of Kurt Masur, the New York Philharmonic's performances have been predominated by only those two symphonies. Masur additionally programmed the Third somewhat less frequently, but the Ninth only twice during his tenure.

The Ninth has been performed about 30 times over the Philharmonic's history. Willem Mengleberg premiered the work with the Philharmonic in 1927. However, the last time the work was performed with the orchestra was 2014 under Manfred Honeck, who substituted for Gustav Dudamel.

The conductor for the current concert, Christoph Eschenbach, has had a regular relationship with the orchestra since 1980; first performing Bruckner with the Eighth in 1998, he most recently performed the Sixth in 2013, before these concerts. This is the second series of concerts Eschenbach has programmed with the Ninth, previously in 2008 coupled with Beethoven's First Piano Concerto. He has recorded the Second and Sixth symphonies commercially, although recordings of other symphonies except 1, 3 and 5 exist on private labels.

This was a perfectly fine performance of the Ninth. Having attended NY Philharmonic concerts over the past 25 years, I must admit to usually being disappointed in the orchestra – particularly the brass, which I feel often underwhelms in concert. Likewise, the acoustics of the hall at Lincoln Center rarely help the overall sound. However, on this evening, the playing of the Philharmonic brass was spot on. The opening of the First movement was appropriately paced and phrased by the horns, building up to the climax with intensity and drive, punctuated by the timpani. Likewise, the second theme moved and flowed fittingly, with nice use of pause and buildup for the climaxes. The brass shone again during the bigger moments in the recapitulation. And although there was some unnecessary slowing leading into the drum roll before the coda, the final climax was nicely paced, culminating in expected intensity of the final measures.

The Scherzo and Trio were characteristically energetic and spirited, with nice interplay between the parts. Eschenbach moved quickly into Adagio, so the opening minor ninth lost a little of its distinction coming off the final notes of the Scherzo. Once again the brass played beautifully, and the Farewell to Life climaxes with the Wagner tubas came through with wonderful sonority. The central section of the movement felt too slow, losing pace at times. But the buildup to the apocalyptic dominant thirteenth chord was intense and the culminating moment exciting. The closure of the movement was serene, with sublime playing by the horns and Wagner tubas, with only minor warbling to be faulted albeit expected in many concerts.

*Michael Cucka*

*Timing: 25:55 / 10:32 / 24:58*

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## Recording Reviews

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**BRUCKNER (1824-1896)**

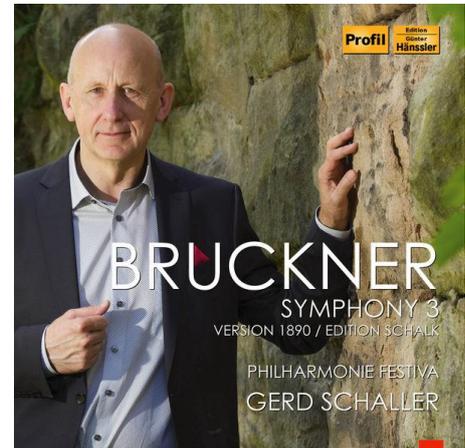
Symphony No. 3 (1890 version, ed. Schalk)

Philharmonie Festiva/Gerd Schaller

rec. live: 23 September 2017, Abteikirche Ebrach, Franconia, Germany.

**PROFIL PH18002** [57:24]

I do not understand the disdain expressed by some musicologists for Bruckner's Third Symphony, having found it immediately appealing from the first time I heard it; I have since enjoyed it enormously whatever the guise of version or edition used in performance. Bruckner enthusiasts now have the option of choosing from among recordings of at least six different versions of his "Wagner Symphony", one of the most revised of his oeuvre; completists, academics and even the mildly curious will own and enjoy them all to varying degrees according to personal taste. Before the relatively recent vogue for performing the original 1873 version, it was either the 1877 Nowak edition (with the Scherzo coda) or the 1878 Oeser (without it) which was most often performed; before that, it was the 1888/89 Nowak edition which held sway. The latest release from Gerd Schaller presents us with another recording of the third version of the Third, but this time in its first published version, which differs in many details from the manuscript source. This 1890 revision (pub. Rättig)\* prepared by Bruckner with the assistance and intervention of his students, the brothers Franz and Josef Schalk. This is by no means the first recording, as this was the version used by such as Knappertsbusch, Schuricht, Sanderling and Szell in the 50's and 60's [*ed. note: as well as Barbirolli on BBC Legends, wrongly described on the cover as the 1877 version*], but Maestro Schaller is here giving us a modern, digital account.



Apparently, some avid Brucknerians are incensed by his having the temerity to perform and record a version which they see as a discredited abomination, but we would do well to remember that Bruckner saw the 1890 Second Edition, which confers considerable validity upon it - unless we are to assume that he was an idiot. It is not as though Schaller has not done his bit to broaden the options available to Bruckner enthusiasts, having in 2011 also performed and recorded the 1874 version at the Ebrach Musiksommer festival, as per here. That is available both separately and in the 18CD box set of the complete symphonies recently issued on the same label as this issue. The adventurous might also like to indulge in the delights of Peter Jan Marthé's 2006 'Neufassung', modishly labelled "Bruckner Reloaded" and reconstructed from the 1873-1876-1877-1889 editions by, according to the conductor, channelling the spirit of Bruckner; I find it thoroughly enjoyable if not taken too seriously...

But back to somewhat more conventional Bruckner scholarship: the interest of this recording, apart from the obvious enormous merit of the music per se, is in the way, to quote from Schaller's notes, "[t]his edition presents an impressive blend of Bruckner's early and late styles. Over time, the form became more concentrated and the instrumentation more sophisticated." He then provides a concise, highly evocative, description of how each movement makes its impact. Most conductors take well under an hour before steering their symphonic ship into port; only Sanderling extends the duration of the Adagio by some three or four minutes compared with other prominent conductors of his era, while Knappertsbusch racing through at 12'37". As always, Schaller finds the *juste milieu* in his tempi without courting banality.

In the opening of the symphony, the hieratic trumpet solo floats above the insistent, descending string quavers, immediately establishing that special ambiance - solemn, mysterious, yet urgent - so typical of Bruckner's sound world. The spacious acoustic of the Abteikirche lends grandeur, yet instrumental details, and even the sharp intake of the conductor's breath on the upbeat, may be heard, recreating authentically the atmosphere of the live concert, which I was privileged to attend. Despite this recording being derived from that live performance, there is absolutely no audience noise.

I have noted before the excellence of the Philharmonie Festiva, assembled mostly from Munich's finest orchestras, whose golden sonority suffuses the score with nobility. The *Gesangsperiode* passages are delicate and lyrical, and the *tutti* climaxes weighty, underpinned by glorious brass; a certain slight harshness in the lead violins which was discernible in the live performance seems here to have been tamed by the recording

engineers. I find the coda to this movement in the Schalk version, with its unexpected pauses and sudden outbursts, somewhat abrupt, but it is undeniably dramatic; Schaller maximises the impact of its conclusion, which consists of a splendid crescendo, a wistful comment from the solo flute, then crashing descending octaves in quick succession.

The Adagio is expansive but not sentimentalised, in accordance with Bruckner's instruction of "Andante", not "Adagio", and again, as so often in this symphony, a descending figure lifted from the "Mariakadenz" in Bruckner's motet, *Ave Maria* [ed. note: the earlier 1856 version WAB 5 (bars 8-9)], not the more familiar 7-part WAB 6], lies at the heart of its emotional import. Just occasionally the violins' tuning could be sweeter here, but the brass and woodwind again excel.

The wide gamut of moods in the Scherzo is very successfully encompassed, from the muttering string entrance to the increasing intensity of the carillon effect – another of those descending motifs - to the lilting, rustic dance rhythms of the Trio, and the brief movement concludes in a blazing fanfare. Special mention must be made of the wonderfully animated contribution of the viola section. The omission of the coda seems no great loss, given how well this movement now hangs together.

The martial mood is carried over into the discordant, brass-rich declarations which open the finale; again, Schaller responds most sensitively to the moulding and shaping of the combined chorale and chattering violin tune before easing gracefully into the limping, slow dance. The energy of the development section is palpable, and Schaller manages to meld the deliberately disparate and incongruous elements of this movement into a coherent musical structure, no doubt aided by the concision of the performing edition used here. The return of the trumpet theme, first heard in the first movement but now devoid of angst, provides, to quote Schaller's notes again, "a radiant apotheosis which dispels all the previous turmoil", and once again it is the warmth, power and security of the brass in his orchestra which most impress.

I personally incline more often to hearing Bruckner's first thoughts in this symphony and especially prize the recordings of the 1873 *Urfassung* by Nézet-Séguin and the Dresden Staatskapelle, Ballot's monumental account played in Celibidache style, and more mainstream versions by Inbal and Blomstedt. As the historical back-up, there are live, mono recordings conducted by Knappertsbusch in fiery, vintage form with the Bavarian State Orchestra in 1953 and the Vienna Philharmonic in 1954; the latter studio recoding is both better played and recorded than the performance from the year before. However, when I want to hear Bruckner's final version given the best possible advocacy, it is to this striking modern recording that I will first return.

**Ralph Moore**

*\*Ed. Note: for clarification, the Nowak edition of 1889 and the score published in 1890 by Rüttig are editions of the same version, containing the same number of bars, but differing in several details.*

**WAGNER:** *Lohengrin* – Prelude [9:17]

**BRUCKNER:** Symphony No 4 in E flat major, 'Romantic' WAB 104 (1878/80 version – ed. Nowak) [70:07]

Gewandhausorchester Leipzig / Andris Nelsons

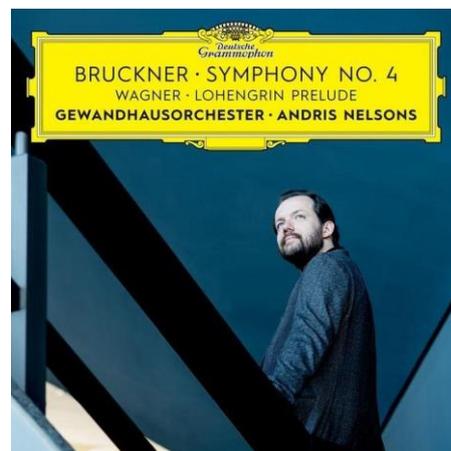
rec. live: May 2017, Gewandhaus zu Leipzig

**DEUTSCHE GRAMMOPHON 4797577** [79:37]

This is the second instalment in the Bruckner symphony cycle that Andris Nelsons is making with the Gewandhausorchester Leipzig and all the signs are that this will be a modern cycle of distinction, despite the youth of the conductor; there is no indication of Nelsons lacking the maturity or experience to do justice to Bruckner's symphonies.

It was a nice idea to pair each symphony with an orchestral number from Wagner's operas. The performance of the Prelude to *Lohengrin* is a splendid curtain-raiser, being grand and mysterious like so much of the ensuing symphony, each progression sounding perfectly weighted and building to a magnificent peroration. The strings in Thielemann's comparable modern live performance with the Orchester der Deutschen Oper Berlin might be more delicate, and his brass even more imposing, but this is perhaps a subtler, less overtly theatrical and more finely gauged account. Even better than both, despite the hiss, is Kempe in his famous 1962-3 recording with the VPO, who is first more ethereal, then finds even greater grandeur in his orchestral climax, with brass that snarls and strings that float, but no-one will find Nelsons disappointing.

The modern Leipzig orchestra makes a more homogenised sound



than of yore but what a beautiful sound it is. Everything seems right in this first movement: the opening string tremolando is full of contained tension, the horn mellow, the development urgent and propulsive, before Nelsons relaxes into the bucolic second subject at just the right tempo. He has the gift of creating a sense of drama and expectation without resorting to bombast or agogic distortion, tutti passages blaze with conviction and the climactic chorale ten minutes in is simply magnificent, contrasting with the wistful, searching passage which immediately succeeds it.

