



The Bruckner Journal

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TAMPERING WITH BRUCKNER

I recently had the experience of attending a concert where I heard and saw something that I thought we were finished with in these days of modern scholarship and performance.

After completing a critically-acclaimed 10 year period as music director of the Dallas Symphony Orchestra, Dutch conductor Jaap van Zweden began his new tenure with the New York Philharmonic in the closing weeks of September. Anticipation was high for opening concerts featuring new works and premieres, as well Stravinsky's Rite of Spring and the Eighth Symphony of Bruckner.

Although the New York ensemble has been hit-or miss with Bruckner over the years, van Zweden's Bruckner has been highly regarded, including a recorded cycle of the nine numbered symphonies with the Netherlands Radio Philharmonic Orchestra – the ensemble he overlapped with his time in Dallas.

For all the merits of the performance (reviewed in this issue), it was troubling that van Zweden made some personal interpretative decisions that are hard to accept. My comments about these choices are provided in an addendum to that review. Suffice to say here that the opening notes of the Eighth followed, without pause or separation, an unrelated work by another composer that occupied a completely distinct tonal an atmospheric sound space. Additionally, the horns were instructed to play bells up during the larger moments in the first and last movements, a la The Rite leading into the Sacrificial Dance.

A similar moment occurred during the recent Carnegie Hall Bruckner Cycle with Daniel Barenboim and the Staatskappelle Berlin, where the conductor doubled all brass parts in the Fifth to enormous effect, to say nothing about over-powering sound.

Interpretative matters aside, should we really accept such tampering of the score? Certainly, matters of phrasing, dynamics, tempo, or even edition result in many opportunities for personal expression of these expansive works.

But perhaps conductors should stick to the score, since that is where the true magic of the music and composer's wishes exist – without the need for additional tampering and theatrics.



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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:

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:

www.facebook.com/brucknerjournal



!!IMPORTANT ANNOUNCEMENT!

The 11th 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 the late 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 MAJOR & SCHUBERT QUARTET IN G MAJOR!

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.

Further details of speakers and advice for accommodation will follow and also be announced on our website. Please see the flyer included with this issue as well.



DR. PAUL COONES

18 July 1955 - 17th September 2018

It is with great sadness that we report the death of Dr. Paul Coones.

Readers of The Bruckner Journal will remember his always delightful and insightful pieces in the Journal about conducting Bruckner symphonies with an amateur orchestra, the first in July 2004. In that article, urging respect for the score, he wrote, “it is occasionally sufficient to remember that ‘if all else fails, read the instructions’”, a comment typifying both the reverence and good humour with which his passion for Bruckner’s music was expressed. And what a passion it was: he went to the extreme of setting up an orchestra, the Hertford Bruckner Orchestra, for musicians from Hertford College, Oxford and further afield, to give mainly amateur musicians the chance to perform in an orchestra, and to perform Bruckner! And he even purchased a set of four Wagner tubas to enable their performance of the last three symphonies. Symphonies 3, 4, 5, 7, 8 and 9 were accomplished - most of those performances reviewed in *The Bruckner Journal*. And they were good performances, deeply thought out and clearly communicated to the musicians. Over the last two years he had been working towards a performance of the 6th Symphony, but alas he has died before that moment came. At his funeral, according to his choice, the Adagio of the 6th was played as Recessional Music - as the coffin was carried from the Hertford College Chapel, the solemn opening theme gave way to the gentle second subject, giving some element of Brucknerian consolation to the bereft congregation.

Those who attended The Bruckner Journal Conferences at Hertford College Oxford will remember him as a wonderfully polite, witty, reassuring and generous, and always smartly-suited host. We have been long and deeply indebted to him for repeatedly inviting The Bruckner Journal Conference attendees to be his guests at Hertford College, and so assisting the viability and success, the smooth-running and the international renown of the Conference. As if that were not enough, he also performed as cellist with the St. Clement’s Quartet to play Bruckner’s String Quartet at our Conference in 2015!

No doubt at Paul’s inspiration, Hertford College Choir performed *Locus iste* on countless occasions worldwide, and at our Conference Paul would invariably display an updated map of the world showing in what far-flung places the choir had now sung this beautiful Bruckner motet. It was inevitable that that motet was sung, and sung very movingly, by the Hertford College Choir at his funeral.

His passing is an irreparable loss for Brucknerians in general and The Bruckner Journal especially, and for those young musicians of Oxford who will no longer be given the extraordinary and inspiring opportunity to perform and become acquainted with these great symphonies. And we will all miss a delightful, warm-hearted and passionately devoted friend of Bruckner.

Ken Ward





Thilo Muster Organist

BRUCKNER'S NINTH ON THE ORGAN

After a successful concert tour in Germany and Switzerland (Berlin/Dome, Karlsruhe/ Stadtkirche, Madgeburg/Cathedral, Hannover/Marktkirche, Görlitz/St. Peter and Paul etc.), the German-Swiss organist Thilo Muster will record the transcription by Eberhard Klotz of Bruckner's Ninth for organ solo.

In order to finance this extraordinary project, a crowdfunding action will start in mid-October on the platform www.wemakeit.com The recording will be made on the renowned Stahlhuth-Organ in Dudelange/Luxemburg <http://www.orgue-dudelange.lu> and will be recorded by the new label organroxx.com which is also a radio station dedicated to organ music.

<https://wemakeit.com/projects/bruckner-s-ninth-on-organ>

Klotz has had a life long interest in Bruckner's works and started to transcribe his symphonies for the organ as early as in the 1980s. Bruckner Ninth was the first of a series of symphonies transcribed for the organ of which the Ninth, the Sixth and the Fifth are already available at the German publishing company Merseburger. By Bruckner's anniversary in 2024, all of his symphonies will be published by Merseburger as organ transcriptions by Klotz.



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ANNOUNCING

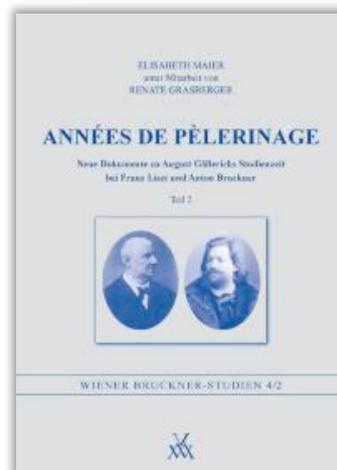
The 2nd volume of the St. Florian Catalogue was edited three years ago -

Elisabeth Maier & Renate Grasberger:
Die Bruckner-Bestände des Stiftes St. Florian. Katalog. Teil 2: Das Bruckner-Archiv (Gruppe 13-23)
Musikwissenschaftlicher Verlag Wien, Wien 2015

Also the 2nd volume of:
Elisabeth Maier & Renate Grasberger:
Années de Pèlerinage. Neue Dokumente zu August Göllerichs Studienzeit bei Franz Liszt und Anton Bruckner
Musikwissenschaftlicher Verlag Wien, Wien 2018

Also, Renate Grasberger is working on the 4th volume of the **Bruckner-Ikonographie**.
With Elisabeth Maier, they are both working on the 3rd volume of the **St. Florian Catalogue**.

www.mwv.at



Problems of Form in the Finale of Bruckner's Seventh Symphony

Julian Horton
Durham University

The Finale of the Seventh Symphony has puzzled commentators since the work's early reception.¹ Fighting a rear-guard action against the success of its Munich premiere under Hermann Levi on 10 March 1885, the liberal press reacted to its first Viennese performance on 21 March 1886 with predictable hostility. Some commentators singled out the Finale as especially problematic. For Gustav Dömpke, it was the Symphony's weakest link; as he opined: 'There is unanimous agreement that the Finale is the weakest and most chaotic part of the Symphony. Even the eulogists tend to agree. Its motto ought to be: "Parturient montes, nascetur ridiculus mus"'.² Dömpke levelled an accusation at the Seventh that is pervasive in the liberal reception of Bruckner in general: whatever one thinks of the material, his music is *formally* defective.³ The challenge of marrying heterogeneous stylistic elements within a coherent symphonic form defeated Bruckner. Instead, the music exhibits a disparate mixture of classical forms, baroque harmonic formulae and post-Wagnerian harmonic experimentation; and the result is less than the sum of its parts.

More recently, explanations of the Finale's form have tended towards special pleading. For Robert Simpson, the adoption of any kind of sonata-form template drawn from classical precedent is fundamentally misleading, despite the resemblance that the Finale initially projects. Instead, Simpson insists that the movement is *sui generis*, being guided by harmonic and tonal considerations, which lie beyond the reach of any analysis orientated towards sonata form.⁴ Timothy Jackson is more receptive to sonata-type analysis, but flags the Finale as an uncommon sub-species, which he calls the 'tragic reversed sonata form'.⁵ For Jackson, the movement does betray a sonata form, but one in which the recapitulation changes the exposition's order of themes, and moreover does so in a way that brings about a kind of formal 'failure', which connotes tragedy.

The principal source of these disputes is what happens after the double barline at bar 145. A sonata-type finale in the post-Beethovenian manner would typically lead into a development section at this point, and this would in due course produce a recapitulation, beginning with a return of the first theme in the tonic key. Bar 145 does indeed initiate a development, which is based for the most part on the first theme; however, any attempt to locate a recapitulation is fraught with problems. The first theme returns in the tonic at bar 275, but it is followed by neither the second theme nor the closing section as they appear in the exposition; instead, it leads directly into the coda from bar 315. Taken by itself, the first-theme material in bars 275–314 is in consequence plainly inadequate as a recapitulation. Adopting a broader view, we see by bar 315 that all of the exposition's material has in fact returned, but in reverse order: closing-section material (C) from bar 191; second theme (B) from bar 213; and first theme (A) from bar 275. This ordering leads Jackson to explain the movement as including a 'reversed' recapitulation: that is, a recapitulation in which the exposition's three theme groups return in reverse order. Table 1 makes the point: in the exposition, A–transition–B–C; in the recapitulation, C–B–transition–A.

Table 1

Bars:	1	19	35	93	145	191	213	247	275	315
Function:	A	transition	B	C	development	C	B	transition	A	Coda

¹ For a much more substantial and developed version of the analysis presented here, see Julian Horton, 'Form and Orbital Tonality in the Finale of Bruckner's Seventh Symphony', *Music Analysis* (in press).

² Gustav Dömpke, Review in the *Wiener allgemeine Zeitung*, trans. in Crawford Howie, *Anton Bruckner: A Documentary Biography* Vol. II (Lampeter: Edwin Mellen, 2002), p. 509.

³ For a lucid account of formal issues in Bruckner's symphonies, see Benjamin M. Korstvedt, 'Between Formlessness and Formality: Aspects of Bruckner's Approach to Symphonic Form', in John Williamson, ed., *The Cambridge Companion to Bruckner* (Cambridge: Cambridge University Press, 2004), pp. 170–89.

⁴ Robert Simpson, *The Essence of Bruckner* (London: Gollancz, 1992 [1967]), p. 186.

⁵ Timothy L. Jackson, 'The Finale of Bruckner's Seventh Symphony and the Tragic Reversed Sonata Form', in Paul Hawkshaw and Timothy L. Jackson, eds, *Bruckner Studies* (Cambridge: Cambridge University Press, 1997), pp. 140–208, at 187–90.

From a distance, this view seems reasonable: the theme groups are clearly delineated in the exposition and return with comparable clarity from bar 191. The difficulty with Jackson’s analysis has to do with tonality. The majority of classical sonata recapitulations begin in the tonic; even if the recapitulation reverses the order of first and second themes, they still tend to remain within the tonic key. There is, to be sure, a subset of classical recapitulation that start off-tonic, but they generally begin with the first theme, and work their way towards a tonic reprise of the second theme. In the Seventh’s Finale, however, only the first theme returns in E major; the C theme begins in B minor, and the B theme in C major. In other words, the analogy with a reversed sonata recapitulation is based on rhetoric alone; the classical idea that the recapitulation should reprise all of the exposition’s material in the tonic key is abandoned.

This provokes an important question: in terms of our listening experience, how do we know that a recapitulation begins in bar 191 when we hear it, given that this music is not the first theme, and it is not in the tonic? To put this another way, the sense of a recapitulation from bar 191 is surely *retrospective*, having to do with our recall, at the movement’s end, of the music’s thematic ordering from bar 191 in comparison with the exposition. Before we reach the coda, the natural assumption for any virgin audition would be that the recapitulation begins in bar 275 with the first theme’s return, and we therefore listen in expectation that a tonic return of B and C will follow. It is only once the coda is attained that this expectation is frustrated, forcing us either to interpret bars 145–274 as a very long development, or 191–275 as a reversed recapitulation, which is mostly not in E major.

Jackson circumnavigates these issues by arguing that the non-tonic recapitulation of C and B contributes to a sense of tragedy. In particular, C’s return in B minor displaces our expectation of a stable E major with a dark minor dominant, an event from which the movement never really recovers. In the wake of this, the first-theme return seems cursory, or perhaps compromised by the ‘anti-recapitulation’ that has preceded it. We consequently have not only a reversed recapitulation, but a ‘tragic’ reversed recapitulation, because the reversal is accompanied by a tonal plan, which undermines the classical idea of a stable recapitulation projecting the tonic key.

If anything, recent theory has rendered this situation even more complex. For James Hepokoski and Warren Darcy, the very idea of a reversed recapitulation is fundamentally suspicious.⁶ For them, a recapitulation is defined as what they term a ‘rotation’, which is a passage of music defined by a particular ordering of material. A sonata exposition, for instance, is a rotation, initiated by the first theme: in Bruckner’s Finale, the order of material A–B–C up to the double barline is the expositional rotation. In order for a recapitulation to exist, Hepokoski and Darcy argue that it has to exhibit the properties of a rotation as well. This means that a recapitulation cannot by definition begin with the second theme, because this necessarily appears midway through a rotation. For eighteenth-century sonatas in which the reprise of the second theme precedes that of the first, Hepokoski and Darcy argue that the former is annexed to a rotation that also includes the development, so that, properly speaking, no recapitulation occurs at all. Since the Seventh’s Finale initiates its development with first-theme material, Hepokoski and Darcy might oppose Jackson’s reading with that given in Table 2: bars 145–274 now constitute a complete rotation, albeit with B and C swapped around, to which the return of the main theme is appended, meaning that the movement consists of two rotations and a two-part coda.

Table 2

Bars:	1	19	35	93	145	191	213	247	275	315
Function:	rotation 1				rotation 2				coda	
	A	transition	B	C	development	C	B	transition	A	coda

Hepokoski and Darcy raise a further issue, which renders the Seventh’s Finale even more complex. For them, the action of a sonata form hinges on two important cadences, which serve to establish its goals. The first is a perfect cadence in a key other than the tonic (usually the dominant), which rounds off the second theme in the exposition. This they call the ‘essential expositional closure’, or EEC, and its location finishes the exposition’s action and determines where the closing-section begins. The second such cadence is the EEC’s transposition in the recapitulation. The second theme’s return in the tonic typically means that its closing cadence supplies a tonic version of the EEC. Hepokoski and Darcy term this the ‘essential structural

⁶ James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norm, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York and Oxford: Oxford University Press, 2006), pp. 353–87.

closure’ or ESC; its task is to bring the sonata’s tonal action to a close, securing the tonic and completing the tonal reconciliation of first and second themes. The ESC in effect terminates the sonata’s formal business and with it ‘sonata space’: anything beyond the ESC reinforces the stability of the tonic, but does not participate in the sonata action. This renders the idea of a reversed recapitulation doubly problematic: if the second theme comes back before the first and is closed with a perfect cadence in the tonic, then what happens after this cadence, in Hepokoski and Darcy’s terms, cannot be part of the recapitulation, because it by definition falls outside of ‘sonata space’.

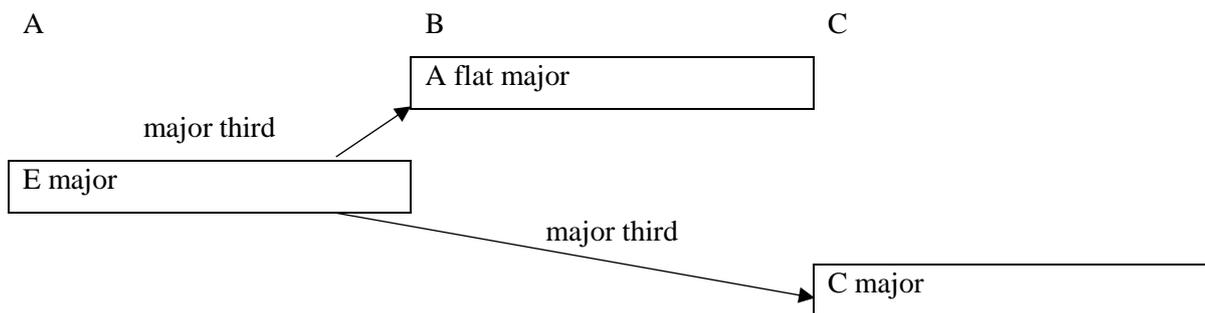
These cadential restrictions only render the Seventh’s Finale more ambiguous. In fact, in the recapitulation, there are no cadences of the kind that Hepokoski and Darcy describe until bars 313–315, where the reprised first theme moves into the coda, which means that, in Hepokoski and Darcy’s terms, the sonata action completes in bar 315 without any recapitulatory participation from the second theme at all. Even more radically, Bruckner also has no use for an orthodox EEC. There is no cadence at the end of the second theme in the exposition, but rather a modulation, which prepares the key of the closing theme, which initially is A minor. The only cadence that might serve as an EEC in Hepokoski and Darcy’s terms comes in C major at bars 116–117, which is to say at the end of the closing theme rather than at the start. Quite clearly, there is no correspondence here between the structural cadences in the first and second halves of the form, as there routinely is in a classical sonata: the exposition’s cadence occurs at the end of the C theme; the recapitulation’s rounds off the first theme. All of this information is added to Table 2 in Table 3, producing a reading, which describes the movement’s core feature, whilst rendering its interpretation even evasive.

Table 3

Bars:	1	19	35	93	117	145	191	213	247	275	315
Function:	rotation 1					rotation 2					coda
	A	transition	B	C		development	C	B	transition	A	coda
Cadences:	cadence (EEC?)					cadence (ESC?)					

Where, then, do we go from here? I would argue that two perceptions help to dispel some of this confusion. The first takes us back to Robert Simpson, who sensibly noted that the Finale’s *tonal* plan – that is, its succession of underpinning keys – makes perfect sense, even if its relationship to sonata form does not.⁷ Leaving aside some of the tortuous problems of harmonic analysis to which the detail of Bruckner’s music gives rise (which would certainly be the work of another article or, more realistically, a book),⁸ the keys on which the forms hangs display a compelling logic, as described in Figure 1.

Figure 1



⁷ See *The Essence of Bruckner*, p. 186.

⁸ Such a study is provided by Frederick Stocken, *Simon Sechter’s Fundamental-Bass Theory and Its Influence on the Music of Anton Bruckner* (Lampeter: Edwin Mellen, 2009).

Hexatonic source:

Scale:	B	C	E flat	E	G	A flat/G sharp
E major:	B			E		G sharp
A flat major:		C	E flat			A flat
C major:		C		E	G	

In the exposition, the first theme begins in E major, the second in A flat major, and the closing theme finally settles in C. This means that the exposition divides up the octave by equal major thirds, and in a symmetrical way: the second theme is an enharmonic major third above E (A flat being equivalent to G sharp); the closing section ends a major third below E on C. In music theory, we call these relationships *hexatonic*: all of these keys refer to a common underlying scale – the ‘hexatonic’ scale – described in Figure 1; this is, however, not the diatonic scale of E, but a scale consisting of six pitches, formed from an alternation of semitones and minor thirds.⁹ To put this concisely: the keys of the exposition make sense not because they refer to E major at all, but because they have a common origin in a hexatonic scale.

Having got to C in the exposition, Bruckner then contrives the movement’s second half, such that it picks up where the exposition left off and eventually returns to E. When the second theme comes back in bar 213, it does so in C major; and when the first theme returns in bar 275, it brings E major back as well. This means that the whole movement sits on top of a huge progression through successive major thirds: as Table 4 explains, it outlines the progression E–A flat–C–E, which in essence is an augmented triad focused on E. This is what Simpson meant when he argued that the Finale has a harmonic logic to it, regardless of whether or not we understand it in sonata form. The movement’s underlying idea is that it should gradually move by hexatonic major thirds until it returns to its starting point.

Table 4

Form:	A	B	C	dev.	C	B	A
Key:	E major	A flat major	C major	A minor	B minor	C major	E major
Major-third ascent:	E major	A flat major	C major			C major	E major

These gigantic tonal steps are sometimes aligned with sonata-form features (the first and second themes for example always initiate one of the steps), but not always. The C-theme is notably anomalous in this regard. In the exposition, it differs from the A and B themes in that they both begin with their significant tonal events, whereas C’s significant tonal event – the cadence in C major – is located near the section’s end. And in the form’s second half, the C theme does not participate in the underlying major-third steps at all; rather, its initial B minor music contributes to the A minor–B minor–C major stepwise ascent which spans from the development’s main section from bar 163 to the second theme’s return.

My second perception is that we need not always assume that the various features of a movement’s form collaborate. To the contrary, it may well be the case that, for instance, the melodic material implies one interpretation, while its key scheme implies another. To put this in more technical terms, we say that the music’s *parameters* – harmony, melody, timbre, metre and rhythm, etc. – need not align, but may pursue separate objectives; in short, the parameters may be *in counterpoint*, rather than in alignment.¹⁰ In the Seventh’s Finale, this idea helps to explain the movement’s second half. As Table 5 shows, we can argue that bars 191–315 are both recapitulation and development *at the same time*, so long as we assign these functions to different parameters. The music’s *rhetoric* from bar 191 – its melodic and expressive character – projects the impression of a reversed recapitulation, whilst the parameter of *tonality* – its succession of keys – does not.

⁹ For a study of the harmonic properties of the hexatonic scale, see Richard Cohn, ‘Maximally Smooth Cycles, Hexatonic Systems and the Analysis of Late-Romantic Triadic Progressions’, *Music Analysis* 51/1 (1996), pp. 9–40.

¹⁰ On varieties of this phenomena, see for example James Webster, *Haydn’s ‘Farewell’ Symphony and the Idea of Classical Style* (Cambridge: Cambridge University Press, 1991) and Peter H. Smith, *Expressive Forms in Brahms’s Instrumental Music: Structure and Meaning in His ‘Werther’ Quartet* (Bloomington: Indiana University Press, 2005).

Table 5

Bars:	1	35	93	145	191	213	275	315
Form:	exposition			development (A-based)	recapitulation (rhetoric)			coda
	A	B	C		C	B	A	
Or:	exposition			development			recapitulation (key)	
	A	B	C	A-based	C	B	A	
Key:	E	A flat	C	A minor	B minor	C	E	

This phenomenon of parametric counterpoint is a developed feature of Bruckner's mature style and applies especially to the recapitulations in his first movements and finales. The first movement of the Eighth Symphony provides an even more complicated instance. In that case, there are at least three possible recapitulations, and each one exploits a different parameter.¹¹ We can understand this habit as Bruckner's particular response to a problem that all nineteenth-century composers of sonata forms variously confronted, which concerned the tension between the need, inherited from the eighteenth century, to balance the form's main sections, and an urge to write goal-directed music, which pushes its moment of resolution beyond the traditional point of recapitulation. In the Seventh's Finale, the abrasion of rhetoric and tonality described above has precisely this effect: the climactic point and any sense of stability appears only from bar 315, once the strenuous cadence in bars 313–315 has resolved conclusively to E major and the music is allowed to meditate on that tonality's sonority, untroubled by the movement's various disruptive features.

Addressing the implications of this brief analysis would carry us a long way beyond the territory of this article. For now, it is worth observing that the difficulties Viennese liberal commentators experienced with this music may have arisen from more than a simple desire to score political points. There is a real sense in which the complexities of Bruckner's music are invisible to the classic-romantic lens through which it was invariably viewed. Especially from the Sixth Symphony onwards, Bruckner deployed a harmonic vocabulary and a notion of form, which resist the most determined attempts to make them work like classical comparators. The clearly defined character of Bruckner's themes is something of a red herring in this regard: we think we understand his forms, because we can clearly hear where his themes begin and end. But the way these themes interact with harmony and tonality is highly evasive, and the results provided an easy target for classically orientated commentators who wanted to exploit this obscurity as evidence of incoherence. In truth, our theories are still struggling to catch up with Bruckner's practice.

¹¹ I have recently addressed the recapitulation of the Eighth Symphony's first movement in Julian Horton, 'Criteria for a Theory of Nineteenth-Century Sonata Form', *Music Theory and Analysis* 4/2 (2017), 147–91, and especially 185–8.

The “Naiveté” of Bruckner? On Isaiah Berlin’s Appraisal of Bruckner

Yi Ren Thng

“My topic is Verdi’s ‘naiveté’. I hope that this phrase will not be misunderstood. To say that Verdi was ‘naïve’ is an absurd suggestion. But it seems to me that he was so in a very special – now forgotten – sense, in which this term was once used by Friedrich Schiller”¹

In an article ‘for Wystan Hugh Auden’ (a Verdi admirer who once proclaimed to prefer “Verdi’s Falstaff to Shakespeare”²), the former Chichele Professor of Social and Political Theory at All Souls, Oxford, Isaiah Berlin thus proclaimed Verdi as “the last of the great naïve masters of western music”³.

