



The Bruckner Journal

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In search of...

FOR ALMOST TWO WEEKS, I was fortunate to attend the entire Bruckner cycle at Carnegie Hall (reported in this issue). Besides being a remarkable opportunity to hear extraordinary concerts, this allowed me to have the occasion to discuss these performances on an almost constant basis with individuals who came to Bruckner with varied perceptions.

What became striking was how, on any given evening, one attendee's well-received concert could be the subject of much criticism by another concertgoer.

Certainly, in works that encompass 60-80 minutes in length, there is plenty of room for nuance. One may prefer a section to be played in a certain way, the pacing to be quickened or slowed, a particular detail to be emphasized. But in the greater context, how should those details affect one's overall appreciation of the performance?

Beethoven symphonies, for example, have seen much iteration in interpretations; from the full-blooded romanticism of Bernstein to the "historic" performances of Norrington. If there really were such a thing as an "ideal" performance of a Bruckner symphony, there would be no need for further concerts or recordings.

But the beauty of classical music is that it is living; every performance or recording adds something to the experience of the work. None is more or less valid than the other; our individual reactions say more about ourselves than the performance itself.

Of course, that also means that not every performance works for every individual; but we are enhanced by the moment of what the piece comes to mean for us. Approaching each performance as if we are in search of our own specific ideal runs the risk of missing the many remarkable moments that passed before along the way

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Silhouette by Otto Böhler

IMPORTANT CHANGES

Since the last issue, The Bruckner Journal has made some changes to its online presence.

A newly designed website has been launched to replace the current 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 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:

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

All readers are warmly invited to attend:

The Tenth Bruckner Journal Readers Biennial Conference

31 March 2017 - 1 April 2017

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.

Conference papers will cover a variety of topics related to Bruckner’s life and music. Subjects and titles of papers are to be confirmed, but at the time of going to press the plan is for Prof. Paul Hawkshaw to present a paper on some aspect of the Eighth Symphony; Prof Benjamin Korstvedt’s paper will be about Bruckner’s symphonic style c. 1880; Dr Andrea Harrandt will talk about Bruckner and England; Prof. Eric Lai about Clemens Krauss’s performance history of Bruckner, Malcolm Hatfield about Bruckner’s character, Dr Miguel Ramirez on Bruckner, Sechter and the Theory/Practice dichotomy; Dr Thomas Röder on early allusions to Wagner in Bruckner’s First Symphony. The plans at present also include contributions from Prof. Julian Horton, Dr Dermot Gault and Dr. Crawford Howie, and the new Editor, Michael Cucka, will be there.

We are also planning a performance to close the conference by tenor Raymond Armstrong to include some of Bruckner’s Lieder.

The conference will take place at Hertford College, Oxford, at the generous invitation of Dr Paul Coones, on the evening of Friday 31st March, 7 pm registration for 7.30 start, and all day Saturday 1st April, 9.45 registration for 10 am start, closing with the evening performance in the chapel. The Conference fee will again be £40.

For accommodation those attending will find www.oxfordrooms.co.uk a useful site where rooms can be booked at reasonable rates from 3 months in advance in splendid surroundings at Oxford University Colleges. Accommodation can also be found using the Oxford Tourist Information Centre on +44(0)1865 252200, email: tic@oxford.gov.uk, web-site: www.visitoxfordandoxfordshire.com.

Or

Contact Hertford College Conference Manager: Mr. Fatjon Alliaj at fatjon.alliaj@hertford.ox.ac.uk or +44 (0) 1865 279356.

The Bruckner Brand Part One: The Three-Theme Exposition

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Everyone first becoming familiar with Anton Bruckner's music learns that he regarded the outer movements of his symphonies to be simply of two parts. Analysts recognize the first part to comprise the exposition of classical sonata form, but with three themes instead of the usual two, while the second part constitutes the development, recapitulation and coda. In this paper I investigate the possible sources for that compositional method as it might be employed in other nineteenth-century symphonies. The database contains detailed structural analyses of the outer movements of all eleven Bruckner symphonies and the Quintet, as well as of 87 symphonic movements, overtures, and tone poems of 29 other composers, with dates of composition from 1800 to 1872 (the composition date of Bruckner's Second Symphony) and beyond.

The idea of a three-theme exposition

In *Bruckner, Mahler, Schoenberg* (1947, rev. 1977) the many-talented Dika Newlin has this to say (p. 90): "Bruckner has often been credited with introducing a 'third theme' into the exposition of the symphonic sonata form. This statement must be subjected to much qualification. The codetta section which, following the subordinate theme-group, closes the exposition of the classical sonata, is quite likely to have an independent theme or motive of its own, though that is not always the case... We may assert that, here as elsewhere, Bruckner did not invent a new symphonic conception but rather expanded the classical frame. It goes without saying, however, that the ideas he expressed always became completely his own by reason of his artistic personality and will, whatever their historical sources may have been. Thus, the *tutti unisono*, which was originally a stock operatic gesture and as such passed into the classical symphony, in Bruckner's hands becomes the hallmark of the codetta theme, which is of energetic, forceful character, and which (again following classical tradition) is likely to be related to the principal theme... After introducing a powerful motive of this kind, Bruckner likes to close his exposition in a thoughtful, meditative mood, for contrast." Consulting other writers, we find that Donald Francis Tovey, in his notes on the Fourth and Sixth Symphonies (*Essays in Musical Analysis*, vol. 2, pp. 69–84, 1936), does not mention the concept of a third theme, but he does call attention to the third themes as he walks his way through the music. Robert Simpson in *The Essence of Bruckner* (rev. ed. 1992), has longer essays written in much the same style on all the numbered symphonies, and explicitly uses the term "third theme" only twice: on page 80, discussing the finale of the Third, he writes "The third theme is an impressively disjointed unison", and on page 174, where in the discussion of the first movement of the Seventh, he says of the unison theme that it "should not be regarded only as a 'third subject,'" having in mind a particularly resourceful use of it in the development. Yet he certainly has the three-theme idea in mind. Derek Watson says on page 74 of *Bruckner* (1975) that "a third thematic group becomes steadily more important and like the other two groups is composed of strongly contrasted material, although in some cases it is thematically related to them. In the finale of Symphony no. 2 the pattern of transition from exposition to development, which Bruckner follows in every succeeding outer movement, emerges. After a gigantic cadence marking the end of the first main section of the movement, the music remains still for a moment, ruminating gently on the foregoing thematic material, and so the development begins with slowly unfolding energy." This quiet passage is of course the real codetta, and at that place in the Second there is a striking quotation of the F Minor Mass which in the earlier version is placed also at the end of the recapitulation, before the long coda. Watson's "gigantic cadence" at the end of the third theme group is never conclusive, though; it requires a quiet codetta to resolve the structure of the exposition before the development can begin. The common practice of symphonic composers is to have a loud codetta with frequent internal repetitions conclude the exposition strongly; in this respect Bruckner's method is distinctively his own, as we shall see. And in his own *Bruckner*, Hans-Hubert Schönzeler states on page 150: "A novelty with Bruckner is the great importance given to the third subject. This usually occurs near the end of the exposition and is sometimes a completely new theme, sometimes closely related to earlier material. The idea of such a third or 'coda' subject was not new—Beethoven had already introduced it in his

Eroica—but never before had it been given such prominence.” Among authors writing in German, Wilhelm Zentner on pages 89–91 of *Anton Bruckner* (1946) discusses the characteristics and function of the three theme groups in explicit detail, and the redoubtable Max Auer, on page 227 of *Anton Bruckner, sein Leben und Werk* (1941), analyzes the first movement of the Second using the letters A, B, and C to represent the first, second, and third theme groups, accompanied by an analysis with the same divisions as mine (with measure numbers from Haas), although in other analyses he uses the three letters rather differently but still comprehensibly. Table 1 shows Auer’s analyses of the first and fourth movements; the measure numbers are of the mixed score prepared by Haas, which is what Auer had at his disposal. In the analysis of the finale, there are three anomalies: Auer made the development start too late, Auer began the reprise too late, Auer took Haas’s *vi-de* to cut the codetta at the end of the recapitulation, but none of the other Haasian cuts.

Table 1. Analyses of Bruckner’s Second Symphony

Kopfsatz				Finale			
Auer		Carragan		Auer		Carragan	
Exposition				Exposition			
A	c-moll	A	1	A	c-moll	A1	1
B	Es-dur	B	63	B	c-moll	A2	33
C	Es-dur	C	97	A	c-moll	A1	52
Episode	G-dur	K	161	C	A-dur	B	76
Durchführung				Durchführung			
A		§1 (A)	177	B	Es-dur	C(A2)	148
C		§2 (C)	241	Episode	Des-dur	K	200
B		§3 (B)	275	Durchführung			
Reprise				Reprise			
A	c-moll	A	318	A	g-moll	in §1 (A1)	251
B	C-dur	B	368	C	F-dur	§3 (B)	308
C	C-moll	C	402	Recapitulation			
Episode	E-dur	K	460	B	c-moll	A2	388
Koda				Reprise			
A	c-moll	(A)	488	A	c-moll	A1	407
		end	569	C	C-dur	B	432
				B	Es-dur	C(A2)	493
				[vi-de]	[Des-dur]	K	547
				A	c-moll*	(A1)	560
				Koda (zweimal)			
				A	c-moll	(A1)	590
				B	c-moll	(A2)	620
				A	c-moll	(A1)	652
				B	C-dur	(A2)	676
						End	698

*Orgelpunkt

Erwin Doernberg in *The Life and Symphonie of Anton Bruckner* (1960) uses this terminology consistently, starting on page 125, in discussing the highly unusual situation in the first movement of the First Symphony. And finally Werner Wolff in *Anton Bruckner, Rustic Genius* (1942) on pages 163–165 writes: “The introduction of an additional secondary theme to the usual single secondary theme contributed to making the movements not only larger but also polymorphic. This item was not absolutely new with Bruckner. Some writers have pointed out that the first movement of Beethoven’s Third Symphony also has three themes. I do not agree with them. What is actually new in Bruckner’s symphonies is the amplification of the exposition, wherein the two subsidiary themes are given their own development to such an extent that one would better speak of two subsidiary sections within the exposition.”

The basic character of the exposition is well laid out by these authorities and many others, although in modern analysis we use the terms “first theme group”, “second theme group”, and “third theme group” rather than “principal” and “subordinate” or “subsidiary”, while reserving the designation “codetta” for the quieter closing passage, rather than, for example, Auer’s “Episode”. Aside from certain melodic resemblances which in individual cases may or may not exist, the theme groups are totally distinct, often separated by pauses, especially at the beginning of the second group. The first theme group or *Einleitung* (in Bruckner’s terminology) begins with an ostinato against which a melody appears and is developed. In many cases a second theme appears in the first theme group, still in the tonic; this theme can be a loud, developed restatement of the opening theme or a completely different idea. The second theme group or *Gesangsperiode* is a lyrical passage which is itself in three sections, the middle of which is somewhat contrasting. Occasionally two melodic ideas are combined contrapuntally in a quite ornate texture. The third theme group or *Schlußperiode* usually begins very strongly, often in unison, and after some thematic evolution a gentle, new melody ends the exposition quietly. The distinguishing features include these: (1) the themes do not blend into each other, (2) the third theme group does not have a valedictory character, and (3) the codetta grows out of the third theme group while becoming completely independent of it. We can be quite sure that this pattern is followed in the outer movements of symphonies 2 through 9, including the first movement of the Quintet, and the finale of the Ninth as demonstrated in any reasonable completion. But as to whether the first three symphonies, the F minor, the First, and the D minor, also follow this pattern, an argument must be made just as it must for the other over 80 cases in the database. In the present study, the positions of onset of each theme were determined in the course of analysis, the points of measurement being the beginning of the first group or A1, the second theme of the first group or A2, if it exists, the beginning of the second group or B1, the second theme of the second group or B2 or alternatively the third group C if either exists, and the codetta or K. The positions are expressed as percentages of the entire exposition, extending from the beginning of the movement or the end of the slow introduction if there is one to the onset of the development. No attention is paid to the recapitulation in this study, as it is often shortened or extended and heavily developed at the composer’s free option, especially so in Bruckner’s later works. The onset positions are determined sometimes by measure count, sometimes by measure count corrected using idealized metronome markings differing from group to group, and often through measurements of recorded performances. The source details of each analysis and the full analytical charts of each movement of the entire database of this article can be consulted on my website, www.carragan.com.

During the study I felt that a precursor to Bruckner’s three-theme exposition would be one in which there is room for a third or C theme to exist, but the music which actually exists at that point might or might not have the character of one of Bruckner’s C themes. For example, there is no doubt that in the first movement of Beethoven’s Symphony no. 3 in E flat major, the *Sinfonia Eroica*, there is room for a third theme. Indeed the B1 theme begins in B flat at 34 percent of the way through the exposition, with another lyrical theme in B flat at 69% and the codetta at 81%. But nobody hearing the B2 theme would think for a minute that it is of the Bruckner cast, or fulfills the function of one of Bruckner’s third themes. That is not only because it is a quiet lilting melody, not a stentorian unison; even more importantly, in the Beethoven the codetta is a triumphant prolongation of the B2 theme, being welded firmly to the music preceding it, not a still, meditative, independent gesture as in Bruckner’s formal procedure. Thus we may say that the *Eroica* possesses the potentiality of the use of a C theme, but not the actuality of it. The first movement of Beethoven’s Eighth is of a similar structure, the B1 theme being at 36% and a distinctive, rhythmic B2 theme lying at 50%, but the latter is firmly welded to an early codetta lying at 67%, very unlike Bruckner’s procedure. By contrast, the outer movements of Beethoven’s Fifth symphony and the first movement of the Ninth have B themes starting at 50%, 56%, and 50% respectively and even the major event in the Ninth at 64% is connected to the codetta at 83%. The finale of the Beethoven Seventh has almost exactly the same proportions.

Bruckner’s three-theme expositions

It has been frequently said, by such people as are quoted above as well as others, that Bruckner was the first to take on the creative challenge of the first three movements of the Beethoven Ninth. In order to evaluate this idea, we need to look first at Bruckner’s own outer movements, applying to them the criteria which we will use to determine the affinity of Bruckner’s structures to those of the other movements in the database. Table 2 displays the results of calculations for the outer movements of Bruckner’s Symphonies 2 through 9; the three early symphonies will be placed with the other composers’ work, as it is not self-evident

that they have three-theme expositions. Columns are established for two themes in the first group and one theme each in the second and third groups, concluding with the codetta; these are respectively A1, A2, B, C, and K. The numbers represent the percentage of the total exposition at which those themes or theme groups begin. The first movement of the *Eroica* is appended for comparison.

Table 2. Bruckner's symphonic expositions

			<i>movt.</i>	A1	A2	B	C	K
Bruckner	F minor	1863	1	0		38	69	85
Bruckner	F minor	1863	4	0		38	61	81
Bruckner	Sym. 1	1866	1	2		39	61	82
Bruckner	Sym. 1	1866	4	0		40	63	89
Bruckner	D minor	1869	1	2		33	60	79
Bruckner	D minor	1869	4	0	23	39	61	93
Bruckner	Sym. 2 Blomstedt	1872	1	1	14	34	54	88
Bruckner	Sym. 2 Blomstedt	1872	4	0	12	29	62	83
Bruckner	Sym. 3 Blomstedt	1873	1	1	13	51	76	87
Bruckner	Sym. 3 ideal	1873	4	0	7	18	74	95
Bruckner	Sym. 4	1874	1	1	29	41	71	91
Bruckner	Sym. 4 ideal	1874	4	0	11	40	75	91
Bruckner	Sym. 5 Zander	1878	1	2	12	23	85	90
Bruckner	Sym. 5 Zander	1878	4	0		16	58	82
Bruckner	Quintet	1879	1	0		29	57	90
Bruckner	Sym. 6 ideal	1881	1	1	13	28	74	91
Bruckner	Sym. 6 ideal	1881	4	1	14	35	71	95
Bruckner	Sym. 7 ideal	1885	1	1	12	28	72	92
Bruckner	Sym. 7 ideal	1885	4	0		18	67	92
Bruckner	Sym. 8	1887	1	1	14	32	62	82
Bruckner	Sym. 8 ideal	1887	4	1		23	53	86
Bruckner	Sym. 9	1891	1	4	24	42	73	96
Bruckner	Sym. 9 (Carragan)	2016	4	2	18	32	75	94
Beethoven	Sym. 3 <i>Eroica</i>	1804	1	0	22	34	69	81

For symphonies by most composers the listing for A1 is zero because the A or A1 theme usually starts at the beginning of the exposition, after the slow introduction if there is one. But Bruckner characteristically places his main themes at a point (often just two measures) after the start of an ostinato of some sort. The column for A2 is only filled when there is an explicit second idea in the first theme group. This idea could be a new thought, as in movements 2/4 (finale of the Second), 3/1 (first movement of the Third), 3/4, 4/1, 4/4, 6/4, 8/4, 9/1, and 9/4, or instead a louder and re-orchestrated version of the initial theme, as in 2/1, 5/1, 6/1, 7/1, and 8/1. Or there might be no such event, as in the early symphonies, 5/4, the quintet, 7/1, and 8/4, the finale of the early D minor symphony being a notable exception. The B1 theme always reflects the firm establishment of a new tonality, classically in the dominant or the relative major. But with Bruckner, starting with 2/4 and 3/4, the B theme can begin in quite a remote key, the shift to the dominant or relative major being deferred to the C theme, and in 5/1 moved still later to the codetta K. The column headed C is of course Bruckner's characteristic third theme, a melody or series of melodies independent of the B theme and distinct from it, followed by a codetta which is itself independent. In the main database and in the following Table 3 consisting mostly of symphonies not by Bruckner, this column is headed B2, pending resolution of whether the theme following B1 could be regarded as a C theme of Brucknerian character. The K column identifies the first theme with regular phrasal repetitions or with some other feature that seems valedictory or codetta-like. For both movements of Bruckner's symphonies 2 through 9 this is a separate, detached phenomenon, with the exception of 6/4 where the codetta is only marked by the arrival of the bass on the new tonic, E.

Are there any precursors?

Table 3 shows calculations for the 32 movements in the database by other composers, in which the B or B1 theme occurs earlier than 44% of the way through the exposition. The analyses were of precisely the same type as those carried out for Table 2. Here also are included results for the six outer movements of Bruckner's first three symphonies, composed before his move to Vienna, which for now are not assumed to have true C themes.

Table 3. Expositions of symphonic movements by other composers

				<i>movt.</i>	A1	A2	B1	B2	K
Felix	Mendelssohn	Sym. 1	1825	1	0		24	41	60
Franz	Schubert	Trio 2	1827	1	0		25	53	86
Carl	Reinecke	Sym. 1	1858	1	0		27	60	80
Richard	Wagner	<i>Fliegende Holländer</i>	1843	—	1		27	64	89
Franz	Schubert	Sym. 9	1826	1	0		29	65	85
Franz	Schubert	Trio 2	1827	4	0		31	51	82
Anton	Bruckner	Overture	1863	—	0		32	67	82
Anton	Bruckner	Sym. D minor	1869	1	2		33	60	79
Louise	Farrenc	Sym. 3	1847	1	0	17	33	62	82
Ludwig van	Beethoven	Sym. 3 <i>Eroica</i>	1804	1	0		34	69	81
Hector	Berlioz	<i>Waverley</i>	1828	—	0		34		77
Salomon	Jadassohn	Sym. 3	1876	4	0		34	66	84
Ludwig van	Beethoven	Sym. 4	1806	4	0		35	61	84
Johann	Rufinatscha	Sym. 6	1865	4	0		35	66	85
Franz	Schubert	<i>Trout Quintet</i>	1819	5	0	20	35	59	73
C. M. von	Weber	<i>Euryanthe</i>	1823	—	0	19	35		77
Ludwig van	Beethoven	Sym. 8	1812	1	0	11	36	50	67
Johannes	Brahms	Sym. 4	1885	1	0		36	60	82
Franz	Liszt	<i>Tasso</i>	1854	—	0		36	57	81
Franz	Schubert	Sym. 6	1817	4	0	22	37	61	76
Robert	Schumann	Sym. 4	1850	4	0	17	37	65	82
Hector	Berlioz	<i>King Lear</i>	1831	—	0		38	61	89
Anton	Bruckner	Sym. F minor	1863	1	0		38	69	85
Anton	Bruckner	Sym. F minor	1863	4	0		38	61	81
Franz	Schubert	Sym. 8	1823	4	0	17	38	56	83
Ludwig van	Beethoven	Sym. 2	1802	1	0	13	39	54	78
Anton	Bruckner	Sym. 1	1866	1	2		39	61	82
Anton	Bruckner	Sym. D minor	1869	4	0	23	39	61	93
Johann	Rufinatscha	Sym. 6	1865	1	0	18	39	52	81
Franz	Schubert	Sym. 8	1823	1	8		39	54	84
Anton	Bruckner	Sym. 1	1866	4	0		40	63	89
Ludwig van	Beethoven	Sym. 1	1800	1	0	20	40	68	77
Anton	Eberl	Sym. E flat major	1805	1	0	16	40	68	80
Franz	Lachner	Sym. 8	1851	1	0		40	63	85
Ludwig van	Beethoven	Sym. 4	1806	1	0		41	63	75
Hector	Berlioz	<i>Les francs-juges</i>	1826	—	0		41		84
Franz	Schubert	<i>Grand Duo</i>	1824	1	0	16	41	67	88
Anton	Eberl	Sym. E flat major	1805	4	0	25	43	58	65
Carl	Loewe	Sym. 2	1832	4	0		43		90
Felix	Mendelssohn	Sym. 3 <i>Scottish</i>	1842	4	0	27	43	64	79

I shall now consider the case of each of these movements, starting with the case of the earliest onset of the B1 theme, which is the first movement of Mendelssohn's first symphony for full orchestra. (Note that no fewer than five of the Bruckner movements in Table 2 have earlier onsets!) My remarks will be brief, but there will always be at least an implicit judgment as to whether the movement being considered could be a true precursor of Bruckner's three-theme technique. These notes should be regarded as guides for listening, and all of these compositions, even the most unjustly obscure, can be heard on You-Tube; you have your assignments.

1. Felix Mendelssohn, Sym. 1/1 (1825), B1 = 24%. This composer's music, always impeccably crafted, had an enormous impact on the musical scene continuing for many years after his death. His stirring and expertly-composed first symphony, written when the composer was 16, used to be heard much more frequently than today. It certainly had a strong effect on Bruckner, who placed an extended pizzicato section just before the coda of the finale of his own Second, also in C minor, which is clearly inspired by the B1 theme of the finale of this Mendelssohn symphony. The codetta, however, is here a final outgrowth of the B2 theme, as is usual in these symphonies, and serves as a triumphant conclusion of the exposition in a new tonality. Bruckner, in designing his three-theme expositions, by contrast uses a codetta lying outside all three themes as a method of quietly and temporarily resolving the accumulated emotional tension before proceeding to the development and what follows it.

2. Franz Schubert, Trio 2/1 (1827), B1 = 25%. Written as a funerary tribute to Beethoven, this trio was printed and sold out and reprinted before Schubert's death only a year later. Thus, despite this work's large size and considerable difficulty, one may expect that every musically-literate household in Vienna had a copy of it. Bruckner seems to have seen it, as suggested by a striking resemblance of the main theme of its slow movement to that of the slow movement of his own Fourth Symphony, the movements even being in the same key, C minor. (This theme was also beloved of Stanley Kubrick, who used it in the soundtrack of his film *Barry Lyndon*.) In the first movement of the Schubert trio, the B1 theme is in B minor with mournful repeated chords, related by a diminished fourth (the ear hears a major third) to the tonic of E flat. However the cheerful and lyrical B2 theme and codetta are in the dominant tonality of B flat major and resolve there. So far Bruckner is suggested strongly, but the codetta is connected directly to the B2 theme which is not as Bruckner would have done it.

3. Carl Reinecke, Sym. 1/1 (1858), B1 = 27%. The charmingly intricate first movement of this symphony in A major begins with a slow introduction and has an early B1 theme in C sharp minor making ample room for a B2 theme and welded codetta in E major. Those who have heard of him only through his *Undine* sonata played in conservatory by every flutist, or the lovely trio in A minor for oboe, horn, and piano, should sample this piece, which in its kindly cheer and eloquent emotionality belies its composer's reputation as a stodgy academician.

4. Richard Wagner, overture to the opera *Der fliegende Holländer* (1843), B1 = 27%. According to the composer, the first part of the overture represents two ideas: "Driven along by the fury of the gale, the terrible ship of the 'Flying Dutchman' approaches the shore, and reaches the land, where its captain has been promised he shall one day find salvation and deliverance; we hear the compassionate tones of this saving promise, which affect us like prayers and lamentations." Though the overture is explicitly narrative, its symphonic character is manifested in a mostly classic exposition with a contrasting semi-welded codetta and the reappearance of the B theme in a free recapitulation. The influence of this composition on the beginning of Bruckner's "Wagner" Symphony is undeniable.

5. Franz Schubert, Sym. 9/1 (C major, 1826), B1 = 29%. This enormous composition was formerly thought to have been completed in Schubert's last year along with three very long piano sonatas, three collections of piano pieces, the massive cello quintet, and countless songs; scholars now assign it to a time two years earlier which makes a bit more sense. The first-movement B1 theme in E minor at 29% is followed by a very unusual B2 theme beginning in E flat at 65% featuring the trombones as melody instruments. The trombone passage in turn grows continuously into a well-defined series of codettas in G major initiating at 85%. Like Beethoven's *Eroica*, described below, this movement is not composed according to Bruckner's methods, but it is certainly conceived according to his scale of operation, and could reasonably be considered to be one of his inspirations if it can be shown that he knew of it.

6. Franz Schubert, Trio 2/4 (1827), B1 = 31%. The finale of this amazing piece is if anything even more grand than the opening movement described above, and shares with it a relatively early B1 theme with a texture of plaintive repeated notes, now in C minor. The B2 theme, however, is in a bold and scurrying B flat major with a welded codetta; again one could call it a C theme, but the triumphant cadence is not Brucknerish. The development is an enormous structure in which the cello theme from the second movement, the theme Bruckner seems to have liked so much, is re-introduced, eventually to be combined with the B1 theme in a passage of great poignancy just before the retransition leading to the recapitulation. Sadly, Schubert was told by the publisher Probst that he had to shorten the finale, and he cut out two large

sections of the development. Since then, despite the publication of the complete manuscript version in 1975, almost a century and a half after its composition, one usually hears the cut version. The performance used for the timings in this paper was given at Bard College in 2014 by the Horszowski Trio, using the complete version, thus preserving the deeply moving combination of the cello theme with B1. The two passages cut for the publication are heard on You-Tube in a recording of this performance from 40:33 to 41:44 and from 42:41 to 43:36. The cut was ill-advised, but Schubert knew he had not long to live. Bruckner could not have found a finer inspiration for his own exalted music.