Some might find the start of the second movement to be a little careful and even stilted; I would like more sense of flow, although Nelsons moulds phrases beautifully and the orchestra's soft playing ravishes the ear. The return of the first subject nine minutes in is magical; the melody slides and as it is handed from one instrumental group to another over a cushion of pizzicato strings allows each to demonstrate its virtuosity at low volume. The contrast with the weighty, majestic climax of the movement is telling – this is great playing and conducting.

The "hunt" Scherzo is superb, the brass in perfect balance and not a single blip or blat. The trio is refined but still rustic in character and there is always electricity in the air.

The finale can fragment under direction which is too impulsive or erratic but Nelsons maintains a long view, keeping his powder dry for the drive toward final apotheosis without ever sacrificing tension. The great waves and lulls in the music come and go, and the listener is uniformly gripped throughout by Nelsons' ability to link one section to another. The concluding three minutes of the final movement constitute one of the most thrilling and glorious passages in all Bruckner; Nelsons triumphantly unveils its mystery and power, building inexorably with a sure touch and a mounting sense of the numinous.

This is undoubtedly one of the best accounts of this symphony ever recorded and certainly the finest of recent years.

*Ralph Moore*

**WAGNER:** Götterdämmerung, WWV 86D Act 3: Siegfried's Funeral March [9:13]

**BRUCKNER:** Symphony No. 7 in E Major, WAB 107 (ed. Haas) [67:35]

I. Allegro moderato [21:41]

II. Adagio. Sehr feierlich und sehr langsam [23:07]

III. Scherzo. Sehr schnell - Trio. Etwas langsamer [9:43]

IV. Finale. Bewegt, doch nicht schnell [13:04]

Gewandhausorchester Leipzig/Andris Nelsons

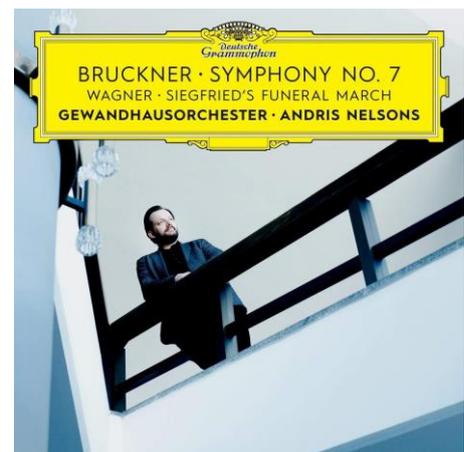
rec. live: March 2018, Gewandhaus zu Leipzig

**DEUTSCHE GRAMMOPHON 0289 479 8495 5** [76:47]

This release is the third instalment in a series of the complete cycle of Bruckner symphonies from Andris Nelsons as the new Gewandhauskapellmeister. I have already enthusiastically reviewed his Fourth and am looking forward to the continuation of what promises to be a really distinguished collection of live recordings. Each symphony is to be judiciously paired with an orchestral excerpt from Wagner's operas; the choice here is *Siegfried's Funeral Music* which, despite the same beautiful playing that has marked the Leipzig orchestra's contribution so far, I find slightly underwhelming compared with live versions on my shelves by Leinsdorf (with the SWR Baden-Baden und Freiburg), Celibidache and Thielemann; there is not enough rasp in the brass and proceedings are in general too smooth to generate the sense of overwhelming tragedy and loss the music demands.

However, the Bruckner is the main offering here. The opening is sublimely confident, finding just the right mood of mystery and exaltation; the cellos singing over the violins' tremolando are sumptuous. Dynamics in the third theme of running octaves are carefully graded and a feeling of lightness pervades the whole movement, despite the grandeur of its burden. The concluding coda is simply glorious, the majestic invocation of a descending angelic host and emphasising Bruckner's indebtedness to Wagner's sound world, his tribute to the recently deceased Master.

If Nelsons has a fault it is a tendency to linger a little too long to underline points, and for me the slightly halting delivery of the opening of the Adagio lacks flow. However, the bitter-sweet *moderato* second subject is so elegantly played as to dispel criticism. The absence of cymbals, triangle and timpani in the climax is characteristic of the Haas edition used here, but happily Nelsons includes them.



The Scherzo is splendidly joyous, animated and flexible, and every instrumental line is brought out cleanly, although I would like a touch more of the demonic-goblin in the dotted rhythms. The Trio is butter-smooth, the strings swelling and sliding seductively, with alternately urbane then perky interventions from the woodwind and brass.

That perkiness spills over into the opening of the finale, which is first alert and high-spirited, then quizzical, then three minutes in the brass roars menacingly like a herd of Cretan bulls. The playing is really sharp and tight; Nelsons maintains tension throughout this potentially fragmentary movement by following Bruckner's instructions and avoiding the temptation of simply speeding up; thus the conclusion is suitably monumental.

There is no audience noise and applause has been edited out. The silly photograph in the booklet of a dozing Nelsons dreamily draping his arms around the neck of a bust of Bruckner wearing a suitably scandalised expression is best passed over, although some might find it whimsical.

There is no shortage of classic, competitive recordings of this symphony from great Bruckner conductors like Furtwängler, Knappertsbusch, Karajan, Eichhorn and Sanderling, and there have also been some recent, highly recommendable recordings of the original version by such as Gerd Schaller and Dennis Russell Davies, so this one needs to be special to displace those. It doesn't necessarily do that, but the excellence of the recorded sound and the superlative quality of the orchestral playing support Nelsons' masterly interpretation so well that it must be counted in many ways their equal.

*Ralph Moore*

**BRUCKNER:** Missa Solemnis

**BRUCKNER:** Magnificat in B-flat major

**BRUCKNER:** Tantum Ergo in B-flat major WAB 44 (reconstructed and completed Dr. Cohrs)\*

**ROBERT FÜHRER:** Christus factus est, Gradual in F minor\*

**JOSEF EYBLER:** Magna et mirabilis. Offertorium in B-flat major\*

**JOHANN BAPTIST GÄNSBACHER:** Te Deum in D major\*

Johanna Winkel, soprano; Sophie Harmsen, mezzo; Ludwig Mittelhammer baritone; RIAS Chamber Choir, Berlin Academy for Early Music / Łukasz Borowicz

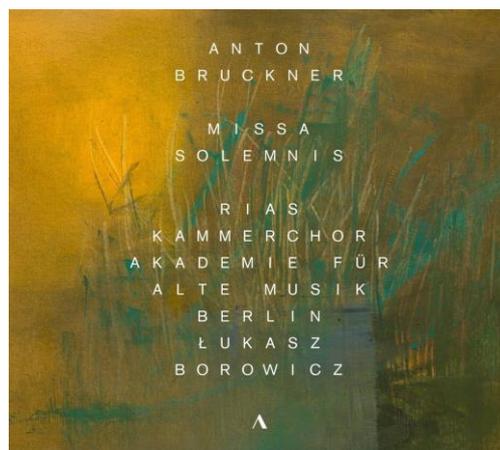
Recorded of a concert at the Konzerthaus Berlin, June 2017.

**ACCENTUS MUSIC ACC30429** [47:06]

\*The Bruckner Tantum Ergo, and the works by Führer, Eybler and Gänsbacher are world premiere recordings. All works are part of the new critical edition by Benjamin-Gunnar Cohrs.

This is a beautifully produced CD in every respect. The cardboard CD case is well designed with a beautiful art work by Dieter Ladewig, 'Untitled' abstract (2014) but reminiscent of grasses on marshland, gracing the cover and various pages within the booklet. The notes are scholarly and very informative, written by Dr. Cohrs, editor of all the pieces performed. The sound is beautifully recorded for Accentus from a live concert, the soloists all of very high standard, as are the choir and orchestra.

It was Dr. Cohrs's decision to try and recreate the sequence of performance that took place at the Missa Solemnis's premiere in September 1854. Hence, on this CD, after the Kyrie and Gloria is the Gradual *Christus factus est* by Führer; then comes Bruckner's Credo, followed by Eybler's Offertorium *Magna et mirabilia*; and after Bruckner closes the mass with the Sanctus and Agnes Dei there is Gänsbacher's *Te Deum*. These inserted short works are interesting, and after Bruckner's chirpy *Dona nobis pacem*, Gänsbacher's *Te Deum* provides a stirring close. But the endeavour to provide historical context is a little academic in that, of course, all the rest of the paraphernalia of the religious service is absent and the acoustic of the Berlin Konzerthaus has little of the reverberation one associates with ecclesiastic musical performance. The advantage this being a CD is that should you wish to hear Bruckner's *Missa Solemnis* uninterrupted, it is perfectly possible to select just the tracks devoted to the Mass.



There have been previous recordings of the *Missa Solemnis*, and I am familiar with those conducted by Jürgens and Rickenbacher, and have found them both very rewarding. The Jürgens has more of the atmosphere of a religious work, and a more reverberant acoustic, but I find some of the tempos sluggish and the recording a little muddy. Rickenbacher's performance is well recorded and energetically performed. But I

think this present recording conducted by Borowicz is even more revealing, performed and recorded with greater dramatic presence.

From the opening of the Kyrie you hear a firm purposeful tread in the clarity of bass instruments above which the choir sing with an air of precision leavened by musicality, as one would expect from the RIAS Chamber Choir, and this quality of performance and recording is apparent throughout. The strings of the Berlin Academy for Early Music are sprightly in the Gloria, in which *Laudamus te* bursts in with real enthusiasm, forthright timpani assisting to give the music a real forward swing, the sound picture highlighted with glinting additions from the trumpets. The soprano soloist, Johanna Winkel, is first heard here, and hers is a very fine voice, as is that of the bass heard with a breathtakingly beautifully played solo oboe in the *Qui tollis*. All four soloists are of the highest quality and they blend well together, working beautifully in *Et incarnatus est*.

When choir and orchestra are at full tilt together, as in the remarkable complexities of the *In gloria Dei* fugue, or the dramatic crescendo of *Et resurrexit*, the performance is very exhilarating indeed, and handled with great precision. And there is more contrapuntal complexity and vigour in the *Et vitam venturi* and *Amen*, all of it handled brilliantly. So all in all, this is a first class recording of the *Missa Solemnis*. Any Brucknerians not familiar with it would do well to make its acquaintance in this recording.

The Tantum Ergo and Magnificat have been recorded (albeit in different editions) in Thomas Kerbl's collections for Brucknerhaus LIVA with an attractive, loud, altogether less sophisticated approach than on the present CD - and they are wonderful, heart-warming performances. After them, these performances by the RIAS Chamber Choir sound rather restrained.

All the editions used on the CD are part of the new Urtext edition by Dr. Benjamin-Gunnar Cohrs. I think he is perhaps a little extreme in his condemnation of the work of the editions by Leopold Nowak, writing in the CD notes that Nowak "regarded all of Bruckner's works other than the nine numbered symphonies as practically meaningless [*bedeutungslos*]" and further, that many of Nowak's editions of these works are 'scarcely performable'. Readers will make their own judgement, but sources where Nowak takes non-symphonic works very seriously and as very meaningful are not hard to find, and performers have apparently been able to somehow use his editions to create many much-loved and effective performances of the choral works. But certainly this CD makes the case for taking 'early' Bruckner seriously, and very effectively promotes the *Missa Solemnis* as a work of considerable standing.

