



# The Bruckner Journal

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**VOLUME TWENTY-ONE, NUMBER THREE, NOVEMBER 2017**

## Times, They Are A'Changin'

This issue of the Journal publishes further articles from this year's Readers Conference in Oxford. The papers by Hawkshaw, Korstvedt, and Hatfield were well received and we are grateful to be able to share them with you now.

In preparing the articles for publication, it becomes obvious how limiting the print media has become in the context of information to be provided.

The article by Hawkshaw seeks to define the complicated issue in discerning staccato and accent markings in Bruckner's original manuscripts and hand. The facsimile pages shown during the Conference were necessary to display the problem in context. Unfortunately, due to space limitations, color restriction to black and white, as well as limits of resolution, the subtlety of the markings is challenging to discern in displaying the images here.

Likewise, Korstvedt's paper was presented not only at the Oxford Conference, but also last year's BrucknerTage in a multimedia format that included full color high resolution images, as well as musical examples to complement the text – both of which are unable to be reproduced here.

As a result, the Journal is taking the first step to providing enhanced media presentation of its content using its online resources and website.

Specifically, readers will be able to read an online version of Korstvedt's article containing in-line links to review the annotated and facsimile images in their full resolution, as well as hear the specific audio sound files referenced.

Additionally, the full resolution images pertaining to Hawkshaw's article will be available for review as the reader wishes.

This is potentially the first step in creating a more dynamic and informative Journal, including the possibility of creation of an entire electronic version of the Journal in a rich format such as PDF.

Please write me with your thoughts so that the Journal can continue to enrich your experience of Bruckner.

MC

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Silhouette by Otto Böhler

## **THE BRUCKNER JOURNAL - Online**

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

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

**[www.brucknerjournal.com](http://www.brucknerjournal.com)**

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

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### **Anton Bruckner Lexicon online (ABLO)**



On 1 July 2017, the first articles of the new digital encyclopedia on Anton Bruckner went online, which were published on the Bruckner online portal ([www.bruckner-online.at](http://www.bruckner-online.at)) by the Division of Musicology, Institute of History of Art and Musicology, of the Austrian Academy of Sciences. The Anton Bruckner Lexicon online (ABLO) is designed to comprise more than 1,000 articles relating to Anton Bruckner including numerous illustrations and sheet music, covering the fields of “works”, “people”, “places” and “special topics”. With the collaboration of national and international researchers and experts on Bruckner, a wide spread (e.g. articles on the reception of Bruckner on a worldwide basis) and high quality of content shall be ensured.

#### ***Previous history:***

In 1996, a comprehensive reference book on the life and work of Anton Bruckner was published for the first time: “*Anton Bruckner. Ein Handbuch*”, Residenz Verlag (Salzburg-Wien). This book was published on the occasion of the 100th anniversary of Bruckner’s death by Uwe Harten together with Renate Grasberger, Andrea Harrandt, Elisabeth Maier and Erich Wolfgang Partsch for the Anton Bruckner Institute in Linz. In

more than 500 pages, it presented for the first time scientifically researched information on Bruckner, clearly structured according to keywords.

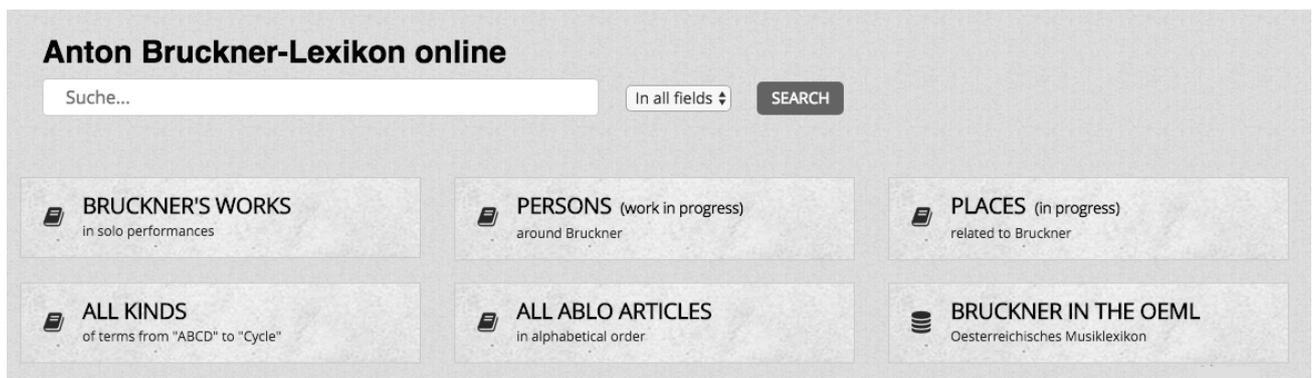
Since 2007, there have been plans at the former Department of Musicology of the Austrian Academy of Sciences to reissue a significantly extended and revised edition of the reference book of 1996, which was directed at both researchers and the general public. Even though preliminary work started promptly, these plans were not realized, not least because of the unexpected and sudden death of Erich Wolfgang Partsch. In 2016, the project was relaunched with a now different goal: to publish an online encyclopedia (instead of a printed reference book) based on already existing material. This decision was also taken with regard to the successful development of the Bruckner online portal at the Institute of History of Art and Musicology, realized by Robert Klugseder in 2015.

On 1 September 2016, Christian K. Fastl, who is member of the editorial board of the “*Österreichische Musiklexikon online*” ([www.musiklexikon.ac.at](http://www.musiklexikon.ac.at)) since 2003, was appointed project manager. Together with Andrea Harrandt, board member of the “*Internationale Bruckner Gesellschaft*”, he is the editor of the Anton Bruckner Lexicon online (ABLO). Mirjam Kluger and Andrea Singer are editorial employees at the Institute of History of Art and Musicology. Further support is provided by Elisabeth Maier and Renate Grasberger. The technical implementation is performed by the Austrian Centre for Digital Humanities at the Austrian Academy of Sciences, especially Daniel Schopper and Peter Andorfer, while the technical coordination at the Institute of History of Art and Musicology is provided by Robert Klugseder. Klaus Kapsreiter is responsible for web design.

ABLO can be directly reached on [www.bruckner-online.at/ablo](http://www.bruckner-online.at/ablo). In the meantime, all articles on Bruckner’s works have gone online, the current project phase focuses on articles on special topics.

*Christian K. Fastl*  
Project Manager & Editor

### Editor’s Notes:



Above is the search box as it appears using a browser that translates web elements automatically, such as Google Chrome. The “All Kinds” translates differently with some browsers, but basically corresponds to the “Special Topics” noted in the article. As noted in the article, “persons” and “places” do not function at this time.

Natively, the ABLO is currently a German-language site.

Unfortunately, only search terms in German are recognized. So, “symphony” yields only results containing that term exactly – such as “Symphony Orchestra”. Whereas, “symphonie” yields results pertaining to symphonic works. Likewise, terms such as “first”, “second”, “third”, etc. are ineffective in favour of their German counterpart (“*erste*” “*zweite*”, etc.). Search using “WAB” is effective.

Hopefully, the ABLO search function will be expanded to make itself more user-friendly outside of its native language.

MC

## Between a Snowflake and a Hailstorm: Thoughts on Bruckner's Staccato and Accent Markings

Paul Hawkshaw, Ph.D.  
Yale School of Music

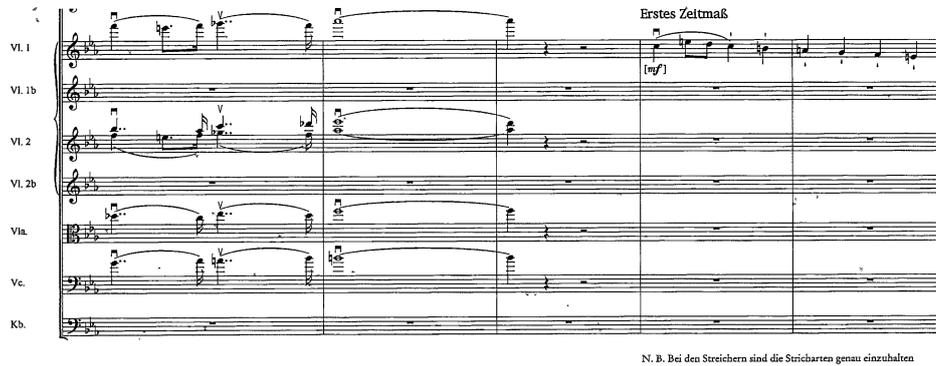
About three years ago, Dr. Thomas Röder drew my attention to the editorial and performance practice problems posed by Anton Bruckner's different staccato markings – the vertical stroke and the dot. Among other things, Dr. Röder was concerned about the degree to which editors of *The New Anton Bruckner Edition* (NBG) should try to distinguish the two markings. A subsequent communication with all the editors of the new edition confirmed that Bruckner used both vertical strokes and dots as articulation marks in his autographs throughout his career. In many cases, though his copyists and early editors treated the dots and strokes as the same thing and wrote or printed only dots, the autograph sources indicate that Bruckner expected performers to distinguish between the two. Dermot Gault, for example, drew our attention to the second thematic group of the Fifth Symphony finale excerpted in Example 1. With a stroke on the last note under each of the phrase marks in the violins, and dots in the second violin arpeggios, violas, cellos and basses, Bruckner must have been calling for two different articulations.<sup>1</sup>



Example 1: A-Wn 19477/4, fol 9r. Symphony No. 5, Finale, mm 98-103.