7. Anton Bruckner, Overture in G minor (1863), B1 = 32%. This serious and lovely composition includes one of only four movements which the composer began with a slow introduction. The proportions of the rest of the movement are symphonic in the usual way, and display the three-theme exposition that he had initiated with the F minor symphony composed for Otto Kitzler. Upon its submission, Kitzler asked him to change the ending, which was perhaps a bit giddy at first, but that change, which is what we nearly always hear now, did not affect the exposition. For this study I made calculations using the wonderful performance conducted by Louis Lohraseb in Troy, New York in 2015. His appropriately slow tempo for the B theme is part of the reason for its early proportional occurrence.

8. Anton Bruckner, Symphony in D minor/1 (1869), B1 = 33%. The seven symphonic movements from the three symphonies and overture of Bruckner's Linz period all have fairly early B themes, but not as early as most of the Vienna period expositions; in the database fully eleven of the Vienna movements, including the first movement of the Quintet, have earlier-occurring B themes than this symphony, thus providing more room for the C theme and the codetta. In this movement of the so-called "Nullte" (*annulierte*) symphony there is a distinct energetic theme after B, not sharing any of its lyrical character, and it is in turn followed by a quiet string chorale serving as a detached codetta, to be echoed in the first measures of the development by the winds. We should have no hesitation in calling the energetic, rhythmic idea a true C theme, presented in the manner of the late symphonies. And it is too bad that people condescendingly call this highly effective and well-thought-out piece "Symphony no. 0."

9. Louise Farrenc, Sym. 3/1 (1847), B1 = 33%. Louise Dumont Farrenc studied with Moscheles, Hummel, and Reicha, and was known as a pianist and composer of piano solos and chamber works involving piano. She did not write an opera, and that may be the reason her large-scale works did not gain and retain fame, but Fétis merely blamed that on the nature of the music world at that time. However, this symphony shows that her work in larger forms is very competitive. There is a short introduction leading to the tonic G minor and the A1 theme begins promptly with considerable vigor, continued by a distinct but similarly energetic A2. The B1 theme features various pairs of winds playing in thirds, and the B2 theme returns with the codetta in the earlier robust texture. But there is a quiet echo of the codetta, which leads to either the exposition repeat or the development. That quiet echo reminds one of the reflective Bruckner codettas. This interesting symphony would be popular on concert programs if people had the opportunity to hear it.

10. Ludwig van Beethoven, Sym. 3/1 *Eroica* (1804), B1 = 34%. This is the work most frequently cited as embodying a precursor to Bruckner's three-theme exposition. But the B2 theme, which begins at 69%, is of a tenderer and more lyrical character than the B1 theme, and is separated from it by the development of a highly rhythmical and turbulent idea at 51%. These three themes constitute a distinctly un-Brucknerian layout, and the codetta grows organically out of the previous theme at 81%. The sheer size of this enlarged exposition could easily have suggested to Bruckner that he could do likewise. Again, it is widely said that Bruckner looked to Beethoven's Ninth Symphony as his model, particularly as to the natures of his slow movements and scherzos, even to the identical rhythms of the A theme of the first movement of his Eighth with that of the A2 theme of the first movement of the Beethoven Ninth. Be that as it may, if the inspiration for three-theme exposition came from Beethoven, it came from the Third, not the Ninth where the B1 theme of the first movement is at an exact 50%.

11. Hector Berlioz, *Waverley* (1828), B1 = 34%. Over the years Sir Walter Scott's writings have served as inspiration for many pieces of music. This one is based on *Waverley*, the first in a long and unrelated series of *Waverley* Novels, i.e. novels written by the at-first-unnamed author of *Waverley*. Though the hero Sir Edward Waverley is an English soldier, the scene is laid in Lowland and Highland Scotland at the time of the Jacobite rebellion of 1745. Berlioz's curious concert overture sets the martial scene with great enthusiasm rather than telling the wistful and tragic story. The overture begins with a slow and meditative

introduction which the great shouts of the A theme interrupt, leading to the march-like B theme with an oompah bass. The B theme is repeated with a shimmering decoration, and brassy chords constitute a possible C theme. But there is no codetta; the music leads straight to an abbreviated recapitulation and a brilliant coda.

12. Salomon Jadassohn, Sym. 3/4 (1876), B1 = 34%. Jadassohn, a close friend of Reinecke and similarly conservative in outlook, was particularly known as a teacher; my mother studied fugue from his text. The bright major-mode finale of this symphony in D minor runs through a series of strongly declarative strutting themes (*Allegro fiero, non troppo vivace*) with considerable rhythmic and textural variety, but never stopping the onward march. Which of these themes should be called B1, B2, C, or K is somewhat debatable, but the narrative is continuous and the harmonic transitions are occasionally quite surprising.

13. Ludwig van Beethoven, Sym. 4/4 (1806), B1 = 35%. The A2 theme swiftly moves to the early B1 theme, articulated by the oboe and answered by the flute. The place of the B2 theme is taken by a dissonant fortissimo tremolando chord, but the welded codetta in the dominant quickly comes and resolves the exposition in a sudden decrescendo.

14. Johann Ruffinatscha, Sym. 6/4 (D major, 1865), B1 = 35%. Ruffinatscha was born in 1812 in the South Tyrol, and received musical training in Innsbruck. Before 1840 he moved to Vienna, where he had a long career devoted largely to teaching. However, he also took time to write chamber music, music for the piano, concert overtures, and six (or perhaps five) symphonies. The nomenclature used here for his symphonies is that of the provincial museum in Innsbruck where Ruffinatscha's works are preserved and where many of them have been recorded. The finale of the Sixth begins with a strong, vigorous A1 and a lyrical A2 which moves toward the submediant B minor, but the early B1 theme develops on the dominant A major, in a passage of some harmonic ambiguity. Eventually the B2 theme sounds out in a rhythmic brass-reinforced chorale, positioned in a majestic and decisive A major, but the codetta is not achieved yet; there is a passage in F sharp minor that leads to a mysterious organ point on the dominant, and then finally comes the short closing group with a decrescendo that leads either back to the beginning or on to the development. An interesting feature is the use of alternate basic pulses, either 4/4 or 6/4, to underpin the various sections. There is as much variety in this exposition as in that of the entertaining finale of Schubert's "Little C Major", described below, but instead of that movement's party-like atmosphere, we have here a formal presentation of monumental, classic grandeur. Codas are outside the field of this paper, but the coda of this movement is unique among all described here; its first section, *più mosso*, presents the four-note motto of the finale of Mozart's *Jupiter* symphony, and section 2 brings back with it the majestic, yearning, striding B2 of the first movement, played three times just as it was there. A third section returns to the A1 of the finale for a glorious conclusion. Listen to it, listen to it.

15. Franz Schubert, *Trout Quintet*/5 (1819), B1 = 35%. On a summer visit to Steyr in Upper Austria, which is also an important Bruckner location, Schubert received a commission from the local iron baron and amateur cellist Sylvester Paumgartner to write a quintet which had to be for violin, viola, cello, contrabass, and piano, and which had to have reference to Schubert's already-famous song about how a fisherman was able to catch an elusive trout by muddying the waters so that the fish could not see the hook before taking it. The finale is in sonatina form of a particularly simple type, in which the exposition with its early B1 theme is made to conclude in the subdominant rather than the customary dominant, so that it could be simply duplicated a fifth higher as the recapitulation, beginning in the dominant and naturally concluding in the tonic. It is very clever and makes a wonderful conclusion to this charming work, but Bruckner never would have done anything like that.

16. Carl Maria von Weber, overture to the opera *Euryanthe* (1823), B1 = 35%. This grand overture opens without introduction as a festive and confident first group quickly presents one motive from the opera after another in quick succession. This leads to a cadence, sustained wind chords punctuated by drum beats, and the big tune, that of Adolar's aria in Act II, "O Seligkeit, dich fass' ich kaum," as he senses his beloved Euryanthe nearby. The boisterous music returns, constituting a long series of codettas. The development brings forward dark and troubling music from the ghost scene, but leads to a regular recapitulation. This could be taken for a very strong finale of a symphony if one did not know the story. The complex and improbable play and libretto by Helmine von Chezy has been blamed for the rarity of the full opera's performance, but fans of *Il Trovatore* (and who isn't?) have no right to complain. As with Schumann's

practically unknown opera *Genoveva*, there is really nothing wrong with it. Unbelievers must read Tovey's substantial and attitude-adjusting essay.

17. Ludwig van Beethoven, Sym. 8/1 (1812), B1 = 36%. Here Beethoven seems in his second-last symphony to have reverted to the layout of the *Eroica*. But only seven years separate the two, and it would be thirteen more years before there would be another symphony. The Schubertian B1 is followed by a very different B2, and a distinctive semi-detached codetta which would in turn be Brucknerian if it did not conclude in a very decisive cadence.

18. Johannes Brahms, Sym. 4/1 (1885), B1 = 36%. The A theme, beginning without introduction, soon leads to a martial unison and a surprisingly Brucknerian B1 of stern grandeur. A warm and lyrical B2 eventually appears, and a codetta based on the martial idea that introduced B1 with a calm ending to the exposition. It is almost as if Bruckner had reversed the roles of his B and C themes. Any Bruckner fan must also love Brahms.

19. Franz Liszt, *Tasso, lamento e trionfo* (1854), B1 = 36%. This work is one of three of Liszt's tone poems said by Derek Watson (*Liszt*, 1989, p. 267) to have elements of sonata form. The others are *Les Préludes* with its reversed recapitulation and *Prometheus* with a regular recapitulation, along with the first movement of the Faust Symphony, also in this study. To these three Richard Kaplan ("Sonata Form in the Orchestral Works of Liszt", *Nineteenth Century Music*, 1984) adds *Orpheus*, also with a regular recapitulation. In *Tasso* the first theme group depicts the poet Torquato Tasso's brooding and madness, while the second theme group quotes a gondolier's melody which exactly fits the opening lines of his masterwork, *Gerusalemme liberata*. After completing the tone poem in 1849, Liszt tucked a development into the form in 1854, describing the poet's happy days and imprisonment at the court of Ferrara. The final "trionfo" section which acts as an extended coda represents his ultimate recognition as one of the greatest Italian poets, while skillfully incorporating more of his madness into the C major, thus appalling the theorists and delighting the revolutionaries. August Stradal, Liszt's student and the arranger of Bruckner's symphonies for piano, claims ("Erinnerungen aus Bruckners letzter Zeit," in *Zeitschrift für Musik* 99, November 1932, page 973) that Bruckner did indeed hear this work, and seems to have appreciated it.

20. Franz Schubert, Sym. 6/4 (1817), B1 = 37%. Most of Schubert's work up to 1821 was designed for private performance in the musical circles of which he was a much-appreciated member. This symphony, the "little C major", is one of the most ambitious product of those years, and its substantial sonatina-form finale produces a dizzying array of unrelated themes which give the impression of a street fair. The first of these melodies to depart from the tonic begins abruptly with a drunken and delirious theme in A flat, and the organ-grinder goes on as long as he can until formal restrictions (or the riot police) force him to descend to the stable dominant, G major, and an eventual welded codetta. Other uses by Schubert of this form, which has possibilities quite different from the standard sonata form, and in the finale of the *Trout Quintet*, discussed above, and the fully-sketched Symphony no 7 in E of 1821.

21. Robert Schumann, Sym. 4/4 (1850), 37%. The finale of this D minor symphony is introduced using a mysterious and initially ominous crescendo arising directly from the scherzo, much as in Beethoven's Fifth Symphony. In the early version of 1841 a swift scurrying passage leads to the brilliant A theme in D major; in the 1850 version the scurrying passage is omitted. There are many other distinctions between the two versions, with an exposition repeat added in 1850 which contributes significantly to the weight of this movement. It might be Brucknerian except for the triumphant end of the codetta. The coda is remarkable for its eager stepped increases of tempo.

22. Hector Berlioz, *King Lear* (1831), B1 = 38%. This intriguing, exciting, seldom-encountered overture seems to be another portrait of combined nobility and madness. Its long introduction in recitative style is followed by an allegro section which also seems narrative in character, but which additionally exhibits a tightly-constructed sonata form in which there is a distinct, lyrical B2 sandwiched between two statements of B1 in both exposition and recapitulation.

23. Anton Bruckner, Symphony in F minor/1 (1863), B1 = 38%. The "Study Symphony" is worth every second spent listening to it, playing it, and conducting it. The loud and decisive theme following B1 leads to a quiet but active passage in which the oboe plays a melody which always reminds me of Mendelssohn's "O

for the wings of a dove.” We definitely have a C theme and detached codetta here; Bruckner’s special genius has already taken flight.

24. Anton Bruckner, Symphony in F minor/4 (1863), B1 = 38%. In the finale, we have the same situation, with the three-theme layout already in play and the detached codetta being a mini-chorale. Thus, though at some distance, the Fifth Symphony is already in sight. This symphony, beyond doubt worthy of being performed and recorded with the others, is closely linked to the First, as heard in many places, particularly in the coda of the finale. The other un-numbered symphony, the D minor, or “Nullte” written six years after this and three years after the First, is much closer in style to the later Vienna symphonies.

25. Franz Schubert, Sym. 8/4 (B minor, 1823), B1 = 38%. It is widely accepted that the sonata-form first entr’acte from the incidental music to Chezy’s lost potboiler *Rosamunde, Fürstin von Zypern* is at least a relic of the planned finale of the B minor symphony, although it is too short to serve as the whole finale by itself. Thus in my completion of that symphony, I added another selection from the *Rosamunde* set as a slow introduction, fashioned an exposition repeat, and slightly extended the conclusion. I did not change the exposition, however, and thus timings of the exposition can legitimately be admitted to this study. The exposition contains a bewildering array of themes, but what is certain in the fog is that the codetta leads to a climax, making it not according to Bruckner’s practice. All four movements of the completed work contain abundant rhythmic references to the four-note motto of Beethoven’s Fifth Symphony; Schubert, once in denial, had by that time come to admit that Beethoven was on the right track.

26. Ludwig van Beethoven, Sym. 2/1 (1802), B1 = 39%. The exposition is divided into three almost equal parts. The first is a quiet, hurrying A1 in the tonic D major, a loud A2 derived from it, and a transition on the dominant of A minor. The second is a B1 where a lyrical “question” has a strong “answer” and a strong B2 theme pits heavy chords against quiet more rapid chords. A mention of A1 leads to a third part, a series of codettas which reach the dominant A major repeatedly and ever more quickly. Beyond the mere classification of the theme groups, these procedures have little to do with Bruckner’s methods.

27. Anton Bruckner, Sym. 1/1 (1866), B1 = 39%. For the purposes of this paper, the premiere version of this symphony was analyzed in an edition I prepared from the entries in Haas’s critical report which pertain to the orchestral parts used in that performance. Like the other five outer movements among the first three symphonies Bruckner wrote, there is a clear and distinct C theme. But the defining criterion of the three-theme exposition, the existence of a detached codetta, cannot be applied here. Shortly after the C theme the mood and tempo suddenly change, and there is a huge outburst with a wide-leaping theme in the trombones and a flurrying accompaniment in the strings. A cadence is made in the relative major, but the flurrying continues partway into the development, eventually giving way to treatment of the previous themes before the recapitulation. Technically, it is not possible to promise that this movement is in Bruckner’s form, but everything but this anomalous passage suggests that it is. Perhaps that is why Bruckner referred to this symphony as “the saucy housemaid” and “the broom that sweeps clean.”

28. Anton Bruckner, Symphony in D minor/4 (1869), B1 = 39%. The slow and pensive introduction, the only one he wrote except for those in the Overture and the Fifth Symphony, has an echo in the gentle B theme in C major, while the declamatory C theme in the relative major (F) is closely related to the A theme. The codetta also begins in the relative major, but very unusually cadences in the dominant major (A). A passage in the subsidiary stack of sketches for the finale of the Ninth led me to use this same trick in my completion. It is debatable, but it does make sense.

29. Johann Rufinatscha, Sym. 6/1 (D major, 1865), B1 = 39%. A stately beginning gives way to romance and mystery (*Largo, Adagio, Andante*); this is the commencement of a long story, a great epic; the brasses bring a hint of dark menace. Suddenly among these deep ruminations a dotted rhythm is heard, and then to the listener’s surprise, the dotted theme achieves new energy (*Allegro con fuoco*) and takes on the character of the cheerful first subject of a large sonata form. Fragments of the introduction expand the new landscape, and a repeated downward-leaping figure leads quickly to a lyrical B1 intoned in the woodwinds and answered by the strings. Then a striking new idea emerges as B2, a melody at first tender and yearning, and then upon two repetitions in descending ranges with gradually more complex and enriching countermelodies, becoming vigorous and striding. The codetta tends toward the dominant A major rather than beginning in it, and there are still harmonic excursions before the music leads quietly either to the exposition repeat or the

development. Ruffinatscha's way of moving from theme to theme is very subtle; he tends to interleave his entrances so that one is in a new section without knowing how that was achieved. This makes analysis difficult! Commentators have suggested that Ruffinatscha is the missing link between Schubert and Bruckner, but those composers never leave you in any doubt where you are, whereas Ruffinatscha seems to take delight in keeping listeners on their toes. In this respect he suggests Elgar more than Bruckner, the Elgar who puts you in the thick of things within seconds. Whatever may be its tendencies, which after all are the product of hindsight, this symphony, nearly an hour long, is an amazing contribution from a unique source.

30. Franz Schubert, Sym. 8/1 (B minor, 1823), B1 = 39%. The opening movement of the B minor symphony has very similar proportions to the putative finale described above. But the B theme group is of a different character, with the famous melody alternating with strange and menacing tremolando chords. These elements cannot be separated into B and C themes, but they sound Brucknerian, and the codetta theme, directly derived from the famous melody in canon, is detached as Bruckner would have done it. Great interest should be placed in this movement, as it received its world premiere in the same year as the composition of Bruckner's First Symphony (not his first symphony), under the leadership of his mentor and close friend Johann Herbeck.

31. Ludwig van Beethoven, Sym. 1/1 (1800), B1 = 40%. After a slow introduction that begins by resolving to the subdominant, this energetic movement continues with a distinct quiet and nervous A1 and a boisterous A2. Then come a lyrical B1, a decisive B2, and a mysterious transition to a loud codetta based on A1 and ending in a strong cadence and a transition first to the repeat, then to the development. The B2 theme could be considered to be functionally like Bruckner's C themes, but the codetta is traditional.

32. Anton Bruckner, Sym. 1/4 (1866), B1 = 40%. Unlike the first movement of this composition, the finale of the second symphony Bruckner wrote has a vast and polymict development, full of episodes that have little to do with each other except that they sound good together and are all related in one way or another to the themes of the exposition. The true first version, that of 1866 premiered in 1868, now preserved in the unaltered orchestral parts copied for the premiere by Franz Schimatschek, has fuller expressions of each of these episodes. That is the version I prepared at the request of Georg Tintner, which was recorded by him and then over a decade later by Gerd Schaller. The detached and quiet codetta leads into a similar passage beginning the development and just as in the Study Symphony, which anticipates it in many ways, Bruckner's mature concept of the structure of the exposition is already being used.

33. Anton Eberl, Sym. in E flat major/1 (1803), B1 = 40%. This symphony received its premiere in the same concert in 1805 at which Beethoven's *Eroica* was first performed. It is said that critics preferred it, perhaps because it is only half an hour long with exposition repeats. But in fact Eberl was a very highly-regarded composer at the time, having been a student of Mozart and having gone on to an active career. Indeed some of his works were sold as being by Mozart, even during Mozart's lifetime. The first movement of the Eberl symphony is full of bright invention, with a long and varied second theme group preceded by a Brucknerian general rest and followed by a strong un-Brucknerian codetta and a stormy development continuing into the substantially developed recapitulation and a scintillating concluding fanfare.

34. Franz Lachner, Sym. 8/1 (1851), B1 = 40%. This grand and serious symphony in G minor opens with a long introduction and proceeds to a standard exposition with a lyrical B theme and a partially-detached codetta that begins relatively quietly and moves to a firm and decisive cadence in the relative major, B flat. In that way it is an enlargement of classic structures shared by many other symphonies in this study. However large its scale is, it embodies a traditional ideal that was already old when Lachner and Franz Schubert were close friends many years earlier, and seems not to look forward to the methods of Anton Bruckner. But its rather heavy-handed gestures should not keep it out of the concert hall.

35. Ludwig van Beethoven, Sym. 4/1 (1806), B1 = 41%. After the long introduction, a rather extensive A-theme group moves the onset of the B theme to a later position than the beginning of the B theme group of the *Eroica*. But the structure of the B theme, and the lyrical, then grand codetta melody, place this exciting movement out of comparability with Bruckner's structures.

36. Hector Berlioz, overture to the destroyed opera *Les francs-juges* (1826), B1 = 41%. There is a slow, menacing introduction, suggesting the sinister methods of the sealed Vehmic courts of Westphalia where

anyone could be accused of any crime in secret, and the only punishment was death. An agitated allegro follows and a jaunty march-like B theme that speaks of joyful escape. The B theme appears in full in the development, but in the recapitulation, only the accompaniment is heard at first. Perhaps the listener's memory is supposed to add the melody. At any rate, the music grows in infectious excitement, and finally the theme bursts out canonically and there is a triumphant and giddy conclusion. There is not a hint of Bruckner's form here, but he surely would have approved. The next entry in Berlioz's oeuvre is *Waverley*, described above, which has a somewhat more compact and fluid realization of sonata form.

37. Franz Schubert, *Grand Duo*/1 (1824), B1 = 41%. This monumental sonata for piano duet, completed shortly after the abandonment of the B minor symphony, has been regarded for a long time as a symphony manqué. It was orchestrated at Brahms's suggestion by Joseph Joachim, and then by the Bruckner editor Fritz Oeser and by Raymond Leppard and doubtless by others, though it is not as unidiomatic for the piano as Tovey says it is. The first movement has a doubled A theme and a tripartite B theme, concluding with a loud codetta also derived from the B theme as in the first movement of the B minor symphony. The internal relationships, the welded B-theme codetta, and the exposition repeat are all quite removed from Bruckner's methods.

38. Anton Eberl, E flat major/4 (1803), B1 = 43%. This surprising work continues with a funeral march beginning in C minor (!), and a scherzo with a puckish trio which it almost seems that Richard Strauss must have heard. The finale, like that of his mentor's last symphony, begins with a four-note motto which turns up in the second theme group as well and is played four times in the first ending leading to the exposition repeat and in several other locations. Again the second subject is introduced by a general rest; again the developmental technique extends into the recapitulation; again there is a grand fanfare at the end, but the two movements are very different. Those who hear this symphony might not agree with the early critics, but they would surely enjoy it for what it is, a fluently and elegantly crafted work from an almost completely unknown but most interesting voice.

39. Carl Loewe, Sym. 2/4 (1832), B1 = 43%. This obscure but ingratiating E minor symphony by the composer of so many balladen ("Des Glockentürmers Töchterlein," "Archibald Douglas," "Tom der Reimer") was performed for the first time in 1834, but lay completely neglected for 170 years until it was heard for the second time in 2004. The finale is in rondo-sonata form. Exceptionally the B theme begins in the tonic, but after eight measures it moves directly to the relative major and develops into a stirring march. There is no codetta; the A theme returns as at the beginning, but gives way to a fugato and a lyrical development which leads to the recapitulation of the A theme in the major, that in turn is greatly abbreviated, and the horns intone the B theme in noble augmentation. This time the march builds and builds at great length until it passes almost imperceptibly into a triumphant and very noisy coda. If one did not know otherwise, a link could easily be constructed between this music and the marches in the first Bruch symphony, the *Lenore* symphony of Raff, and the third and seventh symphonies of Mahler, not to mention the third movement of Chaikovsky's last symphony. Audiences would love it.

40. Felix Mendelssohn, Sym. 3/4 (1842), B1 = 43%. This remarkable piece, firmly in the repertory, was first conceived upon the composer's journey to the tartan-mad Scotland in 1829. It is his longest purely instrumental symphony, and although all the movements are in traditional forms, it is strongly descriptive. The first movement seems to describe the misty and windy Scottish landscape in the manner of the *Hebrides* overture, and the bagpiper in me sees in the second, third, and fourth movements a strathspey with the "Scotch snap", a slow tragic march, and a reel, marked *Allegro guerriero* concluding with a joyous 6/8 march. My teacher once said, "Perhaps the fiddles have it over us with the strathspey, but in the reel we hold our own." The dying away at the end of the recapitulation slightly resembles a Bruckner codetta, but the brilliant and surging A-major coda is like nothing anyone else ever wrote. Bruch also used that unusual tempo designation in both the march-finale of his first symphony (in this study) and in the "Scottish Fantasy" for violin and orchestra. It seems that Mendelssohn and Bruch, as well as Loewe and Berlioz, were all under the potent spell of the Knight of Abbotsford.

The Verdict

Just about all of these movements have themes which can be called C themes. But the question is really whether they are like Bruckner's C themes. And the surprising result seems to be not so much that the

second theme should be lyrical and contrapuntal and the third theme a vigorous unison, but instead that the third theme should indeed not have the job of resolving the exposition, but rather having that function reserved for an independent, detached codetta of distinct musical character. Not only that, but every Bruckner codetta ends quietly, leading into the development which in turn begins in much the same reflective mood. Thus in Bruckner's process each of the three theme groups has a distinct character, with its own precise opening and closing. Not one symphonic movement or overture in this group by another composer displays that procedure, and it seems impossible not to conclude from the sample in this study that the special formal layout of three themes in all of Bruckner's symphonies is absolutely his own. In this way his status as a highly-skilled and resourceful professional musician, no longer in much doubt these days, is fully reinforced.

Afterwords

1. All of the materials produced in the seven months of research for this paper are available for inspection on my website, www.carragan.com. These include the full analyses of all of the more than one hundred movements in the study, not just the forty discussed here with $B1 < 44\%$. Also the summary table, listing the positions of A1, A2, B1, B2 or C, and K for each example, is given in three forms: sorted by B1, sorted by composer, and sorted by date. In the study there are thirteen more composers besides those in the notes above; their symphonic expositions all have $B1 = 44\%$ or later. They are Georges Bizet (*Roma*), Max Bruch, Leopold Damrosch, Antonín Dvořák, Johann Wenzel Kalliwoda, Adolf Fredrik Lindblad, Emilie Mayer, Wolfgang Amadé Mozart, George Onslow, Joachim Raff, Louis Spohr, Arthur Sullivan (*In Memoriam*), and Robert Volkmann. Others could and should be added.

2. The eloquent and substantial first movement of Johann Ruffinatscha's Fifth Symphony in B minor from about 1855 is also in this study, but it is not entered in Table 3 because for it B1 has the extremely late value of 58%. One reason why that is true is that the first theme is doubled and redoubled. Thus there is a soft and meditative A theme leading to the tonic B minor at the beginning, which is echoed and varied by a loud A' theme also in B minor. Then the original A theme is repeated, leading differently to another A' now in D major. This expansive and unusual structure is also used by Bruckner in the first movement of all versions of his Third Symphony and in the finale of the 1874 version of his Fourth. Accordingly in the 1874 Fourth $B1 = 40\%$, rather tardy for him, and in the 1873 Third, $B1 = 51\%$ which is by far Bruckner's latest. The first movement of César Franck's symphony also displays this technique. It would be interesting to find more examples of it, and if possible determine its first employer. Meanwhile the finale of the Ruffinatscha Fifth has $B1 = 60\%$ without using that technique.