**Ken Ward**

**BRUCKNER:** Complete Symphonies  
Hamburg Philharmonic Orchestra / Simone Young  
rec. live 2006 - 2015, Laieszhalle, Hamburg  
**OEHMS CLASSICS OC 026** [12 CDs]

The Oehms label has displayed remarkable confidence in the appetite of the classical music market for Bruckner by issuing over the last three years no fewer than three sets of his complete symphonies, conducted by Skrowaczewski, Ivor Bolton and this by Simone Young, made over her tenure as Chief Music Director of the Hamburg Philharmonic from 2005 to 2015. My route into it, and hitherto my only experience of Simone Young's recorded Bruckner, was her account of the Ninth released in 2015, the penultimate recording in this complete survey, which presents all eleven symphonies in their earliest incarnations and the Ninth without any of the completions of the fourth movement now increasingly encountered in modern performances. All of the recordings are live, made in the Laieszhalle and the engineering is exceptionally fine, providing, to quote my previous review, "sound quality [which] is simply breathtaking, with a lovely depth and sonority." Those who have any of the earlier, individual issues should note that they were hybrid SACDs, whereas these are conventional digital.

Critical reviews of the individual issues of the symphonies as they appeared over a decade have been generally very complimentary and approving but, at least according to my online researches, assessments of the complete set as a whole are relatively sparse.

Young offers relatively straight, subtly phrased and balanced accounts. The earliest "Study" Symphony is played with a fresh, sparkling lightness that makes the most of the symphony's attractions. It is clearly on a



path derived from the example of Mendelssohn and Schumann; apart from a faint pre-echo in the closing bars of the first movement of Bruckner's habitually grand manner with brass codas and some proto-Brucknerian demonicity to the pounding rhythm of the Scherzo, there is little about its style that would cause you to ascribe the work to Bruckner if you did not already know it was his. Bruckner's teacher Otto Kitzler adjudged it to be "uninspired", which was unduly harsh, but certainly few truly Brucknerian tropes are in evidence. The gentle, bucolic Adagio is sensitively played but never aspires beyond a general, all-purpose rustic charm. The Finale sounds like pure second-rank Schumann to me, certainly not without charm or interest; and the sonority of the Hamburg orchestra does much to enhance those qualities. The conclusion is conventional but especially rousing in Young's hands.

Bruckner explicitly disowned "Die Nullte", the manuscript came to the Upper Austrian State Museum in Linz. It was of course actually written after the First, but emerges as a surprisingly mature and rewarding work; the opening motif is a persistent, scurrying, semiquaver figure over a sombre march and punctuated by stately, defiant brass chords, prefiguring the beginning of the Third Symphony. Young doesn't linger but I feel that the slower passages could carry more impact if she followed Schaller's example by pressing the tempi a little more. Ultimately a magnificent climax is underlined by a characteristic Brucknerian pause of six beats and we thus remain on familiar territory.

The calm, richly harmonised introduction to the Andante creates a bucolic or pastoral atmosphere, followed by a first falling, then rising, chromatic theme which is passed around the orchestra from the cellos to the woodwind to the flute to the strings. The Scherzo is typically rumbustious and faintly menacing; the Finale is grand but slightly stilted and disjointed; perhaps the least successful movement; indeed, the comparatively short measure of the symphony's movements – at least by Bruckner's later standards – may perhaps partially be explained by his inability or unwillingness at this stage of his symphonic career to trust the material to longer development. Young certainly makes the most of it and the brass is especially impressive.

The First gets a big, bold performance which confirms that Bruckner was correct in abandoning the direction of the "Nullte" and defaulting to the more recognisably Brucknerian idiom here. Not yet graced with the massive chorales and arresting pauses which marked his mature works but full of rhythmic energy, swift modulations and polyphonic complexity even if themes are left somewhat orphaned. Young does not follow Van Zweden with any daring extremes of tempo but follows the likes of Barenboim and Schaller; Karajan gives the Adagio considerably more time to breathe, even if he does not approach Van Zweden's expansiveness, but I cannot say that Young sounds in any sense rushed here and her conclusion is beautifully phrased, moving from the ethereal to the epic and back again to the empyreal, as perhaps only a successful Wagner conductor such as Young can. Her delivery of the Scherzo is almost bombastic but I love it; it was surely the best thing Bruckner had written to date and Young fully embraces its barbarity. The finale is similarly large-scale, making no concessions to the Norrington school of interpretative diminution.

There are plenty of highly recommendable versions if the 1872 version of the Second Symphony, fewer of the original. I have not heard the recordings by Kurt Eichhorn and Herbert Blomstedt, both conductors I much admire, but there are also excellent accounts from Gerd Schaller. All use the Carragan edition that restores about 250 bars of music and puts the Scherzo before the Adagio (later Andante). I have long persuaded myself that this is my least preferred Bruckner symphony, but the bounce and precision of Young's performance captured my attention straight away – and always there is the sheer sound of her orchestra which never fails to delight. The delicacy of the development is really appealing, too and the return of the opening subject comes across as a haunting, faintly disturbing memory; it touches like that which convince me that Young is a really first-rate conductor with Bruckner in her soul. The Scherzo is enlivened by blazing trumpets and suitably incisive; the Trio is light and lilting; very few conductors can mess up a Bruckner Scherzo. However, the real test is the Adagio, one of Bruckner's finest, and Young takes her time over it, building long arcs of sound, shading dynamics subtly and touching that inner core of otherworldly timelessness which is Bruckner's speciality. The synthesising of preceding themes and frequent, potentially jarring changes of pace and mood into coherent memories which characterises the finale is skilfully managed, despite the excessive length of the movement and she drives it to an exhilarating conclusion.

There is no shortage of recommendable recordings of the original Third; Nézet-Séguin's performance in Dresden has become my benchmark, though Inbal is also very fine and for those who like his manner, Ballot's extended performance of 87 minutes is another compelling account. The acoustic for this recording seems rounder and broader than elsewhere and Young's approach is aptly grand, though also urgent; once again her control of dynamics is notable and in the first movement she exhorts the orchestra to produce wave after wave of glorious sound. Apart from the impact of the climactic points, she also engineers some marvellous still points, such as the sighing, descending string figure sixteen minutes into the movement. The Adagio has momentum without sacrificing the essential yearning of that sinuous melody (let's forgive a little, lone false

entry at 2:38 – after all, this was live). The pounding, pulsing frenzy from 15:40 onwards until the serene coda (with its uncanny foreshadowing of the Largo from Dvořák's *New World Symphony* at 18:49) is something to hear again and again. But can Young also conjure up Bruckner's dark, diabolical moods as well as she captures that vertical, elevated spirit? Resoundingly, yes: the Scherzo stomps and blares with abandon in the manic waltz tune, easing into the tipsy Trio before reprising the Bacchic whirl. That energy carries over into the opening of the finale then the music eases seamlessly into the lilting rustic dance as there were not a cloud in the sky. Then the speed and attack of the ensuing accelerated passages alternating with the dance create a striking contrast. A performance like this makes me forget that my favourite Bruckner symphony is supposed to be the Eighth...

At first, I thought the Fourth might be under-powered, but when the timpani and brass chorale thunder in, it's like being hit by a truck; subtle, it ain't; impressive, it is. Kent Nagano, in his comparable recording of the original, 1874 version, emphasises the Romantic, lyrical and chivalric elements of Bruckner's conception, whereas Young's grand approach belongs more the school of Klaus Tennstedt and the martial outbursts from the brass seem less incongruous, especially delivered at the "Allegro" Bruckner originally marked rather than the later "Bewegt, nicht zu schnell". The original conclusion might not be as telling as Bruckner's later revision but Young makes the most of its raucous impact. Indeed, one of the many strengths of this cycle is her ability to ratchet up the tension as required. The original second movement can be problematic in that it is simply too long for the material, but the sustained pulsing forward over the last three minutes is hypnotic. The first Scherzo can never be regarded as preferable to the "Hunt" version which succeeded it, but Young makes the most of its driven, restless quality and tries to bridge the fragmented Trio by playing up its epic, percussive nature. The finale is similarly problematic, in that it is cruder and more disjointed than its successor, and its conclusion is disappointing compared with Bruckner's final thoughts - but the fault lies with the composer himself, or at least the conductor's choice to perform the original, and not with the playing or conducting once that path had been taken. There is no lack of propulsion in the grand, proto-Sibelian conclusion, but all in all, this is the symphony which most suffers from being played in its original incarnation, despite its intrinsic interest to the Brucknerian already familiar with the superior 1878-80 version.

The opening of the Fifth is quieter and more mysterious than we have been wont to hear from the likes of Karajan and Eichhorn but the timpani are imposing and there is a sense of hushed expectancy rather than Old Testament terror. There is a deliberateness of phrasing and clarity of articulation in Young's direction which suggest that she knows exactly how she wants to impose unity upon this behemoth of a symphony. Some listeners might require more of a sense of risk or impulsiveness in its progression but for me the cumulative effect is one of massive certainty. The dynamic range of this recording is large but properly managed so that Young's intentions are faithfully conveyed without our having to resort to knob-twiddling. The Adagio is conventionally paced but there are some lovely touches indicating the thought and care she has put into her interpretation. To take but one example, the lovely, flowing main melody is delivered in a variety of ways with telling little variations in rubato, dynamics and phrasing – and Young is one of those conductors who really knows how to handle Brucknerian pauses. I pass over the Scherzo with little comment as I find, as is so often the case with a good conductor and orchestra, that it is performed just as it should be, with a mixture of weight and drive in the outer sections and lilting charm in the Trio; Bruckner made them essentially fool-proof. The finale is more of a challenge, synthesising a retrospective of preceding themes into a new whole. As ever, with Bruckner's almost experimental finales, a sense of fragmentation can set in, but Young brings the same clarity and purpose I remarked upon in the first movement to bear upon the whole and never sounds lost. I am absorbed throughout the movement as she steers us towards apotheosis via fugues and the Dresden Amen. I don't think she quite reaches the degree of exaltation Karajan achieves but it's a fine, confident ascent.

If I have less to say about the Sixth here, that is not because I do not like it but quite the reverse; it embodies all the virtues and best qualities of this set: there is nothing extreme about the tempi or interpretative choices, everything is beautifully played and coherently presented, the sound and balances are excellent – and of course the issue of versions is irrelevant to this most concise of Bruckner's major symphonies, as it was never revised. As is consistent with her approach in general, Young opts to press the pace of the opening movement rather than follow Klemperer's example of evoking granitic majesty – which might be seen as disregarding Bruckner's marking of "Majestoso" but does not sacrifice the grandeur of the music; the brass chorales are magnificent. The Adagio also keeps moving but is very moving and dignified; the Scherzo is perhaps faster than the direction "Nicht schnell" implies but its rhythmic punchiness and fleetness makes a nice contrast with the Trio, which is decidedly "langsam". Young soon resolves the nervous hesitancy of the opening of the supposedly problematic finale into as cogent an assemblage of themes as the admittedly disjointed music permits and does it as well as any other version I know.

The Seventh here is similarly innocent of editorial contentiousness apart from the famous cymbal-triangle clash in the Adagio (happily included here) and this strikes me as a very successful performance, full of warm, flowing tone and an ease of exposition; the listener simply luxuriates in the golden glow of the orchestra's sound. Perhaps I would like a touch more savage beauty of the kind Knappertsbusch brings to the jagged second subject of the first movement but the Scherzo is aptly driven and otherwise this is such a graceful, long-breathed account and consistent with Young's overall approach to Bruckner. The quartet of Wagner tubas here is especially imposing. The finale unfolds in a free, flowing manner culminating in a triumphant Wagnerian paean.

As much as I revere the Ninth, it is the Eighth Symphony which for me presents the ultimate test of any Bruckner cycle; I regard it as one of the greatest symphonies in the canon of Western classical music.