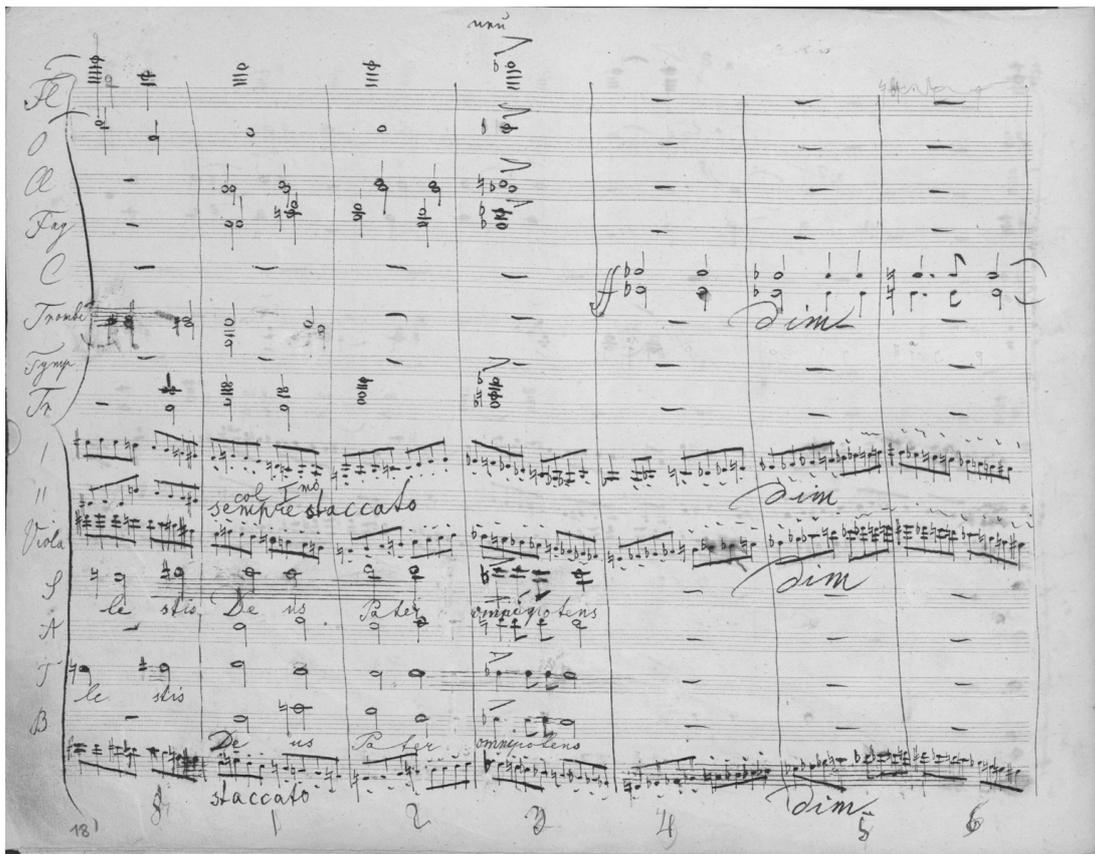
<sup>1</sup> The author is indebted to Crawford Howie, Benjamin Korstvedt, Dermot Gault and Thomas Röder who suggested many examples for consideration in this paper. He would also like to thank Andrea Harrandt and the staff of the Music Collection of the Austrian National Library (A-Wn) for their kind permission to use the facsimile pages from the collection.

In the finale of the Eighth symphony (first version, m 415ff.; second version m 387ff.), Bruckner was so concerned about the performance of the notes with strokes that he wrote a strong admonition into the score: “N. B. The strings should strictly observe the articulations.”<sup>2</sup> (Example 2) In their editions, Robert Haas and Leopold Nowak transcribed the strokes as inverted wedges (▼) or, in German, *Keile*. As illustrated in Example 2, in the hope of avoiding specific implications such as an accent (▼) or the modern upbow (V), though either could be implied by the context, the *NBG* has settled on the tear drop symbol used in a number of scholarly editions, including recent volumes of the Mozart collected works.



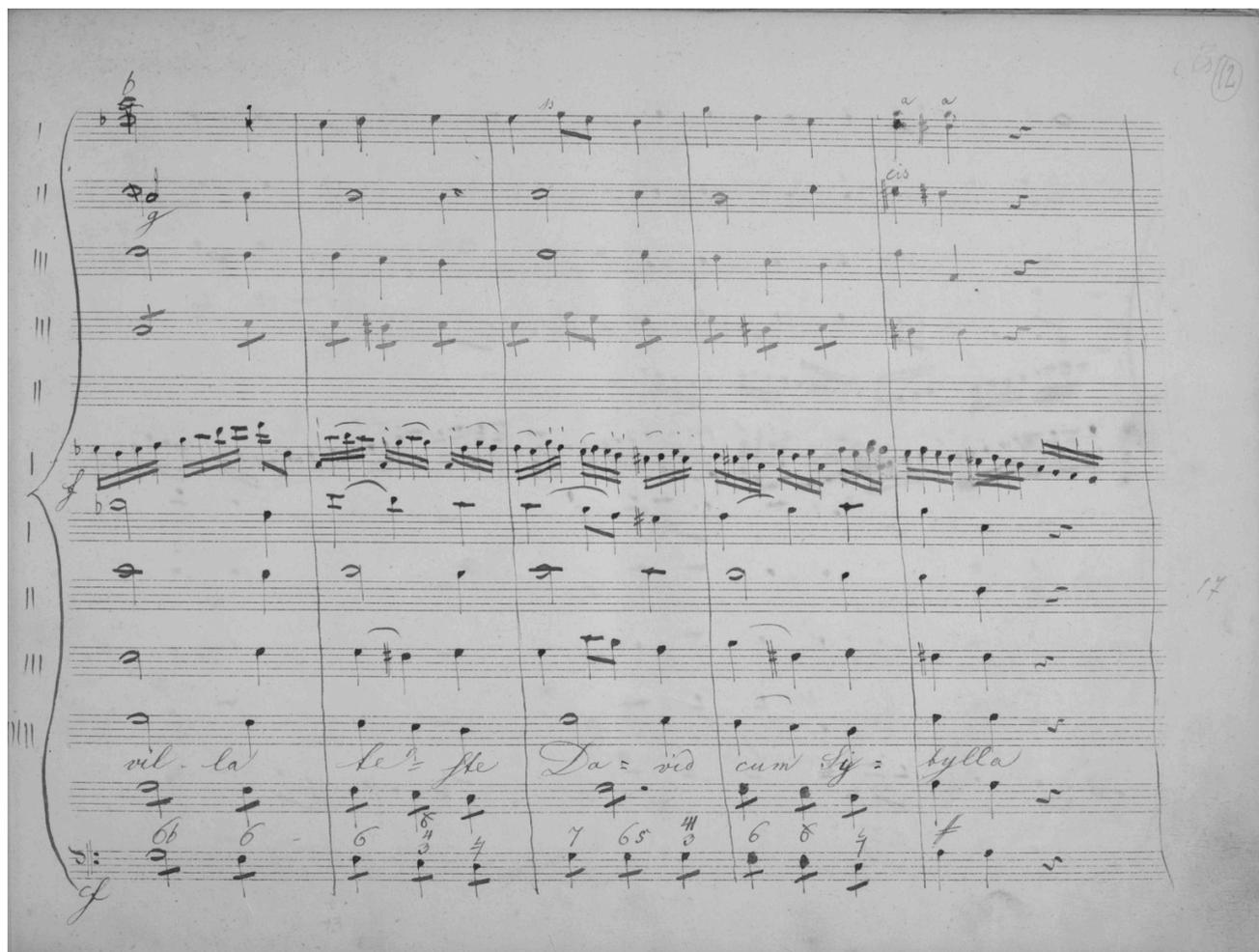
Example 2: Symphony No. 8, 1<sup>st</sup> Version, Finale, mm 412-416.

The first consideration, from an editorial perspective, is the extent to which strokes can be distinguished from dots in Bruckner’s orthography. Bruckner was, in fact, often punctilious in making a distinction between vertical strokes and dots as he was in Example 1 above. The few exceptions are usually decipherable, as in Example 3 from the Gloria of the D minor Mass, supplied by Crawford Howie. All the articulation marks in the violins and violas, mm 44-45, must be dots, as they are in mm 40-43, where they are also identified as *staccato*. And the basses and cellos must continue the dots through these measures, even though the composer has not so indicated.



Example 3: A-Wn 19483, fol 18v. Mass in D minor, Gloria, mm 39-45.

<sup>2</sup> “N. B. Bei den Streichern sind die Stricharten genau einzuhalten.”



Example 4: A-Wn 2125, fol 12r. Requiem, "Dies Irae," mm 10-14.

A much more difficult question, of course, is what exactly did Bruckner intend by using dots and strokes? Here we are in far murkier waters. There is no simple answer to this question for at least three reasons:

1. Though his dots and strokes are usually easy to distinguish, their application is by no means always consistent. Example 4 illustrates a passage from the "Dies Irae" of the Requiem from 1849 where dots and strokes are used for the same figuration in the violins.
2. Bruckner's use of different symbols changed over the course of his career, and
3. As was the case for any composer, for all performance instructions, the question of degree covered a wide spectrum depending upon prevalent performance practices and musical style and context.

The passages in Examples 4 through 10 suggest a number of different interpretations for Bruckner's dots and strokes depending upon the musical context and their respective dates. When considering these passages, it will be helpful to recall, Josef Joachim's categorization of three types of staccato - snow, rain and hail.<sup>3</sup> Though Bruckner did not share the great violinist's flair for metaphor, he may well have endorsed the musical sentiment.

First some historical context: the most extensive discussion of the distinction between vertical strokes and dots in the musical literature came about as a result of editorial work on Mozart. The problem is so pervasive in Mozart that, in 1954, the German *Gesellschaft für Musikforschung* organized a competition, inviting scholars to write essays on the subject of whether or not editors should try to distinguish between Mozart's strokes and dots. In the end, five extensive essays were published.<sup>4</sup> Four of the authors - Oswald Jonas, Herbert Keller, Alfred Kreutz and Herbert Unverricht -- agreed that many passages in Mozart demonstrate a clear distinction that modern editors should observe. The fifth, Ewald Zimmermann argued that the broad spectrum of viable interpretations of strokes and dots in Mozart's autographs, as well as his contemporaries'

<sup>3</sup> Cited in Frederick Neumann, "Dots and Strokes in Mozart." *Early Music* 21/3, (Aug., 1993): 429.

<sup>4</sup> Hans Albrecht, ed. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart*. (Kassel, Basel and London: Barenreiter, 1957).

inconsistencies in transmitting the symbols in copy scores and prints, render modern editorial attempts at differentiation unnecessary and potentially confusing.<sup>5</sup> There was a consensus that, at different times in his autographs, Mozart used the vertical stroke to separate a note from a group of slurred notes; as an accent similar to the modern > (a symbol that Mozart did not use); as an accented staccato; as a longer staccato without accent; or as just an ordinary staccato indication. As a general rule, Mozart used the dot for the shorter, lighter end of the staccato spectrum or for special bowing techniques such as *portato*. Hermann Keller pointed out, for example, that Zerlina's music has dots while Don Giovanni's has strokes – the operatic equivalents of the snowflake and the hailstorm.<sup>6</sup> The authors were unanimous in their agreement that Mozart and his contemporaries were inconsistent enough, and that the gray area between interpretations of dots and strokes was so great, that no universal principal could be applied to translating the meaning of the two symbols. The same should be said of Bruckner.