Clarifying his position in an interview published in 1992, Berlin states:

“I said [Verdi] was, but I don’t think that it is true. The last naïve composer is perhaps Bruckner.”⁴

Describing Bruckner as naïve is all but surprising. Even Bruckner’s sympathetic contemporaries such as Hans von Bülow and Gustav Mahler described him as “Half simpleton, half God”⁵ [*ed. note: the actual quote, “Halb Genie, halb Trottel”, is most likely from Bülow and translated “Half genius, half imbecile”*]. While the comment is damning with faint praise, it is comparatively generous; contrast this to the vitriol afforded by Bruckner’s critics such as Eduard Hanslick.

Nevertheless, contemporary scholarship vigorously challenges the “naïve” Bruckner caricature. An excellent example to adduce is a series of 7 essays found in Part 3 of ‘Perspectives on Anton Bruckner’ edited by Howie, Hawkshaw and Jackson. Even a cursory perusal at the 7 essays in the “Man, Musician and Reception” section reveals the ideational and compositional complexities of Bruckner’s musical oeuvre. Problematic correlations such as Bruckner’s Catholic faith to his music as well as Bruckner’s resistance to change “to the philosophy of the Enlightenment as transmitted through Beethoven’s Ninth” are critically dissected. These 7 essays indicate recent academic interests that address, even redress, problematiques regarding Bruckner’s receptivity in different musical and intellectual epochs. As such, could Berlin be mistaken in his judgement of the “naïve” Bruckner? I think not. After all, Berlin appraised both Verdi and Bruckner as naïve in a “special - now forgotten - sense”⁶ vis-à-vis Friedrich Schiller’s naïve/sentimental thesis.

In this essay, I explore how Berlin offers an original and suggestive way to approach Bruckner’s intellectual, rather than musicological, relationship to his music. Nevertheless, Bruckner’s musical oeuvre and compositional processes are rarely pure and never simple. Indeed, Berlin presciently admonishes us that Schiller’s naïve/sentimental distinction “like all dichotomies, can, if taken literally, be carried much too far”⁷. Having first elucidated the context of Berlin’s appraisal of Bruckner as the last of the “naïve” composers, I cast reasonable doubt on the proposition that Bruckner was “the last of the ‘naïve’ composers”. Furthermore, I will argue that Bruckner was concurrently naïve and sentimentalisch where those qualities further celebrate rather than castigate Bruckner as “naïve” in the ordinary, demeaning sense of the word.

“Uber Naiv und Sentimentalische Dichtung”: The Backdrop of Schiller’s Thesis

The providence of Berlin’s appraisal of Verdi and Bruckner as “naïve” originates from “[Schiller’s] once celebrated essay, published in 1795, which [Schiller] called *Uber Naiv und Sentimentalische Dichtung*”⁸. This essay has been lauded as “one of the greatest...in the whole range of German criticism” and yet castigated as one that would “hardly strike most modern readers as truly satisfactory”⁹.

In short, Schiller’s *naiv/sentimentalisch* thesis describes two distinct “attitudes of mind – [an artist’s]

¹ Berlin, Isaiah. “The Naivete of Verdi.” *The Hudson Review* 21, no. 1 (1968): 138.

² Logan, William. “Brush Up Your Shakespeare.” *The New York Times*, February 11, 2001.

³ Berlin, “The Naivete of Verdi”, 147.

⁴ Jahanbegloo, Ramin, and Isaiah Berlin. *Conversations with Isaiah Berlin*. London: Halban, 1992, 116.

⁵ Bert Van Der Waal Van Dijk. “Bert Van Der Waal Van Dijk.” *Gustav Mahler (1860-1911) - Home*. 2015. <https://www.gustav-mahler.eu/index.php/component/content/article?id=422:bruckner-anton-1824-1896>.

⁶ Berlin, “The Naivete of Verdi”, 138.

⁷ *Ibid*, 141.

⁸ *Ibid*, 138.

⁹ Schumann, Detlev W. *The Journal of English and Germanic Philology* 54, no. 3 (1955): 430.

*Empfindungsweise*¹⁰. The naïve artist expresses a “harmonious totality”¹¹ to his/her aesthetic medium, whether literary, musical or art. These artists “pass serenely from things of the mind to things of the flesh...self to objects...values to facts, without the least sense of conflict.”¹² In contrast, the sentimental artist is prevented from attaining this “rational-sensuous harmony”¹³ with his/her aesthetic medium insofar as his medium is split between an “ideal” and “actual reality”. This creates a schism in various domains, whether reason/sensation, self/object, values/facts and so forth. Schiller, whose ideas were derived from Immanuel Kant, adopted Kant's ideas of the categorical imperative and the phenomena/noumena divide. Both the categorical imperative in the domain of ethics and the phenomena/noumena divide in epistemology admit the existence of objective reality. Furthermore, Kant's concept of the subliminal within the realm of aesthetics was very much in opposition to the “individual, impassioned artist characteristic of the ‘*Sturm und Drang*’ movement.”¹⁴ Art that is overwrought, that is art pieces that draw attention to themselves, are artifices and in Schiller's argot, sentimental in nature.

Isaiah Berlin's appropriation of Schiller's thesis: Verdi as the “Naïv” Composer

How does Berlin recast Schiller's thesis vis-à-vis Verdi? For Berlin, naïve artists are seemingly “undisciplined and wild”¹⁵ because of their unbroken linkage between the creative persona, the subject at hand and the uninhibited expression of “thought and action, feeling and expression”¹⁶. The naïve artist is wholly unified with “his muse”; rules and conventions do not constrain, but organically facilitate aesthetic expressions that are “*immer fröhlich, immer rein, immer ruhig*”¹⁷ (tranquil, pure and joyous).

Comparatively, sentimental artists produce literary and/or aesthetic compositions complicated by heady conceptual machinations that refract the aesthetic/musical subject matter at hand. To do so, sentimental artists deploy meta-theoretical frameworks that (over-)emphasize the “infinite distance”¹⁸ between his “divided nature, that is of the estrangement of his society and himself” between persona, thought and subject matter. Resultantly, the sentimental artist provides satirical, sometimes self-indulgent, criticisms of the futility to approximate or capture “reality” in their output. In other words, sentimental artists deny the possible existence of an intrinsic or pristine reality free from human intrigue. Rather, they highlight the artificial, arid and absurd nature of reality, a “turbulent relationship to his muse”¹⁹ that is reality. In response, sentimental artists sardonically resolve their turbulent relationship through artistic flagellation on “society's secret and patent wounds”²⁰. Ironically, their castigation of a distorted reality further entrenches the existence of “the lost world, the unrealizable ideal”²¹, found in the form of the elegy.

Having defined the naïve/sentimental, Berlin assembles a constellation of naïve writers and artists, namely “Goethe, Pushkin, Dickens, at times Tolstoy (when he forgets his doctrine and his guilt) and certainly these, Rossini and Verdi.”²² Verdi is thus the embodiment of the “last complete, self-fulfilled creator, absorbed in his art; at one with it; seeking to use it for no ulterior purpose.”²³ Berlin's naïve artist finds no joy in masturbatory artistic promiscuity or in the display of autotelic *l'art pour l'art* attitudes. Rather, the naïve artist exhibits a severity that borders on the grim, “impersonal, dryly objective”²⁴ and is an individual who is one with his/her music.

For Berlin, Verdi's inner unbroken unity is adduced insofar that ideological motivations are appendices rather than quintessential to Verdi appreciation. Berlin acknowledges that Verdi's music is deeply constitutive of the Italian *Risorgimento* or nationhood process; the Hebrew Slave chorus in *Nabucco* is a proxy for Italian yearning for sovereignty. *Va Pensiero* features as the rallying point for the forging of a coherent united Italian identity. *Aida* and *La Forza Del Destino* appeals to revolutionary instincts galvanized by a vision where tyranny and oppression have no place in human interactions. Nevertheless, these ideological motivations are supernumerary; Verdi succeeds in the naïve/sentimental litmus test insofar as “knowledge of basic human

¹⁰ Marleyn, Roland. "The Poetic Ideal in Schillers 'Über Naive Und Sentimentalische Dichtung'." *German Life and Letters* 9, no. 4 (1956): 237.

¹¹ Marleyn, Roland. "The Poetic Ideal in Schillers 'Über Naive Und Sentimentalische Dichtung'." *German Life and Letters* 9, no. 4 (1956): 237.

¹² *Ibid*, 237.

¹³ *Ibid*, 237.

¹⁴ Burnham, Douglas. "Immanuel Kant: Aesthetics." *Internet Encyclopedia of Philosophy*.

¹⁵ Berlin, "The Naivete of Verdi", 139.

¹⁶ *Ibid*, 139.

¹⁷ Schiller, Friedrich. *Schillers Sämtliche Werke*. Stuttgart: J.G. Cotta, 1904.

¹⁸ Berlin, "The Naivete of Verdi", 139.

¹⁹ *Ibid*, 139.

²⁰ *Ibid*, 140.

²¹ *Ibid*, 139.

²² *Ibid*, 140.

²³ *Ibid*, 138.

²⁴ *Ibid*, 140.

emotions is virtually all the extra-musical equipment”²⁵ that constitutes the core of Verdi's art. In other words, while Verdi's art is not bereft of ideological palpitations, Verdi's overwhelming musical qualities are painted in shades of “clear primary colours”²⁶ that give direct expression to perennial human concerns. Indeed, this is reminiscent of appraisals of Shakespeare proclaiming the Bard to command “universal appeal”²⁷ and his continual relevance for all time. Indeed, Berlin himself lauds “Homer, Shakespeare, Ibsen and Tolstoy” as artists who “expressed permanent states of consciousness in the most direct terms”²⁸.

Did Berlin, like Schiller, pass value judgment between the naïve and sentimental? Not so, on first glance. Berlin speaks of composers in terms of a sympathetic approach compared to Schiller's judgemental approach. Additionally, Berlin categorically rejects questions that churlishly attempt to compare the absolute merits of different composers; Berlin claims such questions are foolish questions. While Berlin does from time to time get surfeited with listening to Mozart and does not “find [Wagner] sympathetic”²⁹, he recognizes the cultural achievements as well as their creative output that great composers achieve.

Nevertheless, the former Chichele Professor is human, all too human. A veiled lament appears in Berlin's “The Naivete of Verdi” essay that yearns for the nobility and “a degree of unbroken vitality and vast natural power of creation and organisation”³⁰ present amongst the naïve artists. The naïve aesthetic realm permits no “self-consciousness, neurosis and decadence... [a] voice of a world that is no more”³¹. Berlin's proclivity for the naïve is at odds with the *Sentimentalisch* condescension towards the *Naiv* as “shallow, pompous utterly predictable and utterly worthless”³². That Berlin, as the celebrated historian of ideas, bemoan that the *Sentimentalisch* is a victim of an ideological arrogance and pomposity is rather damning.

Indeed, one might perceive the *Sentimentalisch* to be laden with contradictions and circularities. In attempting to transcend and subvert “reality”, sentimental creations produce curious categories that are anti-sentimental and hence self-referentially sentimental. Berlin adduces the example of various neo-isms “[f]rom Debussy onwards” as indicative of a trend towards “self-regarding...doctrine-influenced music, accompanied by theories and manifestos”³³. Have we therefore, by our intellectual cleverness and musical sophistication, schooled ourselves into imbecility? If so, the only redeeming feature is that we the current generation have shown “a symptom of sanity in our time”, by safeguarding “Verdi's assured place in the high canon of the musical art”³⁴.

Can the Real Bruckner Please Stand Up?

Thus far, the naïve artist appears as sheep sent out amongst wolves, the innocent threatened by the profane. Bruckner and Verdi superficially fit this description. Bruckner and Verdi are foreign to the “new world of Baudelaire, Flaubert, Liszt, Wagner, and Nietzsche”³⁵. Some Bruckner sympathizers go as far to suggest that Bruckner was victimised by “shallow urban intellectualism... the parasitic practice of art criticism (Kunstkritik) over any kind of genuine creativity, and dry formalism over the artistic ‘inner consistency’ (*innere Folgerichtigkeit*)”³⁶, as described by Nazi politician Goebbels. Others remarked that he “had hardly any intellectual needs... [where] heated debates about Arthur Schopenhauer and Friedrich Nietzsche left him cold”³⁷. Bruckner inhabited a “world totally foreign to us”³⁸ vis-à-vis his piety and deep Catholic faith; an “indomitable belief...in the omnipotence, wisdom and benevolence of [Bruckner's] God and the promise of a better life after death”³⁹ result in sacred musical visions where humanity meets God and heaven and earth are reconciled. In some circles, some would declare *quod erat demonstrandum*.

Yet, we cannot ignore the fact that Bruckner exhibits to varying degrees of both naïve/sentimental qualities. To ascribe naivety, in Schiller's special sense, onto Bruckner is to discount the richness inherent in Bruckner's ideational and musical composition process. In the next 3 sections, I wish to suggest that Bruckner went beyond Schiller's *naiv/sentimentalisch* thesis to forge something musically unique, that is, a composition

²⁵ Berlin, “The Naivete of Verdi”, 141.

²⁶ Ibid, 145.

²⁷ Wilson-Lee, Edward PH.D. Shakespeare in Swaziland: In Search of a Global Poet. S.I.: Farrar, Straus & Giroux, 2017, 12.

²⁸ Berlin, “The Naivete of Verdi”, 147.

²⁹ Jahanbegloo, Ramin, and Isaiah Berlin. Conversations with Isaiah Berlin. London: Halban, 1992, 118.

³⁰ Berlin, “The Naivete of Verdi”, 146.

³¹ Ibid, 147.

³² Berlin, “The Naivete of Verdi”, 145.

³³ Ibid, 145-6. “From Debussy onwards, whether music is impressionist or expressionist, neo-classical or neo-romantic, diatonic or chromatic...”

³⁴ Ibid, 147.

³⁵ Ibid, 145.

³⁶ Goebbels, Joseph. Goebbels Reden. München: Heyne, 1978, 282.

³⁷ Floros, Constantine, “On unity between Bruckner's personality and production”, in *Perspectives on Anton Bruckner*, ed. Howie, Hawkshaw, Jackson. Ashgate 2001.

³⁸ Louis, Rudolf. Anton Bruckner. MÜNCHEN BEI GEORG MÜLLER, 1918, 25.

³⁹ Klose, Friedrich. Meine Lehrjahre Bei Bruckner: Erinnerungen Und Betrachtungen. Regensburg: G. Bosse, 1927.

of naïve/sentimental in a complementary and conciliatory manner.

The Undesirability of the “Naïve”

For Schiller, the *naïv* artist appeals via his/her direct access to the very heart of nature without having this perception “forcibly pushed aside by fancy, his sensibility by ideas”⁴⁰. This accessibility is prized because the artist retains a fragile disposition of innocence despite the surrounding corruption brought about in the name of civilizational progress. Our attraction to the naïve artist is their ability to create aesthetic expressions that function as bucolic space for the weary to take succour in against the worst excesses of modern life.

Yet, the concept of the “ideal”, is one that resists a definitive expression. For some, one finds the “ideal” in “nature” as in natural descriptions i.e. “that of the sunset and landscapes”⁴¹. Others hail Enlightenment achievements as “ideal”. Therefore, naïve artists are not bound by their vision but process i.e. artists whose work are authentic and sincere in both their compositional process as well as aesthetical output. Rather, the naïve artist cuts through the thicket of sophistry that sometimes asphyxiate rather than illuminate. In this respect, the ability of Bruckner’s music to authentically harken a glimpse of paradise without heady motivations or intellectual frames is itself the hallmarks of the naïve genius. It is the sentimental audiences’ loss, not Bruckner.

Why not allow Bruckner be the martyr to sentimental sophistry? Very simply, such caricatures of Bruckner as the naïve composer require narrative constructs that are less than desirable. Descriptions of Bruckner as innocent are smear, rather than laudatory, terms bordering on the infantilisation of Bruckner. Bruckner's innocence is often construed as a lack of intellectual mantle and matters. In other words, where naïve artists seem to be childlike, Bruckner the adolescent “simpleton” is childish amidst the sophistication in *fin-de-siècle* Vienna. Consider Bruckner’s receptivity in his own time. Bruckner’s disposition was associated with “the Upper Austrian *Vormärz* mentality of monarchic and Catholic authoritarianism, and therefore to a pre-Enlightenment mindset.”⁴²

In other words, it is imperative that Bruckner is not lauded as *naïv* à la Schiller precisely because he is naïve in the ordinary sense of the word. Bruckner has long been wrongfully perceived as intruding “with his great symphonies...medieval, monastic concept of humankind and life”⁴³. By extension, Bruckner as the naïve artists gains unfettered access via retrogression to a pre-enlightenment state of affairs. Bruckner, whose childishness denies post-Enlightenment triumphalism, becomes the proverbial lamb to the slaughter at the altar of human ingenuity and intellect. In the same vein, Bruckner's unquestioning belief...religious steadfastness...devotional practices had an alienating effect on many people⁴⁴. Religious fervour is, even in our own times, highly suspect of harkening back to unenlightened ages where Gods are routinely invoked for guidance and prognostication. Such arguments are rightfully unsatisfactory. It is farcical to suggest that individuals whose conception of the ideal based upon religion, are by default foolish for their seeming lack of scepticism.

Additionally, the construction of the *naïv* artist in Schiller’s sense must also be approached with some caution. Take for example the purported authenticity that Bruckner evokes in his music and own life. It is one thing to embody “unfashionable dress...upper Austrian rural dialect...and devout religious mannerisms”⁴⁵, and another to have those characteristics be “marshalled as...evidence of racial and ideological purity”⁴⁶. Bruckner's “peasant origins and provincial education, apart from the influence of Viennese liberal intellectualism”⁴⁷ has notoriously been exploited to expound a “Nazi doctrine of blood and soil...rustic genius with a pure Austrian lineage and close links with nature...gave rise to an unsullied German musical creativity”⁴⁸. Leaving aside the piñata figure of the Nazis, Bruckner's supposed “Germanness” was already problematically identified as a product of “rural tranquillity, shaped only by the revelations of wonderful

⁴⁰ Berlin, “The Naivete of Verdi”, 140.

⁴¹ Wells, G. A. "Schiller's View of Nature in "Über Naive Und Sentimentalische Dichtung"." The Journal of English and Germanic Philology 65, no. 3 (1966), 491.

⁴² Horton, Julian. *Bruckner's Symphonies Analysis, Reception and Cultural Politics*. Cambridge: Cambridge University Press, 2008, 27.

⁴³ Schalk, Franz. *Briefe Und Betrachtungen. Mit Einem Lebensabriss Von Victor Junk. Veröffentlicht Von Lili Schalk*. Edited by Lili Schalk. Wien, Leipzig; Leipzig, 1935.

⁴⁴ Floros, Constantin. "On Unity between Bruckner's Personality and Production." In *Perspectives on Anton Bruckner*, 290. New York: Routledge, Taylor and Francis Group, 2017.

⁴⁵ Horton, *Bruckner's Symphonies Analysis, Reception and Cultural Politics*, 30.

⁴⁶ Horton, *Bruckner's Symphonies Analysis, Reception and Cultural Politics*, 64.

⁴⁷ *Ibid*, 64.

⁴⁸ *Ibid*, 64.

nature, not by the influences of a miseducated society”⁴⁹. A distorted naïve rustic response to sentimental liberal intellectualism?

Let me be clear about my argument. I am not hereby suggesting that Bruckner's jingoistic nationalism is the inevitable outworking of all arguments that seek to express Bruckner's musical compositions as a function of his socio-cultural upbringing. Neither am I suggesting that all naïve composers are susceptible for right-wing cultural appropriation. The point is, Bruckner's so-called naïve qualities such as the “earnestness” and “purity” of his artistic aims are but shorthand that have substituted for critical approaches to Bruckner both musically and personally. To suggest that an artist paints his/her musical compositions in primary colours and expresses timeless human existential longings and anxieties, i.e. naïve, can dangerously smother all manner of merits and sins latent within the composer and his/her aesthetic process. In Bruckner's case, Bruckner may have shown authentic devotion to his faith and pursuit of his religious ideal incessantly, thus fitting the naïve mould. Yet Bruckner's own faith and desire for transcendence damns him to eulogise about a different world, one far removed from the pedestrian concerns of everyday life, a sentimental pursuit.⁵⁰

The Experiential and Confessional Nature of Bruckner's Composition: The Sentimental Bruckner?

In a rare afterthought, Bruckner recounts the following anecdote regarding his composition of the 3rd Symphony. Once, when passing by the “Sühnhaus” with a student, next the cathedral builder Schmidt's burial spot, Bruckner states that the juxtaposition of the “Sühnhaus” and Schmidt's burial was “life, and this is what [Bruckner] wanted to describe in the last movement of my Third Symphony. The polka stands for humor and happiness in the world; the chorale stands for the sad, the painful in it”.⁵¹ Proclamations of humour, happiness, sad and painful fit well within the naïve artist's palette.

On the other hand, an oft mentioned anecdote has Bruckner approach Hans Richter with “his face beaming with enthusiasm and joy”⁵² after a rehearsal of the Bruckner 4th symphony prior to its 1881 premiere. One can only speculate as to Bruckner's intention in pressing a coin into Hans Richter's hand; spontaneous gratitude for Richter's dedication into ensuring the success of the 4th symphony's premier or protracted relief for the forthcoming acclamation following years of dogged persistence. Indeed, contemporaries described Bruckner as capable of simultaneously demonstrating deep humility alongside “proud self-confidence”⁵³. This paradoxical demeanour leads us to question Bruckner's relationship between his biographical and compositional elements inherent in his various musical output. Yet, the presence of such attitudes may disqualify Bruckner membership into the naïve composer club. After all, Bruckner is not “one with his muse” given his self-doubt and/or reflexivity between his life's worth and work. In extreme, Bruckner's musical expressions may turn out to be sentimental exorcisms to placate biographical anxieties inherent in his life.

To some extent, Schiller's naïve/sentimental thesis has a whiff of the perennial unresolved nature/nurture conundrum. Suppose Schiller's naïve genius aesthetically paints in primary colours of human expressions. Ought not such capacities to be partially granted by experience as much as innate virtuosity? Even if the naïve composer's incandescent genius is purely a function of divine providence, surely the subsequently physical and emotional consequences, sometimes ravages, on the composer indicate an interaction of such musical gifts with life itself. Here, Mozart's biographers would recognise the progression of Mozart the child prodigy to the adult tragic figure. Perhaps an artist can exist within the naïve/sentimental continuum, where both qualities complement and facilitate artistic growth.

In other words, the pristine nature of unlimited creative instinct as the naïve composer might embody must necessarily involve what Goethe would call “internal experience”⁵⁴, where the intersection of “life and art” is a “veritable condition *sine qua non*”⁵⁵ for artistic creation. The vessel that is the composer who transforms into a “subordinate organ of execution” is simultaneously shaped by the vagaries of compositional processes and outcomes arising from musical outputs.

Take the prominent biographical pivot that is Bruckner's nervous breakdown in the spring of 1867 and his subsequent confinement for treatment at a sanatorium in Bad Kreuzen. In letters to his close friend Theodor Helm, Bruckner's relates how his *Benedictus* of the Mass No. 3 in F minor emerged out of an intense grapple

⁴⁹ Leibnitz, Thomas. 2000. “Anton Bruckner and 'German music': Josef Schalk and the establishment of Bruckner as a national composer.” In Perspectives on Anton Bruckner, eds. Crawford Howie, Paul Hawkshaw, and Timothy L Jackson. Burlington, VT: Ashgate Pub, p. 328-340

⁵¹ Young, Simone. “Philharmoniker Hamburg: Anton Bruckner: Symphony No. 3 (first Version 1873).” OEHMS Classics, 2015.

⁵² Engel, Gabriel, and Bruckner Society of America. The Life of Anton Bruckner. New York, Roerich Museum P., 1931.

⁵³ Floros, Constantin. “On Unity between Bruckner's Personality and Production.” In Perspectives on Anton Bruckner, 288. New York: Routledge, Taylor and Francis Group, 2017.

⁵⁴ Goethe, Johann Wolfgang Von. Goethe Dichtung Und Wahrheit. Leipzig: Wartigs Verlag, 1900, 7.

⁵⁵ Ibid, 7.

with his internal psyche only to be resolved through prayer. This *Benedictus*, together with the *Kyrie*, forms significant motifs within Bruckner's 2nd Symphony as symbols of "gratitude for Bruckner's convalescence and regained creativity".⁵⁶ Furthermore the 2nd Symphony and the Adagio in the 3rd is conjoined by Bruckner's dedication to his mother, since inspiration struck him on "October 16, 1872, the name day of his beloved, but long dead mother Theresia".⁵⁷ Interestingly, this maternally inspired Adagio of 1872 is structurally similar to the 1842 Windhager Mass composed during Bruckner's school assistant days.⁵⁸ One can also trace the trajectory of depression and subsequent triumphant qualities replete throughout the ideation and creation of the 5th symphony. Here, the naïve Bruckner's primary colour based palette is interspersed with the distinctive musical signatures of the sentimental Bruckner. Bruckner's music articulates and confesses his own trials and tribulations that more often than not initiate and inspire his compositions.