I start by saying that I do not expect any recording to rival the presence, power and numinosity of Karajan's last recording with the VPO but that is in a different league in two senses: it is the later, mixed Haas version and, for me, *sui generis*, as a testament to Karajan's talismanic gifts. Nonetheless, Young delivers a performance of great poise and intensity and her customary forward momentum makes her account less static than the comparable recording of the original version by Kent Nagano on the Farao Classics label, which I very much enjoy but which is considerably slower and sometimes lacks tension. The biggest shock to the listener accustomed to the subdued, desolate conclusion of the 1890 version, will be in the rambunctious conclusion to the first movement rather than the usual quiet ending. That masterstroke wasn't what Bruckner originally wrote: in the 1887 score, that passage is followed by a fortissimo major-key passage; this loud ending might seem obvious and rather bombastic to some; to others, it will be unexpected but still impressive.

Bruckner required the original Scherzo to be played considerably faster than the revised versions and Young makes the carillon effect fleet, fluent and propulsive. The Trio is completely different in its original, five-minute form, even if some fragments which survived into the revised version can be glimpsed, and I was struck by the warmth and richness of the Hamburg strings here; it is more pastoral in nature whereas the revised version is shorter, tougher, more rhythmic and more clearly linked thematically to the first section. Another major difference between the 1887 and 1890 scores is that in this earlier version the harps do not appear in the Trio; Bruckner reserved them for the Adagio. I feel that the 1890 Trio is better but there's some good music in the 1887 version and it is interesting to be able to hear it, especially when it is as well played and persuasively conducted as here. The resumption of the carillon is thrilling.

Another great difference between this and the subsequent revisions of this symphony lies in reduction of the Adagio; we hear in this original version 38 more bars of music, much material which was subsequently either rewritten or excised. It is apparent how a structure which always threatened to become bloated was tightened - but Bruckner's first thoughts are still fascinating and intermittently very effective, especially when played so eloquently. If you like cymbals, one of the glories of the 1887 version is that you may follow the score and have six cymbal clashes at the climax of the Adagio - three at the beginning and three at the end of the triple forte. Some conductors find them embarrassing: Tintner wrote in the notes to his recording on Naxos: "Increases in tempo and intensity lead to a tremendous climax (in a different key from 1890) accompanied by six rather grotesque cymbal strokes. ... It is easy, and very necessary, to omit that cymbal stroke in No. 7 ... but what can the poor conductor do with these six strokes? He has to do them, because they are in Bruckner's original manuscript." Some conductors exclude them altogether; Nagano compromises by replacing each three with a mere one, whereas Young is faithful to the original and we get two lots of three. The coda remains very similar to the final version and hits home, the weeping, descending figure played with such delicacy. Regardless of the differences in score, the splendour of this movement emerges intact and confirms Young as a Bruckner conductor of the greatest integrity and inspiration.

The Finale can drag in less skilful hands and the extra material here does little to alleviate that danger. Tennstedt in his live recording with the BPO in 1981 provides the best example of how to handle it and he is assisted in his endeavours by the tauter structure of the 1890 version; he emphasises the barbaric splendour of this music with thumping timpani and raucous brass, but Young brings a taut edge to her shaping and articulation, giving the heroic horn tune its full measure and guiding the music to its monumental conclusion, as Bruckner enters his own Christological Valhalla to echoes of "Das Rheingold".

The debate continues regarding the desirability of playing the Ninth as a four-movement work now that so many elaborations are available. I have on my shelves some twenty or so recordings, including half a dozen various completions of the latter, and am now habituated to the idea of a completion, having gradually shifted my position towards favouring that option, especially in reconstructions such as that conducted by Johannes Wildner on Naxos, so I take mild issue with the observation by Michael Lewin in his otherwise excellent notes that "[n]one of these numerous attempts at reconstruction, however, has been completely convincing", but I concede that any such reconstruction cannot legitimately claim to reflect the composer's wishes and

respect a conductor's decision to stick with the three movements as they stand, concluding, as here, with Bruckner's transcendent Adagio.

This was my first encounter with Young's Bruckner before listening to this complete set and I was bowled over by it. From the instant those noble and impeccably tuned horns began to intone their stately motif over the growling string tremolo I felt in safe hands. The music builds magnificently for three glorious minutes before the descending pizzicato prelude to the second theme eases us into the lyrical second subject and we are off on a beautifully judged performance. Everything about Young's tempi, choices in dynamics and those all-important Brucknerian pauses seems right to me; she engineers a slow-burn approach with a confident sweep that must reflect her experience as a Wagner conductor. She moves blocks of sound around without ever allowing the music to sound choppy, fragmented or episodic in the manner of more self-conscious conductors.

Although her speeds are essentially moderate and sensible in comparison with the recording canon, she takes a small risk with what looks on paper like a fairly etiolated timing for the Scherzo at nearly twelve minutes, but in fact it works supremely well, as the legato and tonal richness of the orchestra are amplified by the detailed sound, such that our ears are seduced by the pungency of the pizzicato punctuations and the power of the triplets and nothing drags. The whole movement has such felicitous balance: two passages full of the driving, pounding energy of the relentless "machine" main theme framing a wonderfully free and ethereal Trio.

By contrast, the Adagio is relatively brisk; Young joins predecessors like Walter, Knappertsbusch and Sawallisch by taking some three or four minutes less than versions by Bernstein, Karajan, Skrowaczewski et al. She is thus far from alone in opting to eschew the danger of sentimentality or even the stasis some hear in Giulini's VPO recording, where he takes almost half an hour over this movement with controversial results. She instead goes for a fluid, long line, avoiding portamento and emphasising momentum.

This is surely the most recommendable of more recent, modern Bruckner cycles, characterised by an almost unerring judgement in matters of tempo and phrasing, complemented by superb sound and playing; the only caveat to the potential buyer is that the original, less familiar versions of those symphonies which were extensively revised.

*Ralph Moore*

**BRUCKNER:** Symphony No. 5 in B-flat Major  
Tokyo Symphony Orchestra / Jonathan Nott  
rec. live: 20-21 May 2017, Muza Kawasaki Symphony Hall, Kanagawa  
**EXTON OVCL-00637** Hybrid SACD [79:36 – 21:38/20:19/13:15/24:24]

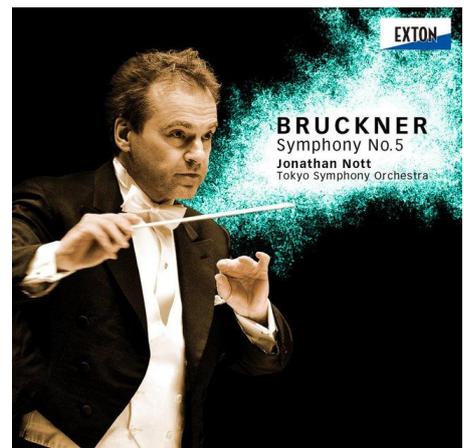
This is a wonderful recording of the Fifth. From the opening pizzicato in the strings, to the closing measures of the brass chorale, Nott and his ensemble craft a performance very much in the style of Jochum. This is the second recording by this pairing: an equally good Eighth was issued on the same label in 2016.

The First movement sets the tone of this recording, with well-paced articulate strings and bold brass fanfares and climaxes. The Adagio is particularly good, containing good maintenance of pacing and line under the complex syncopation. The chorale-like moments of the major melodies sing blissfully. The Scherzo continues this control of pacing and syncopation with the overlying lively themes.

The Finale is intricate, with its complex fugal sections sometimes getting lost in the trees over the forest. Here, everything is expertly controlled. The opening, with the themes from the first two movements before arriving at its own, moves cleanly to the first fugue theme. The big brass chorale before the fugal development section is somewhat quicker than usual, losing some of the grandiosity of the moment. But the closing perorations of the themes and fugue are splendid, closing in glorious tutti.

The SACD/DSD recording is clean and open with a wide dynamic range. As is typical for Exton release, the liner notes are in Japanese only.

Highly recommended –



*Michael Cucka*

## NEW AND REISSUED RECORDINGS

March to June 2018

Compiled by Howard Jones

HIGHLIGHTS INCLUDE first installments of Gergiev's Munich PO projected cycle at St. Florian, with symphonies Nos. 1 & 3, Firsts from P. Järvi and from Thielemann in their ongoing cycles, a Schalk version of No. 3 from Schaller and his Philharmonie Festiva, a Seventh from Nelsons and the Gewandhaus Orchestra, Eights from Jansons and Rattle, and completion of Nézet-Séguin's Montreal cycle with symphonies Nos. 1 & 5. A CD from Accentus features the rarely recorded Missa Solemnis of 1854.

*\*First Issue*

### CD, VINYL AND DOWNLOAD

#### SYMPHONIES

- Nos. 1 to 9 Jochum/Dresden Staatskapelle (Dresden, 1975/80) TOWER RECORDS 9 SACD set TDSA-60/8 (WQGC-73/81) [47:11, 53:09, 55:03, 65:08, 78:11, 56:15, 69:25, 76:23, 60:58].
- Nos. 1 to 9 (\*)Nézet-Séguin/Orch Metro Montreal (9/06 to 2017) ATMA CLASSIQUE 10 CD set ACD 22451 [50:03, 61:42, 66:26, 69:47, 71:58, 53:56, 70:03, 87:55 & 67:01]. Nos. 1 & 5 are first issues (2017).
- Nos. 1 & 3 (1889) \*Gergiev/Munich PO (St. Florian, 26/9/17) WARNER CLASSICS CDs 930521150/1 [50:49 & 55:30].
- No. 1 \*Järvi, P/Frankfurt RSO (2/2013) SONY MUSIC HYBRID SACD SICC 10255 [44:33]
- Nos. 3 to 9 Celibidache/Munich PO (1982 -1995) WARNER MUSIC 12 CD set 281155/66 [64:35, 78:28, 87:30, 62:29, 79:10, 104:01 & 76:50]. With Te Deum [31:42] and Mass #3 [76:16].
- No. 3 (Oeser) Haitink/Concertgebouw (9 & 10/63) HIGH DEFINITION TAPE TRANSFERS [56:34].
- No. 3 (Rättig) \*Schaller/Philharmonie Festiva (23/9/17) PROFIL CD PH 18002 [57:24].
- Nos. 3 & 8 Szell/Cleveland Orch (1/66 & 10/69) SONY MUSIC 2 SACD set SICC 10250 [55:13 & 81:53].
- Nos. 3, 7 & 8 (\*)Szell/Cleveland Orch, New York PO & Concertgebouw (27/1/66, 29/3/64 & 28/6/51) MEMORIES REVERENCE 3 CD set MR 2575/77 [86:00, 61:00 & 71:33]. No. 7 is a first issue.
- No. 4 Böhm/Vienna PO (19/11/73) UNIVERSAL MUSIC CD UCCD 40005 [68:10].
- No. 4 Haitink/London SO (Barbican, 16/6/2011) ALTO CD ALC 1358 [69:08].
- Nos. 4 to 6 Karajan/Berlin PO (Berlin, 4/75, 12/76 & 9/79) DG Japan 3 (single layer) SACD set UCCG-9112 [63:56, 80:48 & 57:36].
- No. 4 Keilberth/NHK SO (Tokyo, 21/5/58) KING INTERNATIONAL 2 CD set KKC 2081 [61:44] with Haydn Sym. No. 94 & Mozart No. 41.
- No. 4 (Haas) Masur/New York PO (New York, 10/03) WARNER INSPIRATION CD 90295 66475 [67:04].
- No. 4 Salonen/Los Angeles PO (12 & 13/5/96) SONY CLASSICAL 61 CD set 88985 47184-2 [69:42] 'Esa-Pekka Salonen: The Complete Sony Recordings'
- No. 4 (\*)Tennstedt/Boston SO (13/3/92) ST.LAURENT STUDIO CD YSL-95 [70:15].
- Nos. 5, 7& 9 \*Haitink, Andreae & Blomstedt/Zurich Tonhalle Orch. (6/1/09, 8/2/42 & 3/12/14) SONY CLASSICAL 14 CD set 88985 4450521 [76:51, 58:32 & 59:48] 'Tonhalle Orchestra Zurich 150th Anniversary set'.
- No. 6 Keilberth/Berlin PO (Berlin, 3/63) WARNER CLASSICS 22 CD set 90295 68926 CD19 [55:53] 'Joseph Keilberth: The Telefunken Recordings 1953-1963'.
- No. 7 (Gutmann) Hindemith/SWR SO (24/6/58) SWR CLASSICS CD SWR 19417 [59:16].
- No. 7 Inbal/China PO (3/18) BELIEVE SAS MUSIC Download [56:30].<sup>†</sup>
- No. 7 \*Iwer/Shanghai PO (14/4/18) BELIEVE SAS MUSIC Download [64:23].<sup>†</sup>
- No. 7 (Gutmann) Knappertsbusch/Cologne RSO (10/5/63) ORFEO CD C91518DR [65:40].
- No. 7 Masur/Israel PO ( 3/95) HELICON CLASSICS 13 CD set HEL 029679 [63:14] 'Israel PO, 80th Anniversary Live Recordings, 1957-2006'.
- No. 7 \*Nelsons/Leipzig Gewandhaus Orch (Leipzig, 8, 9 & 11/3/18) DG 4798494 [69:15] with Siegfried's Funeral March.
- No. 8 \*Haenchen/ Royal Danish Orch (Royal Chapel Copenhagen 27/5/17) GENUIN GEN 18622 [69:22] marking Haenchen's 75th birthday [69:22].
- No. 8 \*Jansons/Bavarian RSO (13-18/11/17) BR KLASSIK CD & SACD 900165 & 900166 [80:07].
- No. 8 (Haas) Karajan/Vienna PO (Vienna, 11/88) DG UGGC 90732 [83:46] with Schumann Symphony No. 4.
- No. 8 (Haas) \*Nézet-Séguin/Rotterdam PO (26/2/16) DG 6 CD set 4835345 [86:53] 'Yannick Nézet-Séguin: The Rotterdam PO Collection', with works by 9 other composers.
- No. 8 (ed.1892) Szell/Concertgebouw (28/6/51) FACTORY OF SOUNDS F 05205097 [71:33].
- No. 9 Bernstein/Vienna PO (2 & 3/90) DG 158 CD/Bluray/DVD set 4798418 [66:08] 'Leonard Bernstein: The Complete Recordings on DG and Decca'.
- No. 9 (w/Finale) Gibbons/Aarhus SO (22-25/4/14) DANACORD CD 754 [80:31] with Josephson completion of Finale.