In his article on articulations in the *New Grove Dictionary*, after cautioning again against any attempt to find universal principles, Clive Brown describes two schools of thought on the subject of strokes and dots in the second half of the nineteenth-century -- the German and the French.<sup>7</sup> The German school continued more or less the practice just described for Mozart, except that, beginning in Haydn's late scores, the > sign gradually took over from the vertical stroke for accents without staccato.<sup>8</sup> The French school, not surprisingly, was completely opposite – i.e. dots were used for accented or longer staccato and strokes for the snowflakes. Brown went on to say that, in the nineteenth century, the prescriptions of performance practice treatises “differed somewhat according to whether the writer considered the matter primarily from the point of view of keyboard playing, string playing, or wind playing, and there were important differences between a number of French and German musicians, especially about the accent implications of the two kinds of staccato mark.”<sup>9</sup> He also noted that:

*Throughout most of the second half of the [nineteenth] century there was a strong connection between the type of music and the style of execution. An Adagio required a more sustained style of performance than an Andante, and an Andante would not invite as detached a performance as an Allegro; a solo part would not be performed in the same style as an accompaniment; church music, chamber music, and opera would each require different approaches; music notated in 3/2 would not elicit the same performance style as it would if it were written in 3/8, even if it were played at the same tempo; and so on. Consequently, a note, with or without an articulation mark, would be played in very different ways in different musical contexts.*<sup>10</sup>

That Bruckner learned some variant of the German system in Saint Florian is almost certainly a given. He worked with some of Austria's finest performers in the violinist, Franz Gruber, and his organ teacher Anton Kattinger. The prevalent practice regarding notational symbols may have been somewhat old-fashioned while Bruckner was at the monastery, given that the church music repertoire consisted largely of music by the Haydns, Mozart and their contemporaries. Bruckner did perform Schubert Lieder and Beethoven chamber music, and encountered works by Rossini and Mendelssohn at St. Florian.<sup>11</sup> Only with Otto Kitzler in the 1860s did he catch up to Wagner and the avant-garde.<sup>12</sup>

Regarding Bruckner's treatment of strokes and dots, we must once again be grateful to Thomas Röder for taking the lead. In his Introduction to the First Symphony in the *NBG*, he cites Adolf Bernhard Marx, whose treatise from 1860 Bruckner studied with Otto Kitzler.<sup>13</sup> Marx observed that the vertical stroke indicated a staccato, “separate, but with energetic attack” i.e. closer to the hail end of the spectrum. For Marx, the staccato

<sup>5</sup> Ibid., 109.

<sup>6</sup> Ibid., 8.

<sup>7</sup> Clive Brown, “Articulation Marks.” *The New Grove*, vol. 2, 2001: 89-92.

<sup>8</sup> Clive Brown, *Classical and Romantic Performing Practice*. (Oxford and New York: Oxford University Press, 1999), 106.

<sup>9</sup> Ibid., 201.

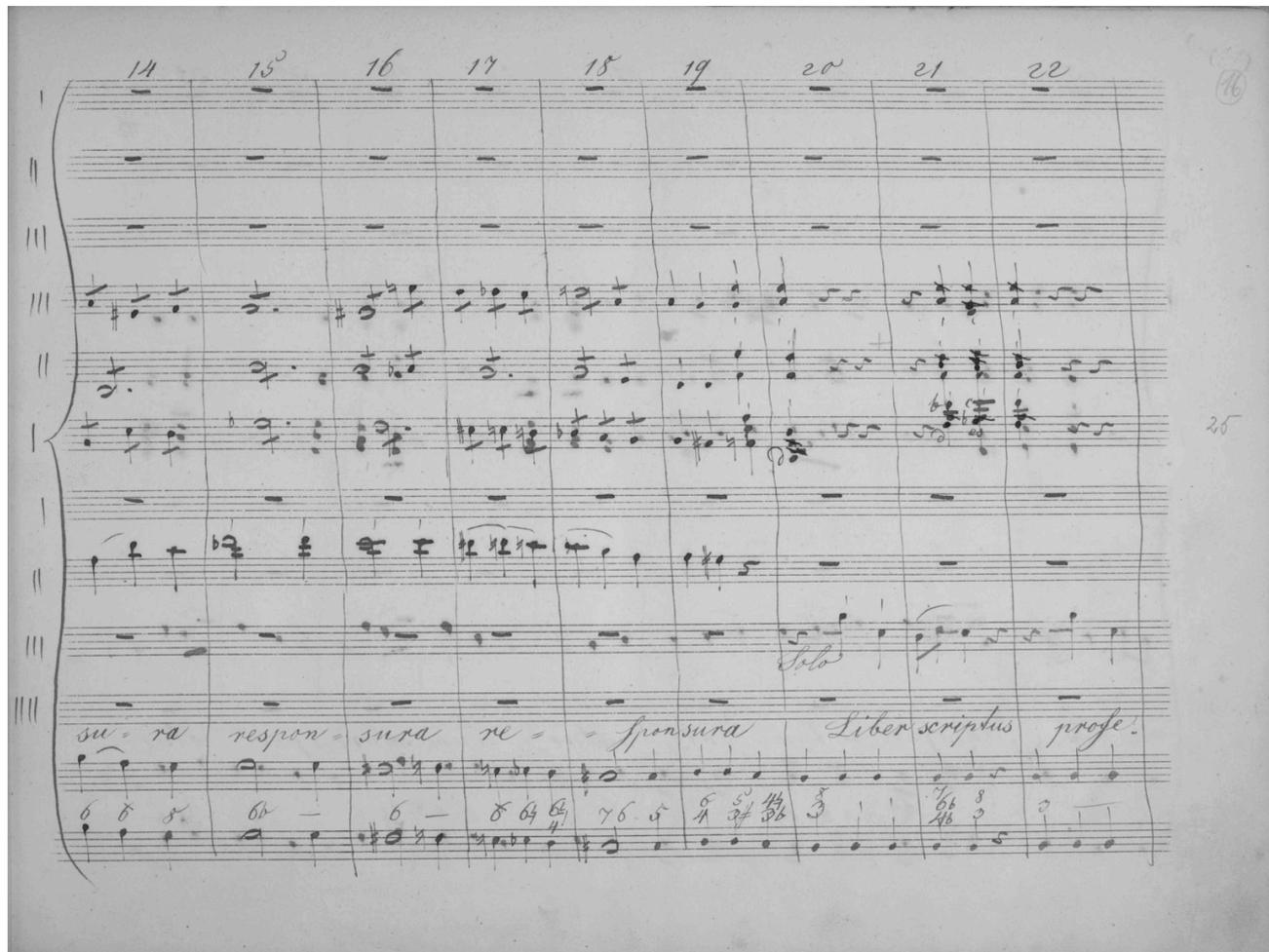
<sup>10</sup> Ibid., 219.

<sup>11</sup> For more about the repertoire Bruckner studied and performed at St. Florian, see Paul Hawkshaw, “Anton Bruckner's Counterpoint Studies at the Monastery of Saint Florian.” *The Musical Quarterly* 90 (2007): 90-122.

<sup>12</sup> For more about Bruckner's studies with Otto Kitzler, see Erich Wolfgang Partsch and Paul Hawkshaw, eds. *Das “Kitzler-Studienbuch:” Anton Bruckners Studien in Harmonie- und Instrumentationslehre bei Otto Kitzler (1861-63). Anton Bruckner Sämtliche Werke, XXV*. (Vienna: Musikwissenschaftlicher Verlag, 2014), Foreword.

<sup>13</sup> Thomas Röder, ed. *The New Anton Bruckner Edition III/1/1/1, I. Symphonie c-Moll, Linzer Fassung*. (Vienna: Musikwissenschaftlicher Verlag, 2015), Introduction. Röder cites Adolf Bernhard Marx, *Die Lehre von der musikalischen Komposition praktisch-theoretisch*, 4 vols. (Leipzig: Breitkopf und Härtel, 1860), 4: 331.

dot, on the other hand, required a “scolto, détaché” – a separate bow stroke “with light attack.” Both articulations were to be executed without changing the direction of the bow. Thomas went on to say that, in treating the strokes as staccato dots, Bruckner’s copyists and editors followed a practice that began in Mozart and Beethoven’s time and became more and more prevalent as the century progressed. Stroke and dot came to have one and the same significance, the stroke at best requiring slightly shorter spacing. Whatever the prevalent practice, as we have already mentioned, Bruckner himself retained the distinction throughout his life.<sup>14</sup>



Example 5: A-Wn 2125, fol 16r. Requiem, “Dies Irae,” mm 56-64.

The next examples will demonstrate that Marx’s description is a useful point of departure for interpreting many of the composer’s strokes and dots – i.e. the stroke calls for a heavier, longer, perhaps accented staccato, and the dot requires a lighter, shorter execution. The examples will also demonstrate why all the caveats expressed above need to be borne in mind. Returning to Example 4, in this arcane baroque-like violin figuration (fifth system from the top), Bruckner may be using an old eighteenth-century application of the stroke or dot – i.e. the affected notes are to be bowed separately as opposed to the slurred notes that surround them.<sup>15</sup> At the rapid tempo of this movement, the range of execution is relatively limited though, in the context of the “Dies Irae,” performers are likely to strive for an effect somewhere in the “heavy rain” range of Joachim’s spectrum. The last four measures of Example 5, also from the “Dies Irae,” probably illustrate

<sup>14</sup> By way of comparison, Brahms was also particular about maintaining a distinction between strokes and dots. Robert Pascal, ed. *Johannes Brahms. Symphonie Nr. 1 C-moll, Op. 68. Johannes Brahms Neue Ausgabe Sämtlicher Werke I/1*. (Munich: G. Henle Verlag, 1996) Kritischer Bericht: 232, for example, has a facsimile of a copy score of the finale (D LÜbi Inv.-Nr. 1995. 44b) where the composer meticulously changed the dots to strokes in pencil. Wagner’s music is full of contradictions in this regard. Only late in his career did he begin to be consistent about differentiating between the two. See Clive Brown, *Performing Practice*, 217.