Beyond autobiographical inserts, Bruckner also showed concern, if not anxiety, as to contemporaneous receptivity of his music. While Bruckner did not show public anger or contempt at the vitriol as directed by Hanslick, Bruckner was indeed mindful that he should be rendered what was due to him. If Bruckner could not compare himself "with Schubert and such masters, at least [he] knows that [he is] someone and that [his] work is of importance."⁵⁹ At some point, Bruckner was known to find solace through viewing Beethoven as a kindred spirit where the latter found less than absolute adoration for his string quartets. Bruckner recounts through a soliloquy after a performance of Beethoven's 3rd symphony that "Herr von Beethoven, if I've gone beyond you... a true artist can work out his own form and then stick to it"⁶⁰. Where Bruckner's muse did not afford him fame and recognition till the latter third of his life, moments of anxiety over his musical vocation evoke sentimental apprehensions. Once again, the naïve/sentimental divide seems to fall apart; perhaps Bruckner's sentimental consternation refined and elevated his final output to that of naïve outcomes.

The Naïve Composer as Usher of 'Cosmic' Music?

We have seen how Bruckner's idealised state was intimately related to his Catholic devotion. Berlin himself saw Bruckner's faith as evidence of a sentimental pursuit, where Bruckner's faith was but "visionary mysticism, the combination of sensuousness and effort at self-transcendence"⁶¹. Regretfully, Bruckner's piety is a complex affair. To adduce Bruckner's affinities with Catholicism and hence place him within the sentimental camp in a straightforward way is a mistake.

Bruckner's own Catholic faith has gained a somewhat mystical quality which lends itself to easy misunderstanding. It is simultaneously a halo and a smear term. By halo term, Bruckner's religiously inspired music is ascribed an ethereal quality that is almost out worldly. This other worldly quality seems to portend the illumination of higher mysteries of which Bruckner's music arose from a long contemplation of the timeless and sacred. It is, as Erich Schwesbch argued, a "cosmic" art. On the other hand, Bruckner's Catholic faith is a smear for which his idealised state of music is retrogressive for reasons that have already been dealt with.

Consider Schwesbch's arguments for the cosmic nature of Bruckner's art. According to Schwesbch, Bruckner developed the means to translate "simple playful instincts" into "expressions of deepest human experience". This music is beyond the "inter-personal, all too human" realm of intellectual conception. As an artist whose "total life-work" was based on an "extra-personally guided inner disposition", Bruckner became the "instrument upon which the cosmos plays"⁶² So far, so good for categorising Bruckner as the naïve composer.

At what cost has Bruckner's religiosity bought to his reception and legacy? To cast Bruckner in this "cosmic", and for our purposes naïve, mode it was necessary to strip away the image of "Bruckner's human traits"⁶³. In other words, this was a sterilisation exercise worthy of sentimental sophistry. Bruckner's monasticism had to be overlaid in order to elevate his heightened awareness for the spiritual. Only in this way could Bruckner's music be transcendently endowed with what "music once was, before it was relegated to an all-too human realm"⁶⁴. What the proponents of Bruckner as a creator of the cosmic was to create a resistance against approaching "a mind like Bruckner at an all-too-human level"⁶⁵. This, ironically, is the

⁵⁶ Floros, Constantin. "On Unity between Bruckner's Personality and Production", 293.

⁵⁷ Kluger, Josef. *Schlichte Erinnerungen an Anton Bruckner*. Klosterneuburg: Stift, 1910.

⁵⁸ Lewin, Michael. "Young, Simone / Philharmoniker Hamburg: Anton Bruckner: Symphony No. 3 (first Version 1873)." OehmsClassics.

⁵⁹ Floros, Constantin. "On Unity between Bruckner's Personality and Production", 288.

⁶⁰ Hruby, Carl, "Meine Erinnerungen an Anton Bruckner" in Johnson, Stephen, *Bruckner Remembered*, Faber & Faber, London 1998.

⁶¹ Berlin, "The Naivete of Verdi", 145.

⁶² Schwesbch, Erich. *Anton Bruckner: Ein Beitrag Zur Erkenntnis Von Entwicklungen in Der Musik*. Augsburg: Bärenreiter, 1927.

⁶³ Floros, Constantin. "On Unity between Bruckner's Personality and Production." In *Perspectives on Anton Bruckner*, 292. New York: Routledge, Taylor and Francis Group, 2017.

⁶⁴ *Ibid*, 292.

⁶⁵ *Ibid*, 292.

ordination of Bruckner as the naïve composer vis-a-vis sentimental means.

In different guises, we have arrived at our final problem: Can the naïve and sentimental ever co-exist, let alone co-create aesthetic expressions? For some, it is not possible. Take Schiller's inspiration via the "rigorous moralist"⁶⁶ that is Kant who "in a moment of illumination," said that "Out of the crooked timber of humanity no straight thing was ever made"⁶⁷. Sentimental reasoning cannot form the base of naïve pursuits and achievements. However, this is a narrowly defeatist perception in our pursuit of the naïve ideal. Ideas about the ideal are incompatible and incommensurate insofar as ideals are temporal in nature. What corresponds to paradise and salvation imbibes the language and images of its time and creates new resolutions in spite of the same motivation and yearning underpinning it. Bruckner's religiosity, and by extension his music, is but one compelling vision of what this ideal may be. In other words, the sentimental satire and/or elegy describe different ideals, some more compelling than others. Perhaps it is in between sentimental polarities of barren wastelands and Elysian Fields that we find the true measure of the ideal. But if the artist with his sincerity touches and convince us momentarily of that peculiar vision of truth, is that not the reward of the naïve? If so, why insist on dogmatically believed-in schemes? To stubbornly insist on Bruckner as creator of cosmic art and the perfected ideal eviscerates Bruckner's humanity and not for the better. In this respect, Bruckner resists the lazy categorisation into either the naïve/sentimental genre.

In the final analysis, Bruckner is "a voice of a world which is no more"⁶⁸, as described by Berlin regarding Verdi - though not for the reasons suggested by both Schiller and Berlin. Indeed, both the problems and profundity of Bruckner's music and disposition are compelling. On Berlin's suggestion, we find interspersed in Bruckner both naïve/sentimental attributes as well as faults. Yet, it is this unique convergence that Bruckner presents us with the possibilities of an artist where the naïve/sentimental are allies, not alternatives.

⁶⁶ Berlin, Isaiah. *Crooked Timber of Humanity*. Vintage, 2013, 19.

⁶⁷ Kant, Immanuel. *Idee Zu Einer Allgemeinen Geschichte in Weltbürgerlicher Absicht*. Grin Verlag, 2009.

⁶⁸ Berlin, "The Naivete of Verdi", 147.

ST. FLORIANER BRUCKNERTAGE ST. FLORIAN BRUCKNER FESTIVAL - 2018



ST. FLORIANER
BRUCKNERTAGE



Part 1:

This year's festival had the title "The Triumph over Space and Time", and had as its primary focus a performance of the Seventh Symphony. But it is a many-sided festival, not without a serious heart, but embracing a desire to explore the outlandish, and to have fun. It was a great success, immensely enjoyable and featuring first class performances every day of the week.

Unfortunately I was unable to attend the very first event, a **CHILDREN'S THEATRE** piece on Saturday 11 August, created after an idea from Victoria Wall, "Anton, in search of the Seventh". It was performed in the cellar beneath the monastery library, and by all reports it was a great success, enjoyed as much by the accompanying adults as the partaking children, from 4 years old upwards.

But I was able to attend the official **OPENING CONCERT**, *Britten, Brubeck and Bruckner*, composers probably connected more by alliteration and the predisposition of the performers, than any commonly held musical quality. The Provost of the Augustinian Monastery of St. Florian, Johann Holzinger, gave a welcoming speech, thanking sponsors and supporters, and mentioning John Proffitt who records many of the events and even giving some credit to this past editor of *The Bruckner Journal* - and then the European Brass Collective, a dozen or so brass players, many of whom had in earlier years attended the Guildhall School of Music, London, let rip with a *Fanfare for St. Florian*, written by their conductor Daniel Perpiñán (trombonist from Valencia) which opened with a mysterious fantasy on the rising dotted arpeggio theme of the Bruckner Seven finale - an opening reminiscent of the opening of *Das Rheingold* - and continued into a full blown transcription of the Scherzo from Bruckner's Seventh. The incorrigible trumpeter Bill Cooper (Guildhall School of Music, Royal Academy, Barmy Army) introduced the pieces in German, so clearly spoken that even I could understand it. The Brubeck *Blue Rondo á la Turk* was strong on rhythm, and the 81 year old Keiko Abe's *Prism Rhapsody* (originally for orchestra and marimba) was played with astounding virtuosity by percussionist Jürgen Leitner, a young musician from Upper Austria. We were warned it would be very loud - and at times it sounded as though Pacific 231 was thundering through the marble hall (Marmorsaal).

It was a balmy evening outside, refreshments were available in the courtyard; we were called back to the concert after the interval by three solo trumpeters placed at the corners of an encompassing triangle, playing Benjamin Britten's *Fanfare for St. Edmundsbury*, to stunning effect. Light was failing, so the conductor was illuminated by the ad hoc provision of a torch from a handy mobile phone. Once back in the hall, we were treated to a composition by trombonist Paul Frost, a *Bruckner Fantasy*, a miniature tone poem describing the effect St. Florian had upon brass players, from nervousness and anxiety on the approach, through episodes in

the bar (suitably raucous) and in the crypt (suitably sombre), building to a triumphant coda, a celebration of the hero of St. Florian, Bruckner himself. After this came Britten's *Russian Funeral*, and Kurt Weill's *My Ship*, arranged by Paul Frost, played, so we were told, at the request of Dave Brubeck's son in return for more than a few beers. The final encore was an arrangement of Elsa's Procession to the Cathedral from Lohengrin, a piece of cumulative power, the brass players rising to their feet for the final overwhelming peroration, and we in the audience rising to our feet in stormy appreciation. It was a great night, and great way to open a festival.

The next concert, Monday 13 August, took place in the immense baroque Abbey, **MUSICA SACRA**. It began with a violin concerto by Estonian composer Andres Uibo, the soloist being his daughter, Mari-Liis Uibo - and she played immaculately throughout. The music is richly harmonised, quoting from Bach's Chaconne for solo violin and The Art of Fugue. It arose out of silence with the soloist alone, a slow-moving but disturbed melancholy pervading the music. Occasional shattering climaxes never undermined the solemn calm underlying the music. It closed with a women's choir intoning the Agnus Dei, their brief quiet melodic cell being taken up by the violin. The musical language was relatively familiar, not difficult, the content overtly religious and meditative, and it sought to find its way to deep and stranger regions of one's heart.

The main work was Bruckner's Mass No. 1 in D minor. This is a great and now-underrated work, but its first performances were very successful. Mahler chose to conduct it in Hamburg in 1892 (by which time symphonies 7 & 8 were available, but Mahler never chose to conduct them). It was shortly after this Mass that Bruckner made the choice to become primarily a composer of symphonies for concert halls - and the seeds of that decision would seem apparent in the musical language of this Mass. It was written in 1864, and soon after completing it he began work on the 1st Symphony, 1865-66. (An error in the programme note repeats the now discredited idea, from Nowak's preface and elsewhere, that Bruckner worked on the Symphony in D minor ('Die Nullte') over the period of the composition of the Mass, 1863-64. As Paul Hawkshaw¹ has shown, the symphony didn't appear until 1869, between the First and the Second Symphonies, and long after the Mass in D minor.)

Matthias Giesen (monastery organist, choir leader, joint artistic director of the Brucknertage) conducted the Altomonte Orchestra and the choir of the Choral Academy of St. Florian, and he set a fairly quick pace for the opening Kyrie, though still within Bruckner's marking ('mehr langsam' - 'rather slow'), and this together with the reverberant acoustic made for a somewhat agitated and anxious plea for mercy, the sudden fortissimos crying out above the wash of sound.



Matthias Giesen, conducting the Mass No. 1

Photo courtesy of: James McCallum

¹ Hawkshaw, Paul - "The Date of Bruckner's "Nullified" Symphony in D Minor"
19th-Century Music, Vol. 6 No. 3, Spring, 1983; (pp. 252-263)

The Gloria was tremendous, performed with real attack from the choir and orchestral strings. Amongst the soloists, the Austrian bass, Michael Wagner, was particularly strong and resonant. The Gloria built to powerful climaxes - *In gloria dei Patris* followed by a magnificent *Amen*, trumpets pealing about above it all. The opening 'moderato' of the Credo was again quite swift, the trumpets and trombones doing great work. The soloists introduced the Adagio *Et incarnates est* very effectively, the section building to a powerful and thrilling declamation for the *Crucifixus etiam pro nobis*, followed dramatically by the soloists quietly intoning *et sepultus est*, followed by a quiet chorale-like meditation from horns and trombones, beautifully played. The ensuing agitated build-up to the triumphant *Et resurrexit* was breathtaking, very powerful. The setting of the Credo always has a lot of ground to cover, but Matthias Giesen held it all together, the return to Tempo I for *Et in spiritum sanctus* providing a pivotal formal point, the *Et vitam venturae saeculi, Amen* bringing the movement to a triumphal close.

The brief Sanctus was powerfully affirmative. The acoustic worked against the choir in the Benedictus, their contribution often sounding somewhat tentative, but the orchestral contribution from woodwind solos, a wonderful short passage for cellos, and the beautiful horn solo that closes the Benedictus before the final Hosanna, these were all splendidly accomplished.

Towards the end of the Credo the Abbey had been lit up by increasingly frequent flashes of lightning; come the Agnus Dei the drum rolls were wonderfully augmented by the sound of heavy rain falling upon the roof. The steady tread of much of this movement, and the dialogue between bass soloist and choir for *miserere nobis* - these were very movingly performed, and another wonderful, mysterious quiet horn solo echoed the closing prayer, *Dona nobis pacem* - Grant us peace - bringing a fine performance to a moving close.

The following evening was the much-anticipated Fourth **INTERNATIONAL BRUCKNER ORGAN NIGHT**. Five recitals, beginning at 7:30 pm, and going on well past midnight, a large audience throughout, and a bar available to offer sustenance, including the ubiquitous Würstl (Frankfurter sausages, with mustard and a roll). These organ nights have become a fixture and a highlight of the Brucknerstage. Even those not normally so keen on organ music are attracted by the venue, the variety and the 'visualisation' - a vast screen in front of the altar upon which views of the organists playing are projected. This year the music ranged from the overtly popular transcriptions of Italian opera highlights played by an organ duo, Giuliana Maccaroni and Martimo Pòrcile, making the grand Bruckner organ sound like a gigantic fairground organ; to the heights of organ composition in Arno Hartmann's stunning performance of Vierne's *Cathédrales, No. 3*, and Franck's *Grand Pièce Symphonique op. 17*, that brought things to a close at half past midnight, and Mariana Omelchenko's cumulatively powerful rendition of Bach's seemingly crazy *Pièce d'Orgue BWV 572*.

There were three Bruckner-related pieces: a short improvisation on themes from the 7th Symphony by Lutz Brenner, which took the opening string motive from the Scherzo and built it to a virtuosic climax, and then a similar treatment of the Trio theme; Mariana Omelchenko played a transcription of a Bruckner *Ave Maria*; finally, Kevin McGregor Clarke gave a powerful performance of a transcription by Eberhard Klotz of the Adagio of Bruckner's Ninth Symphony. Klotz commented that his transcription of the symphony is not intended as 'a substitute' for the orchestral performance, but rather 'an organ symphony in the style of late 19th century ... it aims to convey the music performed anew and alive for today's public.' Certainly it was alive and anew in this performance, the structure building steadily to the shattering dissonant climax. From my place in the Abbey some of the melodic detail failed to make the journey through the vast space and dense harmonic foundation to reach my ears. On the large 'visualisation' screen at the front of the church I could see the notes being played but not all of them could I hear. The result was that what I heard was essentially a harmonic traversal of the movement - which in itself was quite gripping - but often without strong thematic content. I understand from John Proffitt who was recording the performance that all these sounds were actually there, even if not for me! But even without hearing the full panoply of the sounds Clarke was playing, a starkly impressive musical structure was communicated. Kevin Clarke, with John Proffitt, has made a recording of the symphony performed on organ with Prof. William Carragan's finale completion, and I shall be keen to hear how that sounds. We also hear from organist Thilo Muster that he will be recording Eberhard Klotz's transcription of the symphony, but without any finale.

Wednesday 15th August was Maria's Assumption Day, and in the context of the Mass at 10 am, Bruckner's earlier *Ave Maria* (1856) was performed. On the way out we were treated to an extended but absolutely riveting organ improvisation by St. Florian organist Andreas Etlinger, doing what Bruckner was famous for, and earning long applause from the congregation.

In the evening was a **LIEDER RECITAL**, given by soprano Regina Riel, who had also sung in the Mass in D minor on Monday. She was accompanied by Matthias Giesen and began each half of her concert with a performance of a song by Bruckner - *Mein Herz und deine Stimme* and *Herbstkummer* - sung so persuasively, and indeed passionately, that you wondered why they weren't done more often. She sang a set of songs by

Clara Schumann, also well sung and good music to hear. But the highlight of her recital was really the second half where she sang songs of Liszt and Strauss, so sweetly as to break your heart, a creamy rounded and unforced soprano.

On Saturday 18th August there was a chamber music recital in the Altomonte Hall - a room covered in ceiling and wall paintings by the Altomonte brothers, but a stiflingly warm venue on this particularly hot summer's day. The performers were a group with the name **PLATFORM K+K VIENNA** - the K+K in this case being the initials of their leader, one of the first violinists of the Vienna Philharmonic, Kirill Kobantschenko, rather than the dual title of Franz Joseph 1st. They were performers of astonishing intensity and virtuosity. They played an impressive piano quartet movement, *Metamorphosis*, by Gernot Wolfgang. This was followed by a piano quintet movement, *BrucknerVII:2 shifted*, music by Bruckner and S. Punderlitschek, (cellist of the Spring String Quartet) which began with an opening tremolo writ large, but then revealed itself as a transcription of the Adagio from Bruckner's Seventh Symphony, which occasionally spiralled off into wild dance and jazz inflected fantasies before returning to Bruckner's score. The transcription of the Bruckner movement for these chamber forces was particularly impressive, though bereft of the first return of the main theme and the repeat of the moderato section, it coped unexpectedly well with the climax, extended by the insertion of some wild shenanigans by Punderlitschek, the emotional heart becoming the dirge for Wagner tubas, played here with extraordinary focus and passionate feeling by viola player Aurore Nozomi Cany, cellist Florian Eggner, back by chords from pianist Christoph Errner. It was quite an experience, hearing one of the most profound of Bruckner's movements treated with a mixture of reverence and - well, humour. Other works, by Piazzolla, Golijov and Kapustin, were performed with equal panache and virtuosity - Christoph Eggner's incredible piano playing featuring strongly.

To close the week, Sunday morning saw the most intrepid festival-goers, musicians and organisers on the patio garden at the rear of The Golden Lion, Gasthof Wimhofer, for the **FRÜSCHOPPEN**, an early-in-the-day partaking of refreshment, 10 a.m., entertained by the windband Musikverein St. Florian, conducted by Franz Falkner, playing marches, waltzes, polkas and the like, the pieces introduced by witty rhymes from St Florian cabaret star, Joschi Auer, and all washed down with beer such as Bruckner drank in this very place, accompanied by generous portions of food such as Bruckner would have delighted in. And so another warm-hearted and adventurous Brucknertage came to its end. I caught the 2 o'clock bus to Linz, but others were still there, celebrating and relaxing amongst friends, much later in the day!

Ken Ward



Part 2:

Each August, the sanctified pastoral grounds of the Augustinian Monastery of St. Florian in Upper Austria bear witness to one of the most rewarding events a Bruckner enthusiast can attend. Founded by Austrian physician Klaus Laczika in 1997, the BrucknerTage has become a staple of the summer festival season – ever increasing in attendance and sponsorship such that most of the events are “sold out”, with many hopeful attendees queuing up before concert time yearning for last minute admittance. With co-artistic director, Matthias Giesen, and festival organizer, Julian Gillesberger, Klaus Laczika is an omnipresent spokesman on the grounds and at every occasion – a passionate driving force whose personality and direction has its mark in every event that takes place during the week of the “Bruckner Days”.

As in previous years, the 21st BrucknerTage featured one of the symphonies as its cornerstone – this time, the Seventh. Although the opening days of the weeklong event featured other works by Bruckner (reviewed by Ken Ward in this issue), the focus of the closing days concerned this most popular symphony of the composer's oeuvre.

On Thursday evening, the Sala Terrena was the venue for the recital, **BRUCKNER FOR TWO PIANOS**. As has been the occasion previously, the performance featured a two-piano transcription of the Seventh – in this instance, by Hermann Behn (1857-1927) [*the sheet music can be found here: tinyurl.com/BehnVIIPiano4H*]. Initially a student of law, Behn turned to music – studying with Bruckner, among others. As a conductor and pianist, his arrangements of symphonic repertoire were widely known, including Wagner operas, as well as Mahler's Second Symphony. Although not as widely known as the piano transcriptions of Grunsky, Stradal, and Singer, the Behn is comparably virtuosic. On this evening, pianists Elias Gillesberger and Dora Deliyska undertook the monumental task of capturing this grand symphony on 176 piano keys. Mr. Gillesberger has had a regular appearance at the BrucknerTage, including personal recitals and similar two-piano concerts such as a Brubeck suite with Klaus Laczika in 2016. Bulgarian pianist, Ms. Deliyska, has similarly appeared at the BrucknerTage and is also a Gramola recording artist, the same label that releases the symphonic recordings. Last year, she performed an innovative recital in this same room called the "B-A-C-H Project", featuring works by Bach, Shostakovich, and Chopin.

From the opening notes, it was clear this was going to be a piano performance based on the symphony expressed on the keyboard rather than an orchestra in a concert hall. As such, the interpretation required a detachment of what the listener expected to hear from what was being performed. Any quibbles about tempo, phrasing, and coloration were soon rendered meaningless once the virtuosic performance evolved. The technical prowess of both performers was without fault and the attention to detail expressed rendered musical lines and passages, often lost in the orchestral sound, to become noticeable – adding an element of enlightenment to the listener.

The following day, the **SYMPOSIUM "BRUCKNER DIMENSIONS"** took place in the Altomonte Hall. Featuring presentations by Dr. Klaus Heinrich Kohrs and Prof. Dr. Felix Diergarten from Germany, as well as Prof. Dr. Mario Aschauer from Texas, USA. As all discussions were in German, your language-challenged editor could only follow along with the powerpoint and musical examples. However, it can be noted that the hall was full and generated a lively discussion amongst participants. I had the opportunity to speak with Prof. Aschauer following the symposium and hopefully his presentation will be included in a future issue of this Journal.

Of course, the cornerstone of the week is the **SYMPHONY CONCERT** of Friday evening. Once again, Rémy Ballot continued his conducting association with the event – this year, leading the Altomonte Orchestra. Founded in 1996 on the 100th anniversary of Bruckner's passing by principal cellist, Thomas Wall (who also serves as the orchestra's manager) and church musician Augustinus Franz Kropfreiter, this organization is considered the "orchestra in residence" at St. Florian – currently under the direction of organist and Stiftskapellmeister, Matthias Giesen since 2003. Named the ensemble's principal guest conductor in 2013, Maestro Ballot has now performed and recorded Symphonies 3-9 – employing the Oberösterreiches Jugendsinfonieorchester in the Sixth and Eighth. The plan is to complete the cycle in future BrucknerTages, with the Second symphony scheduled for 2019.



Rémy Ballot, conducting the Seventh Symphony
Photo courtesy of: James McCallum

One of the advantages of attending the entire weeks events is that one is able to wander the grounds, be it the Abbey and its gift shop containing all sorts of Bruckner items including books, music, videos, and medals; the resident cafe, the Stiftskeller, for cordial food, drink, and camaraderie including the infamous “gillesburger”, named after the events festival organizer. But also, attendance at the rehearsals that take place on the final days in the Stiftsbasilika. This allowed for hearing the evolution of the performance, as well as discussion with fellow attendees and organizers about practical and artistic matters.

This performance of the Seventh benefitted from the latest research, including changes that will appear in the new published edition of the ABG, anticipated to be released next year. With guidance provided by New Edition editor, Paul Hawkshaw, these changes were integrated into the current performance, representing a “premiere” of sorts. This included the loss of caret accents over the string theme in the Adagio, rendering what Klaus Laczika referred to as a “softer, non-violent sword”. Also contributing to the scholarship of the performance was Prof. William Carragan, who was present as part John Berky’s periodic “Bruckner Tour of Austria” [*here: tinyurl.com/BrucknerTour2018*].