3. Bruckner's teacher, mentor, friend, and supporter Hofkapellmeister Johann Ritter von Herbeck also wrote symphonies, the fourth (D minor, 1876) and last of which being the only one to be available on records. It is quite compact, and not one of its four movements is in sonata form. The instrumentation includes an organ, and the symphony as a whole seems to me to be based on the general concept of the symphonies for organ solo of Charles Marie Widor, the first four of which were published in 1872. In fact it shares many qualities with the third symphony of the Widor set, with a meditative prelude, a thoughtful andante, a full traditional scherzo, and an ambitious fugal finale (as in the Widor symphony as it was first published). The recording can be heard on You-Tube, and it is quite startling. I am told that the materials for all four of Herbeck's symphonies are in the library of the Society of the Friends of Music in Vienna. They need to be edited and published and performed.

4. Anton Bruckner is not the only composer to whom the concept of a three-theme exposition has been attributed. On page 357 of *Sonata Forms* (revised edition, 1988) Charles Rosen speaks of Schubert's violin sonata or sonatina in G minor, D. 408 (1816) as having three themes of somewhat similar lengths in the exposition. The "third theme" is really a group concluding with an implicit codetta, however, and Rosen somewhat spoils the effect by denoting as a "fourth theme" an unrelated passage in a distant key in the development. This piece is a charming miniature for house concerts, and Schubert knew he could write whatever he wished.

5. Christopher Fifield, the author of a valuable biography of Max Bruch, has also produced a book, *The German Symphony between Beethoven and Brahms: The Fall and Rise of a Genre* (Ashgate, 2015) in which many symphonies by many composers are discussed, including musical examples and extensive details of

early reception, but with little formal analysis. It is a useful resource, but I do not share his gloomy assessment of the quality of mid-century symphonies. Also Steven Craig Cannon is the author of a recent paper, “Sonata Form in the Nineteenth Century Symphony” (*Empirical Musicology Review*, vol. 11 no. 2, 2016) in which the results of the study of the relative lengths of exposition, development, and recapitulation of 483 symphonic movements are presented graphically. No attention is paid to slow introductions, exposition repeats, and codas, and the internal structures of these divisions are not given. Yet the paper is interesting, and the results intriguing.

6. In *Elements of Sonata Theory* (Oxford, 2006), James Hepokoski and Warren Darcy establish five paradigms for sonata form, all considered to be applicable to the compositions of Haydn, Mozart, and their contemporaries. They are, using my terminology: Type 1, sonatina form; type 2, sonatina form with the recapitulated A theme group replaced by a development; Type 3, textbook sonata form with two subjects; Type 4, sonata-rondo form; Type 5, sonata form as used in concertos. They use a P, S (principal, subordinate) nomenclature in agreement with the classic *Guidelines for Style Analysis* by Jan LaRue (Norton, 1971), but these terms for Hepokoski and Darcy signify sections of the music, not the individual events for which I use A1, A2, B1, B2, and C and more detailed terms to represent. They regard the codetta as being part of the S or secondary group and thus internally welded to it, but they identify the beginning of the codetta as being the first point in the exposition where there is a “perfect authentic cadence” in the new or goal tonality, a V-I progression with both chords in root position and the soprano voice of the second chord being the same as the root. To this point in the music they give the term “essential expositional closure” or EEC, graphically shown on page 17 of the book, and discussed in these terms on pages 120–124. To them the material following this point up to the double bar at the end of the exposition is simply a working-out of a deed already accomplished. Any S/C (subordinate/codetta) space which does not achieve an EEC before the double bar is to them a “breakdown” in which “S fails in its mission” (pp. 190–191). And in a previous article in *Bruckner Studies* (Cambridge, 1997) Darcy applies these ideas to analyses of Bruckner’s music, using such terms as “deformation” and “sonata-process failure” (page 274). But it is hard for me to accept such terms as “breakdown” and “failure” and “deformation” as applying to Bruckner’s music. Such a detailed and restrictive pre-analytic paradigm may be commonly applicable to the symphonic music of the eighteenth century, which after all is the primary subject of their treatise, but although it is also the norm for many of the nineteenth-century symphonies in the present study, it rarely applies to Bruckner. For him, and for other innovative music of the romantic and post-romantic eras, a less specific and functional ideal must be used, in which the themes are merely described as and when they occur, and not assigned specific functions until at least the codetta is achieved. Hence I prefer the alphabetic notation, which can at least be arbitrarily refined as needed, with the sole genetic term being K for the codetta which only occurs after some kind of defining closure has been reached.

Table 4 shows the tonalities of the various sections of Bruckner’s expositions. There is quite a variety of ways in which Bruckner designs the tonal excursions on the way from tonic to dominant or relative major. One can see that sometimes these things are defined as early as the beginning of the second theme group, and sometimes they are in doubt until the very end. In an article in *Bruckner Studies* (Cambridge, 1997) Darcy applies these ideas to analyses of Bruckner’s music, using such terms as “deformation” and “sonata-process failure” (page 274). Although it is at the least difficult and perhaps impossible to apply the definition of the EEC in the original terms of Hepokoski and Darcy, that is, as a PAC (perfect authentic cadence) in the goal tonality, one still has a feeling that a closure has been reached, beyond which the filling-out of the exposition is just a matter of time. It is Bruckner’s genius that the listener can have that feeling upon arrival at G flat major in a symphony in C minor (the Second) confident in the expectation that the exposition will close in a reassuring E flat.

Table 4: Tonalities in Bruckner's Expositions

<i>symphony</i>	<i>movt.</i>	<i>version</i>	A	B1 first	B1 last	C	K onset	<i>cadence</i>
F minor	1	—	F minor	A flat major	—	A flat major	A flat major	to F minor
	4	—	F minor	A flat major	—	A flat major	A flat major	A flat major
Overture	—	—	G minor	B flat major	—	B flat major	C minor	B flat major
First	1	both	C minor	E flat major	—	E flat major	E flat major	E flat major
	4	both	C minor	E flat major	—	E flat major	F minor	E flat major
D minor	1	—	D minor	A major	—	F major	F major	F major

	4	—	D minor	C major	—	F major	to F major	to A major
Second	1	both	C minor	E flat major	—	E flat major	G flat major	E flat major
	4	both	C minor	A major	E flat major	E flat major	D flat major	E flat major
Third	1	all	D minor	F major	F major	F minor	A major	F major
	4	all	D minor	F sharp major	F major	G flat major	G flat major	F major
Fourth	1	all	E flat major	D flat major	D flat major	B flat major	B flat major	B flat major
	4	1874, 1878	E flat major	C major (B1)	C major	B flat minor	G major	B flat major
	4	1880, 1888	E flat minor	C major (B1) *	F major	B flat minor	G flat major	B flat major
Fifth	1	—	B flat major	F minor	F minor	D flat major	F major	F major
	4	—	B flat major	D flat major	F major	F minor	to F major	F major
Quintet	1	—	F major	C major	to F major	C minor	B major	C major
	4	—	G flat major, F minor	E major	E major	C major	—	—
Sixth	1	—	A major	E minor	E major	C major	C major	E major
	4	—	A minor, A major	C major	C major	E minor	E major	E major
Seventh	1	—	E major	B minor	B major	B minor	B major	B major
	4	—	E major	A flat major	A flat major	A minor	C major	C major
Eighth	1	both	C minor	G major	G major	E flat minor	E flat major	E flat major
	4	both	F sharp minor, C minor	A flat major	A flat major	E flat minor	E flat major	E flat major
Ninth	1	—	D minor	A major	A major	D minor	F major	F major
	4	—	G major, D minor	G major	G major	E major	E minor	A major **

* 4/4. There is a new B0 theme for 1880 preceding B1, in C minor.

** 9/4. A conjecture. Earlier plans were for a conclusion in F major.

Acknowledgments

I would like to express my gratitude for help and suggestions with this long effort to Katharina Dillard, Benjamin Korstvedt, Christian Ritter, Michael Miller, James Levee and Louis Lohraseb as well as to the editorial staff of *The Bruckner Journal*, with whom it is always a delight to work.

In memoriam...

PRESS RELEASE 18 JANUARY 2017



GIUSEPPE MAZZUCA

Most sadly we have to make known that our esteemed colleague and friend **GIUSEPPE MAZZUCA** died after a heart attack on January 14, 2017. Mazzuca, born 1939 in Cosenza (Italy), studied composition, electronic music, music history and aesthetics. He has written theatre and film music, and several works in collaboration with Nicola Samale. Mazzuca became known internationally through his collaborative work with Samale on the Finale of Bruckner's Ninth Symphony (the *Ricostruzione* of the Finale, 1983-85) as well as through a new completion of Mahler's Tenth Symphony, premiered in 2001 in Perugia by the Vienna Symphony Orchestra under Martin Sieghardt. Mazzuca taught for several years at the Music Schools of Perugia and Latina. He was also an author in the field of musicology, who had published essays on, among others, Bartók, Bruckner, Rossini, film music and late nineteenth-century works.

Bruckner for the Guitar

Mateusz Łuczak

Background

I first heard Bruckner's music on 16 January 1990 in Warsaw, Poland, and this experience squarely fits the term "thunderbolt phenomenon" coined by John Berky.¹ It was the *Seventh* performed by the Warsaw Philharmonic Orchestra conducted by Gérard Wilgowitz. I had not known much about Bruckner before and from the very first sounds I felt this music responded to my innermost needs. Since that evening, I have attended nearly all the concerts in Warsaw featuring Bruckner's music and I have been looking for recordings and scores of the symphonies, masses and motets. I can still remember several "milestones" in my discoveries of the music, including each of the symphonies, especially the *Ninth*, the *Fifth* and the *Eighth*, *Te Deum*, *Mass in E minor* and particular motets. For example, I was deeply moved and fascinated when I first listened to, from a vinyl record, *Ave Maria* sung by a Russian choir.

Before I heard any of Bruckner's music, I had been playing the guitar and getting acquainted with the repertoire of both original pieces and transcriptions for the instrument from the 16th to the 20th century. The guitar and Bruckner, nevertheless, seemed to me two worlds apart. Only sometime in 2014 did it occur to me that some of the motets could be arranged for the guitar. I started with *Locus iste* and it looked very good, so I prepared a list of candidate pieces, including also one secular song and two organ works. I dusted my guitar to check whether the pieces could be actually played. Even though several ones proved relatively easy to transcribe (e.g. *In jener letzten der Nächte*, *Locus iste*, *Pange lingua* of 1868, *Salvum fac populum tuum*, *Vexilla regis*, *Trösterin Musik*, *Iam lucis orto sidere*, *Pange lingua* of 1835/1891), each of them had certain chords or passages that required some tinkering. On the other hand, a number of works, notably *Ave Maria*, *Virga Jesse*, *Christus factus est*, *Perger Prelude*, *Postlude*, *Ecce sacerdos*, *Tota pulchra es* and even the *Four Tantum ergo* caused me a lot of problems. But in each and every case I was able to find a solution.

When I was in the middle of the work on my project, I learned that Noël Akchoté, a French guitarist and performer of several dozen sets of arrangements of pieces by various composers, both old and modern, recorded ten Bruckner motets on the acoustic guitar in 2015. When I heard the recordings, though, I decided that my project was definitely worth pursuing, especially as the French guitarist did not publish his arrangements.² At least one response to these recordings, however, strongly suggests that what may be objected to is the very idea of arranging Bruckner works for the guitar.³

¹ See: <https://www.abruckner.com/editorsnote/brucknerthunderbolt>.

² The following pieces were recorded (and presumably arranged) by Akchoté: *Afferentur regi*, *Virga Jesse*, *Vexilla regis*, *Tantum ergo in C Major*, *Tantum ergo in D Major*, *Tota pulchra es*, *Christus factus est*, *Os justi*, *In jener letzten der Nächte (In monte Oliveti)*, *Locus iste*.

³ This following piece is the conclusion drawn by Roelofs, who criticizes Akchoté's recordings on his website (<http://www.brucknerdiskografie.nl/php/index.php?pag=017>), by noticing that some of them are not recognizable and are performed too quickly. I believe that the primary problem is not with the performance but with the arrangements. For example, they tend to avoid high registers and must be based on some non-authoritative scores, which can be shown by the wrong notes played in *Virga Jesse*, bar 70 (G natural in the bass instead of G sharp).

Rationale for the project

Such an objection should be considered seriously. There exist quite a few arrangements of Bruckner's music, for the piano, two pianos, the organ or brass ensembles, but until now there have been none for the guitar. Perhaps the guitar is unsuitable for this kind of music. Considering, however, that you can play Bach⁴ and Chopin on the guitar, why not Bruckner?

Certainly, the guitar has more limited possibilities for polyphonic playing than the piano or various ensembles; therefore, guitar arrangements may be associated with *simplification* and it is an interesting fact about Bruckner (in contrast to Bach, Chopin, Brahms and many others) that his music is hardly ever found in simplified arrangements. One exception to this rule that I have found is *Bruckner-Heft* published in the series "Musik für alle" in 1924 (it can be viewed at the Austrian National Library's site: <https://www.onb.ac.at>).

In fact, when pieces originally written for a choir (possibly accompanied by the organ or an ensemble) are arranged for the guitar, there must be some reduction in the sense that several voices or instruments are replaced by one. But such a reduction does not have to amount to simplification, even though such terms might be used interchangeably. Arrangements of the symphonies for the piano, e.g. by August Stradal or Cyrill Hynais, are obviously reduced but hardly simplified because their purpose seems to be to make it possible to play a work on a different instrument rather than to make the work easier to play. Such *reductive* arrangements seem parallel to – and equally justifiable as – what may be called *expansive* arrangements, the latter exemplified by a number of arrangements of Bruckner's *String Quintet* for a string orchestra (e.g. by Fritz Oeser, Stanisław Skrowaczewski, Hans Stadlmair, Roger Ryker, Takeo Noguchi).⁵

In the case of Bruckner's motets, most arrangements found to date have been for brass ensembles. And such arrangements (e.g. *Inveni David* arranged as *Prayer and Alleluia* for a brass ensemble by Gerson Raabe, *Ecce sacerdos* arranged as *Hymn of Praise* by Philip Gordon and performed by the National Youth Band of Canada, with drums) may be quite effective and impressive. Now, piano reductions of the motets do exist, but the piano does not fare very well with reproducing polyphonic choral music. In particular, differences between voices in terms of timbres cannot be rendered accurately, especially if registers of two or more voices overlap. The guitar, however, affords the possibility of playing the same pitch on two or more strings (as in the beginning of my arrangement of *Pange lingua* of 1868, where three E4 sounds are played on three different strings). What is more, the distinction between female and male voices can be to some extent imitated by the different timbres of treble and bass strings. This can be heard in the opening of *Ave Maria* (fig. 1), where the parts of sopranos and altos are played on the four highest (mostly treble) strings, while the parts of tenors and basses are allocated to the four lowest strings (mostly bass ones, wound with wire) – with the exception of the complex chord at the beginning of bar 11, in which the highest string had to be added.

⁴ In the introduction, I dared to write: "These arrangements certainly enrich the repertoire of guitar music, providing guitarists with pieces hardly less valuable than, say, the lute works by Dowland and Bach, and filling in a significant gap in the literature for the guitar." Only just before my book went into print did I become familiar with an excellent article by Clive Titmuss which convinced me that Bach actually did not write any music for the lute (<http://www.thisisclassicalguitar.com/bachs-lute-suites-clive-titmuss>). So now I would delete the word "lute" from my statement.

⁵ The distinction between reductive and expansive arrangements is evident when the arrangement differs from the original with respect to the number of instruments used. It is worth noting, however, that, for example, Bach works for unaccompanied violin or cello can be arranged for the guitar or piano either as faithful transcriptions or as expanded arrangements.

11 Ave Maria

Andante

p

7

f

pp

12

IV

p

ff

20

CIV am. XVI

mf

CII

4

20

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Fig. 1. *Ave Maria*, first page.

Thus, my arrangements of motets for the guitar may be seen as similar in kind to reductive arrangements of orchestral and chamber works for the piano (guitar reductions?). In any case, I did not intend to simplify anything. My aim was to transcribe the pieces as accurately as possible. This was for two reasons. One is that the four-part texture of most of the pieces in general lends itself to being reproduced quite accurately on the guitar. The other is that I believe that changing even one note of Bruckner's music for such a trifle reason as making a piece easier to play for a guitarist would amount to a sacrilegious act. The pieces, however, were meant to be possible to perform; therefore, some notes had to be affected.

Vocal chords vs. guitar chords

All the selected works proved to be possible to arrange with relatively minor departures from the perfect faithfulness to the original. However, even in the case of the pieces which I was able to transcribe faithfully with a 95-99% accuracy (*In jener letzten der Nächte*, *Pange lingua* (1868), *Locus iste*, *Vexilla regis*, *Iam lucis orto sidere*, *Pange lingua* (1835/1891), *Salvum fac populum tuum*, *Trösterin Musik*), I still had to resort to slight modifications, which included:

- 1) transpositions of works to different keys (e.g. *In jener letzten der Nächte* is in E rather than F minor, Bruckner's first *Pange lingua* (1835/1891) is in A rather than C major, etc.)
- 2) single notes or groups of notes transposed one octave lower or higher (e.g. in *Locus iste*, bars 7-8, two parts: sopranos and altos sound one octave lower, see Fig. 2)
- 3) shortened note values. In accordance with common practice, this is sometimes not shown in the score, e.g. in *Locus iste*, bar 9, the two half notes in the bass part must be actually played as, at best, dotted quarter notes (see Fig. 2). This is a problem inherent in playing the guitar, where it is difficult to sustain longer notes. Even if the fingering makes it possible to sustain a given note, there is no guarantee that it does not fade away too soon.
- 4) omitted sounds, e.g. in *Virga Jesse*, bars 24 and 27, the first half note in the tenor part is missing,

- 5) broken chords, e.g. the *fortissimo* chord in *Ave Maria* on the word “Jesus” is arpeggiated with a fretted (artificial) harmonic⁶ on top (see Fig. 1, bar 20). Some chords are not possible to play in any other way.

2 Locus iste

Allegro moderato

CVIII

CVII

CV

1/2 CVI

VI

CVII

CVII

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Fig. 2. *Locus iste*, first page.

Even the most serious of these changes, like omissions and shortenings, do not, I believe, disturb the voice-leading or the rhythmic and harmonic structures. One example is *Vexilla regis*, bar 11 (see Fig. 3), where the second note in the bass part had to be transposed one octave up, as a result of which there is an undesirable jump from G3 down to A2. This does disturb the voice-leading for the duration of one bar in the bass part. But the harmony is preserved and, in general, transpositions of single notes, which I had to resort to in quite a few of my arrangements, have even less serious effects.

In other works, such as *Salvum fac*, *Perger Prelude*, *Ave Maria*, *Christus factus est*, *Tota pulchra es*, *Ecce sacerdos*, there are longer sections of several bars transposed one octave lower. The case of *Ave Maria* is particularly illuminating for what may be the effect of such changes. This masterpiece can be divided into three parts: (I) from the beginning to the three cries “Jesus” (laudatory), (II) from “Santa Maria” to “Mater Dei” (invocation), (III) from “Ora pro nobis” till the end (prayer). It was possible to transfer the first and the last part to the guitar with relatively little loss but the middle section was problematic because of the polyphonic interplay of many voices. What I had to do was to transpose most higher parts by one octave and also to omit any “inessential” notes. As a result, the texture is thinner and the climax sounds one octave lower. The impression may be as if the sopranos, having exhausted themselves in crying “Jesus” *fortissimo*, lost their voices and the altos bravely took over their parts to save the performance. Furthermore, what is written as full chords must be played arpeggio in most cases, so instead of unified calls for mercy, we hear

⁶ Guitar harmonics are sounds of special quality produced by lightly touching strings at specified points over particular frets. Harmonics may be open-string (natural), where the left hand touches a string and the right hand plucks it, or fretted (artificial), where the left hand presses down a string at a particular fret and the right hand must touch the string and pluck it simultaneously.

several voices as if not able to sing simultaneously. The sheer number of different changes – omitted notes, octave shifts, arpeggios – actually affects the passage to a certain extent. But the net result, in my opinion, is surprisingly good. I believe that, with a good performance, many voices and wonderful harmonies can be heard. When I first solved the problem of how to rearrange this difficult passage and played it, I felt great excitement and a sense of discovery of a real treasure.

Finally, there are pieces like *Ecce sacerdos*, where the chords in the refrain are reproduced so as to preserve the harmonic substance, disregarding the number of sounds, their registers and distributions. This means that in some chords, the components appear in different order and there may be more or fewer of them, some of them sounding one octave lower or higher. Still differently, in *Christus factus est*, *Tota pulchra es*, and the *Postlude*, some passages require either stretching fingers of the left hand or shortening some of the note values.

Of course, to what extent the problems with specific chords or passages have been satisfactorily solved is to be judged by Bruckner scholars and lovers of his music; on the other hand, whether the arrangements make good guitar pieces is to be assessed by guitarists, experts on guitar music and lovers of such music.

Added values

Apart from the changes and omissions introduced to make the pieces playable, the arrangements include, without giving up the pursuit of faithfulness, some additional qualities. Arpeggios and harmonics are those effects that can be looked at from two different perspectives. In many cases, these two make it possible to play or sustain notes or chords that otherwise would be impossible to perform or to sustain. On the other hand, these effects are typically associated with guitar and, in fact, could not be easily reproduced by human voices. As such, they endow the arrangements with particular qualities. For example, the climactic chord in *In jener letzten der Nächte* sounds better with the highest note played as a harmonic. But in such cases, where it is perfectly possible to play the chord without using any harmonics, the performer is free to choose the desired types of sounds. Similarly, arpeggios may be freely added at the performer's discretion.

9 Vexilla regis

Fig. 3. *Vexilla regis*, first page.

Furthermore, in several pieces, there are some interesting effects resulting from the exploitation of natural features of the instrument. Such serendipitous finds include the sound of the climactic dominant

seventh chord in *Christus factus est* in bar 55, which is especially dramatic owing to the combination of open strings and sounds at higher frets, uprooting the usual balance by an unexpected prominence of lower sounds. To me, it is an instrumental equivalent of a desperate, emotional cry. The other case is *Vexilla regis* (see fig. 3), where remote modulations played with *barre* chords (bars 24-30) sound strained while the resolution onto chords with open strings (bars 31-35) emerges like a sonorous liberation, reflecting the physical relief which must be experienced by the performer. Still different is *Ecce sacerdos*, which I think preserves its solemn power, even when devoid of the brass and the organ. Here at the beginning of the refrain I used a simple trick of playing the original E major chord together with a harmonic which doubles the root note and, by doing so, imitates the organ a little bit, and also serves as a signal for the magnificent progression of chords that follows.

Such effects show that the arrangements not only reduce the substance of the works but also endow them with particular qualities and actually present them in a different light.

Conclusion

The obvious merit of the publication is that, from now on, some important pieces by Bruckner may be actually played by an individual player on a portable instrument, much more easily accessible than a four-part choir, the organ or a brass ensemble. Also, some guitarists may become acquainted for the first time with Bruckner's music. (This is the reason why I included an introduction and concise but detailed notes about each of the pieces as well as a brief bibliography.)

The arranged works sound different yet should be (I hope) recognizable by those who know the original pieces. In general, there is more emphasis on harmony, without renouncing counterpoint. For example, there are two climaxes in *Ave Maria*, which, as arranged for the guitar, may sound different from the original, and the question is whether the result is a disappointment or perhaps a novel and fascinating experience. By downplaying contrasts in registers and reducing the dynamic range, such passages may bring out the effect of the harmonic structure. Thus, the arrangements might emphasize some aspects of the music which may be heard differently during the performance of the original works.

These guitar arrangements exploit qualities unique for the instrument. Harmonics may emphasize specific notes and differentiate particular voices. Arpeggios may be freely used allowing for a different perception of harmonic nuances. Different timbres of treble and bass strings may bring out certain lower parts or even imitate to some extent the difference between female and male voices.

Possible shortcomings of the arrangements may result either from the nature of the instrument or from my solutions (if not mistakes). For now, the more I practice the pieces (not being a professional guitarist, I find them difficult), I am discovering many fine details of Bruckner's craftsmanship, either getting to know relatively obscure pieces or hearing the familiar ones anew. The way I feel about it now is that I am really happy to have offered a new way of experiencing some of the greatest short sacred works (*Kleine Kirchenmusikwerke*) ever composed.

About the book

Anton Bruckner: Motety i inne utwory na gitarę z tabulaturami / Motets and Other Works for the guitar with tablatures. Arranged by Mateusz Łuczak. Wydawnictwo Muzyczne CONTRA, Poland, 2016.

The book was published at the end of October 2016. It is in Polish and English and includes: a one-page introduction, brief notes about the pieces, a bibliography, explanation of symbols and abbreviations, altogether 52 pages. The contents and a description of the book can be viewed at:

<http://www.contra.waw.pl/gitara.htm>

<https://www.alenuty.pl/pl/p/Motety-i-inne-utwory-na-gitare-z-tabulaturami-Bruckner/6511>

Unfortunately, for those living outside Poland, the book cannot be ordered directly from any website. The only way to order it is to write an email to the distributor: sklep@alenuty.pl.

Mateusz Łuczak (born 1969) received a PhD in linguistics from the University of Warsaw, Poland, in 2004. He has been working as a translator since 1995. As regards his musical biography, he learned to play the guitar and the piano as a teenager. In 2011-2014, he contributed a dozen or so reviews of concerts to the Polish classical music magazine *Ruch muzyczny*, including 4 reviews of performances of Bruckner symphonies. The book of guitar arrangements of Bruckner's music is his first book of sheet music. He lives in Warsaw, Poland. Contact: mateusz.luczak@gmail.com.

The Bruckner Society of America and the Julio Kilenyi Bruckner Medal of Honor

John F. Berky

Executive Secretary of the Society and Editor of www.abruckner.com

ON JANUARY 21ST OF 2017, the Bruckner Society of America was in high gear for on that day, the Society's Board of Directors planned on presenting two of their coveted Julio Kilenyi Medals of Honor.

Early in the day, a presentation was planned for the German conductor Gerd Schaller, who recently completed a recorded cycle of Bruckner symphonies with the Philharmonie Festiva on the Profil label. Maestro Schaller's cycle is notable in that it includes the two un-numbered symphonies (in F Minor and D Minor) and several rarely performed versions and variants. It is a very special cycle and the Board of the Society chose to acknowledge its completion and Maestro Schaller's accomplishment. Unfortunately, the maestro's plans to visit New York were cancelled due to the onset of the flu and the actual presentation will be made at a later date (*Ed. Note: most likely at the upcoming Journal Readers Conference*).

The Board of the Bruckner Society was in New York to witness an historic event – the first Bruckner symphony cycle ever performed in the United States in one season – and more remarkably one that was performed over a span of just eleven days! The symphony cycle was performed by the Staatskapelle Berlin conducted by Daniel Barenboim (January 19-29). On the evening of the 21st, the Bruckner Society held a post-concert reception in the Shorin Club Room of Carnegie Hall to present Maestro Barenboim with our second Kilenyi Medal of the day.