## VOCAL AND INSTRUMENTAL

Missa Solemnis, Magnificat & Tantum Ergo

\*Borowitz/Soloists, RIAS Chamber Choir, Akademie Alte Musik Berlin (Berlin, 25/6/17) ACCENTUS CD 30429 [34:46, 4:59 & 2:38] with works by 3 other composers.

String Quintet \*Winterthur Quintet (Winterthur, 21/8/49) FORGOTTEN RECORDS FR 1465 [40:13] with Reger's Clarinet Quintet.

Organ Works \*Galard/Beauvais Cathedral ORGAN CD ORG 72172 (2005) [60:45] comprises original works WAB 125-130 plus transcriptions of Scherzi from Symphonies No. 0 & 2 and the Adagio from No. 7.

## DVD AND BLURAY

No. 1 (Linz, ed. Röder)

\*Thielemann/Dresden SK (Munich, 8/9/17) C MAJOR DVD & BLURAY 744608 & 744704 [51:00].

No. 4 Kubelik/Vienna PO (Vienna, 12/1/71) DG 66 CD & DVD set 4799959 (66:53) 'Rafael Kubelik: Complete Recordings on Deutsche Grammophon', with works by 27 other composers. Includes "Scenes from a Musical Life – Rehearsal Bruckner 4" from prior Unitel/DG DVD release.

Nos. 8 & 9 & Te Deum

Karajan/Vienna PO with Wiener Singverein and soloists (St. Florian, 4/6/79 and Vienna, 7-8/5/78) UNIVERSAL MUSIC 2 DVDs UCBG 9221 [84:42, 57:15 & 24:19].

No. 8 (Haas) \*Rattle/London SO (Barbican Hall, 14/4/16) LSO DVD & BluRay LSO 3042 [82:00] with Messiaen's 'Couleurs de la Cité Céleste'.

† Also available on CD from [abruckner.com](http://abruckner.com)

## WORLD-WIDE CONCERT LISTING

July - October 2018

Compiled by Michael Cucka

SUMMER FINDS no shortage of Bruckner, including festivals: the BrucknerTage at St. Florian with the Seventh, Salzburg with the Ninth and Fourth, and the International Brucknerfest in Linz ([here](#)). Plenty of choral works are programmed: the D Minor Mass at the BrucknerTage, E Minor in Munich, F Minor in Japan, and the Te Deum at St. Florian and Vienna. Less common works can also be found: the Overture in Dresden and Berlin; "Nullte" in Slovenia, Finland, and Salzburg; the First in Tokyo; and the Chamber Seventh in Japan. The String Quintet will be performed in France and Munich. Finally, a revised four-movement completion of the Ninth by Gerd Schaller at Ebrach.

*Considerable effort is made to ensure these listings are accurate - however, readers are advised to confirm with the venue or performers to be fully confident*

### Australia

[5 July 7:30p & 7 July 2p: Hamer Hall, Arts Centre, Melbourne](#)

[6 July 7:30p: Costa Hall, Geelong](#)

**Britten:** Violin Concerto, op. 15 (Kolja Blacher)

**Bruckner:** Symphony No. 6 in A major

Melbourne SO / Simone Young

### Austria

[13 July 7p: Basilika, Stift St. Florian, St. Florian bei Linz](#)

**Verdi:** Quattro pezzi sacri

**Bruckner:** Te Deum in C major

(Sabina von Walther, sop; Stefani Irányi, alt; Franz

Gürtelschmied, ten; Matthias Helm, bass)

Slovak Philharmonic & Chorus / Stefan Vlader

[5 Aug 7:30p: Großer Saal, Musikverein, Vienna](#)

**Beethoven:** Egmont, op. 84 - Overture

**Mendelssohn:** Violin Concerto No. 2 in E minor, op. 64

(Leskowitz)

**Tchaikovsky:** Overture solennelle "1812", op. 49

**Bruckner:** Te Deum in C major

**Elgar:** Pomp and Circumstance No. 1 in D major, op. 39/1

(Stella Chang, sop; Jingma Fan, ten; Jan Danckaert, bass)

New Cosmos Philharmonic and Chorus / Peter Ritzen

[12 Aug 7:30p: Marmorsaal, Stift Sankt Florian, St. Florian bei Linz](#)

(\*St. Florianer Brucknertage\*) – Opening Concert

Works by: **Britten, Brubeck, Bruckner**

European Brass Collective / Daniel Perpignan / Jürgen Leitner, perc.

[13 Aug 7:30p: Stiftsbasilika, Stift Sankt Florian, St. Florian bei Linz](#)

(\*St. Florianer Brucknertage\*) – Musica Sacra

**Bruckner:** Mass No. 1 in D minor

**Uibo:** Violin Concerto (Marie-Liis Uibo)

(Regina Riel, sop; Gerda Lischka, alt; Markus Miesenberger,

ten; Michael Wagner, bass)

Altomonte Orchester / Matthias Giesen

[15 Aug 7:30p: Sala terrena, Stift Sankt Florian, St. Florian bei Linz](#)

(\*St.Florianer Brucknertage\*) - International Organ Night  
Lutz Brenner (Bad Ems) – improv on Bruckner, theme from Seventh  
Marina Olmochenko (Moscow Cathedral) – symphonic Russian music  
Arno Hartmann (Bochum) – French symphonic  
Giuliana Maccharoni, Martino Pòrcile (Pesaro) – duet, Italian opera  
Kevin McGregor Clarke (Houston/USA) – Bruckner's Ninth

[16 Aug 7:30p: Sala terrena, Stift Sankt Florian, St. Florian bei Linz](#)

(\*St.Florianer Brucknertage\*) – Bruckner for Two Pianos  
**Bruckner:** Symphony No. 7 in E major  
Dora Deliyska, pf / Elias Gillesberger, pf

[16 Aug 5p: Großes Festspielhaus, Salzburg](#)  
(\*Salzburger Festspiele\*)

**Coleman:** Looking for Palestine (Elsa Dreisig, sop)  
**Bruckner:** Symphony No. 9 in D minor  
West-Eastern Divan / Daniel Orchestra Barenboim

[17 Aug 7:30p: Stiftsbasilika, Stift Sankt Florian, St. Florian bei Linz](#)

(\*St.Florianer Brucknertage\*) – Symphony Concert  
**Bruckner:** Symphony No. 7 in E major  
Altomonte Orchester / Rémy Ballot

[18 & 19 Aug 11a: Großes Festspielhaus, Salzburg](#)  
(\*Salzburger Festspiele\*)

**Sibelius:** Symphony No. 4 in A minor, op. 63  
**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
Vienna Philharmonic / Herbert Blomstedt

[31 Aug 7:15p: Wolkenturm, Grafenegg](#)  
(\*Grafenegg Festival\*)

**Wigglesworth:** NEW WORK (Sophie Bevan)  
**Bruckner:** Symphony No. 9 in D minor  
Tonkünstler Orchestra / Ryan Wigglesworth

[4 Sept 7:30p: Pfarrkirche, Ansfelden](#)  
(\*Internationales Brucknerfest Linz\*)

**Mozart:** Te Deum in C major, K 141  
**Aumann:** Ave Maria in D major  
**Weiß:** Orgelwerk (Langsam) in G major  
**Weiß:** Tantum ergo in C major  
**Zenetti:** Pastoralmesse in C major  
**Bruckner:** Andante (Vorspiel) in D minor, WAB 130  
**Haydn:** Te Deum in C major, MH 28  
**Bruckner:** Tantum ergo in Bb major, WAB 44  
**Haydn:** Deutsches Hochamt, "Hier liegt vor deiner Majestät" in G major, MH 560  
**Bruckner:** Nachspiel in D minor, WAB 126  
**Floderer:** Bruckner Hymne in C major  
L'Orfeo Barockorchester / Michi Gaigg / Ensemble 15.21, soloists and choir

[6 Sept 7p: Wolkenturm, Grafenegg](#)  
(\*Grafenegg Festival\*)

**Bruckner:** Symphony No. 5 in Bb major  
Vienna Philharmonic / Franz Welser-Möst

[9 Sept 10:30a: Großer Saal, Brucknerhaus, Linz](#)  
(\*Internationales Brucknerfest Linz\*)

**Schumann:** Szenen aus Goethes Faust; Overture  
**Weber:** Der Freischütz; Overture  
**Mozart:** Don Giovanni, K 527; Overture  
**Bruckner:** Overture in G minor, WAB 98  
Upper Austria Youth Symphony Orch / Markus Poschner

[10 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)  
(\*Internationales Brucknerfest Linz\*)