If there has been one consistent analysis of Maestro Ballot’s performances in St. Florian in previous years it is the slowness of the tempos he adopts - his recording of the Eighth lasting over 103 minutes. The personality of Sergiu Celibidache is often mentioned in relation to Ballot’s performances, the latter often stating the Romanian conductor was a mentor of his. Also, Klaus Laczika has a strong passion for Celibidache, who had been present at St. Florian. In association with the spacious acoustic of the Stiftsbasilika, regular attendees have grown accustomed to expansive performances of Maestro Ballot.

This was not to be the case for this year’s Seventh, coming in at about 74 minutes. As has been customary in previous years, the Friday rehearsal was a “run-through” of the complete symphony. And if truth be told, that performance was in many ways finer than the evening concert. The Altomonte played wonderfully throughout – the Wagner tubas could be singled out as truly exceptional. The sound of the Adagio in the acoustic of the Stiftsbasilika is a wonder to behold, with the climax (complete with cymbal and triangle) marvelous [*a video captured by your editor of this moment can be found on the Journal Facebook page: tinyurl.com/BT2018VIIAdagio*]

Although the timings of the movements were very similar from rehearsal to performance, there was some necessary expansion of the evening concert, simply due to the change of acoustic from an empty to full hall – where decay times of 10+ seconds are anticipated. As an isolated event, the evening concert can only be described as exceptional and the attendees were rewarded with a performance that was memorable in every way. However, the rehearsal was even more exceptional – no doubt due to the fresh playing of the members of the Altomonte. No doubt, the final recording – to be released on Gramola and produced by John Proffitt, as in previous years – will contain a performance of the Seventh that should go to the very top of the preferred list, and be on every Brucknerian’s wishlist.

One of the unique aspects of the BrucknerTage is the informal quality of the interaction by all in attendance. One can enjoy lunch or dinner – or just a beer – with fellow attendees, just as easily as the conductor, the orchestral members, and the event organizers. This was never more evident than in the patio of the Abbey with the Stiftskeller Thursday evening, after the Two Piano Concert. A makeshift stage was setup with a spontaneous blues concert, featuring one of the waiters on guitar, the Altomonte concertmaster on violin, as well as Julian Gilleberger, an accomplished violist. Not the typical “stuffy” audience and members usually associated with a classical event!

As mentioned previously, next year’s BrucknerTage will feature the Second Symphony, using the latest performing edition by Prof. Will Carragan. No doubt, Bruckner enthusiasts should mark their calendars and start their travel plans for what will surely be a wonderful week, beginning August 18, 2019.

Michael Cucka

Symphony Concert **The Seventh - The Triumph over Space and Time**

Programme Note by Founder & Artistic Director Klaus Laczika - August 2018

"RESOLUTIONS"

Anyone allowed to experience them, those resolutions of all superfluous and disabling expectations, when such things are suddenly discharged in the flow and take on their own positive momentum, those who have experienced this themselves find in the VII Bruckner a crystallization of this phenomenon, which is inherent

in all human life. In colour psychology, yellow is often referred to as the colour of the resolution. Van Gogh, freed from all earthly things, keeps his last pictures in bright yellow. Bright yellow, sunrises (Grieg), Schubert in the "Unfinished", in E major in the Adagio of his String Quintet, Bruckner in the Adagio of his IX. ("The most beautiful thing I've ever composed") in E major.

A journey through time to the VII. Symphony: Bruckner seems to float in 1881 in a completely resolved condition. He waits for no feedback or successes/failures, but composes unrelentingly in one go. His "contrapuntal masterpiece," the V., he never hears live. Perhaps this is a good thing: At the beginning of 1880, at the age of 56, there are signs of his heart disease. Bruckner cannot play the organ because of leg swelling. Outrage over the "impairment-improvement of the V." (expanded instrumentation, addition of an offstage orchestra, etc.) by the Schalk brothers, his heart might not have endured. Or he would have fallen into boundless astonishment at the sounding result of his symphonic mastery in a fascinated "navel-gazing creative pause" and a rage of reworking. After the V, *en passant*, he radically changes his compositional style. He throws overboard what had hitherto been his recipe for success, the strict counterpoint, and in this new compositional style and modified formal concept he creates his apotheosis of humour, the VI. This he also hears only briefly and abbreviated in a "Philharmonic Trial", he does not hear it properly during his lifetime. Onward. Onward unbridled, untrammelled by complicating and perplexing reflections. On September 3, 1881, the VI. is finished. Just 20 days later, Bruckner can write down (long previously completed in his head) the 1st movement of his new symphony, the VII in score form. He chooses the key of E major. Ventures the longest (24 bars) and the most spacious, floating over 3 octaves, main theme of symphonic history.

His often fragile state of mind is in turmoil due to the traumatizing experiences of the Ringtheater fire of 8 Dec 1881. The Ringtheater fire, with its estimated figures of more than 1000 dead, its chain of multiple catastrophic human failure, can only be compared in its importance and its effect on the soul of that time with the Twin Towers of September 11, 2001. Any sense of security and trust in technology and protective authorities had been lost. Bruckner himself has already purchased tickets for that "fatal" performance of *The Tales of Hoffmann*, but cannot experience them "on account of ailments". Inwardly aghast, he feels a sense of death about his "master of all masters" Richard Wagner and begins one of the greatest pieces of funeral music of our musical culture, the "Adagio of VII". Not without having already in the first movement - did he compose in a trance? - established new architectural dimensions of space and time in music. This would lead to his world breakthrough as a composer, though he is not aware of this, perhaps even temporarily indifferent. At the same time as the funeral music, Bruckner's ultimate and eternally valid message of confidence emerges, his "Te Deum": "*In te, Domine, speravi: non confundar in aeternum.*" - "On you, Lord, have I hoped. That's why I will never perish." The three ascending tone sequence "Non Confundar" could be described as a Bruckner signation,[making the sign of the cross], it is at the same time the highlight of the Te Deum and fundamental formal motif of the Adagio of the VII Symphony. The human subconscious also contributes its part: the "Schubertesque" Adagio subsidiary theme is 1:1 identical in its rhythmic structure to the subsidiary theme of the adagio of the IX. Beethoven, as later, the main theme of the Eighth Symphony will be rhythmically identical to the main theme of the 1st movement of the IX. Beethoven.

Bruckner's premonitions prove true, the news of Wagner's death arrives from Vienna. In terms of composition, Bruckner has just arrived at the resolving climax of the Adagio, the "Breakthrough Chord", following a build up from the "Non Confundar" motif. To which later the brothers Schalk would add cymbal and triangle, which meets with Bruckner's approval. Bruckner needs no more than 8 bars to bring us from the climax into the mood of stunned, almost dumb, 'deep tearless grief' (to quote Wilhelm Furtwängler), despair, the deepest loneliness. This mental and existential state of emergency would become his most famous symphonic movement.

Bruckner would not be Bruckner, if he did not constantly confound our expectations. Whoever expects a dark scherzo and an extensive finale à la IV. or V. after the substantial weight of the first two movements, will not get their money's worth: Scherzo and Finale are dedicated to the most daring harmonic experiments, above all the condensation of the "nuclear mass", the compositional overcoming of gravity through immediate succession of "most distant harmonies", i.e. harmonic "shortening processes", the boldest postulation of completely new harmonic laws, subtlest play with rhythmic intensifications and loosening, tensions and relaxations that make the comparatively short finale (the conductor Georg Tintner likens it to the experimental laboratory of a Haydn symphony) the epitome of boldness. Maybe it describes the then bitter Bruckner opponents Richard Heuberger ("Bruckner is stubborn to the point of total implacability!") And the Nemesis Eduard Hanslick ("It remains a mystery how this most peaceful of all people at the moment of composing becomes an anarchist. He writes high treason, insurrection and tyrannicide!") who in their destructive intention - though not so intentionally - were at their most truthful. Because Bruckner's music knows no compositional compromises, Bruckner is truly "implacable".

Sometimes I imagine a scene in heaven: there was a second great man whose stubbornness has saved for us a life of freedom and democracy: Sir Winston Churchill. I imagine: Churchill with his all-day diet of champagne, brandy and port, he talks to Bruckner about the advantages of stubbornness. As always, Churchill teaches by monologue. Bruckner, who always takes his first Seidl of beer in the evening, is a good and patient listener. As an interested onlooker Albert Einstein chats along and would like to know more about Bruckner's musical space-time concept, for Bruckner composed the VII. 1881-1883, Einstein didn't present the theory of relativity until 1916. Einstein is privately a passionate violinist, so curious in both physical and musical matters. Bruckner's fragile self-esteem enjoys the talks with Churchill and Einstein, but he remains modest in conversation and, above all, even inquisitive. Over the shoulder God listens with interest and a sympathetic smile. Who knows ...

Sometimes one tries to approach the magic of true greatness by means of playfulness: the timeless modernity of the VII by means of access to modern jazz harmony: the composed chords are so marked in the score of VII as is customary in today's jazz harmony, that is, all harmonic ingredients are labelled with modern symbols (e.g. "Em 13, <5, # 11") so one finds oneself unexpectedly in the cosmos of Miles Davis, Theolonious Monk or Quincy Jones. All great music is timeless; one is usually also aware of the time of its creation. Bruckner is not only timeless: when one is studying or playing his scores Bruckner often proves to be so "of the present".



Looking back to the biography of the VII, in 1883, immediately after its completion, Franz Schalk travels to Leipzig with Bruckner's score and Schalk's own piano version for the 29-year-old conductor Arthur Nikisch, who just got the top job at the Stadttheater. Nikisch was a student of Bruckner's in Vienna and played in the premiere of the II. as a second violinist. To address the head of the legendary Leipzig Gewandhaus Orchestra, the conservative Carl Reinecke, would have been presumptuous and unsuccessful. But the young Nikisch, although heavily occupied by his upcoming Leipzig debut with "Tristan and Isolde", is immediately enthusiastic about the VII. After several postponements, it finally comes to the successful world premiere in Leipzig on 30 Dec 1884. Bruckner's first international success. Again the VII seems to follow its higher purpose. The reviews in Leipzig were positive, respectful, but not eulogistic. Without much hope, Bruckner had also sent a copy of the VII to Hermann Levi in Munich. Levi, Jewish conductor, entrusted by Wagner in 1882 with the premiere of "Parsifal", then injured by Wagner himself, his anti-Semitic contempt. Wagner's perfidious interplay with Levi is only surpassed by the targeted meanness of Cosima. Levi nevertheless remains an idealist, lifelong placing the

importance of music above human perfidy or any personal sensitivities. (Because of Levi's commitment to Wagner, Brahms rescinded years-long personal friendship).

And Levi is (in contrast to the rising Nikisch) as Munich Hofkapellmeister with the legendary King Ludwig II already a conducting "Big Shot".

The Munich premiere of VII on 11.March.1885 became the ultimate triumph. Not only musically, but also or more especially, socially: Bruckner meets King Ludwig II personally, who accepts the dedication of the VII Symphony, and bears the printing costs. The Hofopernorchester in Munich contributes something extra of a very special kind: after a performance of The Valkyrie, long after the audience has left the opera, the Hofopernorchester remains in its place and at midnight plays the funeral music from the Adagio of the VII Symphony for Bruckner and King Ludwig exclusively. Bruckner is portrayed by the prominent painter Hermann Kaulbach, we see a confident Bruckner who, incidentally, begs the court painter not to present his prominent nose too naturalistically. "Celebrity Photo Shop 1885".

Bruckner is now relieved of any material worries, the VII spreads within a year to all major European cities and also smaller cities. Predominantly Bruckner is called "the greatest symphonist after Beethoven".

The VII begins its triumphal procession across the ocean and is (120 years before the "new media") triumphantly played in Boston, Chicago and New York in 1885/1886.

Bruckner's doubts about a performance of the VII in disdainful Vienna, doubts justified by repeated public humiliations, are recorded by Karl Kraus: "... in no history of nineteenth-century Viennese culture will it be missing. In no history that tells of times when malicious dwarfs ruled over good-natured giants."

But even Vienna, thanks to the now benevolently enthusiastic Vienna Philharmonic under Hans Richter, helps the VII to a triumph, Bruckner already after the first movement called to the stage five times by the rapturous audience. Who cares about the devastating biased professional and humanly inferior criticisms in the light of this telegram "The biggest impression of my life !! Your Johann Strauss! "? Johann Strauss - still today the most played composer in world history - and Bruckner meet each other for a pleasurable drink with Viktor Tilgner, the creator of the famous Bruckner bust.

Much that is enlightening has been written about the VII, but Bruckner's character still succumbs to problematic attempts at description, indeed sometimes ruthless attempts at interpretation are revealed. Yes, Bruckner is lonely and enjoys the nightly company of his students. And consumes (as currently do 1,200,000 Austrians) alcohol in unhealthy quantities. Alcohol is poison for the human heart muscle. Thus a cause of the first occurrence of Bruckner's heart disease in 1880, and thereby his death. The carefully guided and documented medical history of Bruckner and the memoirs of his highly valued personal physician Richard Heller prove all this. Almost criminally beside this, lost is the fact that Bruckner was a valued friend and interlocutor of contemporary intellectuals. Next to the "students" table Bruckner had another "regulars" table in the Café Riedhof and associated there especially with doctors such as the anatomist Karl Rabl and the famous Professor Paltauf (the first describer of lymph node cancer in medical history) who will later conserve Bruckner's body. Although he was content in this circle mostly with the role of purposeful and precise questioner and very active listener, it attests to his lively and many-sided interest in current scientific and intellectual concerns. The conferral of an honorary doctorate from the University of Vienna in 1891 is therefore no accident and one of the happiest events in Bruckner's life. From now on he signs with "Dr A.Bruckner mp".¹ The traditional dubious image of Bruckner's intellect is thus no longer tenable.

Every help has its price and helpers often cast long shadows, as in the case of the VII, that of the brothers Josef and Franz Schalk from 1884 to today. The Schalks have devoted their lives to Anton Bruckner, but with total conviction for the Janus-headed prize, "to help" Bruckner musically always and everywhere. Which leads to brutal cuts (Finale III. & IV.), re-orchestration (in order to accommodate the Wagnerian orchestral sound ideal of that time), changes in the musical text, manipulation of the prints behind Bruckner's back, to incorrect playing instructions and articulation markings. To date, these "cuckoo eggs" can be found in Bruckner's scores. The edition of the Bruckner scores, as intended by the composer, bears the imprint of the great figures of Robert Haas, and Leopold Nowak after World War II. Both try to help bring Bruckner's original back to the surface in the jungle of entries made by other parties. This has not been totally achieved to this day. Since 2017 the American musicologist, Paul Hawkshaw (Yale / USA), and one of the leading Bruckner specialists, has been working on a new, even more refined edition of the VII. Symphony using state-of-the-art forensic methods, commissioned by the Musikwissenschaftlicher Verlag Wien (MWV), which should appear in 2019. Paul Hawkshaw is a friend of the St. Florian Bruckner Festival and informed us in advance about his latest research results. Thanks to this invaluable help, our Festival Orchestra, the Altomonte Orchestra and our "Conductor in Residence" Rémy Ballot, can guarantee a performance of the VII according to the most advanced musicological knowledge.

For Brucknerians the symphonies become lifelong friends, they meet each other again and again, and from these symphonic encounters and messages via concert, CD or score, they are rewarded anew and go with renewed strength into life ahead. Ernst Kurth (1886-1946), a musicologist, one of the earliest and most important Bruckner researchers and biographer writes in 1917: "For Anton Bruckner, the world will not be ready until it has to flee to him."

If Friedrich Nietzsche says: "A life without music is a mistake."- it remains to add: "A life WITH your symphonies, dear Dr. Bruckner, confirms that certainty."

(translated: Ken Ward)

¹ Bruckner often signed with the abbreviation 'mp' appended - *manu propria*, 'in his own hand'. "Dr." is the significant addition that Prof. Laczika refers to here. (kw)

A prayer...

“I WANT TO SEE GOD!”

The little girl, four years old – or so the rabbi says, beginning his sermon – has been brought to her first prayer service. And like any four-year old, she is curious, and impatient, and fidgety, especially when it comes time for silent prayer. She starts talking out loud, and her mother tries to shush her.

“Why is everyone so quiet?”, asks the girl.

“They’re praying to God,” explains the mother.

“Where’s God?” asks the girl, looking all around.

“God is everywhere,” says the mother.

“I want to see God!” cries the child.

“And that...”, continues the rabbi, “...was that child’s first real prayer.”

I make odd connections when I hear music. I suspect many of us do. Since hearing that sermon, it’s been difficult for me to hear the Ninth Symphony of Bruckner without thinking about it. Never mind the stories, which are virtually mythology by now, about Bruckner’s religious devotion. What can be more poignant than this great work, by a man so full of that devotion, knowing full well how close he was to the moment when he must finally meet his Maker, and yet so full of pain and doubt throughout its three massive movements? Is it my imagination, or does the entire work seem to cry out, “I want to see God! I want to see him now!”?

And then the final irony: he was taken away to his heavenly apotheosis with his earthly one uncompleted. In the end, of course, even Bruckner could not show us God, even had he finished the finale. He could only express his faith in music that others can only listen to in awe.

This was not the cry of a four-year old. This was the cry of a sick old man who had worked for what he saw as God’s mission for half a century and hadn’t asked for a whole lot in return. All he was asking for was the miraculous...

Perhaps there is something of this in all of the symphonies. When a great composer sets the words “Dona nobis pacem”, as Bruckner himself did so many times, it could be in the hope for peace, but it has often carried with it the implication of an outright demand, per Beethoven and Haydn. So with Bruckner: the perorations of his great finales sing with faith, but their insistence just might have another purpose. Beethoven wrote for audiences that were not yet born; Bruckner may well have had in mind an audience beyond the merely mortal. He did, after all, dedicate the Ninth “*Dem lieben Gott*”.

Which leaves the question: What do *we* want from Bruckner’s work? There are some of us who might be skeptics, and perhaps some who don’t believe in a God at all. But surely we all believe in transcendence – else you would not listen to Bruckner’s music, and certainly wouldn’t be reading this publication. And yes, there are surely some of us who do want to see God, as eagerly as that little girl in the rabbi’s anecdote. Failing that, we shall have to make do with substitutions – like a sunset, or a view of a river valley. Or the Adagio of Anton Bruckner’s Ninth Symphony.

Sol L. Siegel

A poem...

ANTON BRUCKNER

At daybreak, the smell of clover rises from the low meadows,
Baroque churches impress the ground.
Peasant carts ride through fog, geese quietly lament.
The Danube flows over flat stones, rehearsing
elocution like a timid Demosthenes.
Mice run a race in tunnels of hay.
In farmyard dark, lamps undulate,

scared shadows skim along the walls.
Sparrows strive to sound like human voices.
The horses coats are tousled; in the stable, yellow straw.
Currents of breath are steaming, purple hands are numb.
The world is too corporeal, selfsame, dense,
its mutations have no design;
mirrors grow weary of reflecting
the same to and fro. Even echoes stammer.
At the door of a whitewashed house, a boy is standing
with an ugly face and a too thick neck.
He is good and pious, but unappealing to girls.
A small bundle is on his back, heavy boots on his feet.
Raindrops fall from the roof in a quizzical key.
The well pulley squeaks, chairs speak in small voices.
Where is the line dividing the spheres, where are the sentries?
What do the two elements lead and oxygen have in common,
the torpid stone walls, and the music that flies
breathless, as if to free itself from the burdens
of oboes, tubas, and horns, and yet is bound to them
perpetually, so that the drums made of hide
will run together with the light spears of violas,
will float in the rhythm of a sleepy dance?
And in that breathless race, which is not a flight,
the shimmering Danube will vanish, and the church of Linz
with its double belfries, and even great Vienna, with the gold grain
of the Emperor sown in fertile gardens, will be left behind
as meaningless as dot on the map.
Anton Bruckner is leaving home.

- Adam Zagajewski

(Translated, from the Polish, by Renata Gorczynski and Benjamin Ivry)

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Anton Bruckner, Eleven Symphonies

William Carragan

Contributing Editor, Anton Bruckner Collected Edition, Vienna

Bruckner scholars and enthusiasts have been aware at least from the 1930s that there are in the Austrian National Library and elsewhere manuscript sources for Bruckner's symphonies and masses that differ rather widely from the publications of these works made during his lifetime. As new publications rapidly began to be made of these manuscript sources under the editorship of Robert Haas and Alfred Orel, it also emerged that the sources themselves embodied different versions of the symphonies, valid for different times and occasions, of which the already published editions represented the latest. It was Haas's plan to publish a variety of these editions, and indeed he did publish two versions of the First and an alternative finale for the Fourth. After the war the directorship of the Collected Edition passed to Leopold Nowak, who began by re-checking Haas's work and bringing out new editions of all the symphonies except the Second. The Second did not appear in the new series until 1965. Then in the 1970s early versions of three of the symphonies appeared,

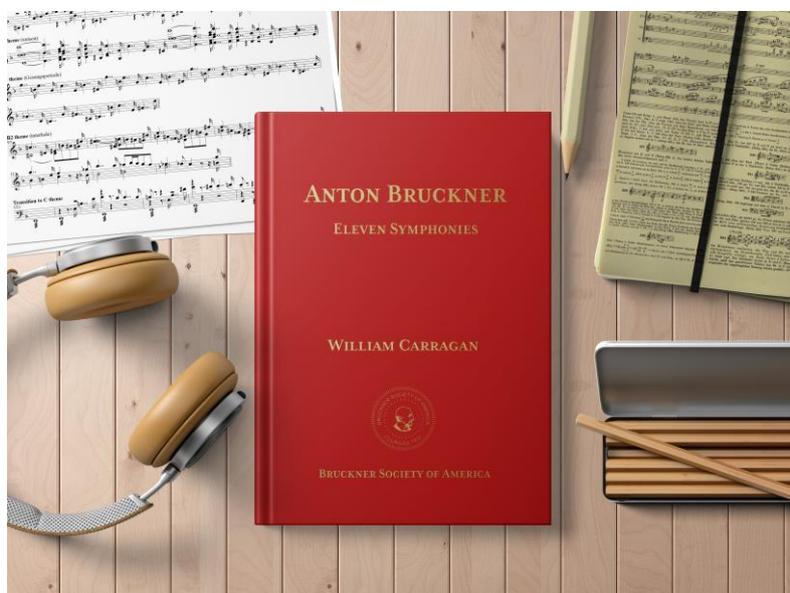
but again the Second was not among them. Eventually I was asked by him to edit the Second, which I did in two versions, those of 1872 and 1877, at his request replacing his 1965 edition.

Conductors have generally taken the view that the use of one or another of these versions or editions was their option. Practically speaking, conductors only have time to study the published editions. Up to this day the various scores have attracted strong partisanship among both conductors and enthusiasts, even though in all that time there has not been a general guide to the differences among them. As a result, the Bruckner Society of America is announcing the publication of *Anton Bruckner, Eleven Symphonies*, called the Bruckner Red Book, which is intended as a response to that need. In it the individual revision histories of each symphony, the overture, and the quartet and quintet are discussed in detail, and musical examples are provided which show the distinctions being described. In addition the innovative use in every example of quick recognition codes leading to on-line audio tracks makes the musical content open to those who do not read music. Although there are no version issues for the early symphonies in F minor and D minor, there is still in the book a discussion of each, which demonstrates the many ways in which the techniques used in these worthy but neglected compositions are also employed in the numbered symphonies.

In the individual treatments an even-handed approach to each special version problem has been taken, without evaluating the versions or choosing among them, but instead simply making it clear whenever possible what the overtly audible differences are among them. Before one can criticize, one needs to know the facts, and it turns out that every version of each symphony has something wonderful and unique to offer. The changes are placed in historical context, so that one can see the overall trends in Bruckner's thinking as his years of active composition went by. In some cases, the concept of "version" seems to stem more from early performance history rather than from a decision on Bruckner's part, and for that reason, the various distinctions are identified by date and only grouped loosely into specific versions. In the Red Book specific audible distinctions are discussed for two variants of the Fifth, Sixth, and Seventh, three versions of the First and Eighth, four versions and variants of the Second and Fourth, and five versions and variants of the Third. There are many startling cases, among them the probably-alternative finale for the quartet requested by Kitzler which is formally much more conservative than the original, the Rossini-like early ending of the overture, the fascinating and "cheekiest" truly-Linz version of the First which is now beginning to enter the concert hall, the suppressed violin solo in the Second, the evolution of brass writing in the Third, the unique and ornate character and metrical revision of the early Fourth, the slight condensation and fine-tuning of the coda of the Fifth, the strange early errors in the Sixth, complete details of the essential ritardandos in the finale of the Seventh, the amazing variety of treatment in the latter part of the adagio of the Eighth in three distinct versions, and the character of the sketched themes of the finale of the Ninth as they are displayed in the surviving manuscripts.

In this work I have already received essential help and guidance from board members of the Bruckner Society of America and others, including Benjamin Korstvedt, John Berky, Michael Cucka, Eric Lai, Neil Schore, and Ken Ward, and the able assistance of Caroline Bell in book design and execution as well as coordination of computer resources. We are hoping for publication before the end of the year.

Visit <https://brucknerredbook.com/> and sign up for early notification.