Between 1998 and 2009 the Bruckner Society of America, Inc. – a non-profit private foundation - was in hibernation, but prior to that time, the Society had an illustrious history dating back to January of 1931 when the Society was founded by a group of enthusiasts living on the Upper West Side of Manhattan.

Soon after the Society was founded, the noted Hungarian sculptor, Julio Kilenyi (1885-1959) created a medal of honor for the Society's exclusive use.



Julio Kilenyi was born in Hungary but emigrated to the United States in 1916 and became a naturalized citizen eight years later. A sculptor of wide renown, he created among others the designs for the William Penn Anniversary Medal, for medals officially awarded to Col. Charles Lindbergh, Thomas A. Edison, President Coolidge, General Pershing and Admiral Byrd, and for medals commemorating the opening of the George Washington Bridge and the Lincoln Tunnel. Plaques and medals by Kilenyi have been exhibited at the Metropolitan Museum of Art, the Cleveland Museum of Art, the Boston Fine Arts Museum, the Smithsonian Institute, the British Museum, Oxford University, the Franklin D. Roosevelt Library, and the Vatican Museum. Prizes were awarded to him by the Allied Artists of America and the Tenth Olympiad Committee of Los Angeles, among others.

Julio Kilenyi was active in The Bruckner Society of America for a quarter of a century. At the time of his death, he was an Executive Member, Director and Vice-President. Two years after designing the Bruckner medal he designed the Mahler Medal of Honor to commemorate the seventy-fifth anniversary of Mahler's birth. This Medal was also

made for the Society's exclusive use. The Bruckner medals have been awarded for outstanding effort to further interest in and appreciation of the music of Anton Bruckner.

In 1933, the first year that the Bruckner Medal was available, it was presented Arturo Toscanini and Bruno Walter from the Philharmonic Symphony Society of New York, Serge Koussevitsky of the Boston Symphony and Frederick Stock of the Chicago Symphony Orchestra.

Over the years, the medal has been given out sparingly. In the Society's 84 year history, the medal has been reward 68 times. Notable recipients include Sir John Barbirolli, Karl Böhm, Bernard Haitink, Paul Hindemith, Eugen Jochum, István Kertész, Otto Klemperer, Josef Krips, Erich Leinsdorf, Eugene Ormandy, Max Rudolf, Georg Solti, and George Szell.

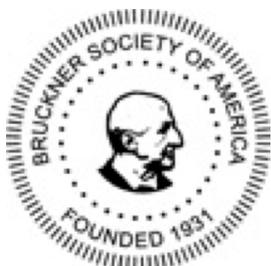
In 1998, the Board of Directors of the Society partially disbanded. In spite of the decreased activity, then BSA president, Charles Eble (the owner of Eble Music in Iowa City, Iowa) continued to hold onto copies of the Society's publications and filed annual reports with the Internal Revenue Service, thereby retaining the Society's non-profit status. In 2009, after reading about the death of Charles Eble, John Berky, Editor of *bruckner.com* contacted David Hempel, the new owner of Eble Music, and together they initiated a plan to re-activate the Bruckner Society. Filings with the State of Iowa and the Internal Revenue Service allowed the Society to be reactivated while maintaining its non-profit status.



In 2010, the Kilenyi Medal was re-struck using as a model the Kilenyi Bruckner Medal that was given to Radio Station WEFM in Chicago in 1960 and subsequently acquired by John Berky. Later that year the Society bestowed awards to musicologists Benjamin Korstvedt and William Carragan, thus reinstating the practice of presenting the Medal of Honor. Since that time, medals have been given to several individuals including Stanislaw Skrowaczewski, Christoph von Dohnanyi, Riccardo Chailly, Franz Welser-Möst, and Kurt Masur. Posthumous presentations have been given to the families of Takashi Asahina, Dean Dixon, and Georg Tintner.

The Society is now actively preparing new written material that will not only reflect some of the more recent scholarship into Bruckner's life and music, but is also re-publishing older essays that provide a rare glimpse into past discussions and debates – many of which were subverted during the National Socialist regime in Germany and Austria in the late 1930s.

And thanks to the artistry of sculptor, Julio Kilenyi, the Society can continue to recognize the achievements of others who help to bring Bruckner's music to the public.



The Bruckner Society of America

Recordings of the Year

At its Annual Meeting in September 2016, the Board of Directors of the Bruckner Society of America selected their Bruckner Recordings of the Year:

Recording of the Year

Symphony in F Minor
Gerd Schaller
Philharmonie Festiva
Profil CD

Video of the Year

Blomstedt at the Roskilde Cathedral
Schubert: Symphony No. 7
Bruckner: Symphony No. 7
Herbert Blomstedt
Danish National Orchestra
DaCapo DVD

Information provided from bruckner.com

Novel Variety at USA Bruckner Marathons

Neil Schore
Davis, California, USA

THIS YEAR'S TWO ANNUAL USA Bruckner marathons offered a divergence of approaches. The 18th annual "Brucknerthon" organized by Dave Griegel and Ramón Khalona and hosted at Dave and Seiran's home in San Diego, California on Saturday, September 3rd offered a lineup of ten of the eleven symphonies, mostly in performances unfamiliar to many of us. In contrast, the 8th annual "Brucknerathon" put on by John Berky at the Simsbury, Connecticut home of Ken and Ruth Jacobson one week later offered a selection of newly-released recordings for all of us to consider as candidates for the annual awards made by the Bruckner Society of America. Because of conflicting travel I was unable to attend the San Diego event, and I am indebted to Dave for providing me with the recordings for audition. In Connecticut, not only did we benefit from William Carragan's valuable timed analyses of several of the symphonies, we also heard a fascinating and enlightening presentation by Ben Korstvedt on the genesis of the middle group of Bruckner symphonies during the pivotal period of his life from 1874 to 1881, when the second version of 3 as well as symphonies 4 through 6 were composed. Ben made connections between these works and the periods that Bruckner worked on each that brought welcome insight to his creative processes and the development of his maturity as a composer during that time. In order to keep the length of the day reasonable in the East, symphonies 1, 2, and 3 were skipped this time around. As usual, some 15-20 folks were in attendance at each event to enjoy good food, good drink (much beer), and stimulating conversation. My brief (personal) reviews follow. More detailed information (labels, catalog numbers, etc.) may of course be obtained from John Berky's website, www.abruckner.com.

East: **Symphony in F minor (1863 ed. Nowak), Schaller, Philharmonie Festiva, 9/2015**

Gerd Schaller, approaching the end of his Bruckner symphony cycle, gave us the opening work in the Connecticut Brucknerathon, a marvelous performance of the F minor. He opted for a big orchestra sound that caused a bit of congestion in the resonant acoustic, but his pacing was energetic and the playing from his Munich-based orchestra excellent. Lower strings were rich and warm: violas were especially lovely in the opening movement, and despite a somewhat fast scherzo, the whole was very satisfying.

West: **Overture in G minor (1863 revised version), Janowski, French RPO, 6/90**

Opening the Brucknerthon in San Diego was this light, fleet, high-energy performance of the overture. Janowski injects a lovely degree of lyricism into the piece while maintaining an effective flow. In his hands it's much more than just a filler on the CD. The orchestral sections are very well-balanced and, combined with the transparent sound, I would say that this is now one of my favorite recordings of this piece.

West: **Symphony No. 1 in C minor (1877 revised Linz, ed. Haas), Abbado, VPO, 20/11 and 2/12/1969**

Claudio Abbado's first go at Bruckner was not particularly successful. The glib opening movement coupled with a sense of emotional holding back was representative. To be fair, the VPO playing was astonishing, nowhere more so than in the brass section's handling of Abbado's breakneck pace at the end of the movement. But the timpani were often inaudible, the tempi often mincing, and the orchestra's attempts to inject some lyricism went for naught. While the second movement was a little better, the dainty scherzo would never disturb the neighbors. The finale was hectic. Of a similar vintage, Haitink's Concertgebouw 1st was much better.

West: **Symphony in D minor ("Die Nullte"), Asahina, Sapporo SO, 21/5/82**

East: **Symphony in D minor ("Die Nullte"), Skrowaczewski, Yomiuri Nippon SO, 8/10/14**

Takashi Asahina's final recorded Nullte (out of four!) is superb and is a near equal to his amazing Osaka performance that remains sadly locked away in that expensive and hard-to-find JVC set. Only some occasional orchestral uncertainty holds this one back from top honors—Asahina even simplifies a transition (mm 318-9) for the benefit of his musicians. He always treated this symphony very seriously, here with a very direct and assertive opening, well-judged relaxation at the second subject emphasizing the low strings,

and surging momentum throughout the first movement. The inner movements are excellent, the scherzo measured but in no way dragging, and the finale gloriously powerful with thundering timpani leading to a thrilling close. Stanisław Skrowaczewski's Nullte was a highlight in San Diego in 2015, and hearing it again on the Jacobsons' superb system confirms what we suspected a year ago: This is easily the best engineered Nullte on the market—the sound is simply amazing. The performance is very personal, well-paced with excellent handling of transitions in the opening movement. The second movement is rich and warm with potent low strings, lovely winds, and a very beautiful, breathtaking close. His scherzo is fast—electrifying—but never overwhelming given the spectacular SACD sonics. The finale is perfectly paced with great clarity and impact. It's an expensive import, but I couldn't resist buying a copy.

West: **Symphony No. 2 in D minor (1877 ed. Nowak), Koizumi, Japan Century O Osaka, 19-22/3/12**

Kazuhiro Koizumi presents a fine performance of the Nowak 2nd, one with momentum and impact. The opening movement has clarity and good pulse, especially in the gentle second subject, and avoids the excessive “off to the races” effect at the end that mars many Nowak performances. His second movement is very slow, but the effect is prayerful and he sells it effectively. Effective pacing in the final two movements—great momentum and no rushing or dragging—complete a very satisfying recording, at least the equal of just about any Nowak 2nd out there.

West: **Symphony No. 3 in D minor (1873 ed. Nowak), Nézet-Séguin, O Metro Montreal, 6/14**

Nézet-Séguin's 1873 3rd lacked momentum at the start: The first movement seemed to get in its own way and the second was somnolent. Then came a scherzo too fast for the trumpets to negotiate, with a fast trio, too. His final movement began well but disintegrated into aimlessness, showing embarrassment at the big moments and an unwillingness to let loose. Stick with Blomstedt for the 1873 or with Schaller, who gives an outstanding account of an intermediate score of 1874 that was prepared by William Carragan.

West: **Symphony No. 4 in E-flat major (1886, aka 1878/80 ed. Nowak), Janowski, French RPO, 6/90**

East: **Symphony No. 4 in E-flat major (1874 ed. Nowak), Gielen, SWR Orch, 12-15/10/94**

Janowski gives us an effectively lyrical 4th with nice sound, emphasizing blended, powerful brass. His pacing begins well, with largely mainstream tempi, but becomes a bit hasty in the last two movements, resulting in diminished impact, not to mention the AWOL timpani. Gielen's go at the 1874 4th was especially interesting to hear immediately following Ben Korstvedt's talk. His first two movements were especially well played and displayed a light clarity with excellent execution from the brass. He gave the scherzo a good shot, but the movement in this version needs more than that. Same for the finale, but the precision playing allowed the disorienting 5 v 4 rhythms to be clearly heard. Korstvedt's talk nicely pointed to these sections, illustrating them in comparison with later versions, as showing Bruckner's willingness to make his music more comprehensible to the listener upon revision.

Both: **Symphony No. 5 in B-flat major (1878 ed. Nowak), Skrowaczewski, London PO, 31/10/15**

Skrowaczewski's recent 5th in London displays the features we've come to expect from this distinguished musician: great care with dynamics, very personal nuances in his pacing, a slight pull-back here, a sudden but never excessive acceleration there, attentiveness to the long line and some very striking handling of transitions. The lead up and entry to the first movement coda was remarkable in the way he gradually built the orchestral sound from the pizzicato strings on up and subtly varied the tempo throughout. The main theme of the adagio was breathtaking with potent sound from the low strings colored by slight accelerations for the wind-dominated parts. He began the scherzo *attaca*, controlled the tempo well, kept the strings in the foreground and again showed very personal tastes in orchestral balance. The energetic finale was likewise well-inflected, perhaps a bit too relaxed at the start of the fugue. But he kick-starts things midway before entering a very personal coda with gradually broadening tempi and a sudden emphasis on the winds 30 seconds from the end, a similar effect to one heard in Abbado's Lucerne performances. Fascinating, sometimes strange, but well-worth hearing more than once.

Both: **Symphony No. 6 in A major (1881 ed. Cohrs), Ballot, Upper Austrian YO, 2016**

Remy Ballot's 6th strikes me as his best Bruckner to date. It has a nicely measured opening with freer phrasing than did his recorded performances of the 8th and 9th, and he holds the line together better as well. The adagio is very slow but with a satisfying pastoral character that intensifies in the central section. The measured scherzo is very solid, and the finale begins with smart forward motion, effective phrasing, satisfying momentum, and good tension. Ballot's tendency for slow tempi shows most in the development and the 'B' sections, but overall this is a successful performance, played wonderfully by his group of young musicians.

West: **Symphony No. 7 in E major (1885 ed. Gutmann), Pesek, Czech PO, 14-29/1/86**

East: **Symphony No. 7 in E major (1885 ed. Haas), Blomstedt, Danish RSO, 14/10/07**

Libor Pesek's 7th has some appealing features but some flaws as well. The no-nonsense opening builds nicely, backs off in tempo, takes on a bit of a stop-and-start quality in the central section, but ends well. The sound is clear and clean, but I mention it here because the first of several quite clumsy edits appears in the first movement at about the 11:18 mark. The great adagio begins a bit blandly but develops a nice character giving prominence to this orchestra's great winds as well as the lower voices. The builds are more delicate than usual, the string figurations standing out. The interpretation isn't particularly dramatic, emphasizing the lower strings, but it builds urgently although the impact of the climax is diluted by a degree of haste in getting there combined with some not-quite-together playing. The final two movements show some effective dynamic interplay, completing a very respectable traversal. In the East we were treated to a video of a stunning 7th conducted by the then 80-year-young Herbert Blomstedt. This was the real thing, from a true master. Its measured opening led to a perfectly gauged pull-back before accelerating into the transition between the 'A' and 'B' sections, representative of Blomstedt's ability to be flexible while still fully maintaining continuity. So many lovely touches graced this performance, including a slight pull-back for the recapitulation and a stunning gradual crescendo leading to the first-movement coda. A true adagio followed, flexible, very moving, with the intensity increasing with every restatement of the main theme through to the pinnacle where the natural percussion-less Haas climax still delivered. Then...a scherzo that really swings! Again, with perfectly-gauged tempo fluctuations, excellent handling of dynamics, and a tough, muscular ending. The finale followed in a similar vein, no let-down here. For me, this performance was the highlight of both marathons. The DVD quality was excellent, the camera work far superior to what we usually get, and the sound glorious. Whose idea was it to sit on this terrific performance for a decade? But one must be grateful that it's finally available.

West: **Symphony No. 8 in C minor (1890 ed. Nowak), Böhm, Zürich Tonhalle O, 4/7/78**

East: **Symphony No. 8 in C minor (1887 ed. Nowak), Luisi, Philharmonia Zürich, 10/2015**

Years ago I purchased this Böhm 8th with high hopes, based on his classic VPO studio recordings of the 3rd and 4th, and especially the glorious live 7th briefly available on the Andante label. This performance unfortunately was a letdown. Even at the start the problems are evident, with muddy sound and an orchestra not quite together. Böhm tries to ratchet up the tension, but the orchestra just doesn't get there. After a quick scherzo, the adagio begins in a rather matter-of-fact manner but does at least hit the high points effectively. However, in the finale things again get untidy. The enthusiasm is there, but the execution is wanting, and the impact isn't made. Too bad. Fabio Luisi did a nice job with the 9th some years back, but the 1887 8th is another story, and a challenge that has foiled many. His is a rather stop-and-start affair, generally quite slow but with huge romantic gestures and a big-orchestra approach. It's a valid way to go, I suppose. But having heard Botstein's decidedly lean and unconventional way with this score, in which he made a strong case for it to be Bruckner's go at an early 20th century symphony, a solid 19th century approach has to be done very well for me to warm to it. Luisi can't seem to get a natural flow going, and although the playing is beautiful, the result just isn't to my taste.

West: **Symphony No. 9 in D minor (1894 ed. Nowak), Gielen, SWR Orch, 20/12/13**

East: **Symphony No. 9 in D minor (1894 ed. Nowak), Thielemann, Staatskapelle Dresden, 24/5/15**

Michael Gielen's new 9th comes twenty years to the day after his first recording of the work, and it is a winner. It is an intense, muscular performance, but with a different kind of intensity compared with, for

example Furtwängler or Blomstedt. Gielen's 9th is very personal, even mannered in its tempo fluctuations, but largely compelling. He plays a lot with balances and dynamics, emphasizing the brass and timpani in the opening movement and leaning hard on the low strings to give a really gut-wrenching throbbing to the movement's coda. A thrilling crescendo in the trumpets introduces the scherzo, which pounds away thunderously at a moderate pace. The thunder is again evident in the adagio, emphasizing low strings and timpani, with the cataclysm roaring out for all it's worth. You might or might not find it to your taste, but you will not be bored. Readers know by now that I have failed to warm to Thielemann's approach to Bruckner. I find it too distended, too soft-edged, and generally pretty aimless. There is much of the loud-goes-faster/soft-goes-slower recipe that for me simply fails in this music, especially combined with clumsiness in some tempo changes. I also found the video very distracting: He conducts with both arms moving together in an odd underhanded fashion. But they love him in Dresden, so who am I to criticize? And the playing and sound quality are undeniably spectacular.

The events also included several bonuses. The San Diegans heard a very warm recording of Hans Stadlmair's orchestration of the 1879 string quintet. The performance displayed the remarkable skills of the German Music School Orchestra, conducted by Hanns Martin Schneidt. In Connecticut we heard two selections from Gerd Schaller's recently released album of choral and organ works. We heard first one of the organ pieces, a version of an improvisation sketch Bruckner made based on the 1890 1st symphony that was occupying him at that time. That and the remaining organ works, played by Schaller on the great Ebrach organ, make for thoroughly enjoyable and fascinating listening. Too bad so much of what the composer did on that instrument is lost to us. The major work was a stunning presentation of Bruckner's 1858 Psalm 146 for soloists, chorus and orchestra. It is a wonderful piece, not obviously "Brucknerian" in sound until the third movement chorus, but effective and powerful, and performed very convincingly by Schaller and his forces. (I have noted some lukewarm reviews of this performance elsewhere. Come on, people! Here we have a one-off live performance of a work that has probably been performed but once in over 150 years, and therefore has no performance tradition on which a new interpretation might be based. Some reviewers can be so very churlish!) Also in the East we sampled three movements from three different Bruckner 9ths. We heard the first movement from Cornelius Meister's recording with the Vienna RSO. Like Gielen's, it was anything but subtle, but in contrast, Meister's tempo pull-backs became more of a mannered affectation, occurring repeatedly to the point of becoming tiresome. Next we heard a scherzo from a concert given by Bruno Walter with the New York Philharmonic in 1953. It was a bit square and the trio lacked lyricism, but the scherzo itself had plenty of energy, and I liked it despite some untidy playing. The Pristine sound allowed for reasonable detail and transparency. Finally our sampling closed with an adagio played by the Concertgebouw under Mariss Jansons. The playing was beautiful but the interpretation rather perfunctory, rather fast with little inflection. An interesting experiment nonetheless!

So there you are. Again, two very enjoyable weekends. As always the variety made for fascinating comparisons and discussions. For me the Western high points were the Asahina Nullte and the Koizumi 2nd. In the East, great to hear Skrowaczewski's Nullte again (it was played in San Diego the year before), and both Schaller's F minor and Blomstedt's DVD 7th helped make my day. John Proffitt is to be thanked for helping make available to us the recording of the Ballot 6th and for his introductory remarks to the Schaller Psalm (he was at the concert). As always, our thanks go to Ramón, Dave, and Seiran in California, and John, Ken, and Ruth in Connecticut, for their hospitality in hosting these very special events.

Bring Your Bruckner To A Wide Audience...

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

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

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

All contributions are welcome and considered

Witnessing History:

The Nine Symphony Bruckner Cycle at Carnegie Hall – Daniel Barenboim and the Staatskapelle Berlin

FROM 19-29 JANUARY 2017, Carnegie Hall in New York City became the epicenter of the Bruckner universe as aficionados, scholars, and devotees of the composer joined Daniel Barenboim and the Staatskapelle Berlin in the first-ever live performance cycle of the Nine symphonies to take place in a single season in the USA. Historic in its scope and significance, the event was professionally promoted by the concert hall. Since its announcement last season, Carnegie Hall has featured the cycle prominently in its mailings and online presence. Promotional spots appeared across varied media sources. A lecture series entitled “Breaking Down Bruckner” featuring WQXR radio personalities The Brothers Balliett was offered over two separate nights at the Paley Center of Media. Certainly, the event was supported seriously and Carnegie Hall was rewarded with concerts that were well attended on each night of the cycle, and sold out for performances of the Seventh and Ninth.

With a history dating back to 1570, the Staatskapelle Berlin has had a long and illustrious history. Originating as a court orchestra in Brandenburg, the ensemble began an era of wider exposure in 1742 when it became affiliated with the Royal Court Opera. Since that time, it has been closely associated with numerous historic musicians and leaders, including Felix Mendelssohn, Giacomo Meyerbeer, Felix Weingartner, Richard Strauss, Erich Kleiber, Wilhelm Furtwängler, Herbert von Karajan, Franz Konwitschny, and Otmar Suitner. A performance of Bruckner Eighth took place under von Karajan in 1944.

Since 1992, the orchestra has been under the leadership of Daniel Barenboim. Initially appointed as its Music Director and subsequently as its “Conductor for Life” in 2000, this partnership has promoted its excellence in tours across Europe, Asia, and the Americas. Concert cycles of the works of Wagner, Mahler, Schumann and Brahms have been highly regarded. A Schubert cycle is planned this summer. During the past year, Bruckner has featured prominently in its repertoire, with a complete cycle of the nine symphonies taking place in Japan in 2016, and a staggered cycle in Paris.

The current cycle at Carnegie Hall took place in numbered order of the symphonies; each performance was paired with a work by Mozart in the first half except for the night of the Eighth Symphony, which was the sole work of the evening. The Mozart works consisted predominantly of piano concerti; two Sinfonia concertante were performed on the evenings of the Fifth and Seventh symphonies, featuring members of the Staatskapelle. Except for the Fifth, performers on stage were consistent with scored instrumentation for the individual works. For the Mozart, which was performed and conducted by Barenboim, the piano was placed centrally and vertically with cover removed, splitting the strings to either side, placing the winds, brass, and timpani centrally and the double basses to stage left. This meant Barenboim’s back remained to the audience as soloist and conductor. For the Bruckner, the timpani were moved to the side and the double basses were placed centrally on the uppermost back riser. This was used to good effect with the prominence of the bass line sonically when needed, as well as visually during moments of tuttis with bow movements commanding attention.

As a testament to his fluency with these works, Maestro Barenboim conducted and performed without the aid of a score, with the exception of Symphonies 1 and 2. Conducting from the piano during the Mozart concertos, he remained mostly seated once the solo part started, using his left hand to guide the orchestra when appropriate. Although no attempt can be made by me to comment on the concerto performances themselves, it is without a doubt that Barenboim and the performers interact fluidly with each other. His touch, phrasing, and technique at the piano were thoughtful. The passion of the performances drawn out by this partnership was evident.

Opening night featured the First symphony in the “Linz” version. Placing the bar high for the remainder of the cycle, Barenboim and the Staatskapelle let the audience know from the very start that this series of concerts was going to be special. At no time was there a feeling that the ensemble was just minding its time until it started the more “familiar” symphonies later. Setting the tone for all the performances the follow, the First was played with a passion and conviction worthy of the maturity of the work. Driven with an energy which reflected how fully engaged they were, the players performed at a high level that would be a common

thread for each of the concerts to follow: full string sound, rich ensemble winds, and solid brass particularly the horns. It was an auspicious opening and well received.

The Second Symphony was performed in the Carragan edition, a particular treat since he was in attendance. Maybe somewhat less driven and energetic than their performance of the First, the Staatskapelle delivered a beautifully rendered reading of the symphony. The second movement was particularly glorious with sumptuous sound from the orchestra, including the final bars by the clarinet.

The night was also an anniversary for Maestro Barenboim, who on this date 60 years ago made his Carnegie Hall debut, performing Prokofiev's First Piano Concerto with Leopold Stokowski and the Symphony of the Air. This was noted during an onstage presentation made at the conclusion of the symphony by Carnegie Halls executive and artistic director, Clive Gillinson. After speaking to acknowledge the anniversary, Barenboim took the opportunity to address the audience about the importance of maintaining artistic culture in society. As this day was also the same as the presidential inauguration in the USA, he coyly noted this reference by closing his remarks by stating that America had the opportunity to "make the World great" with leading by example on this critical issue.

The Nine symphonies were performed over 11 days in three 3-symphony blocks, with a day off in between. Closing the first block was the Third, performed using the Oeser edition. This was the first concert where Barenboim conducted the Bruckner without a score. This was an energetic and driven performance; one of the best of the cycle. As would be a common thread in each of the performances, the horns played wonderfully and the trumpet was spot-on (he had some periodic issues on some of the nights). The Finale concluded gloriously, with full affect of the double basses being audibly and visibly arresting.

Following the concert, the Bruckner Society of America hosted a members-only event to present Maestro Barenboim with the coveted Kilenyi Medal of Honor. The reception was well attended with some 60 members being present in the Halls Shorin Club room. The Society's Executive Secretary, John Berky as well as President Ben Korstvedt made the presentation. Maestro Barenboim was gracious during the reception, taking time to meet Board of Directors individually, and address those present of his gratitude. He also seemed pleased to learn about notable past recipients of the Medal, particularly Toscanini.

Despite high winds and cold rain moving into New York City, the resumption of the cycle with the Fourth Symphony was spectacular. From the beauty of the opening horn solo, Barenboim and the Staatskapelle produced a performance of great sound in the moments and grandeur in its complete vision. At the conclusion of the concert, Carnegie Hall hosted a "Meet the Artist" event, allowing ticket holders to meet the maestro with the signing of his recent DG set of the complete Bruckner Symphonies.