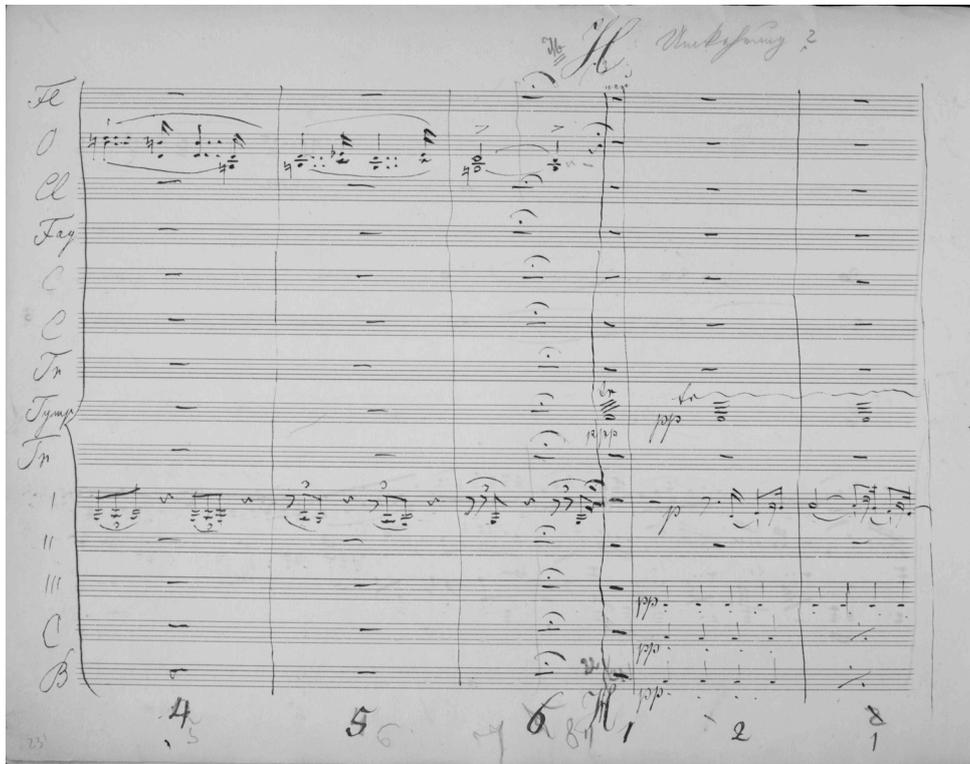
<sup>15</sup> For more on this use of the stroke or dot, see Hermann Keller who cites Leopold Mozart in *Die Bedeutung der Zeichen*. Op. cit., 7.

Bruckner's use of the vertical stroke as an accent or possibly an accented staccato in the strings and bass voice part (systems 4-9). The strokes over the strings in the third measure of Example 6 (systems 3-6 and 12) from the "Sanctus" of the *Requiem* perhaps call for a heavier, separated though not sharply accented articulation as the orchestra makes the transition from the *misterioso* opening to the magisterial *forte* of the "Gloria tua."

Handwritten musical score for Example 6, folio 49v of the Requiem, Sanctus, measures 5-8. The score includes staves for strings (Violins I and II, Violas, Cellos, Basses), Soprano I, and Alto. The lyrics "Pleni sunt caeli et terra gloria gloria" are written below the vocal staves. The notation features various articulation marks, including vertical strokes and dots, particularly over the string parts.

**Example 6:** A-Wn 2125, fol 49v. *Requiem, Sanctus*, mm 5-8.

The last two measures in Example 7 contain the beginning of the recapitulation of the first movement of Symphony No. 1. Here Bruckner is probably using both symbols to differentiate between a lighter pianissimo staccato in the violas, cellos and basses and the firmer, possibly accented note at the end of the slur in the violin theme. Another passage with a similar use of strokes and dots together occurs at the beginning of the Scherzo to the Sixth Symphony (Example 8). The second violins and violas have the staccato pianissimo accompaniment with dots; the first violins have a slurred motive ending in a stroke; and the cellos and basses have the trudging quarter notes with strokes. The winds with the theme have both dots and strokes. The use of the stroke to shorten the final note of a slur can be found throughout the nine symphonies.



Example 7: A-Wn 40400, fol 23v. Symphony No. 1, Linz Version, 1<sup>st</sup> Movement, mm 196-201.

Example 8: Symphony No. 6 (Haas), Scherzo, mm 1-6.

III. SATZ: SCHERZO 75

Nicht schnell

1. Flöten

2. Oboen 1.2

1. in A Klarinetten

2. in A

Fagotte 1.2

1.2. in F Hörner

3.4. in F

1.2. in F Trompeten

3. in F

\*Alt, Tenor Posaunen

Baß

Baß-Tuba

Pauken in E u. A

Violine 1 (Nicht schnell)

Violine 2 *kurs gestrichen*

Viola *kurs gestrichen*

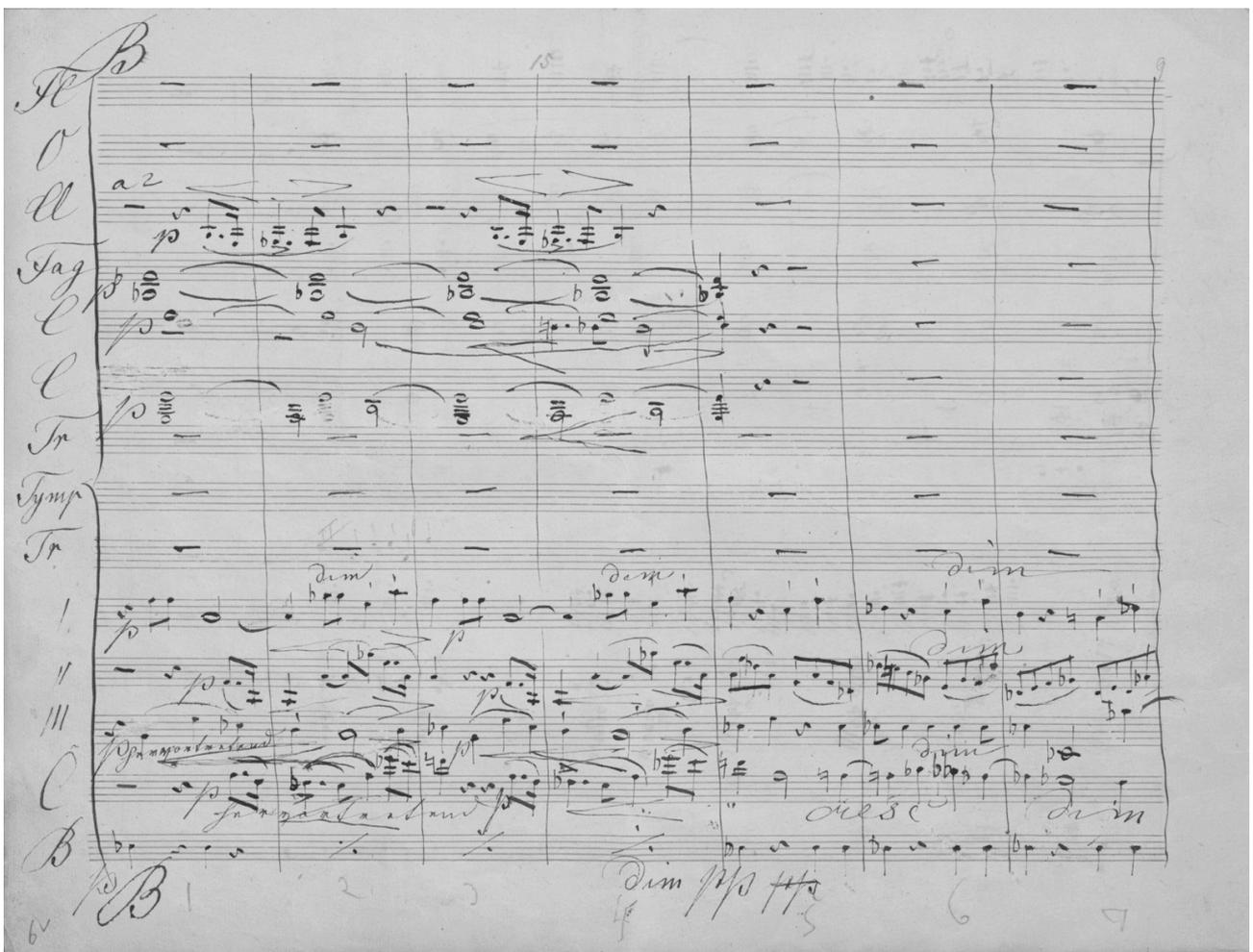
Violoncell

Kontrabaß

(Nicht schnell)

A printed musical score for the Scherzo of Bruckner's Symphony No. 6 (Haas), measures 1-6. The score is for a full orchestra and includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Percussion. The string section (Violins, Viola, Violoncello, and Kontrabaß) is also included. The tempo is marked "Nicht schnell". The score features various musical notations, including notes, rests, and dynamic markings. There are some handwritten annotations in the string parts, such as "kurs gestrichen" and "divisi".

An example from the mid 1870s of strokes indicating detached notes, perhaps slightly longer staccato, can be seen in the jovial second theme from the Fourth Symphony, first movement (Example 9). This use of the staccato stroke shows up frequently in Bruckner's second thematic groups such as the example from the Fifth Symphony discussed earlier or in the finale of the Sixth. In these instances, we could perhaps describe Bruckner as being in Upper Austrian mode. And finally, by way of illustrating that we should never apply a blanket rule to interpreting the symbols, an example from the finale of the Eighth Symphony where the staccato dots in the flutes, clarinets and first trumpet at the reminiscence of the Scherzo theme call for anything but snowflakes (Example 10). In this passage, Bruckner erased hairpin accents (>) and replaced them with dots.



Example 9: A-Wn 6082, fol 6v. Symphony No. 4, 1<sup>st</sup> Version, 1<sup>st</sup> Movement, mm 71-77.