Concert Reviews

EBRACH, BAVARIA

EBRACH ABBEY

23 JULY 2018

Bruckner: Symphony No. 9 (w/ Finale supplemented from original sources and completed by Gerd Schaller)
Philharmonie Festiva / Gerd Schaller

THE THUNDERING RHYTHM of Bruckner's Scherzo hammered out as if arising from a maelstrom of reverberant sound, ricocheting across the walls of this vast abbey, through which every so often the skirling woodwind figures, biting trumpet fanfares, nervy string pizzicatos hit the foreground. It was such an extraordinary sound, I was transported by the idea, the question, of how Bruckner felt as he wrote it, how his imagination seems to have leapt intrepidly towards this dangerous inspiration, the creation of a tumultuous thematic catastrophe, a repetitive and relentless brutality, and how gripped by excitement and passionate creative energy he must have been as he transfigured his normally benign scherzo ideas into this hellish dance of malevolent giants. How on earth did he get it out of himself and manage to control it enough to build such a disciplined structure?

Gerd Schaller has now conducted a four movement completion of Bruckner Symphony No. 9 on three occasions in the context of the Ebrach Summer of Music, and the mastery of Bruckner's architectural control of the work is unquestionable. It was especially apparent as he built up the Adagio, section by section, progressing inexorably towards its cataclysmic crisis. Nothing was over-emphasised, done for special effect or exaggerated drama, and as a result the cumulative power of the movement was never compromised: we have, as Bruckner has, to confront this terrifying and massively discordant passage without histrionic mitigation. Rarely, in my experience, has it been given a stronger presentation. And similarly in the Scherzo it was the clear-sighted ability to frame the madness within a proportionality that arises from a very wise and very sane understanding of the work that gives Schaller's interpretation its overwhelming power.

The Trio of the Scherzo was played at a slower tempo than that which many performers adopt - the marking in the score is 'Schnell' - fast - but Schaller's chosen tempo, whilst quick enough, allowed the rising sequences of the ghostly first violin theme to sound with unprecedented clarity of articulation, achieving a very strange beauty, exquisite but deeply unsettling. This was one of the many passages in this performance that spoke of a considered and conscientiously rehearsed interpretation, one that was none-the-less able to take flight with seeming spontaneity of inspiration. Another such moment was the very opening of the symphony, the tremolo and horn calls atmospheric and immaculately played, the little dotted intrusions for trumpet and timpani perfectly together, the whole passage vibrant with the pregnancy of the enormous symphonic structure about to be born. There was a sense of increasing excitement, maybe a little *accelerando*, towards the implacable unison octave-drop climax of the first theme group, eventually answered by the most beautiful *espressivo* moulding of the *Gesangsperiode* second theme, Schaller ensuring that the dynamics, the alternation of *piano* and *pianissimo* phrases, was well observed as if a fluid heartfelt conversation, expressive but never overstated.

It is a difficult acoustic, as these large ecclesiastical buildings are, and although there is much that sounds wonderfully atmospheric in the lengthy reverberation time - especially Bruckner's sudden pauses, the dramatic echo-filled cessations - there are limitations which Maestro Schaller is experienced and expert at ameliorating. The music is rarely very quiet, for in such a large space it would be entirely lost, but in such a range of dynamics as is available Schaller's musicians found an effective differentiation and layering of dynamics, and many a 'secondary' voice in the woodwind spoke to telling effect through and above the orchestral fabric.

There were countless moments and passages that were remarkable for their artistry, their interpretative facility, virtuosity of execution, too many to be accurately recalled, but mention must be made of the opening of the Adagio, the great arching, aching, leap of a ninth, falling chromatically to the octave drop, on the first violins. It was immaculately articulated, without a hint of glissando - so rare to hear it like this - but nevertheless flowing, a complete phrase, an achievement very rarely heard in performances or even on recordings.

But this was a performance of a four-movement version of this greatest of symphonies, the finale "supplemented from original sources and completed" by Gerd Schaller, a revised version of the finale he performed in Ebrach in 2016, available on CD. In 2012 he performed the completion of the finale by Professor William Carragan, the CD recording of which is available in a fine performance together with Schaller's 2016 recording of his own completion in the Profil 'Complete Bruckner Symphonies' box. In Spring 2018 Sir Simon Rattle and the Berlin Philharmonic have been touring a performance of the Ninth with the "completed performing version" by Samale, Phillips, Cohrs and Mazzuca, and these three versions of the

finale, Carragan, SPCM and Schaller, are now the most well-known of the increasing number of completions available.

The sources have become easily available to all comers, so we can probably expect more completions, of varying degrees of scholarly and musical competence, to appear. The SPCM score has a lengthy and detailed commentary by Dr. Benjamin-Gunnar Cohrs which gives detailed information - some of it challengingly complex - demonstrating how they came to the conclusions that built the score. Professor William Carragan has written about his completion in *The Bruckner Journal*, a significant paper being that which he gave at the Bruckner Tage in St Florian, 2015, available on www.abruckner.com, "Ground Rules for the Successful Completion of a Great Work". Maestro Schaller's score has a clearly written analysis and description of the finale, the sources he used specified.

Gerd Schaller emphasises that what he presents is his idea of how the finale can be achieved, using Bruckner's original music, not some attempt at an objective or definitive reconstruction of a finale that was never actually in existence, and based on his long familiarity with the sources and deep experience as a Bruckner conductor. Where his approach differs from the other finishers of the finale is in the fact that he will use Bruckner's earlier sketches if he thinks they work better than a later compositional manuscript. For example, in the *Gesangsperiode* where bifolio 6 is missing, Schaller uses a sketch and an earlier bifolio 5, and comments, "Although bifolios 7 and 8 are available, I opted for two earlier bifolios 6*(+1) [6 renumbered 7] and 7* (+1) because I found Bruckner's earlier solution more musically compelling and more in keeping with the overall structure. I thus drew on three earlier bifolios to piece together a long musical passage that sounds far more coherent and consistent. The decision is therefore a purely musical and subjective one." In this Schaller does not fully observe Carragan's first ground rule - "all the surviving material should be presented as the composer left it, each passage in its latest form or version", nor is his methodology one that would appeal to SPCM, whose attempt at a reconstruction of the emerging score would not allow such a procedure. They wish to get as close as they can to how Bruckner left and conceived the score on the day of his death.

SPCM in the start of the movement, in their reconstruction of the first bifolio, the latest version of which is missing, determine that this missing bifolio may well have been shorter by 8 bars than the earlier version of the opening that has survived, 16 bars instead of 24. One way they go about making it shorter is by deleting that brief moment of stasis, a horn chord with a gentle flute motive above it. They abbreviate the sequential repetition of the jagged falling motive, and come up with something much more concise - all of these decisions not without the basis of some evidence on the surviving pages. They also observe an 'accel' and 'dim' written in small letters right at the top of the third page of the second bifolio, four bars before the full statement of the main theme. These interventions totally change the atmosphere of the opening of movement, making it a tauter, less reflective, and somehow a harsher and more 'nervy' opening.

Neither Carragan nor Schaller depart in this way from last surviving bifolio 1. Although Rattle and the Berlin Philharmonic made a good case for SPCM, my personal preference is for the music Bruckner wrote on the earlier bifolio, rather than that reconstructed by SPCM. The flute motive above the horn chord, which becomes, in Gerd Schaller's words, 'Bruckner's hallmark', the Bruckner chord, "an augmented five-six chord", is a wonderfully Brucknerian meditative pause, and the spaciousness and obsessive repetitiveness of build up to the fortissimo statement of the theme I find preferable and more powerful than the rather fussy accelerando and diminuendo. But it demonstrates the three different approaches - SPCM trying to reconstruct the score as it was; Carragan using the last available source unaltered; Schaller using what he feels to be the most musically cogent source (in this case, the same as Carragan).

Perhaps the most controversial passage in Schaller's completion is the recapitulation of the main theme. In the other completions it is asserted that the Fugue constitutes the main theme recapitulation, but Schaller has found this not fully convincing. After the recapitulation of the *Gesangsperiode*, there is a missing bifolio, no. 28, and in this place Schaller has inserted a full build up and recapitulation of the main theme using, in all but four bars, music Bruckner wrote. The gap available if one bifolio is missing would be 16 or perhaps 20 bars, but Schaller creates from Bruckner's sketches three bifolios 28, a, b and c, and his recapitulation of the main theme occupies 44 bars. Whatever your view of this methodology, I have to say it works very well and overcomes what often seems a weakness in other completions.

Listening to Rattle's latest performance of the Ninth with the Berlin Philharmonic, I was at first very enthusiastic about how the SPCM Finale was working in the exposition. The energy and concentration, the commitment of the players, and the effectiveness of the music brooked no opposition: it was wonderfully convincing - in a way that his previous, recorded, performance was unable to achieve so convincingly. But as the movement went on, and as it came to the recapitulation, it seemed to lose focus. The architecture didn't seem to be holding together.

The great advantage of Schaller's solution is that the main theme is given proper status within the movement as its primary formal pillar, instead of dwindling through the machinations of the fugue and no longer being a

strong enough element to carry the movement to the coda with due anticipation of a successful closure. Well, we are in subjective territory here, and I emphasise that this is only an opinion, and others may well think otherwise and regard Schaller's approach at times to be, in the words of Prof. Carragan's description of the work of those who do not apply his ground rules, "a fantasy on the themes which the composer left." But I think that would be a little unfair: this is an effective finale completion, using as much of Bruckner's music as any other.

In this revision of his finale completion Gerd Schaller has simplified some areas of his orchestration, especially in the coda. It is the way of all completers, not least Nors Josephson and Peter Jan Marthé, to try and overload the coda with heaps of stuff, attempting a summing up not merely of the movement, nor even the four movements of the symphony, but much of the composer's life, his previous symphonies, the *Te Deum*, and throw in an overlay of themes and an *Halleluja* for good measure. It's all too much and says too little. Schaller's was never like this, but in his revision he has cut out some references to earlier works, and the 'Bruckner rhythm' on trombones, and this more direct approach has, to my ears, improved his coda immensely.

Those who would attempt the coda should have some humility before Bruckner and not indulge wild flights of fantasy of their own, but on the other hand, to be worth doing a coda at all, it must attempt to be visionary. And this I find the great courageous aspect of Prof. Carragan's completion because he takes on the challenge of Bruckner's great *Adagio*, with his trumpeting of the augmented theme of the *Adagio*, and I love the way at the moment Bruckner's score ends he has an immediate catastrophe marking the spot. These are big gestures, and that's what is required. I don't find the sound and the language come over as indisputably Brucknerian, but I'm not sure that matters. What's needed is something that does the job and sends you home feeling the Ninth ends in victory: Carragan does well at that.

The inspired moment in SPCM is, for me, the use of the rising trumpet figure from the *Adagio* theme at the heart of the coda - that's tremendous. I'm not convinced by the overlay of themes - it's a great achievement but is just too brief to feel truly significant, so it comes over as a slight failure of courage and not of a Brucknerian dimension. No doubt Dr. Cohrs's commentary has many good reasons why it is as it is.

Gerd Schaller continues the great horn theme which, at its first appearance at the end of the fugue, suddenly ends in mid-air, and he gives it a glorious continuation, ending with another restatement of the finale main theme. His coda refers back to the opening of the symphony. "In the coda I have deliberately cited the start of the symphony, which marks the beginning of life, as it were, and I have juxtaposed it with the modified chorale fragment "Departure from life" [from the *Adagio*] I have furthermore linked this fragment to the upward-striving "Non confundar" fragment: the pledge of "Non confundar" directly correlates with the "Departure from life", or forms the next logical, positive step." The closing D major apotheosis combines the characteristic accompanying motive from the *Te Deum*, the descending four notes from the chorale-like third theme, and a modification of the first movement's implacable falling octave theme, the chromatic falling triplet kernel now a triplet repeated note, a fifth below the upper note of the octave.

As for the performance, it was a triumph. Maestro Schaller has the measure of this symphony - which is no mean feat, and the Finale received a sharply observed and brilliant performance. There were many subtleties to enjoy, exemplary music-making from the Philharmonie Festiva, and Schaller's 'nuancing' of the movement, the alternation of *piano* and *pianissimo* phrases at the start of the movement for example, works very effectively. All the characteristic passages were excellently done, the tense opening, the quiet and vulnerable second theme, the blazing chorale-like third theme, the complex fugue, all the elements of the now extended recapitulation, and the coda itself - it's a finale that works, it's a finale that is Bruckner's in much of its span, and it's a finale that never sounds like something Bruckner could not have written.

Sir Simon Rattle asserts that had Bruckner lived a month or two more he would "without a doubt" have finished this finale. I don't think we know that - after all, he'd already worked on it for well over a year and there was still much to do, but had he finished it, whether it would have sounded like any of the completions that have been made it is impossible to say. But as long as we are aware of the methodology, the rather different ambitions of each completion, then we know what we're listening to, and can judge it accordingly. They are not Bruckner's finale to his Ninth symphony; but each is a finale realised by other hands, based in varying ways on the extensive work Bruckner put into composing his finale, which do give us the privilege of hearing much of what Bruckner had actually written, and a symphony of the proportions he always had in mind. Gerd Schaller's latest work on this finale, informed as it is by his own undoubted musicality, his knowledge of musical theory of the sort Bruckner learnt assiduously and taught to his pupils, and his renowned accomplishment as a conductor of Bruckner's works, is a welcome and, in performance, a thoroughly convincing and ultimately truly uplifting contribution to the ongoing project that is the finale of Bruckner's Ninth.

Ken Ward

The score of Gerd Schaller's completion is published by Ries & Erler [available here: tinyurl.com/SchallerB9IV]. There were subsequent minor changes made for this performance. A CD of this remarkable performance will be available.

LONDON

ROYAL ALBERT HALL

24 AUGUST 2018

Mozart: Piano Concerto No. 21 in C, K.467 (Benjamin Grosvenor)

Bruckner: Symphony No. 5 in B-flat

BBC Symphony Orchestra / Sakari Oramo

SAKARI ORAMO and the BBC Symphony Orchestra treated a packed Royal Albert Hall with a dynamic Bruckner 5th at the Proms concert on Friday August 24th. The evening opened with the ever-popular C major piano concerto, K.467 by Mozart, played by the young British pianist Benjamin Grosvenor. Although reduced forces were used for the concerto, this was nonetheless a “big” orchestra performance, with no mincing or preciousness about it. Grosvenor showed good attentiveness to dynamics and produced an appealingly lyrical flow in the slow movement. He and Oramo tended towards tempos on the quicker side, and the finale was quite fast and a bit choppy. Grosvenor’s ability to vary his tone color was impressive, although occasionally notes were lost in rapid runs. Extended cadenzas, unfamiliar to me but appropriately stylish, enhanced the performance. Overall, the concerto was energetic, well-played and very enjoyable. Grosvenor followed with an elegant encore, ‘Lilacs’ by Rachmaninov, a lovely contrast to the Mozart.

The 1878 version of the Bruckner 5th constituted the second half of the program. The preconcert speakers described it as “an anarchic, chaotic but also miraculous and yes, occasionally, awesome piece.” Yes, that probably helped prepare the listeners for the unique (“mosaic-like”) way Bruckner introduced his musical ideas, but it’s too bad that they never really got around to a full presentation (and appreciation) of the synthesis of those ideas in the finale. Oramo’s conception of the piece indeed had a bit of an anarchic quality to it, especially with respect to tempos. This was a fast performance, 68’ overall, and thereby very refreshing. That feature derived mainly from Oramo’s tendency to play uptempo passages quite a bit faster than usual.

The Introduction of the symphony was indeed very patiently laid out, setting up the movement as one juxtaposing contrasting tempos throughout. This somewhat episodic quality prevented one from detecting an overall sense of flow, although it was undeniably exciting in the moment. A high-octane coda, with a dramatic deceleration midway and a *subito piano e cresc* effect going into the fast final measures, closed the movement. To his credit, Oramo did not pull out all the stops here—he clearly was looking ahead to the finale for that. The Adagio again began at a measured pace, with a suitably haunting quality as the winds played their stark phrases above pizzicato strings. The entire string section made the most of their big tune, with beautiful tone; here Oramo conducted with an effective ebb and flow. The winds in particular stood out for their lovely tone and the security of their playing in exposed passages. Oramo used Bruckner’s later variant at the end of the movement. The energetic Scherzo began *attaca*—highlighting the contrast between its speedy start and the end of the Adagio. It benefitted from relaxation at appropriate points and correspondingly thrilling accelerandos. Oramo also played effectively with the dynamics—here we began to get a sense of the power that he was ultimately to unleash in the performance, as the timpani and brass began to open up. Interesting pauses punctuated the music after the big timpani outbursts. Again, quickness was a defining principle in the interpretation, with the trio being *very* fast. At the start of the Finale the clarinet was more cheeky than obstreperous. But that changed at the start of the fugato, where a much more imperious interjection announced that we were truly on our way. With that, the orchestra was off and running. One always worries whether a band is up to the demands of this finale, but here Oramo’s holding back early played dividends. The players charged into the music with confidence and security, even at Oramo’s free but sometimes dangerously fast tempos. The brass chorales were imposing. The fugues developed great momentum, as they must, with varying dynamics having a kaleidoscopic effect as the music veritably flew by. Not a runaway train—there were moments of effective relaxation—but overall this Finale really moved along. The end of the recapitulation and transition to the coda were expertly managed and brilliantly played. The exhilarating coda itself, ending with a tremendous thwack from the timpanist, brought the crowd of thousands to its feet with an enormous roaring ovation. A memorable night at the Proms, indeed!

Neil Schore

And again...

NEITHER SAKARI ORAMO nor his BBC Symphony Orchestra are household names when it comes to Bruckner. And even if conducting Sibelius, as Oramo has done superbly with the BBCSO last season, may be a proxy to the quality of Bruckner conducting given the penchant for the elemental and mysterious both composers share, the task was not made easy by Oramo’s choice to conduct the B flat major Fifth Symphony, perhaps the most Brucknerian of them all. To what qualities can one ascribe such status to a work that often evades the typical Brucknerian symphonic equation? Formally, the Fifth is unique among Bruckner’s output

in its distinct contrapuntal textures and the presence of slow introductions in the outer movements. Yet under its technical peculiarities is an immaculate reserve of the quintessential Bruckner, the juxtaposition of the sacred and secular, and the stable pulse sewn toward an inevitable conclusion of spiritual assuredness.

From the pizzicato-grounded beginning of *Adagio-Allegro*, precision and alertness, hallmarks of an Oramo production were evident. There were no unnecessary theatrics, as Oramo carved the moments of silence leading to their first theme, and when it arrived, the integrity and clarity of the tutti suggested a portentous occasion. If Oramo had drilled the orchestra to maintain an arresting level of togetherness, especially impressive in the thinly delineated vibratos, there was nothing rigid in expression. In the *Adagio*, where the sweeping second theme and the climax are often broadened to exploit qualities of the profound, such possibilities were overlooked under Oramo's sober baton. Still, the movement, being played under 16 minutes, gave a sense that Oramo was not to dwell on things just yet.

The back-heavy nature of the Fifth Symphony requires conductors to shape a narrative that accommodates both continuity and tension. Having observed a thrilling Scherzo that refused to shy away from the blithe and rustic spirits of the Ländler, the introduction of the Finale was brisk. Given that this introduction is identical to the contemplative first movement introduction, the newfound pace conjured both curiosity and familiar solemnity. The surprising burst of rubato-wriggled speed of the third thematic group unison was emblematic of Oramo's intentions of the movement, as the following double fugue was procured with kinetic thrust and clarity. If the cataclysmic coda connotes religious awe in its lofty chorales, Oramo's take was that of hot-blooded symphonic drama. In the coda's swift intensity, the conviction forged by Oramo was both hair-raising and refreshing, ridding any notion of indulgence.

The performance was preceded by Mozart's Piano Concerto No. 21 in C major, played by the Benjamin Grosvenor. Oramo appeared to acknowledge recent HIP trends by adopting a hard-stick timpani, but the charming performance was ultimately lyrical and more 20th-century than 18th. The Royal Albert Hall is rarely kind to soloists and thus Grosvenor's clarity of tone was a thing to admire, although his tendency for elegance over flair kept the exuberant *Allegro vivace assai* firm on the ground.

Young-Jin Hur

(ed.note: review also published in backtrack.com)

HEREFORD

HEREFORD CATHEDRAL

1 AUGUST 2018

Bruckner: Te Deum

Three Choirs Festival chorus / James Oxley, ten.

Philharmonia Orchestra / Peter Nardone, cond.

Performance time 23 minutes.

THE THREE CHOIRS FESTIVAL, for those unfamiliar with it, has a long and illustrious history in the UK, centring on the Cathedral choirs of Hereford, Worcester and Gloucester in the west of England. The festival was long associated with the music of Parry, Elgar, Holst and Vaughan Williams. The reviewer is unaware whether any Bruckner has been performed in previous years, but has long thought that the Te Deum should sound very effective in a large mediaeval cathedral, possibly more appropriately so than in a baroque building, given the intense and uncompromising drama of the piece which has always seemed to be more mediaeval and 'old Testament' in its emotional impact. Conducted by the festival director and with the Philharmonia, this seemed too good to miss.

Never having been to a concert in Hereford Cathedral before, expectations were high, particularly after hearing the Bruckner Eight in Leominster Priory the year before, where the sheer volume and resonance of the sound was highly impressive. However I was warned in advance that the acoustic of the building was not particularly strong; the night before, a performance of Monteverdi's Vespers, beautifully played by a highly capable period orchestra, small chorus and fine young soloists, proved rather disappointingly thin in its sound quality. This was not helped by late booking of the seats which resulted in a seating position a long way from the orchestra, behind the large Norman/Romanesque nave pillars, viewing the performance on video screens.

On the day the Bruckner sounded rather better, particularly in the tutti passages and at one level the experience was well worth the visit; it was striking to hear Bruckner's great piece rising up past the semi-circular arches with geometric abstract detailing, into the height of the building, with the performers in front of the large stained glass west window as the sun set. However, the reverberations seemed somewhat erratic, splendid in some ways but rather muffled and although the soloists sounded good if one listened carefully,

they appeared almost as from another room. Nowhere near as effective as St Florian acoustically, but visually better as I think the piece is too austere for buxom cherubs in pastel colours....

Nonetheless the piece sounded so much better in this context than in the concert hall performances I've heard over the years. Overall the interpretation seemed to be highly capable; the tempo well-suited to the acoustic but not dragging and indeed its raw emotional intensity was very apparent throughout. In particular the *Salvum Fac* was dramatic and mysterious; the tenor soloist sounded beautiful, but perhaps lacking a kind of emotional edge which I have enjoyed in other performances. Right at the end the tempo was slowed up to create a final impact, something which might irritate on a CD but actually worked rather well in a live performance in this kind of building

The Three Choirs Festival is possibly a victim of its own reputation; every seat was taken in the large church both in the nave and the transepts and the choir stalls; there was a coach from Holland outside; but to charge a significant price for a poor seat with an incomplete view was problematic. It would be acceptable if you knew the piece well, but less so if you did not. So if you want to go, book early and get a seat in the nave closer to the action and the sound should be much better!

Malcolm Hatfield

LONDON

ROYAL FESTIVAL HALL

30 SEPTEMBER 2018

Wagner: *Tristan and Isolde*, Prelude and *Liebestod*

Schoenberg: *Verklärte Nacht* (Transfigured Night) for orchestra

Bruckner: Symphony no. 7 in E major

Philharmonia Orchestra / Esa-Pekka Salonen

IT HAS BECOME FASHIONABLE of late for Esa-Pekka Salonen to invite London audiences to explicitly late-Romantic programmes. After a successful concert of Webern, Mahler and Wagner in August at the BBC Proms, Salonen's return to the Royal Festival Hall for the new Philharmonia season retained that very Austro-German spirit, this time via the traverse of Wagner, Schoenberg and Bruckner.

The presence of Salonen meant that precision and tonal confidence were formidably on the table. Yet the long-standing partnership between conductor and orchestra also meant that there was an extra element of daring. In adopting fluid tempi in works that are often not associated with this conductor, complemented by a galvanised brass section, the organic physicality of the Philharmonia contours had very much what was needed in embracing the ecstatic natures of Wagner's Prelude and *Liebestod* from *Tristan und Isolde* and Schoenberg's *Verklärte Nacht*.

And if both works in the first half of the evening shared their intent in portraying transfigurations, to the extent that Wagner often referred to the *Liebestod* as 'Verklärung' (transfiguration), it was especially in the young Schoenberg's score that Salonen excelled. It was a showcase of the Philharmonia's colour and technical mastery, where sections of the string orchestra were delineated with frightful care. The rudeness of the double basses and the general sense of urgency was as compelling as Dehmel's poem on which the work is based. *Tristan and Isolde* being the Wagner opera that the conductor has most frequented, Salonen subsequently gave an exciting rendition, with heavy doses of silence conjuring plenty of suspense.

"Bruckner was one of the main reasons why I decided to become a musician," claimed Salonen in a recent interview. The track record of Salonen's Bruckner is somewhat barren, however, with only the Fourth and Seventh symphonies having made occasional appearances. Yet that Salonen decided to initiate the Philharmonia season with two major Bruckner symphonies, and that he played the Seventh symphony in multiple occasions over the past week, is symbolic of the increasing weight of Bruckner in Salonen's considerations.