The next evening was special. After intermission following the Mozart Sinfonia concertante, it was evident that Barenboim would be bringing a performance of the Fifth on a grand scale. In addition to doubling of the woodwind parts from pairs to four, the Staatskapelle also expanded with doubling of the brass and a pair of timpani on each side of the stage. The doubled woodwind parts were used throughout the symphony; the extra brass in several sections of the Finale, expanding on the occasional use of the "11 Apostles" of Schalk to close the movement. The timpani doubling was unique as it was used not only to increase the presence at the close of the First and Fourth movements, but also in an alternating fashion in the Scherzo. The effect of Barenboim's expansion was at times quite impressive. The sound of the Staatskapelle was full and rich throughout. The first movement well paced and expansive, with strength in the full brass moments. The second movement was rich in the strings and the balance of the syncopation. The extra brass made its first appearance with the opening chorale in the exposition of the Finale and was glorious; a wall of sound worthy of its intent. The pace of the double fugue was quick, lessening its pace once again for the full moments of the coda to follow, almost as if Barenboim couldn't wait to get there. Only in the closing moments did the extra players seem to be over-whelming. Never over-reaching but in closing the final pages, the brass dominated any underlying string detail and the paired timpani obscuring the soli horn lines. The approach was viscerally engaging and well received by the audience who launched to their feet at the conclusion and remained standing for several calls. It wasn't subtle and might not be to everyone's liking, but there's no doubt the experience was impressive.

The usual orchestration returned for the Sixth Symphony, closing the second 3-concert block. For whatever reason, it seems this symphony has been heard live more than any other this past year in the concerts I have attended. Barenboim's performance was solid, well paced and balanced. The orchestra sounded glorious in the Adagio.

Some expanded instrumentation returned for the Seventh Symphony. Two extra percussionists were placed on the opposite side of the stage from the main timpani, not only for the triangle and cymbal in the Adagio, but also to double-up on the timpani presence closing the First movement and Finale. I've experienced the extra timpani in prior performances so it wasn't as startling as the full ensemble doubling Barenboim used in the Fifth. I'm not sure if it's necessary, but used in limited moments, it is effective. Another night of "Meet the Artist" followed the concert.

For many in attendance, the performance of the Eighth Symphony on the penultimate concert was the crowning jewel of the cycle. Confusingly listed in the program notes as "original version; rev. 1887-90", the edition was Haas (1939) as in previous Barenboim performances. Only occasionally are we as an audience fortunate enough to hear a performance of this magnificent symphony that moves from section to section, movement to movement, maintaining the continuity of the overall vision. From the opening tremolo to the Finales final pages of the unison themes, the orchestra followed every nuance Barenboim expertly directed and intuitively caressed by the conductor.

The conclusion of the cycle with the Ninth Symphony built on the magnificence of the previous evening. Although the opening movement felt somewhat less intense than I would prefer, the fury and drive of the Scherzo was striking. The Adagio was beautifully played. Releasing the dissonant chord maybe too quickly, the final pages were exquisite with the horns holding their sound unflinchingly. At the conclusion of the initial applause, the affinity this ensemble and conductor have for one another was in clear view as Barenboim walked through the orchestra row by row, shaking the hand of each and every musician; a gesture so fitting for the completion of the Cycle and one I do not believe I have ever encountered before.

"Historic" can be seen in many contexts. Simply as a series of concerts by a single conductor and ensemble in the short span of 11 days, this Nine Symphony Bruckner Cycle by Daniel Barenboim and the Staatskapelle Berlin at Carnegie Hall fits that description at it's most basic level of never having been completed before in the USA. But on a more important scale, this cycle was historic in bringing to a wide audience the grand unwavering vision of a collection of musicians a series of performances that excelled from start to finish; they not only performed the Bruckner Nine Symphonies, but also performed them at the highest level that any other orchestra would be fortunate to obtain given this short period to perform one or two symphonies. Historic in scope, in grandeur, in consistency, in magnificence; we in attendance were all fortunate to be witness to one of the epic moments in Bruckner history.

A few final thoughts...

Although every musician in the Staatskapelle played expertly, a special "shout-out" goes to the first horn player; every entrance spot-on, his tone always full and sustained, the Fourth solo handled beautifully, the Ninth final bars unwavering. The entire horn section was excellent, including the Wagner tubas, but this individual was a professional of the first order.

Even with an abundance of cough drops readily available in all corners of Carnegie Hall, New York audiences are notoriously abysmal in their inability to control their hacking during concerts; this series of concerts was no exception. Maybe the winter months during cold and flu season are a challenge, but the frequent lack of regard of attempting to contain a cough is inexcusable. Only during the Eighth was the audience so captured by the performance was coughing minimized. A special place in the inner circle of Hell should exist for the individual who forced Maestro Barenboim to restart the opening of the Seventh with his ill-considered hack.

Celebrity sighting: Itzhak Perlman in the patron lounge during intermission

Michael Cucka

Bruckner at the Proms

David Singerman
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ON THE 5TH, 6TH, AND 7TH OF SEPTEMBER 2016, three Bruckner Symphonies, the Fourth, Sixth and Third were played as part of the Promenade Concerts in London. And on the 30th August, the Ninth symphony was performed. A veritable feast of Bruckner! However, Bruckner has not always been so well served at the Proms. Indeed, two recent seasons – 2008 & 2014 - were Bruckner-free. And in many recent years, only a single Bruckner work was played. So I thought it might be worthwhile to look at the history of Bruckner at the Proms.

The Proms began in 1895. The early Prom concerts were quite long, starting at 8.00pm and finishing at 11 or 11:30pm. Audience members were encouraged to walk about during the performance, leaving and returning at will. The serious music was played in the first half; the second half being devoted to more popular music, often dance or vocal numbers.

The first time Bruckner was played was on October 15th 1903 when Henry Wood conducted a performance of the Seventh symphony. Henry Wood reported that this was so badly received that he refrained from playing Bruckner again for 31 years. In fact, this 1903 concert was very long. Here is the programme for this concert:

Anton Bruckner: Symphony No. 7 in E Major (*Proms premiere*)

Christoph Willibald Gluck: Orfeo ed Euridice (arr. Henry Wood) - recitative & aria 'Sposa! Euridice!...Che farò senza Euridice?'

Léon Boëllmann: Variations symphoniques, Op. 23

Franz Liszt: Hungarian Rhapsodies, S 359 (orchestral version) - No. 2 in D Minor (ending in G major)

Sir Arthur Sullivan: Thou'rt passing hence (arr. unknown for voice & orchestra)

Edvard Grieg: Peer Gynt, Suite No. 1, Op. 46

Camille Saint-Saëns: Samson et Dalila, Grand Fantasia (arr. unknown)

Guy d'Hardelot: Because (*Proms premiere*)

David Popper: Im Walde, Op. 50 - No. 5 Herbstblume

Spanische Tänze, Op. 54 - No. 1 Zur Gitarre

Robert Schumann: Romanzen und Balladen, Op. 49 - No. 1 Die beiden Grenadiere

Joseph Gungl: Amoretten-Tänze, Op. 161

Some of these smaller works you can find on YouTube; for example, the Sullivan song and the Gungl dance. If you listen to them you hear that they are not remotely in the same league as Bruckner. These days a Bruckner symphony is more likely to be paired with a Mozart Piano Concerto which makes a far more satisfying concert. Anyway, Bruckner seemed to have got the blame for the failure of this concert.

It is interesting to note the most popular composers in the early days of the Proms. Let us look at the frequency of the most popular composers early in the first twenty years of the Proms.

Total number of performances of the five most popular composers, 1895-1914:

Wagner	2383
Beethoven	681
Tchaikovsky	611
Sullivan	508
Gounod	487

It is also interesting to look at the popularity of other composers. Edward German with 139 performances led Schumann with 119 and easily beat Haydn with just 44.

Why does Wagner appear so often? He was popular in the early days and one Prom would contain several “bleeding chunks” and arias. For example, 13 Proms in 1895 contained some excerpt from Tannhauser and each of these concerts would have several other works of Wagner as well. In this time only one work by Bruckner and two by Mahler were performed. Brahms, Bruckner’s great rival in Vienna, scored 220 performances.

The frequency of Bruckner performances at the Proms in the first six decades of the 20th century is given in the following table.

1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959
1	0	0	3	0	1

The single item in the first decade was Henry Wood’s 1903 concert mentioned above. In the 1930’s, Wood played the Adagio of the Seventh. In 1937 and 1939, Wood played the Overture in G Minor. In 1957, John Barbirolli performed the Fourth.

Since 1960 there has been a substantial increase in the number of Bruckner performances.

1960-69	1970-79	1980-89	1990-99	2000-2009
15	20	23	31	16

In the years since 2010, there have already been 16 Bruckner performances.

We examine how many times each of Bruckner’s works have been played and the year of the first Prom performance. We start with the numbered symphonies.

	Sym 1	Sym 2	Sym 3	Sym 4	Sym 5	Sym 6	Sym 7	Sym 8	Sym 9
# of times	1	2	12	13	11	7	24	19	18

	Sym 1	Sym 2	Sym 3	Sym 4	Sym 5	Sym 6	Sym 7	Sym 8	Sym 9
First time at Proms	1992	1971	1963	1958	1964	1968	1903	1965	1962

Symphony 0 (Die Nullte) has not yet been performed nor has 00, the Student Symphony. The Overture in G Minor has had four performances: 1937, 1939, 1976 and 1980. Henry Wood conducted the first two of these performances.

The acoustics of the Royal Albert Hall, which hosts the Proms, is particularly suitable for the Bruckner sound, and there have been some great performances of Bruckner symphonies over the years. Personally, my favourite Prom of all time was Horenstein’s performance of the Eighth symphony on September 10th, 1970, which was ecstatically received by the Prom audience. This performance is available on CD and it is worth reading the reviews on Amazon of this disc.

CHORAL MUSIC

As we have seen, it took some time for Bruckner’s symphonic music to become established at the Proms. This is perhaps understandable as his symphonies were more radical than Beethoven or Brahms and at first were looked down upon by the British musical establishment. It was only in the 60s when Robert Simpson, Deryck Cooke and a few others began to champion Bruckner, that his symphonies gained a foothold. However, besides writing great symphonies, he was, in my opinion, the greatest writer of choral music in the 19th century. Even anti-Brucknerians acknowledge that he wrote good choral music. For example, in H.C. Colles Oxford History of Music (1934), which is an exploration of musical history between 1850 and 1900, he goes to great pains to demonstrate that Brahms was the greatest composer of the age, and so tries to show how Bruckner’s symphonic music is far inferior to that of Brahms. But, of the Bruckner masses, he does write “the expression of the text is the primary purpose of these works and generally Bruckner achieves his purpose quite definitely and sometimes with distinction. In Bruckner’s masses there is none of the rudderless wandering which is the defect of the symphonies” (grudging praise). However, Colles still feels that Brahms was the greatest choral composer of the age.

But in the Proms, Bruckner’s choral music has been played far less often than his orchestral works.

	Mass in E minor	Mass in F minor	Te Deum	Psalm 150	Motets
# of times	5	2	2	2	6
First time at proms	1961	1965	1980	1980	1963

Psalm 150 was performed on the first night of the 1996 Proms. What is surprising is that the Te Deum has had only two performances. This is a work that has immediate effect and was the most popular of his works in his lifetime. When Mahler conducted the Te Deum in Hamburg in 1892 he reported, “I experienced what I consider to be the greatest triumph of a work: the audience remained silent and motionless in their seats, only when the conductor and the performers began to leave their places did the thundering applause burst forth” (I cannot see a Proms audience greeting this work with silence!).

However, the D minor Mass, Abendzauber and Helgoland are still awaiting their first Prom performance. These last two shorter pieces would make a hit at the Proms.

It is interesting to compare the number of Bruckner performances with those of Gustav Mahler. Their Prom history has been similar, with very few performances early on but increasing rapidly post-1960. In total

there have been 130 Bruckner performances at the Proms and 270 Mahler performances. In general, Mahler is played twice as often as Bruckner. The first Mahler performance at the Proms was on October 21st 1903, just six days after the first Bruckner. Again, the format of the concert was similar. It started with the Mahler symphony followed by eleven lighter works, ending with a Sousa March.

CONDUCTORS

Only a few conductors have given four or more Bruckner performances at the Proms. The leading Proms Bruckner conductor is Bernard Haitink, who has conducted Bruckner twelve times: four performances of 7 and 9, two of 8 and one each of 4 and 5. After that is Barenboim who has conducted Bruckner five times, the Fourth twice and also 3 and 6. Gunther Wand has four Bruckner performances, the Fifth twice and also 8 and 9. Andrew Davies also has four, the Te Deum, 7 and 9 twice. Rozhdestvensky has conducted the Fourth, two performances of Psalm 150 and also the Overture in G Minor. Henry Wood, the founder of the Proms, conducted Bruckner three and a half times! He conducted the first Bruckner Prom, the Seventh in 1903, discussed above. In 1933 he played only the Adagio of the Seventh and in 1937 and 1939 he conducted the Overture in G Minor.

What of the future? Bruckner is now an established composer and it seems likely that we will no longer suffer Bruckner droughts. It is possible that in some future years no Bruckner will be played, but this happens to other important composers from time to time. Recently, there was a year when no Haydn was played!

I would like to see more choral works appearing as these would be bound to be well received. Also, it would be nice if some of Bruckner's attractive smaller works were played; they could make nice fillers in the programmes. I am thinking of the Marches in E-flat and D minor, Four Orchestral Pieces and some of the Psalm settings, besides Abendzauber and Helgoland mentioned above. Of course, it would be wonderful to hear a good performance of a four movement Ninth at the Proms.

References:

- [1] The Proms: A New History. Edited by Jenny Doctor, David Wright and Nicholas Kenyon, Thames and Hudson.
- [2] Proms Archive Composers: www.bbc.co.uk/proms/events/composers

David Singerman attended his first proms in the early sixties and has probably attended around 80 promenade concerts.

[Ed. Note: The Bruckner Centenary was marked at the Proms at the penultimate concert of the season on 13 Sept 1996. Most of the concert featured Solti conducting the Beethoven Ninth. But before that John Scott played Bruckner's Prelude and Fugue in C Minor on the "Father" Willis organ, which Bruckner had helped to inaugurate; and Jane Glover conducted the BBC Singers in four of the motets (Locus iste, Afferentur regi, Os Justi...). The trombone Aequali was also played.]

CONCERT REVIEWS

BIRMINGHAM

SYMPHONY HALL

12 JANUARY 2017

BRUCKNER: Symphony No. 4

City of Birmingham Symphony Orchestra / Andris Nelsons

It was a cold winter evening with the threat of snow but Symphony Hall was almost full for the first return visit by Andris Nelsons to the CBSO since his last concert as music director in June 2015, after taking up the appointment with the Boston Symphony Orchestra. Previously with the CBSO Nelsons had played the Third Symphony (2009) and the Seventh Symphony (2014). Since then not only has his general

musical reputation spread far and wide but, in appraising this performance, it seems that his Brucknerian assimilations have matured as well.

The opening tremolo and horn motto were suitably atmospheric, merely without the very last element of the earthy, and in the larger sense, Romantic (should it be necessary to conjure up a misty morning in the forest, for example). When the rise to the first brass *tutti* arrived the attributes of this performance became nascent – a radiant balance between brass and strings whereby not one group dominated for effect but all contributed to what throughout was a magnificently astute balance in dynamic range. This produced the effect of nothing less than a repeat feeling of the mystic opening, fully-fledged while being of course spread over the broader canvas. This meant that any harshness was dissolved. Throughout the movement – indeed the whole work – the concepts attended to such as dynamics, on occasion with some very quiet passages, and the gradual crescendos to the *tuttis* revealed at the right time and so on, contributed to an understanding of Bruckner's processes. Even the *Finale* was made to feel an almost completely satisfying conception. This was achieved through structural integrity and a vision of the end of the work.

Nelsons was always attentive, seemingly to every bar, and produced beautiful playing from the strings, yet unaffected, salient points from all groups having a natural faculty. Everything was meaningful, and this was no more apparent than in the *Andante* which, perhaps unusually, suggested the heart of the work with this performance. Nelsons let the movement breathe. It also resulted in the performance of the symphony lasting perhaps eight minutes longer than the average, overall, which some might suggest is an attribute of the over-manicured here. However it would be too simplistic an observation because such a feeling did not in fact arise. It merely resulted from an obvious rapport with the players. The same could be said of the *Trio*. The *Scherzo* itself was not in the greatest hurry, a refusal of showmanship for its own sake, yet it showed that element of increasing excitement as the crescendos built up, not too early.

This was a very satisfying performance, not just gloriously played, with a combined sense of detail and unity, but with that rare feeling contributing to a refined air of both detachment and immediacy. It would have been a contender for repeated listening had there been a recording.

The work before the interval was the Trumpet Concerto by Peter Maxwell Davies played superbly by the Swedish virtuoso Håkan Hardenberger. The brilliant if often-brazen writing for both soloist and large orchestra - easily handled by the hall's open acoustic – perhaps belies its part-derivation from a medieval plainsong associated with St. Francis of Assisi.

Raymond Cox

LEIPZIG

GEWANDHAUS HALL

1 DECEMBER 2016

BRUCKNER: Symphony No. 8 (ed. 1890)

Leipzig Gewandhaus Orchestra / Franz Welser-Möst

It was a great occasion for me to listen to Bruckner's Eighth Symphony in the very place (admittedly, two buildings earlier) in which Bruckner enjoyed his greatest public triumph, the first performance of the Seventh Symphony. Strangely enough, in the wall-chart summarising the history of the Gewandhaus, there was no mention of this historic event - though among the first performances chronicled there is Reger's Violin Concerto in A major, a less momentous work, I should have thought. The chart partly made up for that omission, however, by mentioning the first complete cycle anywhere of Bruckner's symphonies at the Gewandhaus in the 1921-22 season. Moreover, on the way into the concert hall my wife and I passed a noble bust of Bruckner himself.

The hall itself seemed to me to have a rather dry, hard acoustic, which had the unfortunate effect of amplifying the brass, or at least making it sound harsher. We were, moreover, sitting at the side, near the trombones, whereas the first violins were on the opposite side of the stage and not always fully audible. The

location of our seats thus exacerbated what is in any case a common problem of live Bruckner performances: the domination of the brass over the strings.

In spite of that, the Gewandhaus Orchestra gave us on the whole a very good account of this problematic but magnificent symphony. Welser-Möst seems to me an excellent Bruckner conductor. The orchestral playing was first-rate, though its balance was difficult for me to judge. The trombones and trumpets sounded rather strident to me, but the horns and Wagner tubas were rich and luxuriant. The strings came over as pithy rather than silky, which is appropriate for this work, and they played with expressive but not exaggerated phrasing. The woodwind were especially good, and sounded distinctly when they had ingenious decorations to feed into the orchestral texture, for example in the gradual rhythmic build-ups of the second movement.

Welser-Möst sees the symphony, rightly in my view, as a huge unitary four-movement structure, with its centre of gravity towards the end. Accordingly the first movement became a dramatic prelude, a setting of the scene and an initial presentation of the problem, rather than as a complete statement in its own right. He launched it at a relatively fast tempo, making the opening theme sound unsettled and slightly threatening, as it should. To me it seems to have something to do with death, or the fear of death. (I am always reminded of it when I hear the crucifixion theme in Elgar's *The Apostles*, though whether Elgar had ever heard Bruckner's Eighth I have no idea.) Most of the movement was taken at the same tempo, with scarcely perceptible acceleration approaching climaxes, but slowing substantially at the most ravishing cadences. The movement's final notes were played very quietly, dying away and in perfect tempo. (One of the strengths of this orchestra is a really quiet *pp*.)

The second movement was again relatively speedy, with well-pointed springy phrasing, emphasising the vigour and joy of the movement. The main theme was phrased in long-held but separated notes. Welser-Möst slowed considerably for the trio and phrased it with loving affection, as a contrasting lyrical interlude in the otherwise brisk dance movement.

With the opening of the third movement came a very marked change. It was taken very slowly, as if one could scarcely breathe in the face of mysterious and restrained but powerful feelings. Everything was beautifully sustained as the apparently simple opening motif gradually revealed unexpectedly complex harmonies and then burst forth into a series of huge climaxes. Again Welser-Möst held tempos pretty steady, accelerating only slightly as those climaxes approached. The lyrical second subject was taken a little faster. In the less heavily scored sections of the movement, where many conductors speed up, as if fearing the audience might be getting bored, Welser-Möst quite rightly held to the slow speed. The climaxes were carefully terraced, building up to the greatest of them all, where for once the harps came through well. Then the coda was dignified and well sustained, with magnificent Wagner tubas at this point.

The fourth movement began with the very stirring fanfare at a rousing tempo. Then the timpanist enthusiastically whacked the four transitional notes with pronounced appoggiaturas. In the second subject the varying string densities were well judged, with the inner lines distinct. Welser-Möst held back slightly for the third theme, as if to announce that we were plodding methodically towards the final arrival home. The timpanist had another field day in the middle of the movement, when the fanfares modulate into various keys. Disappointingly, the lead up to the very final climax sounded rather monochrome; the trombones, for once, failed to cut through the orchestral texture with their structurally vital articulation of the main theme of the second movement. But the final moments were triumphant, with the last three notes taken only slightly slower than the preceding bars, as the score indicates.

Altogether this was a fine performance, and the Leipzig audience responded appropriately, giving Welser-Möst and his players five curtain calls. Perhaps Leipzig audiences do indeed have a special relationship with Bruckner.

Geoffrey Hosking

[To the best of my knowledge there was only one occasion at which Elgar heard any Bruckner. On 23rd May 1887 Hans Richter conducted in London a concert of Brahms' Academic Festival Overture, excerpts from Die Walküre and Bruckner's Seventh Symphony. He wrote in his programme: "Fine intro." Nothing more.]

PHILADELPHIA, USA

15 JANUARY 2017

BENJAMIN FRANKLIN HALL, AMERICAN PHILOSOPHICAL SOCIETY

MENDELSSOHN: Quartet in F minor, Op. 80

BRITTEN: Quartet No. 2 in C, Op. 36

BRUCKNER: Quintet in F*

Escher Quartet (*Samuel Rhodes, 2nd viola)

The Philadelphia Chamber Music Society has been presenting recitals of chamber, instrumental and vocal music by the finest ensembles touring the US and the best local musicians for some 30 years, but this was the first time that Bruckner's quintet had ever made an appearance on its programs. The New York-based Escher Quartet, with the addition of the former Julliard violist Rhodes, made the most of the landmark. Aaron Boyd, who played first violin, prepared the audience with a little talk about the contradictions in Bruckner's character, and the contradictions in the work itself.

The musicians then proceeded to produce an interpretation that was nearly cinematic. Theme groups in the opening movement were clearly delineated while unison passages and Bruckner's characteristic silences had palpable impact. Boyd had spoken about the "grotesquerie" of the Scherzo, and this element was played up to the max – at times it sounded almost as much like Berlioz as an Austrian lander. This in turn made the magnificent Adagio especially divine, here played with beauty and drama but without a trace of heaviness or false sentiment. And if the finale seemed a bit disjointed by comparison, the players still had a strong feeling for the Bruckner idiom and managed a stirring conclusion.

I had a vague hope that they might encore us the little Intermezzo the Bruckner wrote as an alternate scherzo, but that really would have been too much to hope for after such an ambitious (and beautifully executed) program. So I suppose we'll just have to wait until the next time someone presents the Quintet here. I really hope it won't be another 30 years.

Sol L. Siegel

LONDON

ROYAL FESTIVAL HALL

22 JANUARY 2017

MOZART: Piano Concerto No. 27 (Paul Lewis)

BRUCKNER: Symphony No. 9

London Philharmonic Orchestra / Andris Nelsons

Here was a totally uncompromising performance of Bruckner's Ninth symphony, and elicited from friends I spoke to afterwards totally opposing responses. One found it a magnificent 'edge-of-your-seat' performance, full of gripping excitement throughout; another found it all too strident, too unforgiving to be tolerated.

In the introductory talk before the concert Stephen Johnson made a point that in a Bruckner symphony listeners can find themselves disorientated by sudden changes of direction and perspective. The music seems to start off in one direction, suddenly stop, and when it starts up again it as though it is in a totally different place. But, said Johnson, when you get to the typically blazing glory of a Bruckner coda, suddenly you realise that these disparate seemingly disconnected elements have all been working towards this one end, and somehow suddenly it all makes sense - which is one reason why completing the coda-less missing pages of the finale is such a problem. In Nelsons' performance of the first movement, this revelation of validating destination in the coda was absolutely shattering. Never have I heard the two great waves of the first movement coda presented with such power, such brutality even, the Philharmonia playing as if their - and even our - lives depended on it.

In a way this coda did as Johnson had predicted, brought the repeated questions of where all the massive dramatic contrasts of this movement might be going to an incontrovertible conclusion, left us stunned in our

seats only to be assailed by a Scherzo of unremitting demonic power. But there are dimensions to this music that Nelsons was determined to exclude - the music may present a mystery, but there was precious little *misterioso* in the first movement, and even less tenderness. The *Gesangsperiode* was swiftly dispatched, like an agitated, anxious interlude before the stern, urgent and even violent main business of the movement continued. The interpretation confronted the sublime terror that can be found in this music without allowing any refuge in more reflective, let alone comforting, emotion.

The Scherzo was absolutely riveting, played with considerable bounce like a vengeful dance, Nelson's conducting at times with his fist. Come the Adagio one might have hoped for some respite, but it was not to be. The orchestra showed some signs of strain - hardly surprising - but nevertheless continued to present an interpretation of almost ceaseless anxiety, turmoil, and seething violence. The massive climax was appalling, seismic - so much so that the mere 37 bars of Bruckner's coda were not enough to dissipate the disturbance, the long-held horn note (beautifully played!) hanging in the air like an uneasy question rather than the creation of holy peace.

I found it an unsettling, unnerving performance, a performance possibly for our times. It was tremendous, but I am glad that this is not the only way this music can be presented.

Ken Ward

LONDON

ROYAL FESTIVAL HALL

19 JANUARY 2017

BRUCKNER: Symphony No. 5

Philharmonia Orchestra / Andris Nelsons

This was a splendid performance of the Fifth that had me gripped and deeply moved from the rapt and prayerful opening to the blazing 'Chorale *bis zum Ende fff*' with which the symphony closes. Not all those fellow Brucknerians that it was my pleasure to meet at this concert had quite such an experience, and there were criticisms of the slowness of the Adagio and disruptive variations in tempo and failure to create 'the long line'.

My only doubts arose in the finale where, after rather fussy phrasing of the clarinet interjections that dismiss the first and second movement themes - a tiny pause to enable a sudden *piano* for the last note of the motive - Nelsons had the lower strings launch into the first theme fugue with tremendous gusto. This was very exciting but it was a gesture that was not then woven into the overall structure of the movement, and indeed at times later on in the double fugue one missed a continuation of this strength of attack. Rather than the steady accumulation of power through the double fugue leading inexorably to the glorious chorale, there was more a sense of varied excitability. Nevertheless - and partly because of the exemplary playing of the Philharmonia - the whole symphony sparkled and glistened, and there was never a dull moment.

And that is quite an achievement because if played insensitively I have often found the Scherzo a bit hard going, and the prospect of a full *da capo* not a source of unmitigated pleasure. But Nelsons was able to make this movement wonderfully interesting through nicely observed variations in dynamic and tempo, a fine mixture of lilt and stomp in the pervasive dance elements, and above all a balance that allowed all the delightful little motives in the inner parts, especially woodwind, to bubble up through the texture. For once it was a joy to hear it all again.