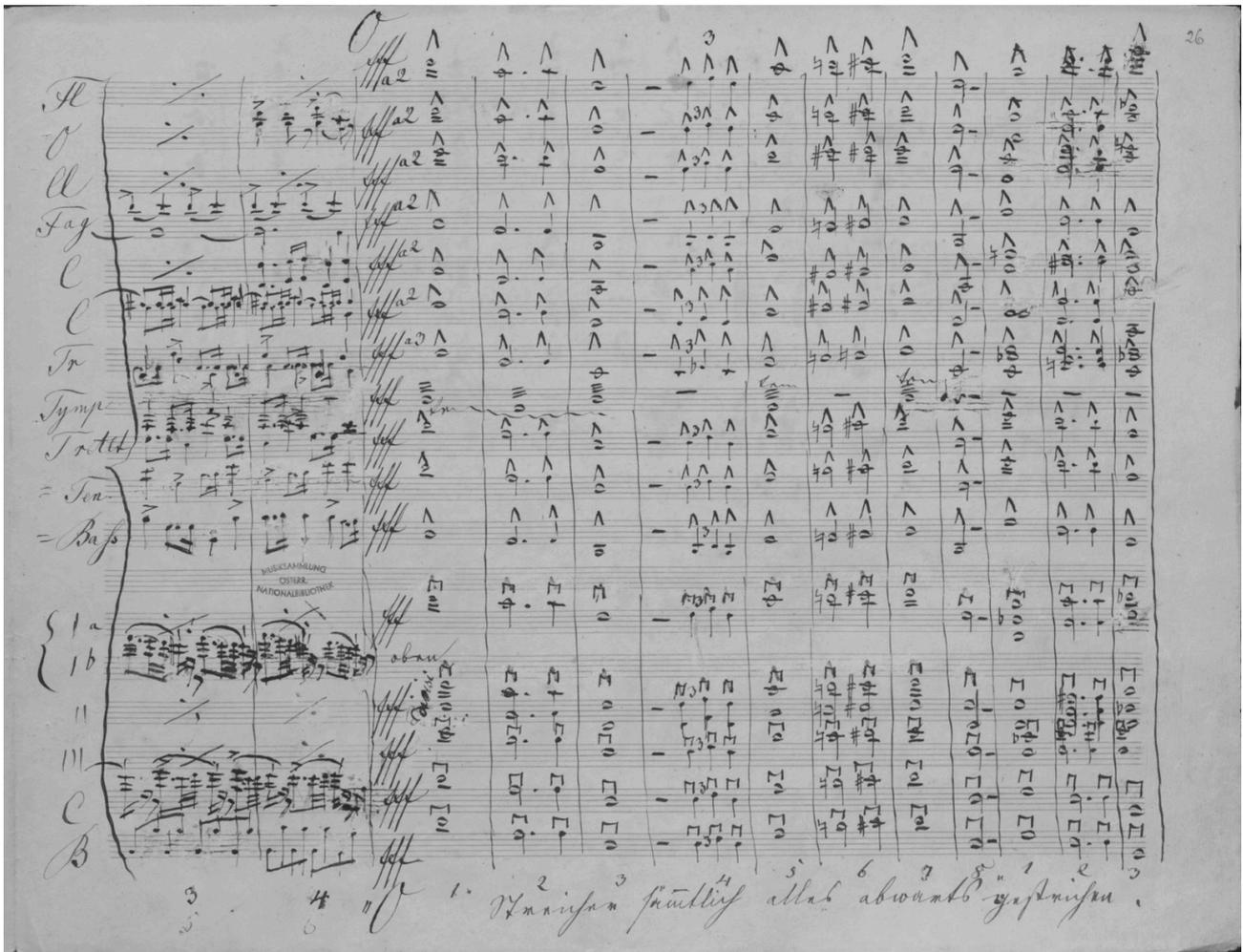
Example 10: A-Wn 19480, fol 180r. *Symphony No. 8, 2<sup>nd</sup> version, Finale, mm 701-706.*

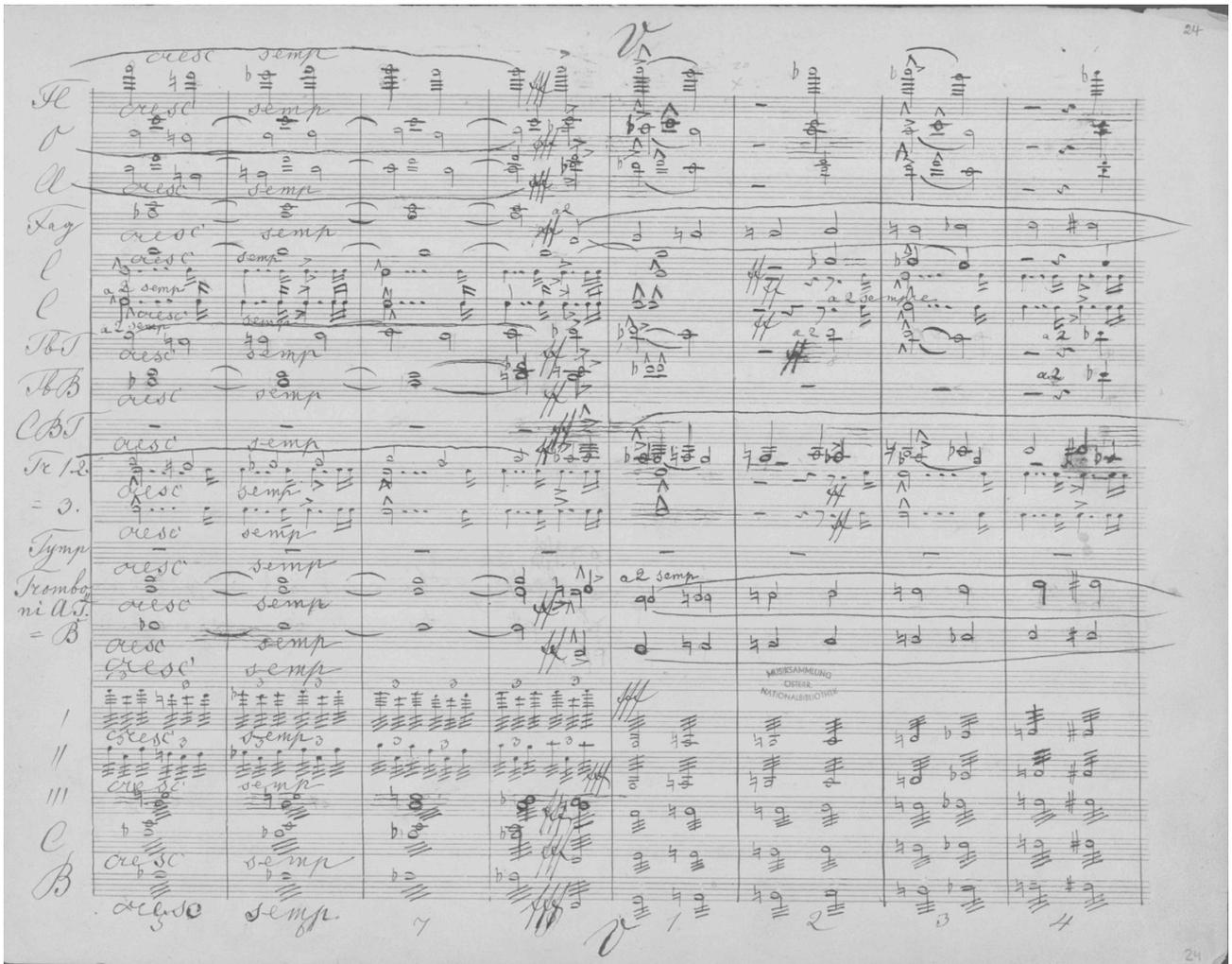
During the middle 1870s, with the composition of the Fifth Symphony and revisions of the Second, Third and Fourth, Bruckner added three new symbols to his articulation repertoire - down and up bowing designations and the “petit chapeau” accent or, as American orchestral players sometimes refer to it, the hat (^). In at least some circumstances, the ^ was intended to replace the vertical stroke as an accent. Example 11 contains the unison restatement of the main theme of the first movement of the Third Symphony in the second version. In his Critical Report, Thomas Röder indicates that this page was added to the score in 1876.<sup>16</sup> In the first version, the passage had no articulation markings. Here the violins initially had the ^ accents that are found in the winds and brass. At some point, possibly in 1877 when he did further work on the symphony, Bruckner deleted the hats in the violins and replaced them with the down bows that are now visible in the facsimile. He probably added the down bows in the rest of the strings at the same time along with another of his admonitions: “Strings are to play everything together with down bows.”<sup>17</sup> Assuming the entire orchestra is to articulate the passage in the same manner, there would have to be a little space between each note as the strings reload their bows. In this case, the ^ would have the same significance as the vertical stroke accents in earlier scores. As did its predecessor, the vertical stroke, the ^ came to have different meanings in Bruckner’s scores. In fact, distinguishing between the intent of the ^ and that of the > in his late works is perhaps the

<sup>16</sup> Thomas Röder, ed. *Symphonie Nr. 3 in D moll. Anton Bruckner Sämtliche Werke III, Kritischer Bericht.* (Vienna: Musikwissenschaftlicher Verlag, 1997), 154.

<sup>17</sup> “Streicher sämtlich alles abwärts gestrichen.”

most confusing articulation issue for modern performers. That is a subject for another discussion. As a starting point, it is safe to say, with all the same caveats that applied to Marx as a point of departure for distinguishing strokes and dots, that the hat requires a space after the accented note.





Example 12: A-Wn 6083, fol 24r. Symphony No. 8, 1<sup>st</sup> version, 1<sup>st</sup> Movement, mm 375-382.

[Editor's Note: full-resolution files of cited examples will be posted on the Journal website]

## The Bruckner Society of America

### Recordings of the Year

At its Annual Meeting in September 2017, the Board of Directors of the Bruckner Society of America selected their Bruckner Recordings of the Year:

<p><b><u>Recording of the Year</u></b>                  Bruckner: 9 Symphonies                  Hun-Joung Lim                  Korean Symphony Orchestra                  DECCA CD (Korea)</p>	<p><b><u>Historical Recording of the Year</u></b>                  Eugen Jochum: Complete Recording on DG (vol. 1: Orchestral Works)                  Eugen Jochum                  Bavarian RSO, Berlin Phil, Hamburg                  Deutsche Grammophon CD</p>
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Information provided from [abruckner.com/thebrucknersociety](http://abruckner.com/thebrucknersociety)

## The Path to the “Homeric Seas”: On an Overlooked Aspect of Bruckner's Stylistic Evolution, ca. 1880

*Benjamin Korstvedt, Ph.D.*  
*Clark University*

**Preface** This article originates from a presentation I made at the 2017 Bruckner Journal Readers Conference at Hertford College in Oxford, which I derived in turn from a talk I gave at a symposium on the Sixth Symphony during the *BrucknerTage* in St. Florian in 2016. Klaus Laczika, the organizer of the festival, invited me to participate, and I was really thrilled to do so. Not only do I love the Sixth Symphony, but it is always a special pleasure to be able to share new perspectives that arise from my research with an audience of music lovers, rather than academics and scholars. I also wanted to take the opportunity to explore some aspects of Bruckner's stylistic development in the mid-1870s that I was formulating as a result of my work on the Fourth Symphony during this time. The creation of the 1880 version of the Finale of the Fourth and the composition of the Sixth occurred close to each other in time, at a time of stylistic breakthrough for Bruckner, so it is perhaps not surprising that juxtaposing these two works can shed light on a vital period in his compositional evolution.

We begin with the truly splendid coda of the first movement of the Sixth. This music was described famously by Donald Francis Tovey:

*The whole coda is one of the greatest passages Bruckner ever wrote. . . . The first theme mounts slowly in Bruckner's favourite simultaneous direct-inverted combination, passing from key to key beneath a tumultuous surface sparkling like the Homeric seas. The trumpets join in a long-drawn cantabile, swelling and diminishing; until at last the rhythmic figure of the opening is heard, and the theme comes together in a fanfare.<sup>1</sup>*

Tovey points directly to musical attributes that help make this passage exceptionally effective. His reference to Homer is justified by the epic sureness of motion and sound with which this coda unfolds, and, as will become clear, he was quite correct to emphasize the importance of Bruckner's “simultaneous direct-inverted” treatment of the theme. Tovey's comments do not, however, situate this music in the context of Bruckner's stylistic development in the years around. Nevertheless, this context is vital; as one of the first two symphonic movements he composed following a pivotal time of stylistic evolution, the entire first movement of the Sixth occupies a crucial position in Bruckner's symphonic career—and its musical character expresses the new compositional maturity that he had achieved in the process.