There were plenty of ingredients that made Salonen's Bruckner unique. Fierce, loud, yet microscopically exact, there was little doubt of meticulousness. The detail of relocating the tuba next to the Wagner tubas in the *Adagio* for enhanced brass unity, for example, was applaudable. Still, a protruding worry that Salonen's theatricality, by means of excessive tempo changes and overpowering brass, may be interpreted as an insensitivity toward the underlying repose and breadth of a Bruckner symphony, was rarely absent throughout. In line with the briskness of the *Allegro moderato*, the dance-like third thematic group of the movement was played at the expense of atmosphere and mystery. Where the first theme of the *Adagio* was exquisite in its sensitivity and broad lyricism, there was more turbulence than release in the electrically conceived climax (replete with a cymbal and triangle, following the Nowak score). The third thematic group of the Finale, stretched and positively forced in its weightiness, felt detached from the benign context.

Salonen's unsubtle eclecticism toward Bruckner is likely to draw grimaces from some, but heterogeneous

opinions are hardly new in classical music, and in most art forms for that matter. If anything, such potency of surprise is the very reason a Salonen production is cause for an occasion.

Young-Jin Hur

(ed.note: review also published in bachtrack.com)

NEW YORK, USA DAVID GEFFEN HALL, LINCOLN CENTER 27 SEPTEMBER 2018

Conrad Tao (b. 1994): "Everything Must Go" (World Premiere) [*attacca*]

Bruckner: Symphony No. 8 (Nowak ed.)

New York Philharmonic / Jaap van Zweden

JAAP VAN ZWEDEN certainly isn't being tentative in taking charge of one of America's highest-profile orchestras in a time of turmoil. He has not only slated a series of major "statement" works in his inaugural season as Music Director of the New York Philharmonic, but taken on an initiative for modern works as well. At 24, Conrad Tao has already had a term as artist-in-residence in Dallas, van Zweden's previous orchestra, and here he has written a work that purports to encapsulate, if I understand correctly, the entirety of the Western musical experience dissonantly collapsing and decaying into nothingness in 11 minutes. To top matters off, the piece merges directly, *attaca*, into the opening of Bruckner's 8th Symphony. I must confess that I was about as comprehending as Eduard Hanslick was of Bruckner's symphony in 1892.

Once the symphony actually began, we were on solid ground. Van Zweden took an opening tempo that was steady and far from somnolent, produced rock-solid sonority from the brass countered by properly plaintive tones from the woodwinds, and built to a majestic climax without seeming to have to work too hard. The scherzo was beautifully managed, more dancelike and less elephantine than typical, and the trio was really special, with a deft touch that suggested angels at play. (Three harps, by the way.)

The Adagio, which I timed at about 26'20", was interesting in how it achieved its feeling through the sheer sound of the playing – how often has the Philharmonic ever played this well? After a while, I simply stopped trying to pay attention to details and simply lost myself in the music. This may not have been the most profound Adagio I've ever heard, but on its own terms it was wonderfully satisfying.

So was the finale. Almost no conductor gets the tempo relationships entirely right, but van Zweden came closer than most, with a not-too-fast main tempo and a slowdown for the second theme group that was just about what the music could take. I thought the brass got a little coarse toward the end – this is a long symphony, after all (81 minutes in this performance), and there had been an open rehearsal in the morning. But all rallied for the coda – magnificent, thrilling, nailed it. Immediate ovation.

Some of us were bemused that van Zweden called up young Tao a couple of times during curtain calls. The night, after all, really belonged to Bruckner.

Sol L. Siegel

*Ed. Note: having attended the concert on the following evening, a couple additional comments are provided. Conductor van Zweden's decision to proceed without pause from the first piece to the opening notes of the Eighth was questionable, at best. For all the merits of the Tao premiere, it occupied an entirely different tonal and atmospheric landscape than the Bruckner that did not lend itself to any discernible connection, let alone an *attacca*.*

Additionally, this led to confusion for many in the audience: following the end of the Eighth first movement, numerous attendees applauded, presumably thinking that was the end of the Tao work – and several people even stood up into the aisles, perhaps thinking an intermission was at hand.

*As a result of the *attacca*, composer Tao was denied recognition at the completion of his premiere; one wonders how many in the audience were even further confused by his curtain calls at the completion of the Bruckner.*

*Perhaps because he opened his tenure in New York with *The Rite of Spring*, van Zweden also resorted to some unnecessary theatrics by having the horns raise their bells for the louder moments in the first and last movements of the Bruckner.*

In all, a solid performance by the orchestra – an inauspicious night for the conductor.

BRUCKNER AT THE LUCERNE FESTIVAL

“EVERY GENIUS is a great child.” The always dazzlingly produced complete program of this year's Lucerne Festival quotes Arthur Schopenhauer and chooses the theme of the 140 events, from 17 August to 16 September 2018, to be the theme of childhood. Once again, the beautiful city on Lake Lucerne offered a wealth of musical events that is unlikely to be outdone anywhere else in terms of its diversity and overall quality. Another unique feature of the Festival is the Lucerne Festival Academy in its continuing commitment to contemporary music. In addition to Stockhausen, Nono or Messiaen, there were also several premieres to experience. Bruckner, who was represented this year with 5 of the 9 - or even 10 - Symphonies, more than half of his symphonic output, and who undoubtedly belongs among the favourites of the Lucerne public, cannot be casually assigned to the theme of “childhood”. Of his “childlike” or even childish character, there are reports and anecdotes, as well as of his ineptitudes in life and his often submissive character, with even some macabre inclinations. Recent opinions, however, argue that ultimately Bruckner's true character - between straightforward simplicity, mask and outstanding intellectual stature - cannot be grasped.

If one considers the Third to be Bruckner's first “fully valid” symphonic work, then all of the “great” symphonies of the master, apart from the Eighth and the less popular Sixth, were represented. On August 22, Daniel Barenboim began with the West-Eastern Divan Orchestra, bringing Jewish and Arabian musicians together in friendship, with the Ninth symphony, dedicated to “the dear God”, that closes with a monumental Adagio and remained unfinished. The conductor, who has command of an enormous repertoire, directed the orchestra, who the audience received with great warmth, largely with wide gestures and in places with little more than slight impulses, thus giving the musicians plenty of freedom. With respect to beauty of sound and dedicated rendition, for some listeners the somewhat extreme accentuation of the stamping Scherzo might have been pushing at the uppermost limit. Before that, David Robert Coleman's 20-minute piece, appropriate to the orchestra, “Looking for Palestine”, made use of a vocal part which was interpreted movingly by soprano Elsa Dreisig.

Three days later, sounding more differentiated but nevertheless out of the same mould, the justifiably much-acclaimed Seventh Symphony in E major was performed by the Lucerne Festival Orchestra under Claudio Abbado's successor Ricardo Chailly. The symphony, in itself already a full evening's worth, had been preceded by two overtures by Richard Wagner. If the Rienzi Overture is considered to be little known, the ensuing “Holländer” overture hardly made much sense - without standing preparatory to the opera, the overture is reduced to a series of beautiful melodies. If it's to be Wagner, then the hardly ever played but quite attractive Faust Overture would have been a more interesting alternative.

On 2 September, the Munich Philharmonic under the direction of Valery Gergiev were guests, with the Fourth, the so-called “Romantic” Symphony. Before it the phenomenal violinist Leonidas Kavakos interpreted Shostakovich's Violin Concerto No. 1 in A minor op. 77. Shostakovich had to endure all sorts of trouble with Soviet politics, so Bruckner had much trouble with his Fourth Symphony. The work is preserved in no less than three versions and with minor changes to the last from 1880 until its printing in 1889. The Russian star conductor conducted the version of 1878/1880, for which in 1878 Bruckner re-composed the Scherzo, made cuts in the outer movements, simplified the violin parts in the slow movement, and in 1880 also revised the finale again.

Manfred Honeck replaced Daniele Gatti, who has been suspended by the Royal Concertgebouw Orchestra Amsterdam, to take over the conducting of the Third Symphony on 5 September, dedicated by Bruckner “To his Excellency Mr. Richard Wagner, the peerless, world-famous and exalted master of poetry and music, in deepest awe.” So it made sense to start with the introduction to Act III of the *Meistersinger von Nürnberg* as quasi-chamber music prelude. Afterwards the soprano Anett Fritsch made a deep impression with confident singing of Berg's *Altenberg Lieder*. The Third symphony in D minor also exists in three versions, with the third version from 1889 being heard here. The orchestra, impulsively conducted by the Austrian conductor, gave a peak performance with its impeccable perfection and captivating beauty of sound.

On 7 September, the Vienna Philharmonic, led by Franz Welser-Möst, concluded the Bruckner series with perhaps the most monumental of all Bruckner symphonies, the Fifth. It was preceded by Sol Gabetta, this year's *artiste étoile* of the Lucerne Festival, who had delighted with her wonderful musicality and the highest technical mastery in Haydn's Cello Concerto in C major, Hob. VIIb: 1, a work only discovered in 1961. The already sick Bruckner never experienced his Symphony No. 5 in B-flat major in concert, nor was this symphony subject to revision, so that an agony of choice between different versions is not required. A trace less perfect than the Amsterdammers, the orchestra under Franz Welser-Möst's direction unfolded all the qualities of his strings and winds in this contrapuntally elaborate, ingeniously constructed symphonic cosmos.

Albert Bolliger (trans. kw)

Recording Reviews

BRUCKNER: Symphony No. 8 in C minor (1890 revised version, ed. Nowak)
 Royal Danish Orchestra / Hartmut Haenchen
 rec. 2017, Royal Danish Opera House, Copenhagen
GENUIN GEN18622 [69:20]

This is a decidedly speedy rendition of Bruckner's greatest symphony. Nothing wrong with that, of course, if the interpretation carries sufficient gravitas, and many a hesitant, would-be Brucknerian will venture the opinion that traditional approaches render the work too ponderous and prone to longueurs. I do not share that view and like the weighty, majestic accounts by such as Karajan, Giulini and Wand, who take around eighty minutes and more, and even those from Celibidache and Ballot at well over a hundred minutes. However, I can also appreciate swifter recordings and waxed lyrical over Saraste's first Bruckner recording in which he took seventy-five minutes. Nonetheless, I think Haenchen is definitely pushing the limits of tolerance with this, the fastest account on record at under seventy minutes. The Scherzo, for example, sounds distinctly rushed to my ears; even the Trio, which should represent a moment of repose, sounds breathless. George Szell's Eighth with the Cleveland is urgent and dynamic as opposed to monumental yet succeeds in maintaining those qualities without undue haste, coming in at eighty-two minutes.

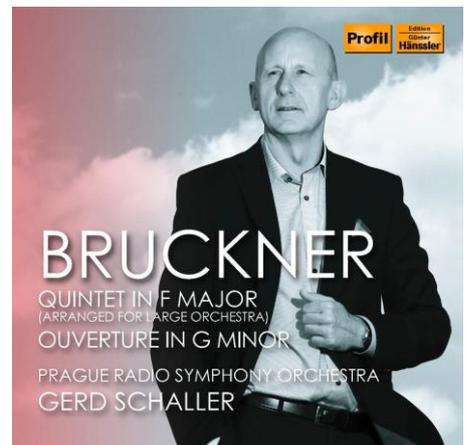
Unsurprisingly, Haenchen has opted to perform the tauter, more tightly structured 1890 revision. Perhaps less lingering suits more modern taste and I understand that Haenchen wishes to embrace the Zeitgeist by avoiding any unseemly indulgence but I cannot help feeling that too much which should hang in the air and generate a sense of timeless repose is harried along. Both the recorded sound and the Klang of the Danish orchestra suit Haenchen's conception: clean and bright with little of the sumptuousness we associate with Berlin or Vienna. The Adagio suffers most from the perfunctory phrasing and the great climax goes for little, just as the coda sounds negligible; there is little sense of release or afterglow. The Finale emerges as being as close to a non-event as it is possible to reduce this wonderful score.

Ultimately, I cannot get excited about a recording which evinces so little cognisance of the mystery and transcendence inherent in the music of my favourite symphony.

Ralph Moore

BRUCKNER: String Quintet in F major, WAB 112 (arr. for large orchestra by Gerd Schaller) [45:49]
 Overture* in G minor, WAB 98 (1863 version) [11:09]
 Prague Radio Symphony Orchestra / Gerd Schaller
 rec. May 2018, Prague Radio Hall
PROFIL PH16036 [57:12]
 *the CD label misspells the English as "Ouvture"

Bruckner wrote the original String Quintet at the request of violinist Josef Hellmesberger for his ensemble, so he never intended it to be a small-scale symphony. However, the idea soon arose that it was some kind of symphony manqué or at least lent itself to a larger scale realisation, and this new orchestration by Gerd Schaller is by no means the first: the Adagio by Fritz Oeser has long been used as a stand-alone concert item for chamber orchestra in at least four recordings I could find, and an arrangement of the complete quintet for string orchestra by Hans Stadlmair, issued on the Bayer label and played by the Württembergischer Kammerorchester Heilbronn conducted by Ruben Gazarian, was very well received by "Gramophone". There is also a newer arrangement by Michael Erxleben, one of the concertmasters of the Berlin chamber orchestra,



on the Cugate Classics label, which I reviewed very positively elsewhere in December 2016.

This recording was made in Prague immediately after the live performance, played and conducted by the same artists at the Regentenbau in Bad Kissingen last May, which I attended and thoroughly enjoyed. It was the central item sandwiched between the overture from *Don Giovanni* and Beethoven's Fifth Symphony. Maestro Schaller has said that his arrangement was designed for a "classical" orchestra, with the aims of keeping the character of chamber music but also demonstrating the symphonic aspects of Bruckner's largest chamber music work. He began by orchestrating the Adagio and decided to include the Intermezzo – an alternative to the first Scherzo which was declared to be too difficult - as was often done in older performances. His instrumentation comprises two each of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones, timpani and strings.

In the previous review referred to above, I wrote, "I do not think the exercise of transcribing the String Quintet for a string band is superfluous when the results are so satisfying and so clearly accommodate Bruckner's soaring melodies and large-scale inclinations." I stand by that, although both the thematic material and the inclusion of a fifth movement conspire to make the work seem more like an orchestral suite, somewhat smaller in scale than a symphonic work – and aptly so. It is equally true that Bruckner's original sounds marvellous as it stands, written for a string quintet, but the orchestrations provide much pleasure as there is undeniably some element in the music which suggests that Bruckner was striving for a grander vista such as is afforded by a full orchestra.

In his review of the live performance, fellow Brucknerian Ken Ward was complimentary but suggested that. "[t]he Prague Radio Symphony Orchestra didn't always sound as though they had lived with the music long enough... 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 benefit of having given a live performance and further rehearsal time is apparent from this studio recording: despite the strange, quirky turns the music takes, there is a greater sense of flow and unity than I recall from the live performance and the brief, intermittent handing over of the leading voices from the strings to the woodwinds is smoothly accomplished.

Schaller eases gently into the rocking, three-quarter-time opening but soon provides tension in the execution of the more agitated second subject, building skilfully to a grand, but not bombastic, peroration. Indeed, only rarely do I feel that the re-scoring aspires to true symphonic scale; for the most part, the proportions are more reminiscent of, say, Grieg's Holberg Suite or Tchaikovsky's or Dvořák's Serenade for Strings; this is especially apparent in the Scherzo, which, despite having the tropes readily recognisable as typically Brucknerian, retains a skipping lightness very unlike the demonic intensity of the symphonic Scherzos. This restrained, classical elegance, in combination with the chromaticism and forward-looking invention of Bruckner's melodic motifs, vindicates Maestro Schaller's observation in his note that the "music has the effect of sounding both archaic and modern at one and the same time."; the effect, like the orchestration itself, is "Classical-Romantic".

The beautiful Adagio is lush but never heavy and completely without the numinous quality of its great Symphonic counterparts; it is rather bucolic and reposeful in the manner of Mahler's paeans to Nature, the transparency of the orchestration complementing and reinforcing its tranquillity.

The interpolated Intermezzo is a clomping peasants' dance which acts as a short, amiable prelude to the more sophisticated and mercurial finale, whose fugue recalls those of the symphonies but obviously without the weighty, brass chorales. Again, the main theme is redolent of a kind of Alpine celebration; all is radiant and celebratory without heaviness.

The contrast with the heroic aspirations of the Overture is marked. One of Bruckner's first large orchestral works, it has a kind of energy and bustle interspersed with pastoral interludes which are reminiscent of Schumann. It is played ebulliently, moving inexorably toward a triumphant G major conclusion.

Of particular note throughout is the sonority of the Prague horns but the playing in general is of the highest quality, with that special Czech sound combining warmth with a touch of astringency.

This is a thoroughly successful and absorbing recording which makes a convincing case for Gerd Schaller's skilful orchestration of a charming work.

Ralph Moore

MAHLER: Symphony No. 10 in F-sharp minor – Adagio [28:02]

BRUCKNER: Symphony No. 9 in D minor (ed. Cohrs) [62:18]

- I: 26:09, II: 10:27, III: 25:41

Tokyo Symphony Orchestra / Jonathan Nott

Rec. live: 14-15 April 2018 – Muza Kawasaki Hall, Suntory Hall, Tokyo

EXTON OVCL-00668 Hybrid SACD (2 discs) – booklet in Japanese

This is the third release of this series – following previous annual release of the Eighth and Fifth in 2016 and 2017, respectively – which have been previously well-reviewed. As music director in Tokyo beginning in 2014 with a three-year contract, the 56 year-old English conductor Jonathan Nott’s contract has been extended to the 2025/26 season – so hopefully a full cycle will follow.

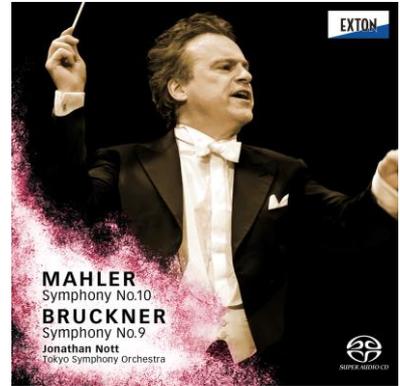
Nott’s interpretation of the Ninth appears to have evolved over the years. Preferring to conduct the Cohrs edition, his earliest concerts with the Bamberg Symphony Orchestra in 2005 and 2006 are about 3 minutes faster than the current release. Subsequent concerts with the Lucerne Symphony Orchestra in 2008 and Junge Deutsche Philharmonie in 2015 demonstrate the progression of this slowing with 60 minutes in Lucerne to over 63 minutes with the latter.

This gradual slowing is most evident in the First movement, being among the slowest in the Bruckner Archive for the Cohrs edition. And although the playing is bold and powerful throughout, the pacing suffers as a result of the chosen tempo. The Scherzo works much better and is rightly spirited.

However, any concerns about the recording are eliminated in the Adagio which is finely executed and paced. The playing of the Wagner tubas is particularly sonorous. And the buildup to the monumental chord of the climax is excellent. My only quibble with the movement is the final notes between the strings and horns seem hastened – a curious choice given the slow pacing of the opening movement.

Although not as fine as its previous two releases, this recording of the Ninth is excellent and recommended. The decision to include the Adagio from the Mahler Tenth is a nicely played bonus – but does add a second disc to the release, with added cost. The recording is well-balanced but is somewhat bright. Audience noises are minimal, although the same cannot be said for the conductor.

Michael Cucka



BRUCKNER: Symphony No. 8 (1890, ed. Nowak)

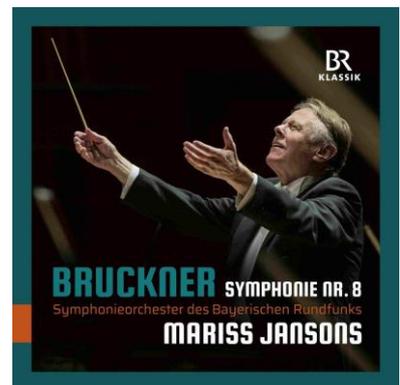
Symphonieorchester des Bayerischen Rundfunks / Mariss Jansons

rec. live, November 13-18 2017, Philharmonie, Munich

BR KLASSIK 900165 [80:07]

This recording has already attracted a rather disparate spread of critical responses ranging from the underwhelmed to the overjoyed; some listeners clearly share the sentiments of those who have mischievously nicknamed the conductor “Yawnsons”, declaring it to be “prosaic”, “unengaging” and “uninvolving”; others hail it as “glorious”, “masterly” and “stupendous”. Subjectivity rules, it seems. Similarly, there is a remarkable lack of critical unanimity reflected in the wider question of which are the touchstone recordings; some revere Jochum, others Wand, Maazel or one of Karajan’s versions. Most at least agree on the excellence of the live recorded sound, yet even there, dissenting voices have been raised, calling it “too hard”. There is also an SACD release, but that is available only in Japan; this review is based upon listening to the regular version. My experience of the sound given to Jansons by the BR-Klassik sound engineers in his extraordinarily fine “*Eine Alpensinfonie*” led me to expect another sonic triumph and so it proves here; although it is derived from live performances, complete with final applause, there is otherwise no extraneous noise apart from some frequent tuneless groaning from the conductor; the soundscape is rich, full, detailed and perfectly balanced.

Jansons uses the 1890 Nowak edition here, rather than the Haas mixed version, removing the additions of the earlier editor. To this day, preferences for one or the other are evenly divided among conductors; of my



favourite recordings, Maazel used this same edition in his superb account with the Berlin Philharmonic in 1989, as did Tennstedt, whereas Karajan and Wand always favoured the Haas. I also much enjoy Kent Nagano's recording of the original 1887 version, with its plethora of cymbal clashes in a longer Adagio. Old-timers like Furtwangler (in his 1954 VPO recording; otherwise he used his own version) and Knappertsbusch of course employed the now discredited 1892 Schalk edition but I would be loath part with them. I am also very taken by Gerd Schaller's recording of the 1888 variant edited by Carragan; in other words, I am open to any and all versions of this masterwork if a conductor can keep it together and make magic. In many ways, Jansons' approach here is similar to that of Saraste in his swift recording of the same symphony released two years ago, whereby drama and momentum are emphasised over weight and grandeur – although Saraste used the Haas edition of the 1890 version which incorporates some sections from the original 1887 score.

The beauty and homogeneity of the playing here reinforce the rapt concentration of Jansons' long lines; the horns, in particular, are majestic, the still moments for descending solo flute and clarinet are wonderfully serene, and the strings sing without a hint of shrillness. Judging by the recording dates provided, this is presumably a live composite recording and as such the engineers were able to edit out any minor blips in ensemble or intonation to construct perfection; certainly I cannot hear even any of the minor flaws one might expect from a single live performance. I find that Jansons creates the requisite tension right from the opening bars of the first movement and sustains it throughout through his judicious, indeed masterly, grading of dynamics and a consistent sense of drive and purpose. Hence the *ritenuto* he applies at the great climax half way through the movement makes a greater impact in contrast to the generally propulsive momentum.

The Scherzo, as is so often the case with a great orchestra and a first-class conductor, virtually plays itself, as it were; given the clarity and logic of its structure, despite this being the longest of Bruckner's Scherzos, it is the movement least susceptible to any interpretative foibles. The contrast between the solid, yeoman galumphing and the delicacy of the dialogue between the harps and horns is neatly pointed.

The transcendent Adagio lies at the heart of any performance of the Eighth; I could do without the more audible humming along from Jansons and occasionally I feel that he rushes his phrasing, but that is consistent with his refusal to linger elsewhere; he prefers to generate drama over mystery, hence his fairly swift timing of under twenty-five minutes. The shimmering beauty of the harps and violins is exceptionally atmospheric here and the recording permits the timpani to assume a welcome prominence at crucial points. Lovely though the playing is here, I miss in the coda some of the heart-rending pathos the greatest recordings engender; there is a hint of perfunctoriness in Jansons' closing bars compared with the cosmic consummation provided by Karajan and the VPO.

The Finale, however, blazes with energy, surging and driving forward massively, its attack and impact enormously enhanced by the sonority of the Wagner tubas. The Wagnerian coda gradually gathers momentum, pounding towards a thunderous and deeply satisfying peroration.

The enthusiastic applause and cries of "Bravo!" reflect my own response to this splendid recording, even if ultimately it does not supplant my attachment to established favourites.

Ralph Moore

BRUCKNER: Symphony No. 5 in B-flat major (1878, ed. Nowak)

Internationale Junge Orchesterakademie / Matthias Foremny

rec. live 30-31 March & 2 April 2018

ORCHESTRA CD 2018 [75:31]

As is so often the case these days, the listener can marvel at the depth of talent among young musicians globally; you would be hard pushed to distinguish their sound from many an established international orchestra which plays together regularly as opposed to being assembled for festivals. Following their workshop, the Internationale Junge Orchesterakademie tours and records commercially in co-operation with Bavarian Broadcasting; this is not the first time they have performed and released a Bruckner symphony, although given the inevitable turnover in participation over the years their ease and homogeneity are remarkable. There is plenty of heft and grunt in the bass line although this seems to be emphasised by a slightly muddy recorded acoustic, which is not as crisp and forward as most recent digital productions. Audience noise is minimal. Technically, execution is essentially flawless.