This very effective balance of sound was apparent throughout (though no sign of the sudden tutti *piano* to allow two bars of flute melody to be heard just before the very end of the symphony - a practice adopted by Abbado and Skrowaczewski) and it was at most effective in the recapitulation of the finale second theme - not a passage that I normally notice very much, given all the other excitement going on, but in this performance it was a sheer delight with little trumpet and horn fanfares ornamenting the swirling string melody. By now the symphony had been in progress for more than an hour and the approach to the end almost in sight, but I caught myself wishing it would never end, the music-making seemed so intensely beautiful.

The Adagio received a performance of insight and profundity. Certainly it was slow, and much of the music had a rather spare quality, a somewhat steely, distanced melancholy. And even the broad second theme, magnificently played by the Philharmonia strings, was controlled enough to avoid the bloated sentimentality that some interpretations risk. Once again the woodwind solos were outstanding, and the interplay between the brass and woodwind seemed to paint a rather desolate landscape, as though the composer were expressing the loneliness of his arrival in an inhospitable Vienna before embarking on the contrapuntal masterpiece that should have proved indisputably his right to be there - had anyone had a chance to hear it performed.

Nelsons proved himself a master of the well-managed climax, the dynamic steadily increasing, always with something extra in hand for the achievement of the summit. But he also had a sure instinct for where the main climax of a movement should be, this being especially effective in the first movement where the introduction had the clarity and restraint commensurate with its function, and the main theme recapitulation, brief though it is, stood out as the main peak of the movement - bar the coda. And credit must be given to the Philharmonia's energetic timpanist, Antoine Siguré, who underpinned these climaxes with magnificently powerful drum rolls.

The performance was delayed by 25 minutes on account of a World War II bomb dredged up in the River Thames, the subsequent bridge closures rendering access to the South Bank quite challenging for concert-goers. But for those who were successful in their struggle to be there it was, to my mind, their effort was generously repaid.

Ken Ward

MEDIA REVIEWS

Bruckner's First Symphony in the New Anton Bruckner Complete Edition

The history of the edition of Bruckner's music is a long one. It started in Bruckner's lifetime, and it began with many problems. Bruckner was unsure about his decisions; the critics voted against the music. Bruckner scholars and friends tried to do their best, or what they thought to be the best for Bruckner. Also in Bruckner's time, critics, articles and books were published; the obituaries in 1896 wrote about an acknowledged but also controversial composer.

With the formation of the International Bruckner Society in 1927 and foundation in 1929, the first critical edition of Bruckner's works began until the end of World War II. With the exception of the Third Symphony, all the symphonies were published by 1944. In 1951 the edition started again, with the Musikwissenschaftlicher Verlag in Vienna founded as a publishing house. Leopold Nowak was the chief editor for the complete critical edition, until his death in 1991. Currently, all symphonies have been edited, although some critical reports are still lacking.

Great efforts were made not only in the edition of Bruckner's works, but also the research on the man and his music. In 1978 the Anton Bruckner Institut in Linz was founded. Basic research was started; conferences about different topics were arranged and attracted Bruckner researchers and Bruckner "aficionados" from all over the world, and books were published. In barely 40 years new materials and scientific findings have come to light. In 2014, a new homepage (www.bruckner-online.at) was created to offer detailed information about Bruckner. This Bruckner database includes information about all known manuscripts, a list of first prints and also a Bruckner bibliography.

All these activities resulted in an abundance of new knowledge about Bruckner. As a result, the Musikwissenschaftlicher Verlag planned to make a new edition of Bruckner's works based on the most up-

to-date research and to take into account all sources that have come to light in recent years. Bruckner researchers such as Paul Hawkshaw (Yale University), Thomas Leibnitz (director of the music collection of the Austrian National Library and also president of the International Bruckner Society) and Thomas Röder (Würzburg University) are members of the editorial board, Otto Biba (Archive of the Gesellschaft der Musikfreunde Vienna), Hans-Joachim Hinrichsen (Zurich University) and Robert Pascall (University of Nottingham) are members of the advisory board.

The New Anton Bruckner Complete Edition is to appear in 39 musical volumes and a 12-volume supplement with sketches, drafts and fragments. All volumes will reflect the latest research and the most up-to-date editorial criteria, in a full score. All volumes will also contain an extensive foreword and include a detailed Source Critical Report. Both will be in German and English.

The new edition started in 2016 with the First Symphony in the Linz version of 1868– Series III: Orchestral Works, Section 1: Symphonies, Vol. I/1. The Bruckner scholar Thomas Röder, who edited the extensive Critical Report of all three versions of the Third Symphony, proposes Bruckner's first symphonic work (beside the so-called Studiensymphonie in F Minor) was composed from January 1865 until April 1866. Since 1858, Bruckner had lived in Linz as an organist. The musicians Otto Kitzler and Ignaz Dorn introduced him to the world of new music, to Wagner's music, and Moritz von Mayfeld urged him to compose a symphony. On 9th May 1868 the first performance of this symphony took place in the Redoutensaal Linz.

The Linz version of this symphony was first edited by Robert Haas in 1935. The Austrian National Library was able to obtain the first copy of the composition score prepared by Schimatschek in 1929. The Linz autograph was in possession of Ferdinand Löwe until 1925 when it passed over to Jerome Stoneborough; later acquired in 1948 by Rudolf F. Kallier, who sold it to the Austrian National Library in 1987. It seems to be an ingenious coincidence that the very new Bruckner edition also starts with the First Symphony. Thomas Röder based his new edition on the complete set of the original parts from the first performance, the only testimonies of this event, written by Franz Schimatschek, and nowadays housed in the Archive of the Gesellschaft der Musikfreunde in Vienna. The musical text was prepared from these orchestral parts with corrections taken from the autograph score and the first copy. In August 2014 this edition was performed during the Salzburg Festival by the ORF Radio Symphony Orchestra under the baton of Cornelius Meister. Suggestions by the orchestra and Meister found their way in the text.

Attached as an appendix, the original version of the Scherzo from 1865 that was removed by Bruckner from the composition score is included.

The large-format conductor's score in elegant ruby-colored binding with silver printing is for practical use. An extra volume contains the detailed Source Critical Report and is part of the same publication. The Report presents a chronological overview and concordance of manuscripts consulted, and documents Bruckner's annotations and comments on the rhythmic analysis. Supplementary and continually updated information will be available online.

The New Anton Bruckner Complete Edition has begun in a good way. The work on the next volumes is ongoing.

Andrea Harrandt

Bruckner: Symphony No. 9 in D Minor

Version: 1894 Original Version, ed. Nowak 1951; finale completed by Gerd Schaller (2015)

Philharmonie Festiva / Gerd Schaller

Recorded: live 24 July 2016 / Abteikirche, Ebrach, Upper Franconia, Germany

Released: 2 Dec 2016

PROFIL PH16089 [2CD: 36:54 + 47:43]

First of Two Reviews:

I was privileged to be a guest seated in the choir of the imposing 13C Gothic abbey at the premiere of Maestro Gerd Schaller's completion of the finale on 24 July this year and can attest to the palpable sense of anticipation coursing through the packed assembly as he picked up his baton.

The experience of such a venue and occasion might predispose the listener to giving a more enthusiastic reception to the recording of the event than the performance actually merits, but there is no question that we heard an account to vie with the very best, immeasurably enhanced by an extraordinarily rich and complex arrangement and "elaboration" of the accumulated mass of sketches and sections of score which Bruckner left behind. Even without the finale, this would have been a monumental event; the addition of Schaller's completion made it one of those musical memories to treasure.

The conductor, his orchestra and indeed the engineers of the Bayerischer Rundfunk have by now long experience of how best to exploit the abbey's cavernous acoustic to best effect without permitting the music to become obscured by a wash of sound; certainly this recording reflects my own experience of the concert and the balance between instrumental groups is ideal, although I would imagine that those seated further back might have heard a more diffuse ambience.

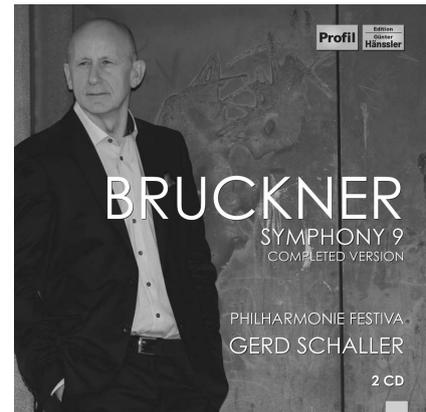
From the very opening few seconds we are made aware of Schaller's wonderful control of dynamics, the creeping string tremolando generating nerve-tingling tension until we ease seamlessly and gracefully into the broad melody of the second subject. This is a grand, opulent interpretation, in keeping with the dignity of the surroundings; Schaller's grasp on the pacing and structure of the piece and the smoothness of his transitions are exemplary. The music casts its spell over the audience; the proof of that is evident in that they remained rapt and still throughout the 85 minutes of this recording.

Especially magnificent are the horns and indeed the brass in general; the dominance of their message is redolent of matters eschatological and worthy of a masterwork symphony dedicated, in Bruckner's own words, "to the Majesty of all majesties." There is an overwhelming sense of an inexorable progress towards a great, final goal; Schaller requires no fussy or exaggerated effects but simply gauges the accelerandi judiciously at key points. The flutes and woodwind are particularly expressive in the *Gesangsperiode* of the first movement without ever courting *schmaltz*.

The Scherzo is at first delicate then devilish, the horns braying savagely, the pregnant pause before the tripping Trio artfully judged as the mood mutates into skipping insouciance before the reversion to fury.

The playing of the Adagio is beautifully precise and unified, no vulgar slipping or sliding, but building and building to a shattering climax while the violas flutter in the background like a fading pulse; this is the most refined, yet powerful and poetic of readings. The soul soars towards apotheosis as the wide-leaping strings and lonely flute provide a threnody to the fragility of humanity and its hope for salvation; the conclusion is exquisitely poised.

Even to attempt the provision of a fourth movement to this symphony is still considered superfluous in some quarters but we are surely now, after so many completions and performances, more accepting of the validity of the enterprise. Gerd Schaller certainly makes musical sense of the remnants of Bruckner's score and the memory of my encounter with the final ten minutes of this performance remains for me one of the



most thrilling of musical experiences of my life. A great deal of that excitement is successfully transmitted via this recording. The emphatic contribution of the brass and the preponderance of aggressive rhythms lend a very military complexion to the movement, its repeated, jagged, falling theme set against a trumpet ostinato to create a restless, highly charged atmosphere, as if a marauding army were converging on a heavenly citadel. The sheer noise of the chorale, incorporating preceding themes, is overpowering; hence the moment of silence – another of those vital Brucknerian tropes – at 20'30", before the mighty conclusion, becomes all the more effective.

For all my fervent advocacy of it, I do not necessarily prefer this completion to other options and indeed you may hear Gerd Schaller make a wonderful job of the final 2010 Carragan completion in his previous Profil recording, just as Johannes Wildner delivers a superb account of the Samale-Philips-Cohrs-Mazzuca realisation on the Naxos label. However, the power, sincerity and conviction of Schaller's completion and the virtuosity of this performance as a whole lead me to prize this recording as an accurate record of a truly spiritual experience.

Ralph Moore

Further Reviewed:

With this recording Gerd Schaller becomes the first conductor to record for commercial release two performances of the Bruckner Ninth in two different four-movement versions. His earlier live-performance recording from the Ebrach Festival concert of 1 August 2010, which features the Finale completion by American musicologist William Carragan, was subsequently released on Profil Medien PH11028 as part of its integral series of all eleven Bruckner symphonies. This new recording appears as a supplement to the complete set and represents Maestro Schaller's own thoughts regarding the process of bringing the fragmentary Finale torso to a version suitable for performance. It is also clear that Schaller continues to rethink his approach to the first three movements, with this newest recording ratcheting up the drama in comparison to 2010. Throughout the earlier recordings of the symphonies, the Philharmonie Festiva plays wonderfully as a world-class ensemble, but I must say this 2016 Ninth steps up the game yet another notch or two, with a sense of dramatic spontaneity and "digging in" that comes from a public performance before an appreciative audience.

Clearly, Schaller sees the Ninth as a four-movement whole and paces the movements accordingly, giving appropriate dramatic weight and flow to their sequence. This flow parallels that of Symphony 8, which broke with the precedent of Symphony 7 where a second-movement Adagio precedes a third-movement Scherzo. Thus in 7, the weight of the musical argument lies with the first two movements, since following the example of Symphony 6 the Seventh shares a comparatively light-weight Finale. After 7, Bruckner made the conscious decision to follow the example of Beethoven's Ninth and reverse the Adagio and Scherzo for his Symphony 8 and follow the earlier example of his Symphony 5 with a dominant, rhetorically significant Finale. With this reordering of the inner movements, the rhetorical weight of the musical argument in Bruckner shifts decisively from the first two movements to the Adagio and Finale. Bruckner applied the same formula to his Ninth. In this new recording, Schaller is successful in conceptualizing and executing an organic, "big picture" performance that honors the symphonic/dramatic arch as intended by Bruckner. Notably, his Adagio has a definite sense of forward motion, pushing towards the Finale and the desired resolution of the symphonic argument. A comparison of timings between 2010 and 2016 gives a hint of Schaller's thinking. Where I is almost identical (25:16/25:54), the slight tightening of II (11:38/10:58) and III (24:35/23:00) demonstrates an increasing drive to the finish. Although the Finales are different versions with significantly different Codas, a comparison of timings (22:12/24:40) suggests yet further weight in Schaller's conception.

We should acknowledge the historical fact that in the last months of his life Bruckner *never* accepted just the first three movements of his Ninth as an artistic whole, and attempts after the fact to justify performing only the first three movements as somehow artistically complete or satisfying are in direct contradiction to the composer's expressed wishes and intent. With the availability of performing versions of the Finale, or, alternately, with Bruckner's suggestion that his *Te Deum* be used as a Finale, there is no reason apart from the personal preference of a conductor to perform an incomplete three-movement Ninth. And those that so choose should have the intellectual honesty to admit that their personal preference, not Bruckner's wishes, is

the deciding factor. Of course, Bruckner would have no doubt revised and reworked the emerging manuscript of the Finale had he lived longer, but that is no reason to dismiss what we have. The same can be said about Mozart and his Requiem, Mahler and his Symphony 10, Bartok and his Viola Concerto, Puccini and his Turandot, etc. – all examples where the composer died before completing the work in question, and where those works have been accepted into the repertoire.

The case for this Finale as a major representation of Bruckner's final thoughts as one of the 19th century's preeminent composers is clear. Despite his physical frailties, Bruckner worked assiduously on the Finale from 25 May 1895 to the very day of his death, 11 October 1896. A substantial portion of the surviving manuscript is fully orchestrated, with the sequentially numbered manuscript bifolios indicating an organic and substantially – perhaps fully – completed movement. Overall, the known sources comprise over 400 pages of material, including the fully orchestrated late-stage manuscript, representing about 600 bars of continuous music. It is therefore inaccurate to describe the surviving material as a “sketch”—but rather as a torso which has come down to us incomplete. Unfortunately, the manuscript is missing a number of pages – the numerical sequence is broken in five places – and the probable last pages, which would contain the Coda, are completely missing. It is possible that in the immediate days after Bruckner's death, visitors and well-wishers at the composer's apartment at Vienna's Castle Belvedere helped themselves to a souvenir or two in the form of a manuscript page in the composer's own handwriting, perhaps lifted right off of his piano where he had been working on that last day! The autograph manuscripts of movements 1-3 had been donated to the Vienna Court Library in 1895, when Bruckner moved from his apartment to what would turn out to be his final home, the Custodian's Annex at Castle Belvedere in Vienna. Thus those manuscripts were properly preserved for posterity. On the other hand, the manuscript of the Finale, plus all of Bruckner's preliminary drafts and sketches for the movement, were very much a work in progress, somewhat disorganized and dispersed throughout the composer's working area in his apartment at the time of his death. The bulk of this material passed into the possession of the brothers Josef and Franz Schalk, while individual pages and sketches have ended up in scattered locations, including Poland and the United States!

What makes the plausible restoration of missing manuscript pages possible is the survival of much of Bruckner's intermediate work, consisting of short-score or *particello* pages of continuous string parts with some indications of woodwinds. The various musicologists who have produced performing versions of the Finale thus have substantial material with which to work in filling in the gaps. It is significant that the two most well-known completions, by William Carragan and by the committee of Nicola Samale, Giuseppe Mazzuca, John A. Phillips and Benjamin Gunnar Cohrs (SMPC for short), while working independently have produced versions that sound in performance substantially the same for roughly twenty minutes of music, right up to the missing Coda. These are now joined by this new version “...based on original sources, supplemented, completed and premiered by Gerd Schaller.” I note that almost from the onset of the Finale, Schaller takes a more liberal approach to “filling in the gaps” of the missing manuscript pages. The basic structure of the music in these gaps can be plausibly reconstructed from the short-score *particello* sketches from Bruckner's earlier stage of composition and by rigorous extrapolation from the ending measures of the previous bifolio and the starting measures of the following bifolio. Schaller is creative in his elaboration of the intermediate sketch material with added counterpoint, counter-melodies and imaginative orchestration, which again I find effective and convincing as an authentic extrapolation of Bruckner's technique.

And what of the music? Short answer: it is inspired, prime, late Bruckner which should not be missed by anyone who appreciates this composer. The opening of the movement, emerging from the profound silence after the sustained *pianissimo* in the French horns that ends the Adagio, is a clear tribute to the “order emerging out of chaos” opening of the Ninth Symphony of Beethoven, the composer who was a primary inspiration for Bruckner. Bruckner conceived this Finale as sharing characteristics of the Finales of both Symphony 5 and 8, while breaking new ground in continuing the Ninth Symphony's foreshadowing of 20th century musical evolution. In this Schaller is quite willing to revel in the dissonances of Bruckner's harmony, including a reprise in his Coda of the famous “catastrophe” dissonance at the climax of the Adagio. The Ninth Finale, like that of the Fifth, contains one of Bruckner's most imposing and glorious Chorales, a major-key and resplendently affirmative restatement of the melancholy “farewell to life” theme first heard in the Adagio. Later, Bruckner fashions a substantial Fugue from the jagged opening theme of the Finale. Themes from other works also appear in the Finale, including the opening string figuration and the *Aeterna fac* motive of the Te Deum.

It is of course the Coda where the differences between the performing versions are stark, since the surviving material is slight, with only a few rudimentary sketches suggesting the Coda's possible harmonic progression. I find that both Carragan and SMPC are effective in their approach to the daunting task of writing an appropriately Brucknerian ending to this most profound of Bruckner's symphonies, yet understandably reticent. The challenge of fashioning the denouement to Bruckner's symphonic odyssey is one that serious musicologists treat with utmost respect. That said, comparison with the work of Gerd Schaller reveals a greater willingness on his part to be more interventionist and fulsome in "Brucknerizing" a plausible Coda. Impressive moments include the climactic reintroduction of the magnificent theme of the first movement, a restatement of the jagged fugal theme of the Finale, and a *fortissimo* reprise of the transcendent Chorale. This is very grand, very exciting music and ultimately for me, convincing. Of course we have no idea how the composer might have done this, absent the hypothetical missing pages; but it is safe to say that all three approaches under discussion provide a satisfying conclusion. There are a few, less well-known completions of this Finale available – by Nors Josephson, for one, available on Danacord with the Aarhus Symphony, John Gibbons conducting – which to my ears do not measure up to Carragan, SMPC and now Schaller.

It is both possible and legitimate to appreciate Bruckner as absolute music with no external references whatsoever; however, ignoring or dismissing his deep Catholic faith and the influence this had on his entire life, his music, and his *Weltanschauung* is, in my opinion, a mistake that misses the point of this symphony, dedicated by the composer "to dear God" ("dem lieben Gott") and intended, in my opinion, as a summation of his musical life – a musical life that was made explicit in the motto affixed to the title page of many of his scores, including his great Te Deum: O.A.M.D.G. or *Omnia ad majorem Dei gloriam* ("All to the Greater Glory of God"). The dedication of the Ninth makes clear that this is Bruckner's "last will and testament" – a public proclamation of religious faith from a man in failing health who knew that his time was limited, and conceived in the language with which the composer was supremely eloquent: music. In its four movements, we can discern the sequence of faith, doubt, conflict, death, redemption and resurrection. It is crucial to realize that without the Finale, Bruckner's musical testament ends in death with a self-described "Abschied vom Leben" or "Farewell to Life." With the Finale, we have redemption and resurrection, resolved musically in a blazing D Major affirmation "...in order that the symphony end with a hymn of praise to the dear Lord." (Bruckner as quoted by his personal physician, Dr. Richard Heller). As a lover of Bruckner's music for almost fifty years, I easily place this Finale among his most inspired creations, even considering the incomplete transmission of the score to our time.

The recorded sound is first-class and consistent with the Bavarian Radio's ongoing work with the Ebrach Music Festival over the course of eleven symphonies, the F Minor Mass and Psalm 146, with a wide and deep sound stage that accurately reproduces the ample acoustics of the Abbey Church while maintaining orchestral clarity. Audience noise is minimal and applause is omitted throughout. Gerd Schaller and his Philharmonie Festiva have done an outstanding job of presenting the entire Symphony 9 in a performance that stands comparison with the best. I am grateful to Profil for releasing this CD set as a major supplement to Schaller's complete symphony cycle. Highly recommended!

For a rounded view of the four-movement Bruckner Ninth, some other recordings of a four-movement Ninth should be heard. My recommendations include Simon Rattle/Berlin Philharmonic (EMI), which features the SMPC score in its most recent 2012 revision by Samale and Cohrs. Personally, I find Rattle's interpretation to be cold and uninvolved, but as a top-tier orchestra, the Berlin Philharmonic must be considered; Kurt Eichhorn/Bruckner Orchestra Linz (Camerata), which features SMPC in its 1992 version. For me, this is one of the very best recorded and performed Bruckner 9s anywhere, and it has the added benefit of what I consider to be the superior 1992 version of the SMPC Finale; Gennadi Rozhdestvensky/USSR Ministry of Culture Orchestra (HDTT), which features Samale and Mazzuca 1984. This captures the early Finale completion by the two Italian musicologists before the formation of the four-man committee; Yoav Talmi/Oslo Philharmonic (Chandos), which features Carragan 1983. Along with Carragan's first completion of the Finale, Talmi also performs the extant score material "as is", leaving silence where the missing pages occur in the manuscript. As an appendix to his Bruckner 9, Nicolaus Harnoncourt and the Vienna Philharmonic (RCA) present a similar bare-bones performance of the Finale fragments, interspersed with the conductor's spoken comments; and the earlier Gerd Schaller/Philharmonie Festiva Ebrach (Profil), which features Carragan's latest Finale thoughts from 2010. The Camerata set conducted by Kurt Eichhorn is an exceptionally well-recorded performance of considerable weight, power

and grandeur; and it includes a lengthy, highly detailed and scholarly English-language essay by musicologist John A. Phillips (the “P” of SMPC). This essay is essential reading for anyone interested in the history and structure of Bruckner’s Ninth, including a thorough discussion of the source materials for the Finale and a fascinating measure-by-measure description of the process of creating a performing version from Bruckner’s incomplete manuscript.

John Proffitt
Member, Board of Directors, Bruckner Society of America

Bruckner: Symphony No. 8 in C Minor
Version: ed. Haas 1890
TT: 74:38 [13:39, 15:30, 24:02, 21:24]
WDR Sinfonieorchester Köln / Jukka-Pekka Saraste
Recorded: 2-5 Nov 2010 / Kölner Philharmonie
Released: 14 Oct 2016
PROFIL PH16061 [74:38]

This is the first release of a recording of a Bruckner symphony by Jukka-Pekka Saraste, although he has conducted several in concert performance. Why its appearance has been so long delayed I do not know, but it certainly marks an auspicious Bruckner recording debut; during the last of several hearings of this, my favourite not only of Bruckner’s symphonies but perhaps of all symphonies in the classical canon, I found myself just as gripped as on the first.

That listening experience is indubitably much enhanced by the quality of the recorded sound. I am especially struck by the impact of the timpani as it cuts through the warm aureola of the strings; the brass playing is likewise first rate throughout and the Wagner tubas are glorious. I believe this recording was made for radio broadcast; there is no applause, I certainly cannot hear any audience noise, nor can I detect any of the blips or flaws one might expect to encounter in a live performance and the recording dates spanning several days seem to indicate that some patching from rehearsals was used.

The choice of edition is interesting, harking back to a more traditional preference, insofar as Saraste employs the Haas edition of the second 1890 version which incorporates some sections from the original 1887 score; he defends his selection on the grounds that it is “more condensed and classical” and to my ears he makes a huge success of it.

This is a swift, taut account, one of the fastest on record, similar to those made by Heinz Rögner in 1985 but not as pacy as Schuricht’s 1963 recording with the VPO, which is a mere 71 minutes. However, Saraste’s tempi are by no means unusual, as comparison to recordings by a host of conductors, such as Barbirolli, van Beinum, Boulez, Haitink, Kubelik, Mravinsky and Rosbaud, will attest. Furthermore, his forward momentum is by no means relentless; he understands the importance of pauses and phrases sensitively. There is no sense of hurry; indeed there are many moments where the music is suffused with rapture, such as in the still serenity of the solo horn and oboe passages five minutes into the first movement at the beginning of the development section. The carillons of the Scherzo are propulsive and energised but also nuanced, framing a genial Trio. Perhaps the Adagio builds to an ecstatic climax more akin to the pantheistic rhapsody of Strauss’s Alpine Symphony than the spiritual or transcendent revelation that Bruckner had in mind, but it is still mightily impressive.

For some, the headlong dash in the finale might be a bridge too far. Saraste is not the first conductor to adopt these shock tactics: Leinsdorf clocks in at an almost ludicrous 17’41 and Schuricht and Rosbaud are both faster than Saraste by a couple of minutes. The aggressive pace adopted here is certainly faster than a conventional gallop; the effect is thrilling but does it risk bordering on vulgar sensationalism? There remains



something of a disparate contrast between the fast and slow sections but the “homage to ‘Das Rheingold’ ending” is simply magnificent, so I am reluctant to criticise such an overwhelmingly strong and committed performance.

Ralph Moore

Bruckner: Symphony No. 3 in D minor, ‘Wagner’
Version: original version of 1873
Staatskapelle Dresden / Yannick Nézet-Séguin
Recorded: live 21 Sept 2008 / Semperoper, Dresden
Edition Staatskapelle Dresden - Volume 39
Released: 14 Oct 2016
PROFIL PH12011 [72.01]



Bruckner: Symphony No. 3 in D minor, ‘Wagner’
Version: original version of 1873; ed. Nowak
Orchestre Métropolitain / Yannick Nézet-Séguin
Recorded: live June 2014 / Maison symphonique, Quebec
Released: 30 Sept 2014
ATMA ACD2 2700 [66:30] – CD & D/L [96/24]



It is quite unusual for two live recordings by the same conductor of a major symphony such as this to be released so relatively close to one another; all the more so that the edition employed on both occasions is the original 1873 version based on the dedication copy which Bruckner sent to Wagner and considered by many to be in some ways naïve, overlong and inferior to the 1889 version preferred by most conductors. It remained unpublished until 1977, since then its stock has risen amongst aficionados owing to notable accounts from Inbal, Nagano, Young, Blomstedt and a daringly grand and etiolated live performance from René Ballot in St Florian, which I admit to admiring greatly. There are at least six versions of Bruckner’s “problem child” symphony and sentiment seems to be moving in favour of its earliest incarnation. In the issue of his recording on the Profil label Gerd Schaller also very successfully used, to quote my MusicWeb colleague Michael Cookson, “the previously unrecorded 1874 version edited by William Carragan; described as a variant of the 1873 version”, which is very close to the one heard here.