**Bruckner:** Vorspiel und Fuge in C minor, WAB 131  
**Bach:** Toccata and Fugue in C major, BWV 564  
**Albrechtsberger:** Präludium und Fuge in D minor, op.6/2  
**Bach:** Trio Sonata No.3 in D minor, BWV 527  
**Bruckner:** Präludium in C major, "Perger Präludium", WAB 129  
**Mendelssohn:** Organ Sonata No.3 in A major, op.65/3  
**Albrechtsberger:** Präludium und Fuge in A minor, op.6/5  
**Bach:** Prelude and Fugue in D major, BWV 532  
**Mendelssohn:** Organ Sonata No.4 in Bb major, op.65/4  
Iveta Apkalna, org

[14 Sept 7:30p: Alter Dom, Linz](#)

(\*Internationales Brucknerfest Linz\*)  
**Albrechtsberger:** Präludium in D major, op.12/2  
**Bruckner:** Veni creator spiritus, WAB 50  
**Bruckner:** Iam lucis orto sidere in G minor, WAB 18  
**Bruckner:** Inveni David, in F minor, WAB 19  
**Froberger:** Ricercare V in G minor, FbWV 405  
**Bruckner:** Inveni David, WAB 20  
**Bruckner** (arr. Hemedinger): Salvum fac populum tuum in F minor, WAB 40  
**Bruckner:** Ave regina coelorum, WA 8  
**Froberger:** Toccata III in G major, FbWV 103  
**Bruckner** (arr. Hemedinger): Vexilla regis, WAB 51  
**Froberger:** Capriccio II in G minor, FbWV 508  
**Bruckner** (arr. Hemedinger): Christus factus est in D minor, WAB 11  
**Ebner:** Partite sopra l'aria favorite  
**Bruckner:** Präludium in C major, "Perger Präludium", WAB 129  
Choralschola der Wiener Hofburgkapelle / Daniel Mair / Wolfgang Kogert, org

[17 Sept 7:30p: Mariendom, Linz](#)

(\*Internationales Brucknerfest Linz\*)  
**Lotti:** Missa in F major; Kyrie; Gloria  
**Lanz:** Misit Deus in C major  
**Lotti:** Missa in F major; Credo  
**Bruckner:** Ave Maria in F major, WAB 6  
**Lotti:** Missa in F major; Sanctus; Benedictus; Agnus Dei  
The Tallis Scholars / Peter Phillips

[22 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)  
(\*Internationales Brucknerfest Linz\*)

**Bruckner:** Overture in G minor, WAB 98  
**Beethoven:** Symphony No. 4 in Bb major, op.60  
**Bruckner:** Symphony No. 3 in Eb major; Adagio No. 2 (1876)  
**Schumann:** Symphony No. 3 in Eb major, op.97, "Rhenish"  
Beethoven Orchester Bonn / Dirk Kaftan

[24 Sept 7:30p: Stiftsbasilika, Stift St. Florian, St. Florian bei Linz](#)

(\*Internationales Brucknerfest Linz\*)  
**Bach:** Toccata and Fugue in D minor, BWV 565  
**Haselböck:** Orgelimprovisation auf Themen der Sinfonie Nr. 2 von Anton Bruckner (Martin Haselböck)  
**Bruckner:** Symphony No. 2 in C minor (ver. 1877)  
Munich Philharmonic / Valery Gergiev

[25 Sept 7:30p: Stiftsbasilika, Stift St. Florian, St. Florian bei Linz](#)

(\*Internationales Brucknerfest Linz\*)  
**Mozart:** Symphony No. 40 in G minor, K 550  
**Bruckner:** Symphony No. 9 in D minor  
Munich Philharmonic / Valery Gergiev

[26 Sept 6p: Stiftsbasilika, Stift St. Florian, St. Florian bei Linz](#)

(\*Internationales Brucknerfest Linz\*)

**Bruckner:** Symphony No. 8 in C minor  
Munich Philharmonic / Valery Gergiev

[28 Sept 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(\*Internationales Brucknerfest Linz\*)

**Wagner:** Tannhäuser; Overture  
**Wagner:** Tannhäuser; Act 2 : der Elisabeth (Ricarda Merbeth)  
**Wagner:** Tristan und Isolde; Vorspiel und Isoldes Liebestod  
**Bruckner:** Symphony No. 3 in D minor (ver. 1873)  
Bruckner Orchester Linz / Markus Poschner

[2 Oct 7:30p: Großer Saal, Brucknerhaus, Linz](#)

(\*Internationales Brucknerfest Linz\*)

**Beethoven:** Coriolan Overture, op.62  
**Bruckner:** Symphony No. 1 in C minor; original Adagio (1865/66)  
**Bruckner:** 3 Pieces for Orchestra, WAB 97  
**Mendelssohn:** Die Schöne Melusine Overture, op.32  
**Beethoven:** Symphony No. 5 in C minor, op.67  
Concentus Musicus Wien / Stefan Gottfried

[3 Oct 7:30p: Mittlerer Saal, Brucknerhaus, Linz](#)

(\*Internationales Brucknerfest Linz\*)

**Schubert:** Der Mondabend in A major, D 141  
**Mendelssohn:** Venetianisches Gondellied in F# minor, op. 30, Nr. 6  
**Lortzing:** Arie der Baronin Freimann ("Auf des Lebens raschen Wogen") aus der Oper Der Wildschütz  
**Kitzler:** Tonrätshel. 5 charakteristische Stücke für das Pianoforte, op. 7  
**Bruckner:** Der Mondabend A major, WAB deest  
**Bruckner:** Lancier-Quadrille C major WAB 120  
**Bruckner:** Stille Betrachtung an einem Herbstabend F# minor, WAB 123  
Wolfgang Böck, narr / Elisabeth Wimmer, sop / Daniel Linton-France, pf

[5 Oct 7:30p: Basilika Maria, Puchheim](#)

**Bruckner:** Symphony No. 3 in D minor  
Bruckner Orchester Linz / Markus Poschner

[6 Oct 7:30p: Mittlerer Saal, Brucknerhaus, Linz](#)

(\*Internationales Brucknerfest Linz\*)

**Wagner:** Tannhäuser; Einzugsmarsch und Chor der Ritter und Edelfrauen  
**Schubert:** Der Entfernten, D 331  
**Kreutzer:** 6 Lieder, op.79  
**Zöllner:** Schönen Müllerin; Des Müllers Lust und Leid in sechs Gesängen  
**Mozart:** String Quartet No.16 in Eb major, K 428  
**Bruckner:** Vaterlandslied in Ab major, WAB 92  
**Mendelssohn:** 6 Lieder, op.48  
**Schumann:** 7 Ritornelle in kanonischen Weisen, op.65  
**Wagner:** Die Meistersinger von Nürnberg; Schlusschor  
Albert Pesendorfer, bass / Franz Xaver Frenzel Quartett / Linzer Singakademie und Hard-Chor  
Linzer Konzertverein / Tobias Wögerer

[7 Oct 11a: Großes Festspielhaus, Salzburg](#)

**Dvorak:** Cello Concerto in B minor, B 191, op.104 (Julia Hagen)  
**Bruckner:** Symphony No. 0 in D minor  
Mozarteumorchester Salzburg / Ivor Bolton

**Belgium**

[14 Oct 8p: Henry Le Boeufzaal, Paleis voor Schone Kunsten, Brussel](#)

**Bruckner:** Symphony No. 2 in C minor (ver. 1877)

**Bruckner:** Te Deum in C major

(Tineke Van Ingelgem, sop; Natascha Petrinsky, alt; Nicky Spence, ten; Alexander Vassiliev, bas)  
Symfonieorkest van de Munt / Hartmut Haenchen

**Denmark**

[13 Sept 8p: Harmonien, Haderslev](#)

**Mozart:** Piano Concerto No. 24 in C minor, K 491 (Saskia Giorgini)

**Bruckner:** Symphony No. 6 in A major  
South Denmark Philharmonic / Simon Gaudenz

**Finland**

[14 Sept 7p: Iso-sali, Tampere-talo, Tampere](#)

**Mahler:** Des Knaben Wunderhorn (Rachel Harnisch)  
**Bruckner:** Symphony No. 6 in A major  
Tampere Filharmonia / Eliahu Inbal

[2018.09.28 19:00 : Espoon kulttuurikeskus, Espoo, FI](#)

**Brahms:** Piano Concerto No. 2 in Bb major, op.83 (Paavali Jumppanen)  
**Bruckner:** Symphony No. 0 in D minor  
Tapiola Sinfonietta / Mario Venzago

[26 Oct 7p: Iso-sali, Tampere-talo, Tampere](#)

**Beethoven:** Violin Concerto in D major, op.61 (Vadim Gluzman)  
**Bruckner:** Symphony No. 3 in D minor  
Tampere Filharmonia / Eduardo Strausser

**France**

[5 July 5p: Abbaye aux Dames, Caen](#)

**Rossini:** 6 Sonatas for String Quartet; excerpts  
**Bruckner:** String Quintet in F major  
The Musicians of the Orchestre Régional de Normandie (Gaëlle Israelievitch, Karen Lescop – vln; Cédric Catrisse, Adrien Tournier – vla; Vincent Vaccaro – vc; Fabrice Beguin, bass)

[21 July 7:30p: Abbaye aux Dames, Saintes](#)

**Wagner:** Wesendonck Lieder (Kelly God, sop)  
**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
Orchestre des Champs-Élysées / Philippe Herreweghe

[12 & 13 Sept 8:30p: Grande Salle Pierre Boulez, Philharmonie, Paris](#)

**Desprez:** Christus mortuus est  
**Boulangier:** Psaume 129, "Ils m'ont assez opprimé"  
**Bruckner:** Symphony No. 5 in Bb major  
Orchestre de Paris / Daniel Harding

[5 Oct 8p: Theatre des Champs-Élysées, Paris](#)

**Wagner:** Tristan und Isolde; Prelude and Liebestod  
**Schönberg:** Verklärte Nacht  
**Bruckner:** Symphony No. 7 in E major  
Philharmonia Orchestra / Esa-Pekka Salonen

[19 Oct 8:30p: Grande Salle Pierre Boulez, Philharmonie, Paris](#)

**Bruckner:** Symphony No. 8 in C minor  
Orchestre de l'Opéra national de Paris / Philippe Jordan

[20 Oct 3p: Grande Salle Pierre Boulez, Philharmonie, Paris](#)

**Berg:** Violin Concerto, "Dem Andenken eines Engels"  
(Alexandra Conunova)  
**Bruckner:** Symphony No. 7 in E major  
Orchestre Pasdeloup / Wolfgang Doerner

**Germany**

[2 & 3 July 8p: Rosengarten, Mannheim](#)

**Haydn:** Symphony No. 94 in G major, Hob I:94, "Surprise"  
**Bruckner:** Symphony No. 7 in E major  
Musical Academy of the National Theater Orchestra  
Mannheim / Alexander Soddy

[5 & 6 July 8p: Herkulesaal, Residenz, Munich](#)

**Messiaen:** "Chronochromie"  
**Bruckner:** Mass No. 2 in E minor  
Bavarian Radio Symphony Orchestra / Kent Nagano

[5 July 7:30p: Studienkirche St Michael, Passau](#)

(\*Europäische Wochen\*)  
**Bruckner:** Symphony No. 9 in D minor  
Bruckner Orchester Linz / Markus Poschner

[7 July 12:15p & 9 July 8p: Moritzkirche, Coburg](#)

**Bruckner:** Symphony No. 8 in C minor  
Philharmonisches Orchester Landestheater Coburg / Roland Kluttig

[8 July 11a & 9 July 7:30p: Beethoven-Saal, Liederhalle, Stuttgart](#)

**Haas:** Violin Concerto (Miranda Cuckson)  
**Bruckner:** Symphony No. 7 in E major  
Württembergisches Staatsorchester / Sylvain Cambreling

[12 July 8p: Philharmonie, Gasteig, Munich](#)