Foremny adopts moderate speeds, the only noticeable exception being an unusually swift finale. There are occasions, especially in the Adagio, where I feel that he hurries phrasing along rather than luxuriating but that is a personal quibble and the beautiful melody still blooms. Evidence of careful rehearsal is apparent in the grading of dynamics and the homogeneity of ensemble. The first movement opens with an appropriate sense of expectancy, the brass proclaiming hieratic dominance and the strings responding stoically before the sudden gathering of pace and unison fanfare; it is all very well judged. The Scherzo has plenty of dynamism, swing and punch, even in comparison with favourite versions such as Eichhorn's. The Finale begins with the right, stately cat's tread, the clarinet's perky punctuations and the answering bass growling are perfectly judged, and even if tempi are urgent, it doesn't feel rushed, just exhilarating.

If in the last analysis this is not the ultimate in individuality, it is a splendidly executed and wholly successful recording of a great work.

Ralph Moore

NEW AND REISSUED RECORDINGS

July to October 2018

Compiled by Howard Jones

FIRST ISSUES INCLUDE complete works for piano from Ana-Marija Markovina, Schaller's arrangement for orchestra of the String Quintet coupled with the Overture in G minor, Kurt Sanderling in a 2001 recording of Symphony No. 3 and a further issue (Symphony No. 9) in Jonathan Nott's ongoing cycle with the Tokyo Symphony Orchestra (along with a plethora of reissues of that Symphony).

*First Issue

CD, VINYL AND DOWNLOAD

SYMPHONIES & MASSES

- Mass No. 3 *Storch/Soloists & Choir of Mainz Cathedral & Mainz Domorchester (Mainz, 29/4/2018) RONDEAU ROP 6161.
- No. 3 *Sanderling, K /Berlin RSO (Berlin, 9/9/01) WEITBLICK CD SSS 00215 (65:30).
- Nos. 4 & 7 von Karajan/Berlin PO (Berlin, 4 & 5/75) UNIVERSAL MUSIC SHM-CDs UCCG 52167 & 52166 (64:35 & 60:47).
- Nos. 4,5,7,8 & 9 Jochum, E /Hamburg PO, 6/39; Hamburg PO, 6/38; Vienna PO, 5/39; Hamburg State PO, 1 & 2/49; Bavarian RSO, 11/54) MEMBRAN INTENSE MEDIA 10 CD set 600470 'Eugen Jochum: The Legendary Early Recordings' (63:21, 79:29, 63:21, 82:44,& 59:02). Includes Te Deum, Munich RSO & Chorus, 7/50 (22:19) and music by Brahms and Wagner.
- No. 6 Haitink/Dresden SK (Dresden, 2/11/03) PROFIL 2 Vinyl LPs, PHLP 003/4 (54:45) with Mozart Sym. No. 38.
- Nos. 6 & 7 Jansons/Royal Concertgebouw Orch. (Amsterdam, 3 & 12/12) KING RECORDS 2 CD set KICC 2437 (53:11 & 63:16).
- Nos. 7, 8 & 9 Giulini/Vienna PO (6/86, 5/84 & 6/88) DG 8CD set 0483592 (67:52, 87:32 & 68:30) with works by Brahms.
- No. 7 Haitink/Chicago SO (Chicago, 5/09) KING RECORDS CD KICC 2476 (67:30).
- No. 7 *Blomstedt/Vienna PO (Salzburg, 20/8/17) Orchestra CD WPH-6-HB-2018 (68:17).
- No. 7 Jochum/Berlin PO (Berlin, 10/64) UNIVERSAL MUSIC SHM-CD UCCG 52143 (67:56).
- No. 7(chmbr) Linos Ensemble (Cologne, 7/99) CAPRICCIO 8 CD set C7265 (66:08) with works by 9 other composers.
- Nos. 7,8 & 9 Schuricht/NDRSO (4/10/54, 23 & 24/10/55, 31/1 & 1/2/60) ALTUS 3 CD set TALT 039 (62:06, 79:11 & 62:33).
- No. 8 (Haas) Barbirolli/Halle & BBC Northern SO (Manchester, 17/1/63) BARBIROLI SOCIETY CDs SJB1090-91 (85:48) with works by Sibelius and Delius.
- No. 8 (Nowak) Böhm/Vienna PO (Vienna, 2/76) UNIVERSAL CLASSICS SHM-CD UCCG 52139 (80:20).
- No. 8 (Haas) Haitink/Royal Concertgebouw Orch. (18 & 20/2/05) KING RECORDS 2 CD set KICC 2436 (85:45).
- No. 8 (Haas) Haitink/Dresden SK (3/12/02) PROFIL 2 Vinyl LPs. PHLP-001/2 (85:22)
- No. 9 Keilberth/Hamburg State PO (10 & 11/56) WARNER CLASSICS 22 CD set 90295 68926, CD18 (56:42) 'Joseph Keilberth: The Telefunken Recordings 1953-1963' with Sym. No. 6 (Berlin PO, 3/63, see TBJ, previous issue) and works by 14 other composers.
- No. 9 Bernstein/Vienna PO (2,3/90) UNIVERSAL UHQ-CD UCCG 90765 (66:08).
- No. 9 Haitink/ London SO (London, 17 & 21/2/13) KING RECORDS CD KICC 2464 (67:00).
- No. 9 Jansons/Royal Concertgebouw Orch. (Amsterdam, 23/3/14) KING RECORDS CD KICC 2439 (54:44).

- No. 9 Keilberth/Berlin PO (Salzburg, 17/8/60) PROFIL 10 CD set PH 18019 (60:25) with works by 16 other composers.
No. 9 Leitner/Stuttgart RSO (14/11/83) SWR MUSIC CD SWR 19512CD (61:16).
No. 9 von Maticic/Czech PO (5/12/80) NIPPON COLUMBIA CD COCQ 85430 (60:37).
No. 9 *Nott/Tokyo SO (14 & 15/8/2018) EXTON OVCL 00668 (59:48) with Adagio of Mahler's 10th.
No. 9 Haitink/Concertgebouw Orchestra (20-24/12/65) HIGH DEFINITION TAPE TRANSFERS HDTT 7502 (59:30).

INSTRUMENTAL

- Piano Works *Ana-Marija Markovina (18/7/17 & 10,11/2/18) HAENSSLER CLASSICS CD HC 17054 (75:15).
String Quintet, orch. Schaller
*Schaller/Prague RSO (5/2018) PROFIL CD PH 16036 (45:49) with Overture in G minor (11:09).
Adagio from Symphony No. 7, arr. Clement for organ
*Clement/St Laurentius, Diekirch, Luxembourg, 2017) ACOLUS HYBRID SACD AE 11141 (21:17)
'Confluences', with works by 4 other composers.

DVD AND BLURAY

- Te Deum Barenboim/Vienna State Opera Chorus and Vienna PO (Salzburg, 26/7/10) C MAJOR ENTERTAINMENT 6 DVD and BLURAY sets 746008 & 796104 (22:32) 'Salzburg Festival Concerts', with works by 15 other composers.
Mass No. 2 Balatsch/Choir & PO of Radio France (Paris, 30/5/2000) HARMONIA MUNDI CD (32:52) with 7 Motets (TT 63:49).

COMPILATIONS

- Symphonies and Masses DIAPASON CLASSICS VOL.11, 14 CD set DIAPCF 011
Sym. #1, G L Jochum (1956); #2, Konwitschny (1951); #3, K Sanderling (1963); #4, Abendroth (1949) & (scherzo only) Krauss (1929); #5. Abendroth (1949) & Jochum (1958); #6, Adler (1952); #7, Boehm (1944); #8 & 9, Furtwaengler (1944); #9, van Beinum (1956); Overture in G minor, Adler (1952); String Quintet, Amadeus Quartet + 1 (1957); Mass #1, Adler (1954); Mass #2, Creed (2007) with 7 Motets: Mass #3, E Jochum (1962); Te Deum, Andreae (1953) & von Karajan (1975).

WORLD-WIDE CONCERT LISTING

November 2018 - February 2019

Compiled by Michael Cucka

The Fall concert season begins with no shortage of Bruckner performances world-wide. Some 25 countries, including China, will have concerts – covering most symphonies (incl. No. 0 & chamber Seventh), the 2nd and 3rd Masses, Te Deum, Requiem – plus the Quintet (also, in orchestral arrangement). And although the Seventh remains the most frequently programmed, there are also equivalent performances of the Sixth scheduled – followed closely by the Fifth! The world premiere of the second version of the new ABG Fourth, edited by Korstvedt, will take place in Brussels. And the Sixth, edited by Cohrs, will be performed by Rattle and the LSO in London, Hungary and Poland. And if anyone wishes to attend concerts of the Seventh *en bloc*, Mehta will perform the work six times in Israel over a week!

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

Austria

9 Nov 7:30p: Großer Saal, Konzerthaus, Vienna

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

15 & 16 Nov 7:30p: Großes Festspielhaus, Salzburg

Shostakovich: Cello Concerto No. 2 in G major (Alban Gerhardt)

Bruckner: Symphony No. 6 in A major
WDR Sinfonieorchester Köln / Jukka-Pekka Saraste

3 Dec 8:15p: Berio-Saal, Konzerthaus, Vienna

Mozart: 4 Horn Concerti, excerpts (Felix Dervaux)

Bruckner: String Quintet in F major, Adagio

Doderer,: Like the Sun

Bruckner (Eisler): Symphony No. 7 in E major, 1st mvt
Wiener KammerOrchester / Joji Hattori

12 Dec 12:30p: Großer Saal, Brucknerhaus, Linz

(*Public Rehearsal*)

Bruckner: Symphony No. 5 in Bb major
Bruckner Orchester Linz / Markus Poschner

13 Dec 7:30p: Großer Saal, Brucknerhaus, Linz

Berg: 3 Orchesterstücke

Bruckner: Symphony No. 5 in Bb major
Bruckner Orchester Linz / Markus Poschner

[13 Dec 7:30p, 15 Dec 3:30p, 16 Dec 11a: Großer Saal, Musikverein, Vienna](#)

Mozart: Flute Concerto No. 1 in G major (Karl-Heinz Schütz)

Bruckner: Symphony No. 7 in E major
Vienna Philharmonic / Riccardo Muti

[6 Jan 5p: Großer Saal, Brucknerhaus, Linz](#)

Bruckner: Symphony No. 2 in C minor, Scherzo

Bruckner: Nachspiel in D minor

Frieberger: In Memoriam A.B.

Waldeck: Fantasie nach einem Thema von Anton Bruckner in G minor

Müller: In Memoriam Anton Bruckner

Messner: Improvisation über ein Thema von Bruckner, op.19

Berhard Prammer, org

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

Mendelssohn: Violin Concerto No. 2 in E minor (Frank Peter Zimmermann)

Bruckner: Symphony No. 2 in C minor

Staatskapelle Dresden / Christian Thielemann

[9 Feb 7:30p: Großer Saal, Musikverein, Vienna](#)

Bruckner: Symphony No. 5 in Bb major
Bruckner Orchester Linz / Markus Poschner

[20 Feb 7:30p: Großer Saal, Musikverein, Vienna](#)

Bartók: Music for Strings, Percussion and Celesta

Bruckner: Symphony No. 6 in A major

London Symphony Orch / Sir Simon Rattle

[28 Feb 8p: Saal Tirol, Congress, Innsbruck](#)

Frescobaldi (Maderna): Tre Pezzi

Larcher: A Padmore Cycle (Julian Prégardien)

Bruckner: Symphony No. 6 in A major

Tiroler Symphonieorchester Innsbruck / Dennis Russel Davies

Belgium

[9 Dec 3p: Henry Le Boeufzaal, Paleis voor Schone Kunsten, Brussel](#)

Brahms: Symphony No. 1 in C minor

Bruckner: Symphony No. 4 in Eb major, "Romantic" (ed. Korstvedt, 2nd version – world premiere)

Belgian National Orch / Hartmut Haenchen

Brazil

[29 Nov 10a: Sala Sao Paulo, Sao Paulo](#)

(*Public Rehearsal*)

[29 & 30 Nov 8:30p and 1 Dec 4:30p: Sala Sao Paulo, Sao Paulo](#)

Bruckner: Symphony No. 7 in E major

Orquestra Sinfonica do Estado de Sao Paulo / Giancarlo Guerrero

Canada

[8 Nov 8p & 11 Nov 2:30p: Maison symphonique, Montreal](#)

Sibelius: Violin Concerto in D minor (Blake Pouliot)

Bruckner: Symphony No. 3 in D minor
Orchestre symphonique de Montreal / David Afkham

[16 Nov 8p: Glenn Gould Studio, Toronto](#)

Rachmaninov: Rhapsody on a Theme of Paganini in A minor for piano and orchestra (chamber version by Anne Turgeon) (Anne Louise-Turgeon)

Bruckner: String Quintet in F major, WAB 112, Adagio

Bacewicz: Divertimento (Canadian premiere)
Sinfonia Toronto / Nurhan Arman

[21 Jan 7:30p: Dominion Chalmers Church, Ottawa](#)

Murphy: A Thousand Natural Shocks

Mozart: Concerto (feat. Winner of the Mozart-Senécal Prize)

Bruckner: Symphony No. 7 in E major
Ottawa Symphony Orch / Alain Trudel

[1 & 2 Feb 8p: Orpheum Theatre, Vancouver](#)

Debussy: Danses sacree et profane

Murphy: En el oscuro es todo uno (Ariel Barnes, vc; Heidi Krutzen, harp)

Bruckner: Symphony No. 6 in A major
Vancouver Symphony Orch / Bramwell Tovey

China

[30 Nov 8p: Xinghai Concert Hall, Guangzhou](#)

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

Czech Republic

[18 Nov 7:30p: Besedni dum, Brno](#)

Bruckner: Motets

Řezníček: Dies irae

Fiala: Gratia Musa tibi

Janáček: Otcenas

org: Martin Jakubíček

Czech Philharmonic Choir Brno / Petr Fiala

[11 Dec 7:30p: Kostel sv. Simona a Judy, Prague](#)

Bach: Brandenburg Concerto No. 3 in G major

Bach: Oboe Concerto in A major (Clara Boganyi-Dent)

Bruckner: String Quintet in F major, Adagio

Baborák : Orangerie pro hoboje a smyčce

Beethoven: String Quintet, op. 29

Prague Chamber Soloists / Radek Baborák

Denmark

[24 Jan 7:30p: Symfonisk Sal, Musikhuset, Aarhus](#)

Bruckner: Symphony No. 7 in E major
Aarhus Symfoniorkester / Leif Segerstam

[7 Feb 7:30p: Symfonisk Sal, Musikhuset, Aarhus](#)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Aarhus Symfoniorkester / Leif Segerstam

[22 Feb 7:30p: Koncertsalen, DR Koncerthuset, DR Byen, Copenhagen](#)

Bruch: Violin Concerto No. 1 in G minor (Arabella Steinbacher)

Bruckner: Symphony No. 2 in C minor

Danish National Symphony Orch / Fabio Luisi

Estonia

[7 Dec 7p: Estonia kontserdisaal, Tallinn](#)

Lill: Uudisteos

Mozart: Mass No. 16 in C major "Krönungsmesse"
Arete Teemets, sop; Marianne Pärna, mez-sop; Raul Mikson, ten; Rainer Vilu, bass

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Estonian National Symphony Orch / Joseph Swensen

France

[14 Nov 8:30p: Auditorium, TAP de Poitiers, Poitiers](#)

[15 Nov 8p: Grand Theatre, Aix-en-Provence](#)

Wagner (Mottl): Wesendonck Lieder (Véronique Gens)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestre des Champs-Élysées / Philippe Herrewegh

[10 Jan 8p: Amphitheatre, Bastille, Paris](#)

Britten: Fanfare for Three Trumpets

Bruckner: Aequales

Tomasi: Suite for Three Trumpets

Corelli: Sonata for Three Trombones

Bartók: Suite for Three Trumpets

Albinoni: Sonata for Three Trombones

Ramsøe: Quartet for Two Trumpets and Two Trombones

Beethoven: Transcription of Finale from Quartet op. 18/2

Pergolese: Sonata No. 4

Members of the Orchestre de l'Opera national de Paris

[3 Feb 5p: Theatre des Champs-Élysées, Paris](#)

Sibelius: Violin Concerto in D minor (Christian Tetzlaff)

Bruckner: Symphony No. 7 in E major
London Philharmonic Orch / Robin Ticciati

Germany

[5 & 6 Nov 8p: Rosengarten, Mannheim](#)

Bruckner: Symphony No. 8 in C minor
Musikalische Akademie des Nationaltheater-Orchesters Mannheim / Alexander Soddy

[6 Nov 7:30p: Großer Konzertsaal, Konzerthaus, Solingen](#)

[7 Nov 7:30p: Teo Otto Theater, Remscheid](#)

Bruckner: Symphony No. 8 in C minor
Bergische Symphoniker / Peter Kuhn

[10 Nov 8p: Philharmonie, Köln](#)

Shostakovich: Cello Concerto No. 2 in G major (Alban Gerhardt)

Bruckner: Symphony No. 6 in A major
WDR Sinfonieorchester Köln / Jukka-Pekka Saraste

[11 Nov 4:30p: Meistersingerhalle, Nuremberg](#)

Mozart: Piano Concerto No. 9 in Eb major
"Jeunehomme" (Hardy Rittner)

Bruckner: Symphony No. 8 in C minor (1890 Fassung)
Nuremberg Symphony Orch/ Roger Epple

[13 & 14 Nov 8p: Konzerthaus, Dortmund](#)

Haas: Scherzo triste, op. 5

Bartók: Piano Concerto No. 3 (Radu Lupu)

Bruckner: Symphony No. 9 in D minor
Dortmunder Philharmoniker / Gabriel Feltz

[14 & 15 Nov 8p: Kongress am Park, Augsburg](#)

Bruckner: Symphony No. 9 in D minor

Bruckner: Te Deum in C major

Sally du Randt, sop; Natalya Boeva, mez-sop; Roman Poboyni, ten; Stanislav Sergeev, bass
Augsburger Philharmoniker / Domonkos Héja

[14 & 15 Nov 7p: Großer Saal, Stadthalle, Chemnitz](#)

Reger: Violin Concerto in A major (Hartmut Schill)

Bruckner: Symphony No. 3 in D minor (1877/78)

Robert-Schumann-Philharmonie / Guillermo García Calvo

[15 Nov 8p: Großer Saal, Elbphilharmonie, Hamburg](#)

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

Chopin: Piano Concerto No. 2 in F minor (Yulianna Avdeeva)

Lutoslawski: Symphony No. 3

NFM Filharmonia Wroclawska / Giancarlo Guerrero

[15 Nov 8p: Philharmonie, Gasteig, Munich](#)

Brahms: Symphony No. 1 in C minor

Bruckner: Symphony No. 9 in D minor

Munich Philharmonic / Valery Gergiev

[16 Nov 8p: Meistersingerhalle, Nuremberg](#)

Mozart: Symphony No. 38 in D major "Prague"

Bruckner: Symphony No. 3 in D minor

Staatsphilharmonie Nürnberg / Mario Venzago

[17 Nov 7:30p: Alfried Krupp Saal, Philharmonie, Essen](#)

Wagner (Mottl): Wesendonck Lieder (Véronique Gens)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestre des Champs-Élysées / Philippe Herrewegh

[18 Nov 7p: Rudolf-Oetker-Halle, Bielefeld](#)

Martin: In terra pax

Bruckner: Te Deum in C major

Susana Martin, sop; Britta Schwarz, alto; Ewandro Stenzowski, ten; Martin Berner, bar; Markus Krause, bass

Osnabrückner Symphonieorchester / Dorothea Schenk

[20 Nov 8p: Großes Haus, Stadttheater, Gießen](#)

Weber: Euryanthe, Overture

Mahler: Lieder eines fahrenden Gesellen

Bruckner: Symphony No. 7 in E major

Städtische Philharmonie Gießen / Lutz Rademacher

[21 & 22 Nov 8p: Martinskirche, Kassel](#)

Bruckner: Symphony No. 8 in C minor

Staatsorchester Kassel / Francesco Angelico

[22 Nov 8p: Kammermusiksaal, Philharmonie, Berlin](#)

[25 Nov 7p: Alfried Krupp Saal, Philharmonie, Essen](#)

Bruckner: Prelude and Fugue C Minor for organ, WAB 131

Bruckner (Cohrs, BG): Nachruf No. 3 in C minor for Men's Chorus and organ, WAB 81

Bruckner: Totenlied No. 1 Eb major, WAB 47

Bruckner (Cohrs, BG): Aequale C minor, WAB 149

Bruckner: Am Grabe No. 2 in F minor, WAB 2

Bruckner (Cohrs, BG): Aequale F minor, WAB 53

Bruckner: Vor Arneths Grab No. 1 in F minor, WAB 53

Bruckner (Cohrs, BG): Aequale C minor, WAB 114

Bruckner: Totenlied No. 2 in F major, WAB 48

Bruckner: Libera me F major, WAB 21

Bruckner: Fugue in D minor for organ, WAB 125

Bruckner (Cohrs, BG): Requiem in D minor, WAB 39

Bruckner: Libera me F major, WAB 22

Johanna Winkel, sop; Sophie Harmsen, alt; Sebastian Kohlhepp, ten; Ludwig Mittelhammer, bass; Raphael Alpermann, org

Akademie für alte Musik Berlin / Lukasz Borowicz

[23 Nov 8p: Komische Oper, Berlin](#)

Bernstein: Symphony No. 2 for Piano and Orchestra, "The Age of Anxiety" (Fazil Say)

Bruckner: Symphony No. 7 in E major
Orchester der Komischen Oper Berlin / Ainārs Rubiķis

[28 & 29 Nov 8p: Mercatorhalle, Duisburg](#)

Mozart: Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon and Orchestra in Eb major

Bruckner: Symphony No. 5 in Bb major
Radek Baborák, hn; Stephan Dreizehnter, fl; Viola Wilmsen, ob; Jens-Hinrich Thomsen, fg
Duisburger Philharmoniker / Radek Baborák

[6 & 7 Dec 8p and 9 Dec 11a: Grosser Saal, Gewandhaus, Leipzig](#)

Wagner: Siegfried Idyll

Bruckner: Symphony No. 6 in A major
Gewandhausorchester Leipzig / Andris Nelsons

[13 & 14 Dec 7:30p: Bühne, Opernhaus, Magdeburg](#)

Haydn: L'Isola Disabitata, Overture

Chopin: Piano Concerto No. 2 in F minor (Lukáš Vondráček)

Bruckner: Symphony No. 3 in D minor
Magdeburgische Philharmonie / Eduardo Strausser

[17 Dec 8p: Philharmonie, Gasteig, Munich](#)

[18 Dec 8p: Großer Saal, Konzerthaus, Berlin](#)

[19 Dec 8p: Philharmonie, Köln](#)

Mozart: Flute Concerto No. 1 in G major (Karl-Heinz Schütz)

Bruckner: Symphony No. 7 in E major
Vienna Philharmonic / Riccardo Muti

[18 Dec 8p: Herkulessaal, Residenz, Munich](#)

Mendelssohn: Psalm 42, "Wie der Hirsch schreit nach frischem Wasser" (Robin Johannsen)

Bruckner: Symphony No. 6 in A major
Munich Symphony Orch / Kevin John Edusei

[20, 21 & 22 Dec 8p: Grosser Saal, Gewandhaus, Leipzig](#)

Wagner: Parsifal, Vorspiel and Karfreitagszauber

Bruckner: Symphony No. 9 in D minor
Gewandhausorchester Leipzig / Andris Nelsons

[9 Jan 8p: Kurhaus, Wiesbaden](#)

Schumann: Genoveva, Overture

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Hessisches Staatsorchester / Marc Albrecht

[10, 11 & 12 Jan 8p: Großer Saal, Anneliese Brost Musikforum Ruhr, Bochum](#)

Schubert: Symphony No. 8 in B minor "Unfinished"

Bruckner: Symphony No. 6 in A major
Bochumer Symphoniker / Eliahu Inbal

[13 Jan 4p: St Cyriakus, Bottrup](#)

(*Festival Organ PLUS*)

Works by: **Bach, Bruckner**

Tölzer Knabenchor

[18 Jan 8p & 20 Jan 11a: Rudolf-Oetker-Halle, Bielefeld](#)

Bartók: Piano Concerto No. 2 (Martin Helmchen)

Bruckner: Symphony No. 9 in D minor
Bielefelder Philharmoniker / Alexander Kalajdzic

[20 & 21 Jan: Beethoven-Saal, Liederhalle, Stuttgart](#)

Bruckner: Symphony No. 8 in C minor
Staatsorchester Stuttgart / Marek Janowski

[22 Jan 8p: Konzerthaus, Freiburg im Breisgau](#)

Shostakovich: Violin Concerto No. 1 in A minor (Elias Moncado)

Bruckner: Symphony No. 3 in D minor
Philharmonisches Orchester der Stadt Freiburg / Fabrice Bollon

[24 & 25 Jan 8p: Herkulessaal, Residenz, Munich](#)

Strauss: Four Last Songs, for Soprano and Orchestra (Diana Damrau)