To begin to understand the place of the Sixth in Bruckner's development as a symphonist, it is necessary to start with an overview of his symphonic output. At its simplest a sequential list of these works looks like this:

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### **Bruckner's Eleven Symphonies**

“Study” Symphony in F-minor  
Symphony no. 1 in C minor  
Symphony in D minor, “Die Nullte”  
Symphony no. 2 in C minor  
Symphony no. 3 in D minor  
Symphony no. 4 in E-flat major  
Symphony no. 5 in B-flat major  
Symphony no. 6 in A major  
Symphony no. 7 in E major  
Symphony no. 8 in C minor  
Symphony no. 9 in D minor

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<sup>1</sup> Donald Francis Tovey, *Essays in Music Analysis*, vol. 2 (Oxford, 1936) p. 81.

Upon closer examination, things begin to appear more complicated and more interesting—as they always do with this composer. For example, this list from a well-known set of recordings tries to indicate *when* Bruckner composed and revised each of the nine numbered symphonies. The series of dates listed, most notably for the earlier symphonies and the Eighth, reflect, albeit imperfectly, the multiple versions of these works.

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**Bruckner: Nine Symphonies\***

- Symphony no. 1 (1865/66; rev. 1890/91)
- Symphony no. 2 (1871/72; rev. 1875/76)
- Symphony no. 3 (1873-77; rev. 1888/89)
- Symphony no. 4 (1874, 1880, rev. 1887/88)
- Symphony no. 5 (1875/76)
- Symphony no. 6 (1879-81)
- Symphony no. 7 (1881-83)
- Symphony no. 8 (1884-87; rev. 1887-90)
- Symphony no. 9 (1887-96)

*\*from Bruckner: 9 Symphonies, Berlin Phil., conducted by Herbert von Karajan<sup>2</sup>*

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Trying to account more precisely for these versions and revisions produces a more intricate series. Juan Cahis, a Chilean Bruckner expert, for example has shown that if we include all of the versions Bruckner composed, the number of his “essays,” as Cahis calls them, quickly rises to more than twenty *and* breaks up the direct sequence of the symphonies. It is no longer a neat succession of the First followed by the Second and so on, but rather an overlapping pattern in which earlier symphonies are revised even after newer ones have been composed.

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**Bruckner’s “Symphonic Essays”\***

1. 1863 “Study” Symphony in F-minor
2. 1865 Symphony no. 1, Linz version
3. 1869 D-minor Symphony, “Die Nullte”
4. 1872-73 Symphony no. 2, first version
5. 1873 Symphony no. 3, first version
6. 1874 Symphony no. 4, first version
7. 1875 Symphony no. 3, 1875 variant
8. 1875-76 Symphony no. 4, 1875/76 variant
9. 1875-78 Symphony no. 5
10. 1875 Symphony no. 1, 1877 variant
11. 1877 Symphony no. 2, second version
12. 1877 Symphony no. 3, second version
13. 1877-78 Symphony no. 4, second version with the “Volksfest” Finale
14. 1878-79 String Quintet
15. 1879-81 Symphony no. 4, second version with the 1880 Finale
16. 1879-81 Symphony no. 6
17. 1881-83 Symphony no. 7
18. 1884-87 Symphony no. 8, 1887 version
19. 1887-88 Symphony no. 4, third version
20. 1888-89 Symphony no. 3, third version
21. 1887-90 Symphony no. 8, 1890 version
22. 1890-91 Symphony no. 1, Vienna version
23. 1887-96 Symphony no. 9

*\*after Juan Cahis, “Is the Traditional Approach to the Problem of the Printed Versions of Bruckner’s Symphonies Valid Today?”<sup>3</sup>*

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<sup>2</sup> *Bruckner: 9 Symphonies*, Karajan Symphony Edition, Berliner Philharmoniker, 9 CDs (Deutsche Grammophon 477 7580).

<sup>3</sup> Cahis’s article is available for download at [abruckner.com](http://abruckner.com):  
<https://www.abruckner.com/articles/articlesEnglish/cahisjuantheahisc/>

Not everyone has been willing to try to understand Bruckner's output in such detail, or even with much clarity. The German composer Hans Pfitzner, for example, once said with shallow sarcasm that "Bruckner composed only one symphony, but did it nine times."<sup>4</sup> Although some observers may prefer to emphasize how similar the symphonies are, this is a claim that anyone who knows Bruckner's music even slightly will immediately see is absurd. Each of Bruckner's symphonies is, despite natural family resemblances, a unique work with its own particular character. In fact, Bruckner's style developed distinctly and at times profoundly over the course of his career, and it is precisely this process of stylistic change that I am interested in understanding.

The Sixth is especially noteworthy in this regard because, as mentioned, it is the first symphony that Bruckner composed after a crucial turning point in his stylistic evolution. During the years 1872-75 Bruckner was extremely productive and composed four new symphonies, his Second, Third, Fourth and Fifth, one after another. Over the next three years he did not compose any new symphonies, but instead entered what Leopold Nowak called his "first reworking period" in which he revised five of his earlier symphonies, the First through the Fifth.

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### Bruckner's compositional periods, 1871-1896\*

#### 1871-76 First Creation Period (1. *Schaffensperiode*)

First versions of the Second, Third, Fourth, and Fifth Symphonies composed

#### 1875-80 First Reworking Period (1. *Umarbeitungsperiode*)

First, Second, Third, Fourth and Fifth Symphonies all revised

#### 1879-87 Second Creation Period (2. *Schaffensperiode*)

New Finale of the Fourth, Sixth, Seventh and Eighth Symphonies, Quintet, and *Te Deum* composed

#### 1887-91 Second reworking period (2. *Umarbeitungsperiode*)

First, Third, Fourth and Eighth Symphonies revised

#### 1891-96 Third Creation Period (3. *Schaffensperiode*)

Ninth Symphony, Psalm 150, and *Helgoland* composed

\*after Leopold Nowak, "'Urfassung' und 'Endfassung' bei Anton Bruckner"<sup>5</sup>

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With other composers, such a halt in new composition appears related to a "compositional crisis"—as, for example, Beethoven's partial retreat from composition in 1815-17 or Giuseppe Verdi's after *Aida*.<sup>6</sup> We don't usually think of Bruckner experiencing a compositional crisis, but in certain ways that is exactly what he underwent in 1876-79, and like Beethoven and Verdi, Bruckner emerged from this process with significant changes in his style.

During these years, some of Bruckner's reworkings were fairly modest, as in the First and Second Symphonies. With the Fifth it is not quite possible to separate the process of revision from its composition, as the composition and revision of this symphony formed a fairly unbroken process from 1875 to 1877—and thus it was completed after Bruckner had mastered the new paradigms that had stimulated him to revise his previous symphonies, which is why the Fifth was the first of the symphonies that Bruckner revised but little in later years. With the Third and especially the Fourth, however, Bruckner's reworkings were both intense and somewhat conflicted. I have come to recognize that his struggle to perfect these symphonies, and the Fourth above all, played a crucial part in the new maturity that first finds full expression in the Sixth Symphony.

Bruckner's revisions during this period had several primary goals. One of these involved what he called "metrical regulation"—a process by which he went back to his symphonies and adjusted the length of various phrases and formal units to ensure that they followed his new conception of metrical organization. The most obvious result of this is that from this time onwards, Bruckner's symphonies contain very few phrases with an odd number of bars, hence almost no three- or five- or seven-bar phrases appear. Instead we encounter a great preponderance of units of two, four, eight, or twelve bars. The Sixth Symphony, which was composed after this process was established, is a paragon of his new metrical conception; in fact, the entire work contains not

<sup>4</sup> "Bruckner habe nur eine einzige Symphonie komponiert, diese jedoch neun Mal." Quoted in Thomas Leibnitz, "Geboren unter Schmerzen: Anton Bruckner und seine Achte Symphonie," *Magazin der Gesellschaft der Musikfreunde in Wien*, Sept./Oct. 2011.

<sup>5</sup> Nowak, "'Urfassung' und 'Endfassung' bei Anton Bruckner" *Kongressbericht: Wien Mozartjahr 1956*; rpt. in *Über Anton Bruckner: Gesammelte Aufsätze* (Vienna, 1985), pp. 134-7.

<sup>6</sup> See the "Fallow Years," chapter 16 of Lewis Lockwood, *Beethoven: The Life and Works* (New York, 2003), 333-348 and "The Dark Decade," chapter 8 of Julian Budden, *Verdi*, Vintage master Musicians (New York, 1987), pp. 104-123.

a single three- or five-bar unit: everything is a perfectly “regulated.” This aspect of Bruckner’s revision process has been studied and explained effectively, most notably by the German music theorist Wolfgang Grandjean.<sup>7</sup>

A different aspect of Bruckner’s revisions in this period is also crucially important, but is much less clearly recognized and understood than his metrical revisions. It involves his use of the methods of *counterpoint* in the symphony. Most simply put, counterpoint is the craft of combining two or more melodic lines. In its strict forms counterpoint involves the coordination of several independent voices that imitate each other literally, as in a round or a canon. Particularly important in Bruckner’s symphonies are the classic contrapuntal devices of *stretto*, in which voices enter closely together and thus overlap, and *inversion*, in which a voice is imitated not directly, but upside down.

These methods of counterpoint, which are quite ancient in origin and familiar to every classically trained musician, are naturally at home in the fugue and in choral and organ music. Bruckner’s music originated in those genres, and counterpoint was, therefore, almost second nature to Bruckner even before mastered the principles of the art counterpoint with utter thoroughness under Simon Sechter’s tutelage from 1855-1861. The three great Masses he composed following his years with Sechter are profoundly contrapuntal and contain many outstanding examples of large-scale counterpoint, most spectacularly in the fugal setting of “Amen” that ends the Gloria in each of them. Bruckner’s cultivation of counterpoint in the field of sacred vocal music did not cease, but continued in lapidary form in his motet compositions and culminated in fugues in the *Te Deum* and later Psalm 150.

In the 1870s—after Bruckner had shifted his primary compositional focus to the Symphony—he became fascinated with how the methods of strict counterpoint could be utilized most effectively in this genre, where they were much less commonly used. The greatest and clearest result of this interest is, surely, the Fifth Symphony, the Finale of which is among the most thoroughgoing treatments of Fugue in the entire symphonic literature. To offer a very concise example of Bruckner’s use of strict counterpoint in this movement, here is the opening of the four-part fugue that begins the second half of that movement:

**Example 1:** *Symphony No. 5, Finale, mm. 211ff (ed. Nowak)*

The image displays a page of a musical score for Anton Bruckner's Symphony No. 5, Finale, measures 211 and following. The score is for a four-part fugue. The instruments listed on the left are Fl. 1, Ob. 1, Klar. 1 in B, Viol. 2, and Vla. The right side of the image shows the continuation of the score for Fl. 1, Fl. 2, Klar. 2, Viol. 1, Viol. 2, Vla., Vc., and Kb. The score is annotated with 'Strict fugal imitation' and 'trübe gestrichen arco' in circles. The page number 133 is visible in the top right corner.