Despite the timing of their release, these performances were in fact recorded six years apart; presumably the rationale behind the appearance of the later one is that since his debut with the Staatskapelle in 2006 and his subsequent direction of the jubilee concert from which this recording originates, Nézet-Séguin’s star has continued to burn even more brightly with his appointment as Music Director of both the Rotterdam and Philadelphia orchestras, Principal Guest Conductor of the LPO and director-in-waiting from 2020 at the Metropolitan Opera, as well as guest conducting worldwide. He has been Principal Conductor of the Orchestre Métropolitain since 2000, so obviously his enhanced prestige reflects on them; consequently this recording received financial backing from the Canadian government and has duly made its appearance.

Nonetheless, I cannot see a pressing need or demand for it, given that the Dresden recording was so successful and is markedly superior in several respects. Nézet-Séguin took over five minutes longer six years earlier and in truth there are times where this Montreal performance sounds simply perfunctory. It is listed as a “recorded in concert” but no specific dates are given and I can hear no audience; by contrast the Dresden concert is definitely live but with a minimum of extraneous noise and has decidedly more impact and presence both sonically and artistically. It is hardly surprising that the Staatskapelle strings sound richer and fuller, their famous aureate glow filling phrases more expressively and weightily than their Montreal

counterparts. The magical opening of cascading arpeggios is so much more urgent, immediate and mysterious in Dresden and the gradations in dynamics are more subtly graded, too. However, I must single out for praise the sublime concentration here of the quiet section fifteen minutes in, with its magical descending octaves before the recapitulation of the pulsing first subject.

The Adagio is well played but again sound distinctly cool and detached compared with the glorious involvement of the Dresden band; a sense of haste is hardly surprising considering that Nézet-Séguin shaves some three minutes off the timing of his earlier recording. The Scherzo lacks bite and energy in the articulation of its ostinato theme and the finale similarly suffers from a certain listlessness, lacking the lilt it requires; the emotional temperature remains tepid throughout. Finally, the final D major trumpet chorale is considerably more stirring in Dresden.

All in all, then, a somewhat disappointing second outing for Nézet-Séguin in this symphony; the earlier recording is much to be preferred.

Ralph Moore

Bruckner: Symphony No. 4 in E-flat Major, "Romantic"

Version: 1878/80 (Nowalk, 1953)

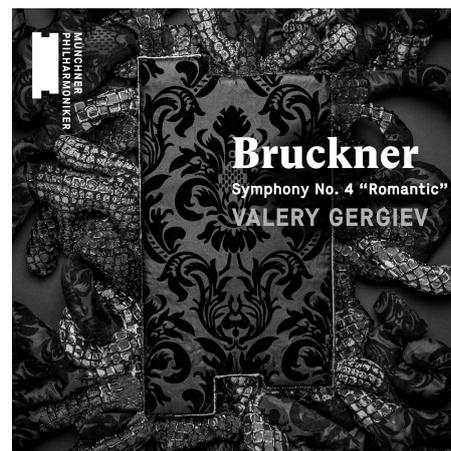
TT 68:19 [18:32, 16:17, 11:16, 22:14]

Münchner Philharmoniker / Valery Gergiev

Recorded: 22/23 September 2015 – Gasteig, Munich

Released: 30 September 2016

Munich Phil label **MPHL 0002**– CD & D/L [48/24]



Since its formation in 1893, the Munich Philharmonic has had a distinguished tradition of Bruckner performances. Early recordings were created by the likes of Hausegger, Kabasta, Knappertsbusch, and Kempe. Certainly, for 20 years starting in 1979, Sergiu Celibidache created some of the most abundant and memorable performances of Bruckner as its music director. Since that time, other recordings from Günther Wand have been notable but output from its subsequent music directors has been scarce for Bruckner. There were none during the five year tenure of James Levine who immediately followed Celibidache. During his directorship from 2004 until 2012, Christian Thielemann produced recordings of 4, 5, 7, 8, 9. The brief stay of Lorin Maazel until 2014 had only a single official release of the Third.

Valery Gergiev has held many posts of music director over his career, including the Kirov/Mariinsky Opera, the Rotterdam Philharmonic, and London Symphony Orchestra. Since 2015, he has assumed that role at the Munich Philharmonic. To date, his discography of Bruckner releases and performances has been minimal, consisting mostly of performances with the Rotterdam Philharmonic (3, 4, 9) and the London Symphony (9) on alternate labels. On a quick review of performance history, his predilection seems to be for the Ninth.

This recording is part of a pair of new releases by the Munich Philharmonic under its own label (the other, Mahler's Second). It is available online from the usual sources in physical and digital form, and it also available as a 24-bit hi-res file from numerous websites. The release comes with a booklet containing notes written by Thomas Leibnitz in German and English (the former translated by Stewart Spencer). The notes are adequate, albeit too concerned with the "romantic" meanings of the movements. And do contain the unfortunate reference to Pfitzner's remarks about composing the same symphony nine times.

Although I enjoy some of Gergiev's plethora of recorded output, I do confess to feeling that often his preparation time with his numerous ensembles prevents him from achieving depths that would make his performances more memorable. Keeping in mind this ensembles storied history with Bruckner, I approached this recording with the hope that the Munich Philharmonic could drive a performance of the Fourth with its new music director worthy of that heritage.

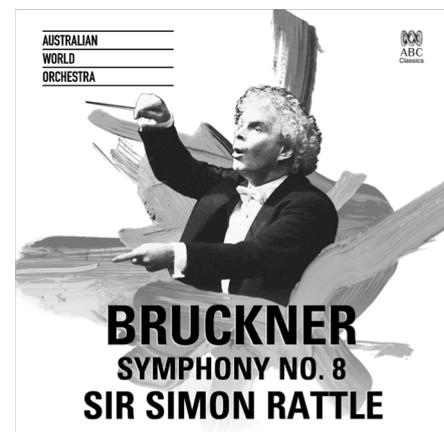
And, in many ways, for the first three movements, it does. From the opening horn solo to the larger chorale moments, the playing of the orchestra is excellent. The recording is engaging and balanced. And despite a style that can seem sometimes pithy, Gergiev directs the ensemble with authority in the first and second movements. The sonority of the strings in the Andante is well captured and the phrasing is without fault. Despite some slow tempo choices in the Scherzo (particularly the Trio), one could be reminded of a solid performance in the manner of many recordings.

Unfortunately, the situation does not go as well in the Finale. The opening bars of the exposition start well enough. The timpani “thump” is prominent and the brass rise to the bigger moments. But, starting in the development, Gergiev seems unable to make sense of the individual moments as whole. The momentum and shape begins to lose direction and by the time the recapitulation arrives, the sense is lost. The build through the coda never achieves heights the music was meant to release and the final chords are understated.

Despite a solid first three movements, Gergiev unfortunately can't finish the journey laid before him. I was pleasantly surprised by those movements and with the excellent playing of the Munich Philharmonic on this recording as well as their performance history, one can hope this collaboration can achieve great performances as they mature their association over time.

Michael Cucka

Bruckner: Symphony No. 8 in C minor
Version: 1887/90 (ed. Haas, 1939)
TT – 81:02 [14:58, 14:42, 27:20, 24:02]
Australian World Orchestra / Sir Simon Rattle
Recorded: 31 July 2015 / Sydney Opera House
Released: 23 Sept 2016
ABC Classics 2CD 481 4532



Sir Simon Rattle has a long history of recording Bruckner. Beginning with a release of the Seventh Symphony in 1996 with the City of Birmingham Symphony Orchestra, he has favored several recordings of the Fourth, Seventh, and Ninth symphonies particularly during his tenure with the Berlin Philharmonic, but also with the Rotterdam and Vienna Philharmonic Orchestras. Performances of the Eighth Symphony has been rare; the only prior release appeared on the Berlin Philharmonic Digital Concert Hall in 2012 during an 40th Anniversary concert of the Orchestra Academy of the Berlin Philharmonic, featuring musicians comprising current and former students. He is scheduled to perform the Eighth Symphony with the Philharmonic proper this season during a series of concerts from 5-8 May at the Philharmonie.

The current release represents a recording that was captured in 2015 at the Sydney Opera House with the Australian World Orchestra. Under artistic director and chief conductor Alexander Briger, this ensemble represents a collection of 100 native musicians who belong to some 40 international orchestras, including the Berlin and Vienna Philharmonic, and Chicago and London Symphony Orchestras; and Australian all-star orchestra, if you will. Beginning in 2011 with concerts conducted by Simone Young and Brett Dean including Beethoven's Ninth and Tchaikovsky's Sixth, this appears to be their only Bruckner performance. Previous releases of the Beethoven Ninth (Briger) and Stravinsky's Rite of Spring & Mahler's First (Zubin Mehta) are available.

There are some drawbacks to this release in its engineering. The mix contains balance issues, with over-miking of inner parts that come off as distracting (bassoon lines), and over-emphasis of some sections over others that lead to obscuring of important detail (triangle and cymbal in the Adagio over-whelming the harps). No doubt comprised of musicians who are first rate, individual playing is solid but ensemble moments lack cohesion, which certainly is due in part to the limited playing time the AWO has together.

As an interpreter, Rattle excels in the big moments; the playing in the codas and larger ensemble moments is quite good. The sense of direction and pacing in between those moments is less certain, occasionally leading to “jerkiness” in the overall movement, particularly in the Adagio and in the Finale; an almost pulsating ostinato in the opening strings of the Adagio sounds unnatural and belies the flow. Given the large scale of the movements of the Eighth, hitting the highlights can work in the overall moment of a concert performance. But on disc, it isn’t enough here to be an engaging recording. Perhaps an effective Bruckner recording requires an ensemble that bears a certain amount of familiarity between its players and conductor. Either way, this recording can be appreciated for the uniqueness of the ensemble and event but not as a Bruckner Eighth of any standing.

Michael Cucka

NEW AND REISSUED RECORDINGS November 2016 to February 2017

Compiled by Howard Jones

A LISTING MAINLY OF FIRST ISSUES, including completion of Ivor Bolton's cycle with Symphony No. 2, Eighths from Jonathan Nott and Simon Rattle, and further video issues from Thielemann's Dresden Staatskapelle series on DVD and Blu-ray.

CDS & DOWNLOADS

SYMPHONIES

- Nos. 1 to 9 Barenboim/Staatskapelle Berlin (live: Vienna [#1-3], 6/2012 & Berlin, 6/2010) DG 9 CD set 4796985 (TT, 9h 8min 6sec)
- No. 2 (1872v, ed. Carragan)
*Bolton/Salzburg Mozarteum Orch (2-4/10/2015) OEHMS CLASSICS CD OC447 (71:36)
- No. 2 (1877v, ed. Carragan)
*Lue/National Performing Arts Center Orchestra, Beijing (17-18/06/2016) NPAC CLASSICS 81620013-1 (60:09)
- Nos. 2,3,5,7,8 Rosbaud/SWGRSO (11/55 to 12/60) MEMORIES REVERENCE 5 CD set MR 2516/21 (60:17, 54:24, 75:41, 63:02 & 75:30)
- No. 4 Klemperer/Köln Rundfunk-Sinfonieorchester (1954, live) DOCUMENTS 10 CD set 600354 CD9 (~56min). 'The World's Greatest Symphonies', with works by 14 other composers.
- No. 4 *Wakasugi/NHKSO (Tokyo, 18/5/86) KING INTERNATIONAL 2 CD set KKC 2108/9 with Mozart #35, 38 & 41 (27/6/86).
- Nos. 4,5,6,8,9 Wand/Munich PhilOrch (9/01, 12/95, 6/99, 9/00 & 4/98) PROFIL 8 CD set PH 06060 (72:47, 75:41, 57:37, 88:12 & 64:11) with Schubert, Brahms & Beethoven.
- No. 5 *von Maticic/RAI Orch., Milan (24/4/83) ALTUS CD 363 (71:52).
- Nos. 5 & 9 Harnoncourt/Vienna PO (Vienna, 6/04 & Salzburg, 8/02) SONY CLASSICAL 61 CD & 3 DVD set 8887517375-2 (73:08 & 58:54) 'Harnoncourt: The Complete Sony Recordings' with works by 14 other composers.
- No. 7 Herreweghe/ Orch. Champs Elysees (Utrecht, 19 & 20/04/2004) HARMONIA MUNDI CD HMA 1951857 (59:37).
- No. 7 (ed. Nowak)
*Kragger/Moore School Symphony Orchestra (Houston, 01/10/2016) HIGH DEFINITION TAPE TRANSFERS (66:34)
- No. 8 (ed. Schalk)
Knappertsbusch/Munich Philharmonic Orchestra (Munich, 1/63) HIGH DEFINITION TAPE TRANSFERS (75:41).
- No. 8 (ed. Haas)
*Nott/Tokyo SO (Tokyo, 16/07/2016) EXTON HYBRID SACD OVCL-00608 (78:12)

- No. 8 *Otaka/NHKSO (Tokyo, 02/06/2007) KING INTERNATIONAL 2 CD set KKC 2115/16 with H Otaka Symphony No. 1 (07/05/2011)
- No. 8 (ed. Haas) *Rattle/Australian World Orchestra (Sydney, 31/07/2015) ABC CLASSICS ABC 4814532 (80:02)
- No. 9 with Finale *Schaller/ Philharmonie Festiva (Ebrach, 24/07/2016) PROFIL 2CD set (85 mins) with Schaller's 2015 completion of the Finale
- No. 9 *Barbirolli/Halle & BBC Northern Orchestras (Manchester, 14/12/61) PRISTINE AUDIO PASC 486 (56:42)

VOCAL & INSTRUMENTAL

- Te Deum Jochum/Soloists, Bavarian RSO & Chorus (Munich, 14/5/54) URANIA 3 CD set WS 121320 (21:40) with Bach's St. Matthew Passion
- String Quintet *Amadeus Quartet + C. Aronowitz (Berlin, 29/11/53) AUDITE 6 CD set 21425 (41:33) 'RIAS Amadeus Quintet Recordings Vol. 5, Romanticism' with works by 6 other composers

DVD & BLU-RAY

- No. 4 *Thielemann/Dresden Staatskapelle (Baden Baden, 23/05/2015) C MAJOR DVD & Bluray 732508 & 732604 (70:26)
- No. 6 *Thielemann/Dresden Staatskapelle (Dresden, 13 & 14/09/2015) C MAJOR DVD & Bluray 73208 & 738304 (63 mins)
- No. 9 Welser-Möst/Cleveland Orchestra (Vienna, 31/10/2007) EUROARTS 11 DVD set 4297018 (59:00) with works by 22 other composers

**First issue*

WORLD-WIDE CONCERT LISTING March 2017 - June 2017

Compiled by Ken Ward

CONSIDERABLE EFFORT IS MADE to ensure these listings are accurate, but readers are advised to confirm with the venue or performers to be fully confident.

Austria

31 March 7.30 Vienna: Musikverein +43 1505 8190

Berlioz - Les Nuits d'Été (Christian Gerhaher)

Bruckner - Symphony No. 5

Gustav Mahler Jugendorchester / Daniel Harding

11, 16 April 7pm Salzburg, Großes Festspielhaus, +43 662 840310

Mozart - Piano Concerto No. 21 (Daniil Trifonov)

Bruckner - Symphony No. 4

Staatskapelle Dresden / Christian Thielemann

24 Apr 7.30pm, Vienna: Konzerthaus +43 1242 002

26 Apr 7.30pm, Bregenzer Festspielhaus +43 5574 4080

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

Bartók - Viola Concerto (Antoine Tamestit)

Bruckner - Symphony No. 4 (1878/80)

London Symphony Orchestra / François-Xavier Roth

28 Apr 3.30pm Public Rehearsal; 29 Apr 3.30pm, 30 Apr 11am,

2 May 7.30pm, Vienna: Musikverein +43 1505 8190

Mozart - Symphony No. 34

Bruckner - Symphony No. 4

Vienna Philharmonic / Herbert Blomstedt

7 May 11am Linz, Brucknerhaus +43 (0)732 775230

Elgar - Cello Concerto (Harriet Krijgh)

Bruckner - Symphony No. 9

Bruckner Orchester Linz / Dennis Russell Davies

20, 21 May 7.30pm, Vienna: Musikverein +43 1505 8190

22 May 7.30pm St Pölten, Festspielhaus +43(0)2742 908080 222

Takemitsu - Ceremonial: An Autumn Ode (Mayumi Miyata)

Bruckner - Symphony No. 9

Niederösterreichisches Tonkünstler Orchester / Yutaka Sado

Belgium

17 March 8pm, Antwerp Koningin Elisabethzaal +32 (0)3203 5622

Shostakovich - Violin Concerto No.1 (Lisa Batiashvili)

Bruckner - Symphony No. 1 (Linz)

Royal Concertgebouw Orchestra / Vladimir Jurowski

30 Mar 8pm Brussels: Henry Le Boeufzaal +32 (0)2 507 8200

1 Apr 8pm Liège, Salle Philharmonique +32(0)4220 0000

Bruckner - Symphony No. 8 (1890)

Orchestre Philharmonique Royal de Liège / Christian Arming

Canada

1, 3 Apr 8pm, 2 Apr 2pm, Vancouver, Orpheum +1 604 8763434

Mozart - Adagio & Fugue; Violin Concerto No. 4 (Henning Kraggerud)

Bruckner - Symphony No. 7

Vancouver Symphony Orchestra / James Gaffigan

11 May 7.30pm, Verdun bei Montréal

12 May 7.30pm, Ahuntsic bei Montréal

14 May 3pm Montréal, Maison symphonique +1 514 842 2112

Brown - Perspectives

Rota - Harp Concerto (Valérie Milot)

Bruckner - Symphony No. 1 (Vienna Version)

Orchestre Métropolitain / Yannick Nézet-Séguin

China

25 Mar 8pm, Macao, St Dominic's Church, www.macauticket.com

Mozart - Ave Verum Corpus

Bruckner - Symphony No. 1

Macao Youth Choir, Orchestre de Macau / Lü Jia

15, 16 Apr 8pm, Macao, St Dominic's Church, www.macauticket.com

Bruckner - Mass No. 3

Orchestre de Macau / Lü Jia

Denmark

26 May 7.30pm Copenhagen Opera House +45 33 696969

Brahms - Symphony No. 3

Bruckner - Symphony No. 7

Royal Danish Orchestra / Hartmut Haenchen

Finland

5, 6 Apr 7pm Helsinki Music Centre +358 600 10800

Mozart - Piano Concerto No. 24 (Radu Lupu)

Bruckner - Symphony No. 9

Helsinki Philharmonic / Jukka-Pekka Saraste

10, 11 May 7pm Helsinki Music Centre +358 600 10800

Bruckner - Symphony No. 8 in C minor

Finnish Radio Symphony Orchestra / Kent Nagano

France

7 Apr 8.30pm Paris, Philharmonie +33 (0)1 4484 4484

Mahler - Des Knaben Wunderhorn (Ekaterina Gubanova, Dietrich Henschel)

Bruckner - Symphony No. 4

Orchestre Philharmonique de Radio France / Eliahu Inbal

7 Apr 8pm, Toulouse, Halle aux Grains +33 56163 1313

Mozart - Piano Concerto No. 9 (Adam Laloum)

Bruckner - Symphony No. 6

Orchestre National du Capitole de Toulouse / Joseph Swenson

13 Apr 8pm Paris, Maison de la Radio, +33 (0)15640 1516

15 Apr 8.30pm Aix-en-Provence Grand Theater +33 442916969

Bruckner - Te Deum

Beethoven - Symphony No. 9

Genia Kühmeier sop.; Varduhi Abrahamyan mezzo; Nikolai Schukoff tenor; Dmitry Belosselskiy bass; France Radio Choir, Orchestre National de France / Christoph Eschenbach

18 May 8pm, Strasbourg Palais de la Musique +33 (0)36906 3706

20 May 8pm, Metz Arsenal +33 (0)3 87 74 1616

Beethoven - Piano Concerto No. 4 (Stephen Hough)

Bruckner - Symphony No. 6

Orchestre Philharmonique de Strasbourg / Theodor Guschlbauer

21 May 11am, Strasbourg Auditorium, Cité de la Musique et de la Danse, Strasbourg, FR

Bruckner - String Quintet

Brahms - Piano Trio No.1 op. 8

Claire Rigaux vn; Yukari Kurosaka vn; Agnès Maison va; Angèle Pateau va; Juliette Farago vc; Cordelia Huberti pf.

30 May 8.30pm, Paris, Philharmonie +33 (0)1 4484 4484

Beethoven - Piano Concerto No. 3 (Mitsuko Uchida)

Bruckner - Symphony No. 9

London Symphony Orchestra / Bernhard Haitink

Germany

2 Mar 7.30 Freiberg Nikolaikirche

Vivier - Pulau Dewata

Schumann - Piano Concerto (Anna Ryaguzova)

Bruckner - Symphony No. 4

Mittelsächsische Philharmonie / Raoul Grüneis

3 Mar 8pm, Balingen Stadthalle

5 Mar 7pm, Munich, Herkulesaal, Residenz, 00 49 8959 004545

6 Mar 8pm, Reutlingen Stadthalle +49 7121 3355 125

7 Mar 8pm, Ansbach Theater +49 0981 970 400

Beethoven - Piano Concerto No. 3 (Elena Bashkirova) (not 5 Mar)

Brahms - Violin Concerto (Charlie Siem) (5 Mar only)

Bruckner - Symphony No. 3

Württemberg Philharmonic Reutlingen / Roberto Paternostro

9 Mar 8pm, 12 Mar 3.30pm, München Prinzregententheater,

Gluck - Overture *Iphigenie en Aulide* +49 (0)892185 2899

Mozart - Piano Concerto No. 17 (Michail Lifits)

Bruckner - Symphony No. 1 (Vienna version)

Munich Symphony Orchestra / Michele Mariotti

10 Mar 8pm Döbeln, Theater +49 (0)3431 715265

Vivier - Pulau Dewata

Schumann - Piano Concerto (Anna Ryaguzova)

Bruckner - Symphony No. 4

Mittelsächsische Philharmonie / Raoul Grüneis

10, 11 Mar 7.30pm, Saalfeld Meininger Hof +49 (0) 36 7242 2766

Mozart - *Le Nozze di Figaro* overture

Mozart - Concert Arias (Ruzan Mantashyan)

Bruckner - Symphony No. 4 (1878/80)

Thüringer Symphoniker Saalfeld-Rudolstadt / Eduard Topchjan

15 Mar 8pm, Wiesbaden, Kurhaus +49 (0) 611 1729290

Bruckner - Symphony No. 8

Hessisches Staatsorchester / Michael Helmuth

15, 16 Mar 8pm, Duisberg Mercatorhalle +49 1805001812

17 Mar 8pm, Mülheim Stadthalle +49 (0)208 960960

J C Bach - Lucio Silla overture

Mozart - Piano Concerto No. 12 (Aris Alexander Blettenberg)

Bruckner - Symphony No. 2

Duisberg Philharmonic / Bruno Weil

17 Mar 8pm, Kaiserslautern Fruchthalle +49 (0)631365 2317

Beethoven - Piano Concerto No. 1 (Martin Stadtfeld)

Bruckner - Symphony No. 6

Deutsche Radio Philharmonie / Christoph König

23, 24 Mar Frankfurt am Main, Alter Oper +49 (0) 6913 40400

Tchaikovsky - Piano Concerto No.2 (Yefim Bronfman)

Bruckner - Symphony in D minor, *Die Nullte*

hr-Sinfonieorchester / Paavo Järvi

3, 4 Apr 8pm Mannheim, Rosengarten +49 (0)621 26044

Berg - Violin Concerto (Antje Weithaas)

Bruckner - Symphony No. 4

Orchester des Nationaltheaters Mannheim / Alexander Soddy

4 Apr 12:00, public rehearsal, Stuttgart Gustav-Siegle-Haus

6 Apr 8pm Stuttgart Liederhalle +49 (0)711 216 88990

7 Apr 7.30 Aschaffenburg, Stadthalle am Schloss

Bruckner - Symphony No. 5

Stuttgart Philharmonic / Dan Ettinger

6,7,8 Apr 8pm Bochum, Musikforum +49 (0)234 910 8666

Beethoven - Piano Concerto No. 2 (Boris Giltburg)

Bruckner - Symphony No. 5

Bochumer Symphoniker / Lahav Shani

27 Apr 8pm Gotha Kulturhaus +49 3621 510 450

Beethoven - Piano Concerto No. 5 (Irene Russo)

Bruckner - Symphony No. 5

Thüringen Philharmonie Gotha / Michel Tilkin

27, 28 Apr 8pm Hannover, NDR Großer Sendesaal +49 (0) 1801 637637

Shostakovich - Cello Concerto No. 2 (Leonard Elschenbroich)

Bruckner - Symphony No. 3 (1873)

NDR Radiophilharmonie Hannover / Markus Poschner

3, 4 May 8pm, Ludwigshafen am Rhein, Theater im Pfalzbau

+49 (0)621 504 2558

Elgar - Cello Concerto (Harriet Krijgh)

Bruckner - Symphony No. 9

Bruckner Orchester Linz / Dennis Russell Davies

4 May 8pm Berlin, Konzerthaus +49 (0)30 203092101

Beethoven - Piano Concerto No. 3 (Kit Armstrong)

Bruckner - Symphony No. 4

Vienna Philharmonic / Herbert Blomstedt

4, 5 May 8pm, München Philharmonie +49 (0)8954 8181400
Beethoven - Piano Concerto No. 2 (Paul Lewis)
Bruckner - Symphony No. 6
Symphonieorchester des Bayerischen Rundfunks / Bernard Haitink

5 May 7pm, Baden Baden, Festspielhaus +49 (0)7221 30 13101
Mozart - Symphony No. 34
Bruckner - Symphony No. 4
Vienna Philharmonic / Herbert Blomstedt

5, 8 May 8pm, 6 May 7pm, Berlin Philharmonie +49 (0)30254 88999
7 May 8pm Hamburg Elbphilharmonie +49 40357 66666
Holt - Surcos
Bruckner - Symphony No. 8 (Haas)
Berlin Philharmonic / Simon Rattle

5, 8 May 8pm, 7 May 11am, Düsseldorf Tonhalle, +49 (0)211 8996123
Bruckner - Symphony No. 8 (1st version)
Düsseldorfer Symphoniker / Eliahu Inbal