Bruckner: Mass No. 3 in F minor
Sally Matthews, sop; Karen Cargill, mez-sop; Ilker Arcayürek, ten; Stanislav Trofimov, bass
Bavarian Radio Symphony Orch / Mariss Jansons

[26 Jan 7p, 27 Jan 11a, 28 Jan 8p: Semperoper, Dresden](#)

[2 Feb 6p: Festspielhaus, Baden-Baden](#)

[6 Feb 8p: Großer Saal, Elbphilharmonie, Hamburg](#)

Mendelssohn: Violin Concerto No. 2 in E minor (Frank Peter Zimmermann)

Bruckner: Symphony No. 2 in C minor
Staatskapelle Dresden / Christian Thielemann

[30 & 31 Jan and 1 Feb 8p: Philharmonie, Berlin](#)

Bruckner: Mass No. 2 in E minor (v. 1882/85)

Bruckner: Symphony No. 6 in A major
Berlin Philharmonic / Marek Janowski

[7 Feb 8p: Mercatorhalle, Duisburg](#)

[8 Feb 8p: Philharmonie, Köln](#)

Bruckner: Symphony No. 8 in C minor
WDR Sinfonieorchester Köln / Manfred Honeck

[9 Feb 7p: St Jakobi, Göttingen](#)

Bruckner: Symphony No. 5 in Bb major
Göttinger Symphonie Orchester / Stefan Kordes

[13 & 14 Feb 8p: Mercatorhalle, Duisburg](#)

Weber: Der Freischütz, Overture
Weber: Clarinet Concerto No. 1 in F minor (Christoph Schneider)
Bruckner: Symphony No. 7 in E major
Duisburger Philharmoniker / Axel Kober

[21 Feb 8p: Alfried Krupp Saal, Philharmonie, Essen](#)
[22 Feb 8p: Großer Saal, Alte Oper, Frankfurt am Main](#)
[23 Feb 8p: Großer Saal, Elbphilharmonie, Hamburg](#)

Bartók: Music for Strings, Percussion and Celesta
Bruckner: Symphony No. 6 in A major
London Symphony Orch / Sir Simon Rattle

[24 Feb 11a: Konzertsaal, Bühnen der Stadt Gera, Gera](#)

(*Foyer Concert*) – Music for Brass
Works by: **Bruckner, Schnyder, Strauss, Mussorgsky**
trp. : Sebastian Böhner, Toni Fehse; trb: Torsten Margraf, Sebastian Andrae, Christian Ilg; pf/organ: KMD Michael Formella

[24 Feb 7p: Großer Saal, Laeiszhalle, Hamburg](#)

Mozart: Symphony No. 29 in A major
Bruckner: Symphony No. 7 in E major
Symphoniker Hamburg / Sylvain Cambreling

[24 Feb 11:30a: Orchesterstudio, Theater am Domhof, Osnabrück](#)

(*Deep Brass*)
Works by: **Bruckner, Bach, Crespo, Gershwin**
euphonium: Matthias Weiß, Matthias Imkamp; tuba: Matthew Segger, Alexander Kochendorfer

Hungary

[29 Nov 7p: Kodaly Központ, Pecs](#)
[30 Nov 7:30p: Bartok Bela Nemzeti Hangversenyterem, Művészetek Palotája, Budapest](#)

Mendelssohn: Piano Concerto No. 1 in G minor (Gergely Bogányi)
Bruckner: Symphony No. 5 in Bb major
Pannon Philharmonic Orch / Tibor Bogányi

[12 & 13 Jan 7:30p: Zeneakademia, Budapest](#)

Messiaen: Hymne au Saint-Sacrement
Saint-Saëns: Cello Concerto No. 1 in A minor (Steven Isserlis)
Bruckner: Symphony No. 7 in E major
Concerto Budapest / András Keller

[14 Jan 7:30p: Bartok Bela Nemzeti Hangversenyterem, Művészetek Palotája, Budapest](#)

Bartók: Music for Strings, Percussion and Celeste
Bruckner: Symphony No. 6 in A major (ed. Cohrs)
London Symphony Orch / Sir Simon Rattle

[11 Feb 7p: Művészetek Haza, Miskolc](#)

Hidas: Oboe Concerto (Bartók Tamás)
Bruckner: Symphony No. 5 in Bb major

Miskolci Szimfonikus Zenekar / Milanov Rossen

Israel

[13 & 16 Jan 8p: Auditorium, Rappaport Hall, Haifa](#)
[15, 19 & 22 Jan 8p, 18 Jan 2p and 21 Jan 7p: Lowy Concert Hall, Charles R. Bronfman Auditorium, Tel Aviv](#)

[23 Jan 8p: Ussishkin, International Convention Center, Jerusalem](#)
Mozart: Piano Concerto No. 20 in D minor (Khatia Buniatishvili)
Bruckner: Symphony No. 7 in E major
Israel Philharmonic / Zubin Mehta

Italy

[29 Nov 10:30a & 8:45p: Auditorium Pollini, Padova](#)

Brahms (Berio): Clarinet Sonata No. 1 in F minor (Luca Lucchetta)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra di Padova e del Veneto / Marco Angius

[6 Dec 7:30p, 7 Dec 8:30p, 8 Dec 6p: Sala Santa Cecilia, Auditorium Parco della Musica, Roma](#)

Mozart: Die Zauberflöte, Overture
Mozart: Horn Concerto No. 2 in Eb major (Alessio Allegrini)
Bruckner: Symphony No. 6 in A major
Orchestra dell'Accademia Nazionale di Santa Cecilia / Leonidas Kavakos

[26 Jan 8p: Teatro di San Carlo, Napoli](#)

Brahms: Academic Festival Overture
Schönberg: Concerto for String Quartet and Orchestra (String Quartet Teatro di San Carlo)
Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orchestra del Teatro di San Carlo / Yutaka Sado

[13, 14 & 17 Feb 8p: La Scala, Milan](#)

Bruckner: Symphony No. 9 in D minor
Bruckner: Te Deum in C major
Tamara Wilson, sop: Judit Kutasi, mez-sop; Peter Sonn, ten; Sebastian Pilgrim, bass
Teatro alla Scala and Chorus / Christoph von Dohnányi

[23 Feb 8p: Teatro del Maggio Musicale Fiorentino, Firenze](#)

Bruckner: Symphony No. 8 in C minor
Orchestra del Maggio Musicale Fiorentino / Zubin Mehta

[28 Feb and 2 & 3 March 8p: La Scala, Milan](#)

Bruckner: Symphonisches Preludium (recon. Albrecht Gürsching, Italian premiere)
Mahler: "Nicht zu schnell", from Quartet for Piano in A minor (orch. Colin Matthews 2009, Italian premiere)
Mahler: Symphony No. 5 in C# minor
Filarmonica della Scala / Riccardo Chailly

Japan

[2 Nov 7p: Suntory Hall, Tokyo](#)

Beethoven: Piano Concerto No. 4 in G major (Hélène Grimaud)
Bruckner: Symphony No. 7 in E major

NDR Elbphilharmonie Orchester / Alan Gilbert

[2 Nov 7p: Takemitsu Memorial Hall, Tokyo Opera City, Tokyo](#)

Bach: Motets - BWV 225 "Singet dem Herrn", BWV 229 "Komm, Jesu, komm!", BWV 227 "Jesus, meine Freude"

Mendelssohn: Psalm 43, op. 78

Bruckner: Motets – "Ave Maria" WAB 6, "Locus iste" WAB 23, "Christus factus est" WAB 11, "Virga Jesse" WAB 52. "Pange Lingua" WAB 31 / 33
RIAS Kammerchor / Justin Doyle

[4 Nov 2p: Blue Rose, Suntory Hall, Tokyo](#)

Palestrina: Missa Brevis

Schütz: Motet, "Deutsches Magnificat"

Bruckner: "Os Justi", "Locus iste", "Libera me"

Poulenc: Quatre motets pour un temps de penitence

Bach: Jesu meine Freude, BWV 227

Tokyo Baroque Scholars / Hirofumi Misawa

[23 Nov 4p: Suntory Hall, Tokyo](#)

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

[27 Nov 7p: ACROS Fukuoka Symphony Hall, Fukuoka](#)

[29 Nov 7p: Festival Hall, Osaka](#)

Brahms: Piano Concerto No. 2 in Bb major (Yuja Wang)

Bruckner: Symphony No. 9 in D minor
Munich Philharmonic / Valery Gergiev

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

Prokofiev: Piano Concerto No. 3 in C major (Yuja Wang)

Bruckner: Symphony No. 9 in D minor
Munich Philharmonic / Valery Gergiev

[3 Dec 6:30p: Symphony Hall, Osaka](#)

Bruckner: Symphony No. 7 in E major

Wagner: Die Meistersinger von Nürnberg, Prelude to Act I

Okayama University Symphony Orch / Hiroshi Hoshina, Takashi Akiyama

[5 Dec 7p: Kioi Hall, Tokyo](#)

Mahler (Schönberg): Lieder eines fahrenden Gesellen (Jun Hagiwara, bar)

Bruckner: Symphony No. 7 in E major (chamber version)

Anton Barachovsky, vln / Kioi Hall Chamber Orchestra
Tokyo / Members of the Bavarian Radio Symphony Orch

[10 Jan 7p: Suntory Hall, Tokyo](#)

Schönberg: Violin Concerto (Patricia Kopatchinskaya)

Bruckner: Symphony No. 6 in A major
Tokyo Metropolitan Symphony Orch / Kazushi Ono

[1 Feb 7p & 2 Feb 2p: Sumida Triphony Hall, Tokyo](#)

Bruckner: Symphony No. 5 in Bb major
New Japan Philharmonic / Marc Albrecht

[22 Feb 7p: Suntory Hall, Tokyo](#)

Rihm: Ins Offene ... (2. Fassung)

Bruckner: Symphony No. 7 in E major
Yomiuri Nippon Symphony Orch / Lothar Zagrosek

Korea

[16 Nov 8p: Lotte Concert Hall, Seoul](#)

Brahms: Alto Rhapsody (A. Lee)

Bruckner: Symphony No. 7 in E major
Bucheon Philharmonic / Young-Min Park

Luxembourg

[24 Feb 7p: Grand Auditorium, Philharmonie, Luxembourg](#)

Bartók: Music for Strings, Percussion and Celesta

Bruckner: Symphony No. 6 in A major
London Symphony Orch / Sir Simon Rattle

Netherlands

[7 Nov 12:30-1p: Musis Sacrum, Arnhem](#)

(*Lunch Classic*- free – *fragments*)

[10 Nov 8p: Musis Sacrum, Arnhem](#)

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

Bruckner: Symphony No. 9 in D minor
Arnhem Philharmonic Orchestra / Hartmut Haenchen

[20 Nov 8:15p: Jurriaanse Zaal, De Doelen, Rotterdam](#)

Vaughan Williams: Phantasy Quintet

Dean: Epitaphs for String Quintet

Bruckner: String Quintet in F major
Lisa Eggen, vla; Jutta Puchhammer, vla
Doelen String Quartet

[13 & 14 Dec 8:15p and 16 Dec 2:15p: Grote Zaal, Concertgebouw, Amsterdam](#)

Mozart: Piano Concerto No. 23 in A major (Mitsuko Uchida)

Bruckner: Symphony No. 6 in A major
Royal Concertgebouw Orch / Bernard Haitink

[8 Feb 8p & 10 Feb 11a: Zuiderstrandtheater, Scheveningen](#)

Schumann: Cello Concerto in A minor (Kian Soltani)

Bruckner: Symphony No. 0 in D minor
Het Residentie Orkest / Richard Egarr

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

Keuris: Sinfonia

Jeths: NEW WORK (premiere)

Bruckner: Mass No. 3 in F minor
Anita Hartig, sop; Sophie Harmsen, mez-sop; Sebastian Kohlhepp, ten; Tareq Nazmi, bass
Netherlands Radio Philharmonic / Edo de Waart

[10 Feb 11a: Grote Zaal, Concertgebouw, Amsterdam](#)

Bruckner: Mass No. 3 in F minor
Anita Hartig, sop; Sophie Harmsen, mez-sop; Sebastian Kohlhepp, ten; Tareq Nazmi, bass
Netherlands Radio Philharmonic / Edo de Waart

Norway

[15 Nov 7p: Store sal, Konserthus, Oslo](#)

Bach: Sonata from Cantata No. 31 "Der Himmel lacht, die Erde jubilieret", Cantata No. 82 "Ich habe genug" (bass-baritone, Hano Müller-Brachmann)

Bruckner: Symphony No. 7 in E major
Oslo Philharmonic Orch / Eivind Aadland

28 Nov 2p: Grieghallen, Bergen

Bruckner: Symphony No. 3 in D minor
Bergen Philharmonic Orch / Thomas Dausgaard

29 Nov 7:30p: Grieghallen, Bergen

Beethoven: Piano Concerto No. 2 in Bb major (Ronald Brautigam)

Bruckner: Symphony No. 3 in D minor
Bergen Philharmonic Orch / Thomas Dausgaard

29 Nov 7:30p: Olavshallen, Trondheim

Mozart: Piano Concerto No. 23 in A major (Till Fellner)

Bruckner: Symphony No. 9 in D minor
Trondheim Symphony Orch / Han-Na Chang

17 Jan 7p: Store sal, Konserthus, Oslo

Haydn: Cello Concerto No. 2 in D major (Alban Gerhardt)

Bruckner: Symphony No. 9 in D minor
Oslo Philharmonic Orch / Sebastian Weigle

Poland

9 Nov 7p: Sala Glowna, Narodowe Forum Muzyki, Wrocław

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

Chopin: Piano Concerto No. 2 in F minor (Yulianna Avdeeva)

Lutoslawski: Symphony No. 3
NFM Filharmonia Wroclawska / Giancarlo Guerrero

15 Jan 8p: Sala Moniuszki, Teatr Wielki, Warsaw

16 Jan 7p: Sala Glowna, Narodowe Forum Muzyki, Wrocław

Bartók: Music for Strings, Percussion and Celeste

Bruckner: Symphony No. 6 in A major (ed. Cohrs)
London Symphony Orch / Sir Simon Rattle

8 Feb 7p: Filharmonia Pomorska, Bydgoszcz

Weber: Clarinet Concerto No. 2 in Eb major (Przemysław Buczek)

Bruckner: Symphony No. 9 in D minor
Pomeranian Philharmonic Orchestra / Raoul Grüneis

Portugal

24 Nov 6p: Sala Suggia, Casa da Musica, Porto

Schönberg: Kammer-symphonie No. 2 in Eb minor

Bruckner: Symphony No. 9 in D minor
Orquestra Sinfónica do Porto Casa da Música / Michael Boder

9 Dec 6p: Sala Suggia, Casa da Musica, Porto

Gato: NEW WORK

Haas: Violin Concerto (Miranda Cuckson)

Bruckner: Symphony No. 3 in D minor

Orquestra Sinfonica do Porto Casa da Musica / Baldur Brönnimann

Serbia

2 Nov 8p: Zaduzbina Ilije M. Kolarca, Belgrade

Bruckner: Symphony No. 8 in C minor
Belgrade Philharmonic Orch / Gabriel Feltz

Spain

2 & 3 Nov 8p: Sala Sinfonica, Centro Cultural Miguel Delibes, Valladolid

Ives: The Unanswered Question

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

Bruckner: Symphony No. 9 in D minor
Orquesta Sinfonica de Castilla y León / Gordon Nikolić

9 Nov 7:30p: Sala Iturbi, Palau de la Musica, Valencia

Bruckner: Symphony No. 5 in Bb major
Orquestra de València / Thomas Dausgaard

22 Nov 7:30p: Sala Sinfonica, Auditorio Nacional de Musica, Madrid

Beethoven: Concerto for Violin, Cello, Piano and Orchestra in C major (Trio Ludwig)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
SWR Sinfonieorchester / Eliahu Inbal

29 Nov 7:30p: Sala Sinfonica, Auditorio Nacional de Musica, Madrid

Bruckner: Te Deum in C major

Beethoven: Symphony No. 9 in D minor "Choral"
Orquesta Clasica Santa Cecilia / Janos Kovacs

14 Dec 8p: Auditorio Alfredo Kraus, Las Palmas de Gran Canaria

Rodrigo: Piano Concerto (arr. Marimba) (Conrado Moya)

Bruckner: Symphony No. 1 in C minor (Linz)
Orquesta Filarmonica de Gran Canaria / Guillermo García Calvo

10 & 11 Jan 7:30p: Teatro Monumental, Madrid

Berg: Violin Concerto, "Dem Andenken eines Engels" (Benjamin Schmid)

Bruckner: Symphony No. 9 in D minor
RTVE Symphony Orch / Dennis Russell Davies

18 & 19 Jan 7:30p and 20 Jan 11:30a: Sala Sinfonica, Auditorio Nacional de Musica, Madrid

Salonen: Violin Concerto (Leila Josefowicz)

Bruckner: Symphony No. 2 in C minor
Orquesta Nacionales de Espana / Christoph Eschenbach

24 & 25 Jan 8:30p: Gran Teatro de Córdoba, Córdoba

Marqués: El anillo de hierro, prelude

Horst: Entrepuentes (premiere)

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Orquesta de Córdoba / Carlos Domínguez-Nieto

6 Feb 7:30p: Sala Sinfonica, Auditorio Nacional de Musica, Madrid

Bruckner: Symphony No. 1 in C minor

Bruckner: Symphony No. 2 in C minor
Orquesta Sinfónica de Madrid / Pablo Heras-Casado

[8 Feb 7:30p: Auditorio de Tenerife Adan Martin, Santa Cruz de Tenerife](#)

Wagner: Die Meistersinger von Nürnberg, Prelude to Act 3

Bruch: Violin Concerto No. 1 in G minor (Alexandra Soumm)

Bruckner: Symphony No. 6 in A major
Orquesta Sinfónica de Tenerife / Victor Pablo Pérez

[14 & 15 Feb 8p: Sala Principal, Baluarte, Pamplona](#)

Bruckner: Symphony No. 5 in Bb major
Orquesta Sinfónica de Navarra / Antoni Wit

[28 Feb 7:30p: Sala Sinfonica, Auditorio Nacional de Musica, Madrid](#)

Pärt: Annum per annum

Bruckner: Locus iste

Brahms: Geistliche Lied

Rachmaninoff: Bogoroditse

Ondarra: Pater Noster

Madina: Aita Gurea

Fauré: Cantique de Jean Racine

Pärt: Fratres

Orff: Catulli Carmina

Daniel Oyarzábal, pf/org; pf: Claudio Constantini,

Louiza Hamadi y Miguel Huertas

Orfeón Pamplonés / Igor Ijurra / Eugenia Boix, sop /

Alain Damas, ten

Neopercusion / J. Guillem

Sweden

[30 & 31 Jan 7p: Stora salen, Konserthuset, Stockholm](#)

Schreker: Kammersymphonie fuer 23 Soloinstrumente

Bruckner: Symphony No. 2 in C minor
Royal Stockholm Philharmonic Orch / Christoph Eschenbach

[31 Jan 7p: Konsertsalen, Konserthus, Malmö](#)

Wagner: Der Fliegende Holländer, Overture

Tarrodi: Ascent, Concerto for Orchestra

Bruckner: Symphony No. 6 in A major
Malmö Symphony Orch / Alpesh Chauhan

[6 & 7 Feb 7:30p: Stora salen, Konserthus, Gothenburg](#)

[8 Feb 7p: Konserthus, Vara](#)

Bruckner: Symphony No. 8 in C minor
Gothenburg Symphony / Simone Young

Switzerland

[9, 10 & 11 Jan 7:30p: Konzertsaal, Tonhalle Maag, Zürich](#)

Britten: Violin Concerto (Julia Fischer)

Bruckner: Symphony No. 6 in A major
Tonhalle-Orchester Zürich / Juanjo Mena

United Kingdom

[14 Nov 7:30p: Lighthouse, Poole](#)

Schubert: Symphony No. 8 in B minor "Unfinished"

Bruckner: Symphony No. 9 in D minor
Bournemouth Symphony Orch / Ion Marin

[5 Dec 7:30p: Royal Festival Hall, London](#)

Weber: Der Freischütz, Overture

Tchaikovsky: Violin Concerto (Alena Baeva)

Bruckner: Symphony No. 2 in C minor (v1877)
London Philharmonic Orch / Vladimir Jurowski

[15 Dec 7:30p: St. Peter's Church, Hammersmith, London](#)

Bach: Christmas Oratorio, BWV248 - Jauchzet, frohlocket

Sweelinck: Hodie Christus natus est

Mendelssohn: Frohlocket, ihr Völker auf Eden

Frances-Hoad: Good Day, Sir Christemas!

Haydn, M: Viderunt Omnes

Poulenc: Hodie Christus natus est

McDowall: Gaude et Laetare

Bruckner: Virga jesse floruit, motet, WAB 52

Rutter: I Saw Three Ships

Holst: Personent Hodie

Praetorius: In dulci Jubilo

Praetorius: Puer natus est in Bethlehem, a12

Parry: Welcome, Yule!

Petros Singers / Andrew Wells, org / Richard Bannan

[13 & 20 Jan 7p: Barbican Hall, London](#)

Bartók: Music for Strings, Percussion and Celeste

Bruckner: Symphony No. 6 in A major (ed. Cohrs)
London Symphony Orch / Sir Simon Rattle

[1 Feb 7:30p: Usher Hall, Edinburgh](#)

[2 Feb 7:30p: Royal Concert Hall, Glasgow](#)

Mahler: Symphony No. 10 in F# minor, Adagio

Bruckner: Symphony No. 4 in Eb major, "Romantic"
Royal Scottish National Orch / Thomas Søndergård

[2 Feb 7:30p: Royal Festival Hall, London](#)

Sibelius: Violin Concerto in D minor (Christian Tetzlaff)

Bruckner: Symphony No. 7 in E major
London Philharmonic Orch / Robin Ticciati

[21 Feb 7:30p: City Halls, Glasgow](#)

Bach, CPE: Sinfonia

Stravinsky: Violin Concerto in D major (Carolyn Widmann)

Bruckner: Symphony No.7 in E major
BBC Scottish Symphony Orch / Ilan Volkov

United States

[17, 18 & 19 Nov 7:30p: Arlene Schnitzer Concert Hall, Portland](#)

Beethoven: Piano Concerto No. 5 in Eb major
"Emperor" (Ingrid Fliter)

Bruckner: Symphony No. 7 in E major
Oregon Symphony / Alexander Soddy

[30 Nov 10:30a & 1 Dec 8p: Powell Symphony Hall, Saint Louis](#)

Mendelssohn: Piano Concerto No. 1 in G minor (Ingrid Fliter)

Bruckner: Symphony No. 9 in D minor
Saint Louis Symphony / John Storgårds

[11 & 12 Jan 8p and 13 Jan 2p: Davies Symphony Hall, San Francisco](#)

Mozart: Oboe Concerto in C major (Eugene Izotov)
Bruckner: Symphony No. 5 in Bb major
San Francisco Symphony Orch / Jaap van Zweden

[8 Feb 8p: Music Hall, Cincinnati](#)

Bruckner: Symphony No. 8 in C minor
Cincinnati Symphony Orch / Donald Runnicles

[14 & 16 Feb 8p and 15 Feb 1:30p: Symphony Hall, Boston](#)

Schumann: Piano Concerto in A minor (Yuja Wang)
Bruckner: Symphony No. 9 in D minor
Boston Symphony Orch / Andris Nelsons

[28 Feb & 2 March 8p and 3 March 2:30p: Jones Hall, Houston](#)

Salonen: Violin Concerto (Leila Josefowicz)
Bruckner: Symphony No. 4 in E flat major, "Romantic"
Houston Symphony / Christoph Eschenbach

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



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BrucknerTage 2019*

Bruckner's Second Symphony

OPENING CONCERT (18 AUG)

ROTT: String Symphony in A-flat major
MOZART: Sinfonia concertante in E-flat major
Altomonte Orchestra
Matthias Giesen, conducting

CHORAL CONCERT (19 AUG)

"Gute Nacht"
Chor Ad Libitum
Heinz Ferlesch, conducting

ORGAN NIGHT (20 AUG)

Winfried Bönig, Domorganist Cologne
Giampaolo di Rosa, Rome
Magdalena Hasibeder, Vienna
Edouard Oganessian, Paris
Stefan Kagl, Herford

CHAMBER MUSIC EVENING (21 AUG)

RAVEL: Piano Trio in A minor
MESSIAEN: *Quatour pour la fin du temps*
Eggner Trio
Matthias Schorn, clarinet

BRUCKNER BALLET (22 AUG)

Dance ensemble of the Anton Bruckner Private University (Rose Breuss, dir)
Compositions for two pianos, percussion and solo instruments by young up-and-coming composers
Also, on Second Symphony of Anton Bruckner

SYMPHONY CONCERT (23 AUG)

MENDELSSOHN: Overture, *Die Hebriden*
BRUCKNER: Symphony No. 2 in C minor
Altomonte Orchestra
Rémy Ballot, conducting

JAZZ CONCERT (24 AUG)

Markus Poschner and Friends

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**Preliminary program – subject to change*

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