<sup>7</sup> Wolfgang Grandjean, *Metrik und Form: Zahlen in den Symphonien von Anton Bruckner* (Tutzing, 2001).

The Fifth is as Bruckner rightly said, a contrapuntal masterpiece—and one he declared he would not attempt to repeat at any price. He reportedly once told his student Josef Vockner: “I would not want to write that again even for 1000 Gulden”<sup>8</sup> and also declared “never again will I write something like that. It’s my greatest work.”<sup>9</sup> Bruckner never did write another symphonic movement like the Finale of the Fifth, yet the intense immersion in the strictest symphonic counterpoint involved in composing it seems to have been a decisive, even transformative, experience that helped him to develop new ways of utilizing counterpoint in the symphony. These generally did not involve the inclusion of sustained passages of Fugue in his symphonies, as he did in the Fifth’s Finale, and was to do on a more limited scale in the Finale of the Eighth and later essayed in the unfinished final movement of the Ninth (and had done already in the *Nullte*.) But rather, he forged new musical devices that were derived from fugal methods and that could be incorporated flexibly into the syntax and form of sonata-based symphonic movements.

These new methods can be seen taking shape in the first movement of the Fifth, where we encounter a new way of using the devices of counterpoint, not based on sustained four-part imitation, but rather in focused passages that present key motives in inversion and close imitation. The development section contains some of the most remarkable pages Bruckner ever crafted:

**Example 2: Symphony no. 5, first movement, mm. 265ff (ed. Nowak)**

The image displays two pages of a musical score for the first movement of Bruckner's Symphony No. 5, measures 265ff. The left page (measures 265-270) shows the woodwind and string sections. Annotations include "Imitation of main motive in inversion" pointing to the Trombone and Trompet parts, and "divisi" for the Violin and Viola parts. The right page (measures 280-285) shows the woodwind section with an annotation "Closely overlapping free imitation" pointing to the Flute, Oboe, Clarinet, and Bassoon parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hrn.), Trumpet (Tromp.), Trombone (Tromb.), Tuba (Tuba), Violin (Viol.), Viola (Via.), Violoncello (Vc.), and Kontrabaß (Kb.).

<sup>8</sup> “Bruckner über seine Fünfte: ‘Zu seinem Schüler Josef Vockner äußert er einmal: ‘Nicht um 1000 Gulden möchte ich das nochmals schreiben.’” Max Auer, *Anton Bruckner: Sein Leben und Werk* (Amalthea Verlag, 1947), p. 296.  
<sup>9</sup> “Zu Josef Vockner sagte er damals: ‘Nie mehr schreib' i' so was, das is' mei' größte Arbeit!’ Er hatte an der Fuge Jahre lang gearbeitet.” Göllerich und Auer, *Anton Bruckner: ein Lebens- und Schaffens-Bild*, 4/1, p. 496.

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The image shows two pages of a musical score, likely from a symphony by Bruckner. The score is for a large orchestra, including woodwinds (Flutes, Clarinets, Bassoons, Oboes), brass (Trumpets, Trombones, Percussion), and strings (Violins, Violas, Cellos, Double Basses). The score is annotated with 'L' and 'K' and includes performance instructions like 'marcato', 'staccato', and 'sempre'. The left page is numbered 26 and the right page is numbered 29. The score is written in a complex, overlapping manner, with many notes and rests. The annotations 'L' and 'K' are placed at the beginning of the score on both pages. The performance instructions are placed throughout the score, often above or below the notes. The score is written in a standard musical notation, with a key signature of one flat and a time signature of 4/4.

Here we find Bruckner presenting the *Hauptmotif* of the first movement in this manner, tightly overlapping with great intensity (at K), in its original form and then in inversion.

As this section continues, (at L) Bruckner makes use of another possibility of counterpoint by *combining* two musical ideas simultaneously, with the main motif again in both original and inversion and now adding the fanfare motif from the introduction.

These pages offer a powerful example of how Bruckner was able to use methods derived from fugue — most notably close, overlapping imitation (i.e., *stretto* or in German, *Engführung*) and inversion—not as part of a fully developed fugal passage, but rather in a freer manner as part of a symphonic sonata form movement, as a means of creating tension within a development section. Such use of these methods soon became a regular element in Bruckner’s symphonic toolbox. Late in his life Bruckner made a comment that pertains to this very aspect of his style: “Counterpoint is not genius, but only a means to an end.”<sup>10</sup> He was correct, of course: starting in the mid-1870s in his symphonies counterpoint became not an end in itself, but rather a means to a new, specifically symphonic end. This process can be observed with fascinating clarity in the development of the Fourth Symphony.

At much the same time that he was completing the Fifth, Bruckner returned to the recently-completed Third and Fourth Symphonies and added more counterpoint to certain passages in these works. He literally *added* it, especially in the Fourth. We cannot say exactly when this all occurred; in 1875-1876 Bruckner’s composition of the Fifth and his revision of the Third and the Fourth overlapped in time.

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**Bruckner’s Work on the Third, Fourth and Fifth Symphonies, 1872-1875**

Third Symphony composed	late 1872 — Dec. 1873
Fourth Symphony composed	Jan. — Nov. 1874
Fifth Symphony, sketched	Nov. 1874 — May 1875
Third Symphony, “verbessert”	before 12 Jan. 1875
Fourth Symphony, <i>imitationen</i> added	1875
Fifth Symphony, Scherzo composed	April — June 1875
Fifth Symphony, Finale first sketch	May 1875
Fifth Symphony, Finale composed	June — Nov. 1875

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<sup>10</sup> “Contrapunkt ist nicht Genialität, sondern nur Mittel zum Zweck,” letter of 22 April 1893 to Franz Bayer. *Anton Bruckner Sämtliche Werke: Briefe, 1887-1896*, ed. Andrea Harrandt and Otto Schneider† (Vienna, 2003), p. 218.

In the Third Symphony, as the research of Thomas Röder first revealed, Bruckner added some *stretto*-like imitation, mostly in the brass, in intensifying and tension-building passages—or what are often called *Steigerungen* in German—in which he uses imitation and *stretto* as a means of intensification. Röder suggests that this must have happened around January 1875, when Bruckner wrote “I have significantly improved the Wagner Symphony (in D minor).”<sup>11</sup> This would have been at just the time he began drafting the Fifth.

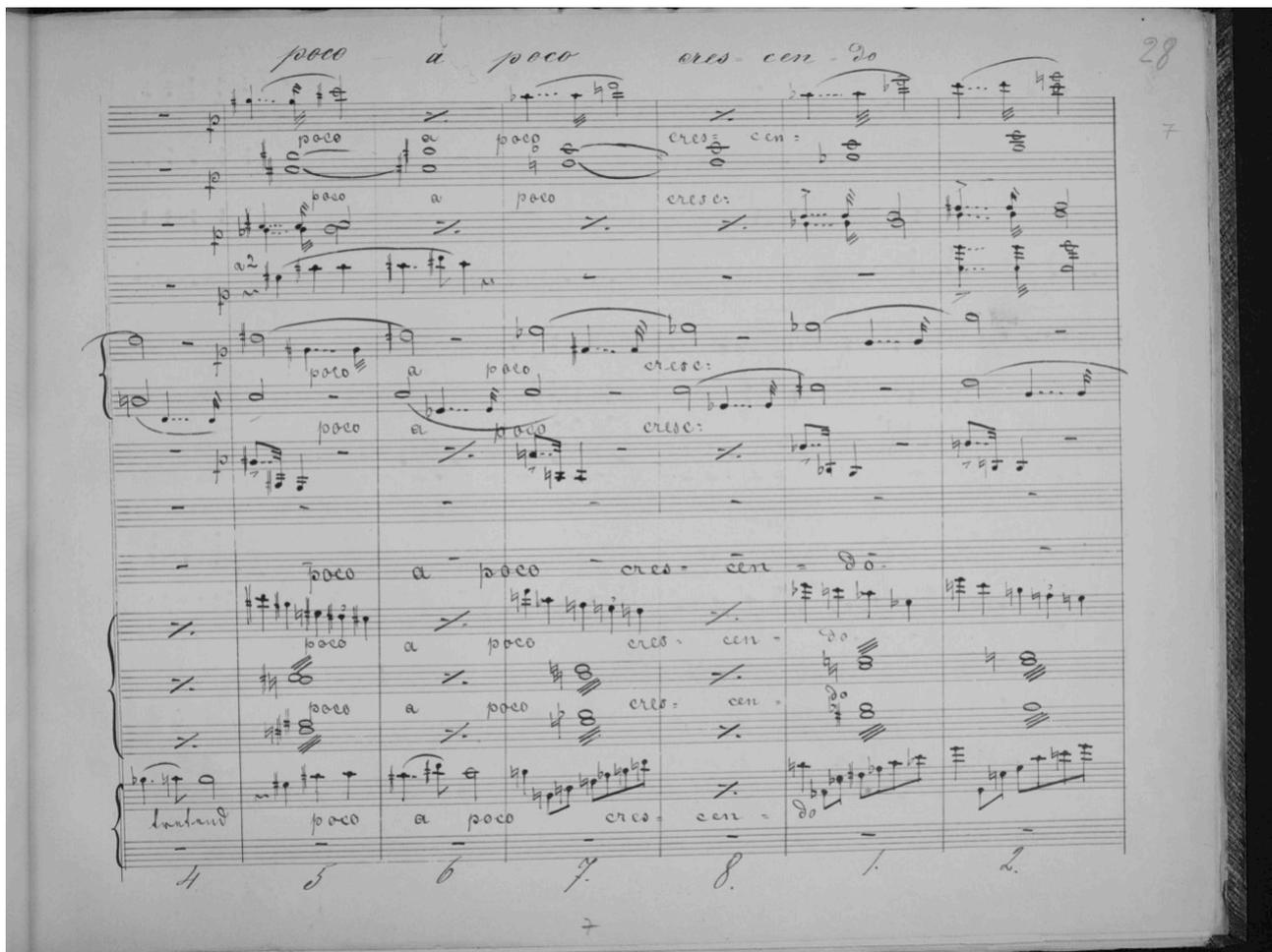
Shortly after this, sometime later in 1875, Bruckner returned to the Fourth Symphony, which he had initially completed the previous year. At this time—as my research has shown—again added a layer of imitative counterpoint to a score he had recently finished, but this time he went much farther. Part of what he did, as in the Third, involved the addition of imitation to *Steigerungen*. He also added new imitations to passages across the symphony. Since he worked directly in the composition score he had completed in the previous year it is easy to gain a preliminary visual sense of what Bruckner added.