**Bruckner:** Symphony No. 8 in C minor  
Munich Philharmonic / Valery Gergiev

[12 & 13 July 8p: Beethoven-Saal, Liederhalle, Stuttgart](#)

[14 July 8p: Rolf-Böhme-Saal, Konzerthaus, Freiburg im Breisgau](#)

**Tchaikovsky:** Violin Concerto in D major, op. 35 (Gil Shaham)  
**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
SWR Symphonieorchester / Omer Meir Wellber

[14 July 8p: Frauenkirche, Dresden](#)

Works by: **Bach, Bruckner, Lasso**  
Regensburger Domschatzen / Roland Bühren

[15 July 11a & 16 July 8p: Grosses Haus, Badisches Staatstheater, Karlsruhe](#)

**Mozart:** Piano Concerto No. 27 in Bb major, K 595 (Justin Brown)  
**Bruckner:** Symphony No. 7 in E major  
Badische Staatskapelle / Justin Brown

[17 July 7p: Christuskirche am Mühlburger Tor, Karlsruhe](#)

Organ works (Carsten Wiebusch)  
**Bruckner:** Symphony No. 7 in E major  
Badische Staatskapelle / Justin Brown

[17 July 8p: Cuvillies Theater, Residenz, Munich](#)

(\*Münchner Opernfestspiele\*)  
**Bruckner:** String Quintet in F major  
**Mozart:** String Quintet No. 4 in G minor, K 516  
(Markus Wolf, So-Young Kim, vln; Stephan Finkentey, Clemens Gordon, vla; Emanuel Graf, vc)

[22 July 5p: Abteikirche, Ebrach im Steigerwald](#)

(\*Ebracher Musiksommer\*)  
**Bruckner:** Symphony No. 9 in D minor (4 movt. version: Schaller)  
Philharmonie Festiva / Gerd Schaller

[28 July 8p: Frauenkirche, Dresden](#)

[4 Aug 8p: Großer Saal, Konzerthaus, Berlin](#)  
(\*Young Euro Classic\*)

**Mahler:** Kindertotenlieder (Gerhild Romberger)

**Messiaen:** L'Ascension

**Bruckner:** Overture in G minor

**Hindemith:** Symphony "Mathis der Maler"  
National Youth Orchestra / Mario Venzago

[25 Aug 8p: Frauenkirche, Dresden](#)

**Homilius:** Ich habe dich je und je geliebt  
**Händel:** Water Music, Suite  
**Bach:** Prelude and Fugue, BWV 548  
Works by: **Telemann, Purcell, Gabrieli, Bruckner**  
Brass Ensemble Ludwig Güttler / Ludwig Güttler / Friedrich Kircheis, org

[1 Sept 7p: Basilika, Kloster Eberbach, Eltville am Rhein](#)

(\*Rheingau Musik Festival\*)  
**Mozart:** Symphony No. 35 in D major, K 385, "Haffner"  
**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
Rotterdam Philharmonic Orch / Yannick Nézet-Séguin

[2 Sept 8p: Philharmonie, Berlin](#)

(\*Musikfest Berlin\*)  
**Zimmermann:** Sinfonie in einem Satz  
**Bruckner:** Symphony No.4 in Eb major, "Romantic"  
Rotterdam Philharmonic Orch / Yannick Nézet-Séguin

[4 Sept 8p: Philharmonie, Berlin](#)

**Webern:** 5 Sätze, op. 5  
**Berg:** 5 Five Orchestral Songs on Postcard Texts by Peter Altenberg, op. 4 (Anett Fritsch, sop)  
**Bruckner:** Symphony No. 3 in D minor  
Royal Concertgebouw Orchestra / Daniele Gatti

[7 Sept 8p: Philharmonie, Berlin](#)

(\*Musikfest Berlin\*)  
**Zimmermann:** Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne  
(Michael Rotschopf, nar; Georg Nigl, bar)  
**Bruckner:** Symphony No. 9 in D minor  
Munich Philharmonic / Valery Gergiev

[14 Sept 8p: Deutsches Haus, Flensburg](#)

**Mozart:** Piano Concerto No. 24 in C minor, K 491 (Saskia Giorgini)  
**Bruckner:** Symphony No. 6 in A major  
South Denmark Philharmonic / Simon Gaudenz

[19 Sept 8p: Philharmonie, Gasteig, Munich](#)

**Zimmermann:** Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne  
(Michael Rotschopf, nar; Georg Nigl, bar)  
**Bruckner:** Symphony No. 9 in D minor  
Munich Philharmonic / Valery Gergiev

[20 Sept 8p: Philharmonie, Gasteig, Munich](#)

**Mozart:** Symphony No. 40 in G minor, K 550  
**Bruckner:** Symphony No. 2 in C minor  
Munich Philharmonic / Valery Gergiev

[21 Sept 8p: Philharmonie, Gasteig, Munich](#)

**Bruckner:** Symphony No. 8 in C minor  
Munich Philharmonic / Valery Gergiev

[21, 23 Sept 8p & 22 Sept 7p: Philharmonie, Berlin](#)

**Bruckner:** Symphony No. 5 in Bb major  
Berlin Philharmonic / Daniel Harding

[21\(free\) & 24, 25 Sept 8p: Nationaltheater, Munich](#)

**Abrahamsen:** 3 Märchenbilder  
**Bruckner:** Symphony No. 8 in C minor

Bavarian State Orchestra / Constantinos Carydis

[22 Sept 8p: Frauenkirche, Dresden](#)

**Bach:** Ich lasse dich nicht, du segnest mich denn, Der Geist hilft unserer Schwachheit auf, Singet dem Herrn

**Mendelssohn:** Adspice Domine, Ad vesperas Dominicae XXI post Trinitatis, Responsorium et Hymnus, Warum toben die Heiden

**Bach:** Unser Leben ist sein Schatten

**Bruckner:** Locus iste

Tölzer Boys Choir and Soloists / Christian Fliegner / Clemens Haudum, org

[23 Sept 6p: Saal New-York, World Conference Center, Bonn](#)

(\*Beethoven Fest Bonn\*)

**Feldman:** Coptic Light

**Bruckner:** Symphony No. 9 in D minor

ORF Radio-Symphonieorchester Wien / Michael Boder

[24 Sept 8p: Philharmonie, Berlin](#)

**Debussy:** Prélude à l'après-midi d'un faune

**Auerbach:** Violin Concerto No. 4, "NYx: Fractured Dreams" (Leonidas Kavakos)

**Bruckner:** Symphony No. 7 in E major

Deutsches Symphonie-Orchester Berlin / Robin Ticciati

[25 Sept 8:30p: Philharmonie, Berlin](#)

**Bruckner:** Symphony No. 7 in E major

Deutsches Symphonie-Orchester Berlin / Robin Ticciati

[27 & 28 Sept 8p: Großer Saal, Alte Oper, Frankfurt am Main](#)

**Tenney:** Analog #1 (Noise Study)

**Ligeti:** Atmosphères

**Chin:** Le Silence des Sirènes (Marisol Montalvo, sop)

**Bruckner:** Symphony No. 7 in E major

Frankfurt Radio Symphony / Christoph Eschenbach

[14 Oct 11a & 15 Oct 8p: Großer Saal, Alte Oper, Frankfurt am Main](#)

**Mozart:** Piano Concerto No. 24 in C minor, K 491 (Kit Armstrong)

**Bruckner:** Symphony No. 8 in C minor

Frankfurter Museumsorchester / Sebastian Weigle

[20 & 21 Oct 7:30p: Konzertsaal, Kulturpalast, Dresden](#)

**Haydn:** Symphony No. 100 in G major, Hob I:100, "Military"

**Bruckner:** Mass No. 3 in F minor

(Camilla Nylund, sop; Christa Mayer, alt; Bernhard Berchtold, ten; Günther Groissböck, bas)

Dresden Philharmonic / Marek Janowski

[27 Oct 8p: Frauenkirche, Dresden](#)

**Bruckner:** Te Deum in C major

(Romy Petrick, sop; Britta Schwarz, alt; Eric Stoklossa, ten; Andreas Scheibner, bas)

Philharmonisches Orchester Altenburg-Gera / Matthias Grünert

[27 Oct 7:30p: Musensaal, Rosengarten, Mannheim](#)

**Brahms:** Concerto for Violin, Cello and Orchestra in A minor, op.102

(Nikolaus Boewer, vln; Florian Barak, vc)

**Bruckner:** Symphony No. 9 in D minor

Deutsche Staatsphilharmonie Rheinland-Pfalz / Kahchun Wong

[28 Oct 6p: Philharmonie, Köln](#)

[30 Oct 8p: Konzerthaus, Dortmund](#)

**Abrahamsen:** Let me tell you (Barbara Hannigan, sop)

**Bruckner:** Symphony No. 4 in Eb major, "Romantic"

Bamberg Symphony / Jakub Hruša

[28 Oct 11a: Gewandhaus, Leipzig](#)

**Bruckner:** Ave Maria, Christus factus est, Locus iste

**Messiaen:** l'Ascension

**Bruckner:** Mass No. 2 in E minor

MDR Sinfonieorchester Leipzig / Marek Janowski

[28 Oct 8p: Das Wormser, Worms](#)

**Brahms:** Concerto for Violin, Cello and Orchestra in A minor, op.102

(Nikolaus Boewer, vln; Florian Barak, vc)

**Bruckner:** Symphony No. 9 in D minor

Deutsche Staatsphilharmonie Rheinland-Pfalz / Kahchun Wong

**Italy**

[7 Sept 8:30p: Pfarrkirche Niederlana, Lana](#)

(\*Meraner Musikwochen\*)

**Lobo:** Versa es

**Allegri:** Miserere

**Padilla:** Missa Ego

**Brahms:** 3 Motetten

**Bruckner:** Ave Maria

**Bruckner:** Virga Jesse

**Bruckner:** Christua factus

**Reger:** Der Mensch lebt

**Reger:** Nachtlid

Tenebrae Choir London / Nigel Short

[21 Sept 8:30p: Kursaal, Meran](#)

(\*Meraner Musikwochen\*)

**Schönberg:** Verklärte Nacht

**Bruckner:** Symphony No. 7 in E major

Philharmonia Orchestra / Esa-Pekka Salonen

**Japan**

[13 & 14 July 2p: Sumida Triphony Hall, Tokyo](#)

**Bruch:** Violin Concerto No. 1 in G minor, op. 26 (Mayu Kishima)

**Bruckner:** Symphony No. 4 in Eb major, "Romantic"

New Japan Philharmonic / Simone Young

[13 July 7p: Takemitsu Memorial Hall, Tokyo Opera City, Tokyo](#)

**Brahms:** Naenie, op. 82

**Bruckner:** Mass No. 3 in F minor

(Yuka Hashizume, sop; Yayoi Masuda, mez-sop; Takumi Yogi, ten; Nayuta Shimizu, bass)

Tokyo City Philharmonic / Taijiro Iimori

[14 July 6:45p: Gunma Ongaku Center, Takasaki](#)

**Mozart:** Piano Concerto No. 23 in A major, K 488 (Timoki Kitamura)

**Bruckner:** Symphony No. 9 in D minor

Gunma Symphony Orchestra / Tadaaki Otaka

[21 & 22 July 2:30p: Main Hall, Kyoto Concert Hall, Kyoto](#)

**Schumann** (orch. Nomoto): Theme and Variations, "Geistervariationen" - Theme

**Otaka:** Piano Concerto (Kiyotaka Noda)

**Bruckner:** Symphony No. 1 in C minor (ver. Linz)

Kyoto Symphony Orch / Tatsuya Shimono

[21 Sept 7p: Suntory Hall, Tokyo](#)