5 May 8pm Erfurt, Theater 0049 (0)361 2233 155
7 May 11am Leipzig Gewandhaus +49(0)341 1270 280
Schnittke - Monologue for viola and string orchestra (Antoine Tamestit)
Bruckner - Symphony No. 3 (1st version)
MDR Sinfonieorchester Leipzig / Markus Poschner
5 May 7.30pm Wernigerode, Fürstlicher Marstall +49 (0)3943 5537835
Strauss - Horn Concerto No. 1 (Samuel Seidenberg)
Bruckner - Symphony No. 4
Mitteldeutsche Kammerphilharmonie Schönebeck; Philharmonisches Kammerorchester / Christian Fitzner

8 May 8pm, Osnabrück Halle +49 05 4134 9024
Sommer - Goethe-Lieder (Daniel Ochoa)
Bruckner - Symphony No. 4
Osnabrücker Symphonieorchester / Andreas Hotz

11, 12 May 8pm Würzburg, Hochschule für Musik +49 0931 3908124
Bruckner - Symphony No. 7
Philharmonisches Orchester Würzburg / Enrico Calesso

11, 12 May 8pm Leipzig Gewandhaus +49(0)341 1270 280
Schubert - Symphony in B minor, *Unfinished*
Bruckner - Symphony No. 4
Gewandhausorchester Leipzig / Andris Nelsons

13, 14 May 7.30pm, Dresden, Kulturpalast +49 (0)351 4866 666
Bruckner - Mass No. 2
Bruckner - Symphony No. 6
MDR Radio Choir, Dresden Philharmonic / Marek Janowski

13 May 6pm, Ulm Münster +49 (0)7221 300 100
Bruckner - Locus iste, Christus factus est
Ives - Psalm 67, Psalm 24
Bruckner - Os justi, Pange lingua
Feldman - Rothko Chapel
Bruckner - Virga Jesse, Ave Maria
SWR Vokalensemble Stuttgart & soloists / Marcus Creed

14 May 7pm, Mannheim, Rosengarten +49 (0)621 26044
Bruckner - Overture in G minor
Rachmaninov - Piano Concerto No. 2 (Evgeni Bozhanov)
Elgar - Enigma Variations
Mannheim Philharmonic / Boian Videnoff

14 May 11am, 15 May 8pm, Wuppertal, Historische Stadthalle +49 (0)2 02569 4444
Bruckner - Symphony No. 8
Wuppertal Symphony Orchestra / Christof Prick

18, 19 May 8pm; 21 May 6pm, Hamburg Elbphilharmonie +49 40357 66666
Berg - Violin Concerto (Vadim Gluzman) (not 21 May)
Bruckner - Symphony No. 4
NDR Elbphilharmonie Orchester / Christoph von Dohnányi

18, 19 May 8pm, Hannover, NDR Großer Sendesaal +49 (0) 180 1 637637
21 May 11.30 & 6pm Bruckner 9 'Klassik Extra' - with Friederike Westerhaus
Mozart - Piano Concerto No. 17 (Marc-André Hamelin)
Bruckner - Symphony No. 9
NDR Radiophilharmonie Hannover / Andrew Manze

20 May 8pm Tübingen, Stiftskirche
Bruckner - Locus iste, Christus factus est
Ives - Psalm 67, Psalm 24
Barber - Agnus Dei
Villa-Lobos - Bendita sagedoria
Bruckner - Virga Jesse, Ave Maria
SWR Vokalensemble Stuttgart / Marcus Creed

22 May 6pm, 23, 24 May 7.30pm
24 May 10am Youth Concert (sans Liszt) with Elke Dörr Schwerin, Mecklenburgisches Staatstheater 0049 (0)385 53000
Wagner - A Faust Overture
Liszt - Piano Concerto No. 1 (Joseph Moog)
Bruckner - Symphony No. 7
Mecklenburgische Staatskapelle Schwerin / Daniel Huppert

25 May 8pm, Speyer Dom
28 May 8pm, Stuttgart St Eberhard Cathedral Church
Bruckner - Locus iste, Christus factus est
Ives - Psalm 67, Psalm 24
Bruckner - Os justi, Pange lingua
Feldman - Rothko Chapel
Bruckner - Virga Jesse, Ave Maria
SWR Vokalensemble Stuttgart & soloists / Marcus Creed

26 May 8pm Worms Cathedral
Franck - Grande pièce symphonique (Dan Zerfaß)
Bruckner - Symphony No. 5
Deutsche Staatsphilharmonie Rheinland-Pfalz / Karl-Heinz Steffens

2 June 8pm, Konstanz Münster
Bruckner - Symphony No. 3 in D minor
Südwestdeutsche Philharmonie Konstanz / Marcus Bosch

3 June 8pm Weingarten Basilika
Barber - Agnus Dei
Bruckner - Ave Maria, Christus factus est, Salvum fac populum tuum
Locus iste, Pange Lingua
Villa-Lobos - Bendita sagedoria
Ives - Psalm 67, Psalm 24
SWR Vokalensemble Stuttgart / Marcus Creed

4 June 4pm Halberstadt Cathedral St Stephen St Sixtus
Bruckner - Symphony No. 5
Orchester des Nordharzer Städtebundtheaters, Philharmonisches Kammerorchester Wernigerode / Johannes Rieger

9 June 8pm, 11 June 11am Hamburg Elbphilharmonie +49 40357 66666
Bruckner - Symphony No. 5
NDR Elbphilharmonie Orchester / Herbert Blomstedt

14 June 8pm, 15 June 7pm, München Philharmonie +49 (0)8954 8181400
Gubaidulina - Glorious Percussion
Bruckner - Symphony No. 1
Munich Philharmonic / Gustavo Gimeno

16 June 7.30pm Frankfurt (Oder), Konzerthalle +49(0) 335 4010 120
17 June 7.30pm Potsdam Nikolaisaal +49 (0)331 28 888 28
Sibelius - Violin Concerto (So-Ock Kim)
Bruckner - Symphony No. 9
Brandenburgisches Staatsorchester Frankfurt / Howard Griffiths

19 June 7.30pm Gelsenkirchen Musiktheater im Revier +49 (0)209 4097200
20 June 7.30pm Recklinghausen "Ruhrfestspielhaus" +49 209 1477999
21 June 7.30pm Kamen, Konzertaula, +49 (0)2307 2603090
Mozart - Piano Concerto No. 23 (Martin Stadtfeld)
Bruckner - Symphony No. 7
Neue Philharmonie Westfalen / Rasmus Baumann

25 June 8pm Berlin Konzerthaus +49 (0)30 203092101

Bruckner - Missa solemnis in Bb minor, With other works from the Mass for installation of Friedrich Mayr 14.9.1854 in St. Florian
Johanna Winkel sop.; Sophie Harmsen alto; Sebastian Kohlhepp ten.; Ludwig Mittelhammer bass.
RIAS Chamber Choir / Lukasz Borowicz

29 June 7pm Hamburg Elbphilharmonie +49 40357 66666

Wagner - Prelude and Liebestod
Bruckner - Symphony No. 9
Staatskapelle Berlin / Daniel Barenboim

29 June 7.30pm Meiningen Theatre +49 (0)3693 451222

Mahler arr. Glanert - Des Knaben Wunderhorn (Rita Kapfhammer)
Bruckner - Symphony No.6
Meiningen Hofkapelle / Philippe Bach

1 July 11am, 2 July 8pm, 3 July 7pm, Dresden, Semperoper
+49 (0)351 4911705

Beethoven - Piano Concerto No. 3 (András Schiff)
Bruckner - Symphony No. 4
Staatskapelle Dresden / Herbert Blomstedt

Hungary

9 Mar 7.30pm, Budapest, Franz Liszt Academy +36 1 3420179

Goldenthal - Symphony No. 3
Bruckner - Symphony No. 4
Magyar Radio Symphony Orchestra / Christian Schumann

13 Mar 7pm, Miskolc, Cultural Centre +36 4 6508844

Elgar - Cello Concerto (Stephen Várdai)
Bruckner - Symphony No. 4
Miskolc Symphony Orchestra / Marco Balderi

30 Mar 7.30 Budapest, Franz Liszt Academy +361 342 0179

Bartók - Miraculous Mandarin: suite
Dohnányi - Cello Concerto (László Fenyő)
Bruckner - Symphony No. 4
Danubia Orchestra Óbuda / Zsolt Hamar

Iceland

23 Mar 7.30pm, Reykjavik, Harpa +354 528 5050

Bruckner, A : Symphony No.8 in C minor
Iceland Symphony Orchestra / Markus Poschner

Italy

29 Mar 8.30pm, Ferrara Teatro Comunale +39 532 202675

Berg - Altenberg Lieder
Schubert - 2 arias, Alfonso & Estrella (Christian Gerhaher)
Bruckner - Symphony No. 5
Gustav Mahler Jugendorchester / Daniel Harding

11 Apr 9pm, Florence, Teatro Comunale +39 055 2779 350

12 Apr 9pm, Poggibonsi, Teatro Politeama
13 Apr 9.15pm Figline Valdarno, Teatro Garibaldi
14 Apr 9pm Empoli, Teatro Excelsior
Mozart - Piano Concerto No. 22 (Alexander Lonquich)
Bruckner - Symphony No. 1
Orchestra della Toscana / Alexander Lonquich

28 Apr 8.30pm, 29 Apr 5.30pm, Palermo Teatro Politeama +39 91 6072511

Sibelius - Violin Concerto (Viktoria Mullova)
Bruckner - Symphony No. 9
Orchestra Sinfonica Siciliana / Grzegorz Nowak

5, 6 May 8:30pm, Parma, Auditorium Paganini +39 (0)521 039399

Gubaidulina - Warum?
Bruckner - Symphony No. 9
Toscanini Philharmonic / Alpesh Chauhan

10 May 8pm Florence Opera

Dvořák - Cello Concerto (Pablo Ferrandez)
Schoenberg - Chamber Symphony op. 9
Bruckner - Te Deum
Orchestra and Choir of the Maggio Musicale Fiorentino / Zubin Mehta

13 May 8pm Florence Opera

Vivaldi - Mandolin Concerto

Dorman - Mandolin Concerto (Avi Avital)

Bruckner - Symphony No. 4
Orchestra of the Maggio Musicale Fiorentino / Zubin Mehta

Japan

9 Mar 7pm Osaka, Festival Hall +81 (0)6 6231 2221

11 Mar 6pm Fukuoka, ACROS +81 (0)92 725 9113

Mozart - Violin Concerto No. 3 (Alexandra Soumm)

Bruckner - Symphony No. 7
Yomiuri Nippon SO / Tatsuya Shimono

17 Mar 6.45pm, 18 Mar 4pm, 20 Mar 3pm, Nagoya Aichi

Prefectural Art Theater, +81 (0)52 9715511

Bruckner - Symphony No. 8 (Nowak)
Nagoya Philharmonic / Kazuhiro Koizumi

26 Mar 1.30pm Yokohama Minatomirai Hall +81 (0)45682 2000

Bruckner - Symphony No.9 in D minor - Te Deum
Saori Numa, sop; Nanao Fujii alt; Akira Ushida ten;
Naoyuki Takeda bass; Tokyo Skyline Orchestra / Shogo Matsumura

31 Mar 7pm, Osaka, Symphony Hall +81 (0)6 64536000

Mozart - Piano Concerto No. 25 (Akira Wakabayashi)

Bruckner - Symphony No. 7
Kansai Philharmonic / Taijiro Iimori

14 Apr 7pm, Osaka, Symphony Hall +81 (0)6 64536000

16 Apr 3pm, Hiroshima Bunka Gakuen Hbg +81 (0)82 2438881

Bruckner - Symphony No. 8 (Haas)
Hiroshima Symphony Orchestra / Tatsuya Shimono

10 May 7pm Tokyo Opera City +81 3 5353 9999

Takemitsu - 3 Film Scores
Berg - Violin Concerto (Yuzuko Horigome)

Bruckner - Symphony No. 3
Tokyo City Philharmonic / Ken Takaseki

11 May 7pm Tokyo Opera City +81 3 5353 9999

12 May 7pm Yokohama Minatomirai Hall +81 (0)45682 2000

Wagner - Tannhäuser Overture

Wagner - Wesendonck Lieder (Kathrin Görin)

Bruckner - Symphony No. 3
New Japan Philharmonic / Toshiyuki Kamioka

13 May 2pm Yokohama Minatomirai Hall +81 (0)45682 2000

Bruckner - Symphony No. 8 (1st version)
Kanagawa Philharmonic / Hiroshi Kodama

19 May 7pm Tokyo Metropolitan Art Space +81 3 59851707

Bruckner - Symphony No. 5
Yomiuri Nippon Symphony Orchestra / Stanisław Skrowaczewski

20 May 6pm, 21 May 2pm Kawasaki, Muza Symphony Hall,

Mozart - Piano Concerto No.6 (Makoto Ozone) +81 (0)44 520 0200

Bruckner - Symphony No. 5
Tokyo Symphony / Jonathan Nott

20, 21 May 2.30pm Kyoto Concert Hall +81 (0)75711 3090

Bruckner - Symphony No. 5
Kyoto Symphony Orchestra / Ken Takaseki

21 May 3 pm Nishinomiya, Hyogo Performing Arts Centre

+81 (0)798 680255

Chausson - Poème (Teiko Maebashi)

Massenet - Meditation from Thais **Bruckner** - Symphony No.9
Osaka Philharmonic / Michiyoshi Inoue

26, 27, 28 May 3pm Nishinomiya, Hyogo Performing Arts Centre

+81 (0)798 680255

Rodrigo - Concierto de Aranjuez, version for harp (Naoko Yoshino)

Bruckner - Symphony No. 6
Hyogo Performing Arts Centre Orchestra / Tatsuya Shimono

Korea

22, 23 June 8pm Seoul Arts Centre +82 (0)2580 1300

Schumann - Cello Concerto (Alban Gerhardt)

Bruckner - Symphony No.7
Seoul Philharmonic / Markus Stenz

Luxembourg

23 Mar 8pm Luxembourg, Philharmonie +352 26322632
Berg - Altenberg Lieder
Schubert - 2 arias, Alfonso & Estrella (Christian Gerhaher)
Bruckner - Symphony No. 5
Gustav Mahler Jugendorchester / Daniel Harding

Netherlands

3 Mar 8.15pm, 4 Mar 2.15pm, Rotterdam, De Doelen, +3110 2171717
Szymanowski - Violin Concerto (Clara-Jumi Kang)
Bruckner - Symphony No. 9
Rotterdam Philharmonic Orchestra / Valery Gergiev

9 Mar 8pm Apeldoorn, Orpheus +31 (0)90 0123 0123
10 Mar 8.15pm Nijmegen De Vereeniging +31 (0)24 322 1100
11 Mar 8.15pm Arnhem, Musis Sacrum, +31 026 4437343
Bruckner - Symphony No. 8
Het Gelders Orkest / Martin Sieghart

16 Mar 8.15pm, 19 Mar 2.15 pm, Amsterdam, Concertgebouw +31 (0)20 6718345
Shostakovich - Violin Concerto No.1 (Lisa Batiashvili)
Bruckner - Symphony No. 1
Royal Concertgebouw Orchestra / Vladimir Jurowski

20 May 2.15 pm, Amsterdam, Concertgebouw +31 (0)20 6718345
Messiaen - Les offrandes oubliées
Rihm - Piano Concerto No. 2 (Tzimon Barto)
Bruckner - Symphony No. 7
Radio Filharmonisch Orkest / Christoph Eschenbach

Poland

31 Mar 7.30pm, 1 Apr 6pm, Krakow, Philharmonic Hall +48 12 619 8733
Mozart - Symphony No.38
Bruckner - Symphony No. 6
Krakow Philharmonic Orchestra / Antoni Wit

9 June 7pm Warsaw NFM, +48 71792 1000
Bruckner - Symphony No. 9
Warsaw NFM Philharmonia / Stanisław Skrowaczewski

Portugal

17 Mar 7pm Lisbon, Gulbenkian Foundation +351 21 782 3030
Berg - Altenberg Lieder
Schubert - 2 arias, Alfonso & Estrella (Christian Gerhaher)
Bruckner - Symphony No. 5
Gustav Mahler Jugendorchester / Daniel Harding

31 Mar 9.30pm Lisbon, Gulbenkian Foundation +351 21 782 3030
Bruckner - String Quintet in F major
Strauss - Prelude for String Sextet from *Capriccio*
Bin Chao vln; Pedro Pacheco vln; Lu Zheng vla;
Samuel Barsegian vla; Varoujan Bartikian cello; Marco Pereira cello.

Russia

1 Mar 7pm Moscow Tchaikovsky Concert Hall +7 495 232 04 00
Grieg - Holberg Suite & Piano Concerto
Bruckner - Symphony No.4
Russian National Orchestra / Vassily Sinaisky

Slovenia

25, 26 May 7.30pm Ljubljana, Cankarjev Dom +386 (0)1 2417 299
27 May 7.30pm Maribor, Slovene National Theatre +386 (0)2 250 6115
Bruckner - Symphony No.9 & Te Deum
Petra Froese sop; Nuška Drašček Rojko alt; Domagoj Dorotić ten; Marko Fink bass; Slovenian Philharmonic Orchestra & Choir / Theodor Guschlbauer

Spain

4 Mar 7pm, 5 Mar 11am Barcelona, l'Auditori +34 (0)93 2479300
Wagner - Siegfried Idyll **Bruckner** - Symphony No. 7
Orquestra Simfònica de Barcelona i Nacional de Catalunya / Salvador Mas

5 Mar 6pm Barcelona, Palau de la Música Catalana +34 902 442 882
Mozart - Piano Concerto No.24 (Stephen Kovacevich)
Bruckner - Symphony No. 3

Orquestra Camera Musicae / Tomàs Grau

21 Mar 7.30pm Madrid, Auditorio Nacional +34 91 337 0140
Berg - Altenberg Lieder
Schubert - 2 arias, Alfonso & Estrella (Christian Gerhaher)
Bruckner - Symphony No. 5
Gustav Mahler Jugendorchester / Daniel Harding

27 Apr 8pm Ferrol Auditorio +34 981 252 021
28 Apr 8.30pm A Coruña, Palacio de la Opera +34 981 140404
Haydn - Sinfonia Concertante for Violin, Cello, Oboe, Bassoon
Bruckner - Symphony No. 6
Orquesta Sinfónica de Galicia / Dennis Russell Davies

27 Apr 8pm Palma de Mallorca, Auditorium + 34 971 734 735
Shostakovich - Cello Concerto No. 1 (Gautier Capuçon)
Bruckner - Symphony No. 4
L'Orquestra Simfònica de les Illes Balears / Joji Hattori

10 May 8.30pm, Barcelona, Palau de la Música Catalana +34 902 442 882
Beethoven - Piano Concerto No. 3 (Rudolf Buchbinder)
Bruckner - Symphony No. 4
BBC Philharmonic Orchestra / Juanjo Mena

23 May 7.30pm Madrid, Auditorio Nacional +34 91 337 0140
Mendelssohn - Piano Concerto No.3 (Roberto Prosseda)
Bruckner - Symphony No. 3
Orquesta de la Comunidad de Madrid / Víctor Pablo Pérez

25, 26 May 8pm Malaga, Teatro Cervantes +34 902 36 0295
Bruckner - Symphony No. 5
Orquesta Filarmonica de Malaga / Carlos Domínguez Nieto

2 June 8.30pm Tenerife, Auditorio de Tenerife +34 902 317 327
Mozart - Piano Concerto No.20 (Hiroo Sato)
Bruckner - Symphony No. 3
Orquesta Sinfónica de Tenerife / Víctor Pablo Pérez

Sweden

2 Mar 7pm, 4 Mar 3pm Örebro Konserthuset
Bach - Brandenburg Concerto No. 3
Hillborg - new work
Bruckner - Symphony No.3
Svenska Kammarorkestern / Thomas Dausgaard

21 Mar 7pm, Borås Ahaga +46 3335 70 90
Bruckner - Overture in G minor
Beethoven - Symphony No. 5
Brahms - Violin Concerto (Christian Svarfvar)
Borås Symphony Orchestra / Joachim Gustafsson

Switzerland

25 Mar 7.30pm, 26 Mar 7pm, Thun Kultur- and Kongresszentru +41 (0)33 221 7285
Bruckner - Symphony No. 4
Thun Stadtorchester / Laurent Gendre

31 Mar 7.30pm, 2 Apr 5pm, Bern, Kultur-Casino +4131 329 5252
Rachmaninov - Piano Concerto No. 1 (Lise de la Salle)
Bruckner - Symphony in D minor "Die Nullte"
Bern Symphony Orchestra / Mario Venzago

28, 29 June 7.30pm, Basel Münster +41 (0)61 206 99 96
Mozart - Piano Concerto No. 20
Bruckner - Symphony No. 2
Melchiorre - *Akranes* for six percussionists
Basel Symphony Orchestra / Ivor Bolton

Taiwan

Taipei National Concert Hall +886 23393 9888
Elgar - Cello Concerto (Wen-Sinn Yang) **Bruckner** - Symphony No.7
National Symphony Orchestra Taiwan / Shao-Chia Lü

United Kingdom

11 Mar 7.30, Meopham Kent, Parish Church John the Baptist
Striggio - Ecce beatam lucem; Soprano solos (Fiona Jackson)
Bruckner - Mass No. 2 (organ acc)
Kent Chamber Choir / Alan Vincent

22 Mar 7.30 London, Royal Festival Hall +44 (0)207 960 4200
Lindberg - Cello Concerto No.2 (Anssi Karttunen)
Bruckner - Symphony No.9
London Philharmonic Orchestra / Jukka-Pekka Saraste

9 Apr 11am, London St Luke's +44 (0)20 7638 8891
LSO Singing Day: **Bruckner Favourites**
with Simon Halsey: Motets, Te Deum, piano accompaniment

23 Apr 7.30pm London Barbican Hall +44 (0)207638 8891
Debussy - Prelude à l'après-midi d'un faune
Bartók - Viola Concerto (Antoine Tamestit)
Bruckner - Symphony No.4
London Symphony Orchestra / François-Xavier Roth

26 Apr 7.30 London, Royal Festival Hall +44 (0)207 960 4200
Wagner - Overture: Der Fliegende Holländer
Wagner - Die Walküre: Wotans Abschied (Egils Silins)
Bruckner - Symphony No.7
London Philharmonic Orchestra / Marek Janowski

4 May 7.30pm Manchester Bridgewater Hall +44 (0)161 907 9000
Purcell - Funeral Sentences for Queen Mary
Wigglesworth - Locke's Theatre
Bruckner - Symphony No. 9
Hallé Choir and Orchestra / Ryan Wigglesworth

28 May 7pm, London Barbican Hall +44 (0)207638 8891
Bruckner - Te Deum & Symphony No. 9
Sally Matthews sop; Karen Cargill mezzo; Eric Cutler ten;
Alessandro Spina bass
London Symphony Orchestra and Chorus / Bernard Haitink

1 June 7.30pm London Barbican Hall +44 (0)207638 8891
Beethoven - Piano Concerto No.3 (Mitsuko Uchida)
Bruckner - Symphony No.9 in D minor
London Symphony Orchestra / Bernard Haitink

24 June 7.50 Bristol, St Mary Redcliffe
Vaughan Williams - Toward the Unknown Region
Poulenc - Organ Concerto (Andrew Kirk)
Bruckner - Symphony No. 9
Bristol Concert Orchestra / Stefan Hofkes

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



www.bachtrack.com

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concert listings and reviews**

United States of America

2 Mar 8pm Toronto St Lawrence Centre +1 416 366 7723
Haydn - Quartet Op. 71/1
Bruckner - Quartet
Dvořák - Quartet Op 96 "American"
Prazak Quartet

3, 4 Mar 8pm, 5 Mar 2.30pm Houston, Jesse H. Jones Hall +1 713224 7575
Bruckner - Te Deum & Symphony No. 1
Lindsay Russell, sop; Zoie Reams, mezzo; Jack Swanson, ten;
Kyle Albertson, bass-baritone
Houston Symphony Chorus & Orchestra / Christoph Eschenbach

18 Mar 7pm, 19 Mar 11.30am, 20 Mar 8pm Washington, Kennedy
Center +1 202 4674600
Mozart - Violin Concerto No. 3 (Nurit Bar-Josef)
Bruckner - Symphony No. 1
National Symphony Orchestra / Christoph Eschenbach

23 Mar 7.30pm Indianapolis 2nd Presbyterian Church
25 Mar 7pm Indianapolis, Hilbert Circle Theater 001 317 639 4300
Mendelssohn - Violin Concerto No. 2 (Simone Porter)
Bruckner - Symphony No. 7
Indianapolis Symphony Orchestra / Matthew Halls

13, 15 Apr 8pm, 14 Apr 1.30pm Boston, Symphony Hall, +1 617 6389289
Mozart - Piano Concerto No. 20 (Mitsuko Uchida)
Bruckner - Symphony No. 6
Boston Symphony Orchestra / Andris Nelsons

20, 22 Apr 8pm Seattle Symphony, Benaroya Hall +1 206 215 4747
Bruckner - Symphony No. 5
Seattle Symphony Orchestra / Ludovic Morlot

30 Apr 2.30pm Pittsburgh, Heinz Hall +1 412 392 4900
Bruckner - Symphony No. 8
Pittsburgh Symphony Orchestra / Manfred Honeck

19 May 11.15am, 20 May 8pm, Milwaukee, Marcus Center +1 414 273 7206
Bloch - Schelomo (Susan Babini)
Bruckner - Symphony No. 7
Milwaukee Symphony Orchestra / Edo de Waart

27 May 7.30pm Las Vegas, The Smith Center +1 702 7492000
Mozart - Overture: Die Zauberflöte
Strauss - Oboe Concerto (Liam Boisset)
Bruckner - Symphony No. 6
Las Vegas Philharmonic / Donato Cabrera

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Celebrating 20 Years...

13 - 20 August 2017



ST. FLORIANER
BRUCKNERTAGE

BrucknerTage 2017

Bruckner's Fifth Symphony

BRUCKNER'S ORGAN NIGHT

BRUCKNER: Symphony No. 5 in B-flat Major
Transcription for organ by Matthias Giesen Matthias
Giesen, St. Florian
Michał Markuszewski, Warsaw

PIANO CONCERT

"The B-A-C-H Project"
Works by J. S. Bach, D. Shostakovich and F. Chopin
Dora Deliyiska, piano

SYMPOSIUM

"Bruckner-Dimensionen" · Lectures and discussions
with Prof. Dr. Hans-Joachim Hinrichsen / Zurich,
Prof. Dr. Ferdinand Reisinger

CHORAL CONCERT

"Genesis Vocalis"
Works by C. Orff, A. Bruckner, S.D. Sandström,
G.Ligeti, G.Holst, J.Tavener, Joh. Brahms
Wiener Kammerchor
Conductor: Michael Grohotolsky

SYMPHONY CONCERT

"The Fifth"
BRUCKNER: Symphony No. 5 in B-flat Major
Altomonte Orchestra
Conductor: Rémy Ballot

JAZZ CONCERT

"Bruckner V. improvised"
The Temporary Arts Orchestra
Conductor: Thomas Mandel

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13. - 20. August 2017

AUGUSTINER CHÖRHERRENSTIFT ST. FLORIAN