[23 Sept 2p: Minato Mirai Hall, Yokohama](#)

**Mozart:** Die Entführung aus dem Serail, K 384; Overture

**Mozart:** Piano Concerto No. 24 in C minor, K 491 (Piotr Anderszewski)

**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
Yomiuri Nippon Symphony Orch / Sylvain Cambreling

[25 Sept 2p: Philia Hall, Yokohama](#)

**Hindemith:** Ouvertüre zum Fliegenden Holländer wie sie eine schlechte Kurkapelle morgens um 7 am Brunnen vom Blatt spielt

**Bruckner** (arr. Stein, Eisler, Rankl) : Symphony No. 7 in E major (Chamber Arrangement)  
Kanagawa Philharmonic Chamber Ensemble  
(Yasunao Ishida, Chisako Naoe, vln; Ryo Oshima, vla; Hiroki Kadowaki, vc; Koichi Yonenaga, cb; Yusuke Saito, cln; Mika Toyoda, hrn; Nozomi Nakagiri, pf; Nakako Nishizawa, harm)

[7 Oct 3p: Hiroshima Bunka Gakuen HBG Hall, Hiroshima](#)

**Smetana:** Ma Vlast; 6 : Blaník

**Bruckner** (arr. Skrowaczewski): String Quintet in F major; Adagio

**Dvořák** (arr. Nakahara): 'Když mne stará matka

**Husa:** Music for Prague 1968

Hiroshima Symphony Orch / Tatsuya Shimono

[12 Oct 7p & 13 Oct 2p: Suntory Hall, Tokyo](#)

**Schubert:** Symphony No. 5 in Bb major, D 485

**Bruckner:** Symphony No. 9 in D minor

Japan Philharmonic / Pietari Inkinen

[13 Oct 6p & 14 Oct 3p: NHK Hall, Tokyo](#)

**Mozart:** Symphony No. 38 in D major, K 504, "Prague"

**Bruckner:** Symphony No. 9 in D minor

NHK Symphony Orch / Herbert Blomstedt

[27 Oct 2p: Suntory Hall, Tokyo](#)

[28 Oct 2p: Minato Mirai Hall, Yokohama](#)

**Bruckner:** Symphony No. 9 in D minor

**Bruckner:** Te Deum in C major

(Kiyoko Yamaguchi, sop; Kasumi Shimizu, m-sop; Takumi Yogi, ten; Kei Harada, bar)

New Japan Philharmonic / Toshiyuki Kamioka

#### Netherlands

[23 Aug 8p: Grote Zaal, Concertgebouw, Amsterdam](#)

(\*Robeco SummerNights\*)

**Webern:** 5 Sätze, op. 5

**Berg:** 5 Five Orchestral Songs on Postcard Texts by Peter Altenberg, op. 4 (Anett Fritsch, sop)

**Bruckner:** Symphony No. 3 in D minor

Royal Concertgebouw Orchestra / Daniele Gatti

[30 Aug 8:15p: Grote Zaal, De Doelen, Rotterdam](#)

**Zimmermann:** Sinfonie in einem Satz

**Bruckner:** Symphony No.4 in Eb major, "Romantic"

Rotterdam Philharmonic Orch / Yannick Nézet-Séguin

[19, 20, 21 Sept 8:15p & 23 Sept 2:15p: Grote Zaal,](#)

[Concertgebouw, Amsterdam](#)

**Andriessen:** Mysterien

**Bruckner:** Symphony No. 3 in D minor

Royal Concertgebouw Orchestra / Daniel Gatti

[12 Oct 8:15p: Grote Zaal, Tivoli Vredenburg, Utrecht](#)

**Schumann:** Piano Concerto in A minor, op.54 (Lars Vogt)

**Bruckner:** Symphony No. 8 in C minor

Netherlands Radio Philharmonic / Markus Stenz

[19 Oct 8:15p: Grote Zaal, De Doelen, Rotterdam](#)

**MacMillan:** Viola Concerto (Lawrence Power)

**Bruckner:** Symphony No. 7 in E major

Rotterdam Philharmonic Orch / Lahav Shani

[28 Oct 2:15p: Grote Zaal, De Doelen, Rotterdam](#)

**Bruch:** Violin Concerto No. 1 in G minor, op.26 (Pinchas Zukerman)

**Bruckner:** Symphony No. 7 in E major

Rotterdam Philharmonic Orch / Lahav Shani

#### Slovenia

[1 July 8p: Gallusova dvorana, Cankarjev Dom, Ljubljana](#)

(\*Festival Ljubljana\*)

**Bruckner:** Symphony No. 0 in D minor

**Mozart:** Piano Concerto No. 24 in C minor, K 491 (Piotr Anderszewski)

**Hindemith:** Symphonic Metamorphoses on Themes of Carl Maria von Weber

Munich Philharmonic / Paavo Järvi

[3 Sept 8p: Gallusova dvorana, Cankarjev Dom, Ljubljana](#)

**Webern:** 5 Sätze, op. 5

**Berg:** 5 Five Orchestral Songs on Postcard Texts by Peter Altenberg, op. 4 (Anett Fritsch, sop)

**Bruckner:** Symphony No. 3 in D minor

Royal Concertgebouw Orchestra / Daniele Gatti

#### Spain

[6 July 8p: Auditorio Alfredo Kraus, Las Palmas de Gran Canaria](#)

**Schubert:** Symphony No. 8 in B minor, D 759, "Unfinished"

**Bruckner:** Symphony No. 9 in D minor

Orquesta Filarmonica de Gran Canaria / Günther Herbig

[20 Oct 7p & 21 Oct 11a: Sala 1 Pau Casals, L'Audiri, Barcelona](#)

**Gubaidulina:** The Light of the End

**Bruckner:** Symphony No. 9 in D minor

Orquesta Simfonica de Barcelona i Nacional de Catalunya / Robert Trevino

[2018.10.21 12:00 : Sala de Concerts, Palau de la Musica Catalana, Barcelona, ES](#)

**Casals:** O vos omnes, Nigra Sum

**Bruckner:** Locus iste

**Brahms:** Ein deutsches Requiem, op.45

(Ulrike Haller, sop; Carles Pachón, bar; Josep Buforn, Josep Surinyac, pf)

Orfeo Catala / Pablo Larraz / Simon Halsey

#### Sweden

[9 Sept 7p & 8 Sept 3p: Berwaldhallen, Stockholm](#)

**Schumann:** Violin Concerto in D minor, op.posth (Veronika Eberle)

**Bruckner:** Symphony No. 5 in Bb major

Swedish Radio Symphony Orch / Daniel Harding

[19 & 20 Sept 7:30p: Stora salen, Konserthus, Gothenburg](#)

**Shostakovich:** Cello Concerto No. 2 in G major, op.126 (Alisa Weilerstein)

**Bruckner:** Symphony No. 3 in D minor

Gothenburg Symphony Orch / Christoph Eschenbach

#### Switzerland

[22 Aug 7:30p: Konzertsaal, Kultur- und Kongresszentrum Luzern, Lucerne](#)

(\*Internationale Musikfestwochen Luzern\*)

**Coleman:** Looking for Palestine (Elsa Dreisig, sop)

**Bruckner:** Symphony No. 9 in D minor

West-Eastern Divan / Daniel Orchestra Barenboim

[25 Aug 6:30p: Konzertsaal, Kultur- und Kongresszentrum Luzern, Lucerne](#)

(\*Internationale Musikfestwochen Luzern\*)

**Wagner:** Rienzi; Overture  
**Wagner:** Der fliegende Holländer; Overture  
**Bruckner:** Symphony No. 7 in E major  
Lucerne Festival Orchestra / Riccardo Chailly

[2 Sept 7:30p: Konzertsaal, Kultur- und Kongresszentrum Luzern, Lucerne](#)

(\*Internationale Musikfestwochen Luzern\*)  
**Shostakovich:** Violin Concerto No. 1 in A minor, op. 99 (Leonidas Kavakos)  
**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
Munich Philharmonic / Valery Gergiev

[5 Sept 7:30p: Konzertsaal, Kultur- und Kongresszentrum Luzern, Lucerne](#)

(\*Internationale Musikfestwochen Luzern\*)  
**Webern:** 5 Sätze, op. 5  
**Berg:** 5 Five Orchestral Songs on Postcard Texts by Peter Altenberg, op. 4 (Anett Fritsch, sop)  
**Bruckner:** Symphony No. 3 in D minor  
Royal Concertgebouw Orchestra / Daniele Gatti

[7 Sept 7:30p: Konzertsaal, Kultur- und Kongresszentrum Luzern, Lucerne](#)

(\*Internationale Musikfestwochen Luzern\*)  
**Haydn:** Cello Concerto No. 1 in C major, Hob VIIb:1 (Sol Gabetta)  
**Bruckner:** Symphony No. 5 in Bb major  
Vienna Philharmonic / Franz Welser-Möst

**United Kingdom**

[8 July 7:30p: Hastoe Village Hall, Tring](#)

(\*Tring Chamber Music\*)  
**Mozart:** String Quintet No. 5 in D major K593  
**Benjamin:** Viola, Viola  
**Bruckner:** Adagio from the String Quintet  
**Mendelssohn:** String Quintet No. 1 in A major, op.18  
Paul Barritt, Catherine Yates vln / Louise Williams, Hariolf Schlichtig vla / Josephine Horder, vc

[1 Aug 3:45p: Hereford Cathedral, Hereford](#)

**Bruckner:** Te Deum  
**Mendelssohn:** Lobgesang, op. 52

(Sarah Fox, sop; Anna Harvey, m-sop; James Oxley, ten; Quentin Hayes, bass)  
Three Choirs Festival Chorus / Philharmonia Orchestra / Peter Nardone

[24 Aug 7:30: Royal Albert Hall, London](#)

(\*BBC Proms 56\*)  
**Mozart:** Piano Concerto No. 21 in C major, K 467 (Benjamin Grosvenor)  
**Bruckner:** Symphony No. 5 in Bb major  
BBC Symphony Orchestra / Sakari Oramo

[28 Aug 7:30: Royal Albert Hall, London](#)

(\*BBC Proms 61\*)  
**Liszt:** Piano Concerto No. 2 in A major (Yefim Bronfman)  
**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
Rotterdam Philharmonic Orchestra / Yannick Nézet-Séguin

[27 & 28 Sept 7:30p: Royal Festival Hall, London](#)

**Wagner:** Siegfried's Death and Funeral March from Götterdämmerung  
**Schönberg:** Erwartung - opera in 1 act for soprano & orchestra (Camilla Nylund)  
**Bruckner:** Symphony No. 6 in A major  
Philharmonia Orchestra / Esa-Pekka Salonen

**United States**

[27 Sept 7:30p & 28 Sept 8p: David Geffen Hall, Lincoln Center of Performing Arts, New York](#)

**Tao:** new work premiere  
**Bruckner:** Symphony No. 8 in C minor  
New York Philharmonic / Jaap van Zweden

[25, 27 Oct 8p & 30 Oct 7:30p: Symphony Center, Chicago](#)

**Beethoven:** Piano Concerto No. 2 in Bb major, op.19 (Paul Lewis)  
**Bruckner:** Symphony No. 6 in A major  
Chicago Symphony Orch / Bernard Haitink

[26 Oct 11a & 27 Oct 8p: Walt Disney Concert Hall, Los Angeles](#)

**Neuwirth:** Masaot/Clocks without Hands  
**Bruckner:** Symphony No. 4 in Eb major, "Romantic"  
Los Angeles Philharmonic / Daniel Harding

With gratitude to Mr. Tatsuro Ouchi whose website  
<http://www.bekkoame.ne.jp/~hippo/musik/konzertvorschau/bruckner.html>  
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