Austrian National Library, Music Collection, Mus.Hs. 6082, fol. 16r

<sup>11</sup> On 12 Jan. 1875 Bruckner wrote to Moritz Mayfeld in Linz, “Die Wagner-Symfonie (D moll) habe ich noch bedeutend verbessert.“ See Röder, *Anton Bruckner Sämtliche Werke: III. Symphonie D-Moll, Revisionsbericht* (Vienna, 1997), pp. 22 and 119-134. William Carragan has more recently prepared a study that examines these revisions in detail, “Bruckner’s Trumpet: The Evolution of Brass Writing in Bruckner’s Third Symphony, 1873-1889,” available at <http://carragan.com/composer-anton-bruckner/three-between-two-the-evolution-of-brass-writing-in-bruckners-third-symphony-1873-1889/>.

These additions appear in sharp relief when compared with an early copy of the score, which preserves the music in its original form:



Austrian National Library, Music Collection, Mus.Hs. 3177-1, fol. 28r

The effect of these additions is quite revealing, as this following example shows.

**Example 3:** *Symphony no. 4, 1874 version, first movement, mm. 205ff* (transcribed from Austrian National Library, Music Collection, Mus.Hs. 3177-1)

Bruckner, Symphony no. 4 (1874 version), 1st movement, mm. 207-228, initial text (from MusHs 3177) revisions made in 1875/76 shown in grey

The enriched musical texture is so dense, so intricately woven, that it almost loses its identity as strict counterpoint and becomes something like a sonic carpet comprised of dense layers of imitation. It is remarkably audacious in conception, and pushes the limits of what is practicable for both players and audience. Manfred Wagner, one of the first scholars to study this version, argued that in passages like this Bruckner composed “with no regard for players or listeners but worked, as it were, purely abstractly on the drawing board.”<sup>12</sup> That statement probably goes too far, but Wagner’s observation is not without some basis. It is telling that in October 1878, as Bruckner was completing a comprehensively revised version of the Symphony, he referred to the early version as “impractical” when he wrote to Wilhelm Tappert requesting the return of the score of the first version he had sent to Berlin in 1876: “Herr Musikdirector Bilse has not yet allowed the music of the old impractical 4<sup>th</sup> Symphony to be returned to me.”<sup>13</sup>

Here we begin to sense something of the compositional crisis that I mentioned earlier. Not only do Bruckner’s contrapuntal additions in the Fourth Symphony, however fascinating they may be, border on the excessive, but he seems to have been uncertain about them almost as soon as he added them. In the summer of 1876, as he prepared to send a copy of the score to Berlin for a possible performance led by the conductor Benjamin Bilse—a performance that never materialized—he made some attempts to clarify the aural effect of these passages by modifying the dynamics. He also added a telling comment to the passage in the first movement that we just heard. A page or two earlier he had written—actually hastily scrawled—the word “*Nacht*” (“night”) (m. 171) followed by the word “*Träume*” (“dreams”) (m. 192), presumably to give the conductor some imagery to help him grasp the mood of the music. And then, at the start of the passage in question (m. 202), he wrote “*verworrene Träume der Nacht*”—“confused dreams in the night,” a description that seems to betray a creeping awareness of how befuddling, and perhaps even irrational this musical texture might actually be.

It must have been at this time that Bruckner was coming to realize that he needed to revise this symphony, a process that eventually led him to thoroughly rework the first two movements, compose an entirely new Scherzo and a new version of the Finale, and a year later again recompose that Finale. Part of Bruckner’s motivation in making this decision surely was to produce a version that was more practical and realistically performable, yet something deeper was at work too. Bruckner made an extremely significant comment about this in 1877: “Yesterday, I picked up the score of the Fourth Symphony and saw to my horror that I had damaged the work with so much imitation, and indeed often robbed the best parts of their effect [*Wirkung*]. This addiction to imitation is almost a sickness.”<sup>14</sup>

Bruckner’s declaration that his dependence on imitation had become excessive, even unhealthy, certainly seems to be an expression of a crisis, but his words also indicate that he recognized the problem and was in the process of overcoming it. His use of the term *Wirkung*—or “effect”—is crucial. It shows that he was becoming increasingly interested and aware of the need for his symphonies to “work” in performance, to make the desired effect upon an audience in concert. It is significant as well, that Bruckner referred several

<sup>12</sup> Manfred Wagner, “The Concept of the First Versions of Bruckner’s Symphonies” program notes to *Bruckner: Symphonies 3, 4 & 8*, RSO Frankfurt, cond. Elishu Inbal, Teldec 4.35642 (1983), p. 7.

<sup>13</sup> “Meine Noten von der *alten* unpractischen 4. Sinfonie hat mir der P.T.k. Musikdirector Herr Bilse noch nicht zurücksenden lassen.” Letter to Wilhelm Tappert on 9 Oct. 1878 in *Anton Bruckner Sämtliche Werke: Briefe, 1852-1886*, ed. Andrea Harrandt and Otto Schneider† (Vienna: 1998/2009), p. 185.

<sup>14</sup> “Gestern nahm ich die Partitur der 4. Sinfonie zur Hand u sah zu meinem Entsetzen, dß ich durch viele Imitationen dem Werke schadete, ja oft die besten Stellen der Wirkung beraubte. Diese Sucht nach Imitationen ist Krankheit beinahe.” Letter to Wilhelm Tappert on 1 May 1877 in *Briefe, 1852-1886*, p. 178.

times to the value of comprehensibility in his symphonies; indeed he later described the revised version of the Fourth as “the most comprehensible and popular of my works.”<sup>15</sup> Comprehensibility is a quality that is *not* emphasized by the heavily enriched textures that Bruckner had created in 1875, but it is one that Bruckner was now increasingly interested in.

By the end of 1878 he had seemingly finished a new version of the entire symphony, and then began to compose his Quintet for strings. Then in late 1879 he decided quite suddenly to again revise the Finale of the Fourth. This new version was finished the next year. In fact, the first movement of the Sixth and the new Finale for the Fourth were composed at much the same time, and by then what might be called the style of Bruckner’s new symphonic maturity had fully emerged.

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**Bruckner’s Work on the Quintet and the Fourth and Sixth Symphonies, 1874-1881**

Fourth Symphony first version composed	Jan. — Nov. 1874
Fourth Symphony, <i>imitationen</i> added	1875
Metrical studies of Beethoven	Summer 1876
Fourth Symphony, metrical revision	Summer 1876
“This addiction to imitation is almost a sickness”	1 May 1877
Fourth Symphony, 1878 version composed	Summer 1877 — Dec. 1878
String Quintet composed	ca. Dec. 1878 — July 1879
String Quintet, Intermezzo completed	Dec. 1879
Fourth Symphony, new Finale composed	Nov. 1879 — 5 June 1880
Sixth Symphony, first movt. composed	Sept. 1879, June -Sept. 1880
Sixth Symphony, Adagio composed	Sept (?) — Nov. 1880
Sixth Symphony, Scherzo composed	Dec. 1880 — Jan. 1881
Fourth Symphony, first performance	20 Feb. 1881
Sixth Symphony, Finale completed	Sept. 1881
Fourth Symphony, Finale revised	ca. Nov. 1881

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The first movement of the Sixth and the new Finale for the Fourth are akin in style in certain ways and even share some musical ideas—and both of them reflect his new interest in comprehensibility. It is telling that these movements contain only traces of the dense *stretto*-like passages of imitation that Bruckner had created few years previously, somewhat awkwardly in the earlier version of the Fourth and very effectively in the Fifth. Instead they use contrapuntal methods in a new, different way; in effect, Bruckner now has isolated and extracted elements from the classic devices of counterpoint to apply them in ways suited to the demands of effective, comprehensible symphonic composition.

A comparison of the coda of the first version of the Finale of the Fourth Symphony and the new version completed in 1880 will illustrate Bruckner’s new manner. Although some of the leading thematic material remains the same, the character of the music is absolutely different. In the first version, the final wave of the coda begins with overlapping imitation of the symphony’s opening horn-call in shorter note values. Soon the opening horn-call returns in its original form, while the main theme of the finale appears in close imitation.

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<sup>15</sup> “das faßlichste u. populärste meiner Werke.“ Letter to Schott Verlag, Mainz on 3 July 1886 in *Briefe, 1852-1886*, p. 331.

Example 4: Symphony No. 4, 1874 version, Finale, mm. 570ff (ed. Nowak)

The musical score is presented in three systems, each with two columns of staves. The first system (top) includes woodwinds (Ob., Klar. 1.2 in B, Fag. 1.2), brass (Hrn., Tramp.), and strings (Viol. 1, Viol. 2, Vla., Vc., Kb.). The second system (middle) includes woodwinds (Fl. 1.2, Klar. 1.2 in B, Fag. 1.2), brass (Hrn., Tramp.), and vocal parts (A. T., Psn., B., Pk.). The third system (bottom) includes woodwinds (Fl. 1.2, Ob. 1.2, Klar. 1.2 in B, Fag. 1.2), brass (Hrn., Tramp.), and strings (Viol. 1, Viol. 2, Vla., Vc., Kb.). The score features various musical notations, including notes, rests, dynamics (pp, mf, ff, sfz), and articulation marks. Annotations in the score include 'four closely overlapping statements of the horn call motive in imitation' and 'close overlapping imitation of horn call motive in diminution and inversion'. The score is marked with 'Z' and '570' at various points.

In his manuscript score, which clearly shows Bruckner's additions, he even added a comment to explain the organization of some of the imitative, identifying the organization of the stretto (or in German, *Engführung*):



Austrian National Library, Music Collection, Mus.Hs. 6082, fol. 151

This level of contrapuntal intensity continues to rise almost until the very end of the symphony, when the trumpets at last ring out their final call.

This passage presents a sort of controlled chaos, with its thickets of imitation in the brass sections, which saturate the air with their chiming echoes, producing a wonderfully dense soundscape—and certainly magnificent in its own way. It is not, however, *comprehensible* so much as dazzling.

In the new version, which Bruckner composed in 1879, we hear nothing like this—no canon, no *stretto*, no diminution—but rather clear and structurally essential use of simultaneous inversion: with the original and the inversion appearing simultaneously.

Example 5: Symphony no. 4, 1880 version, Finale, coda, mm. 477ff (ed. Nowak)

The image displays three systems of a musical score for the coda of the finale of Bruckner's Symphony No. 4, 1880 version, measures 477-510. The score is arranged in a standard orchestral format with woodwinds, strings, and brass.

- System 1 (Measures 477-490):** Features woodwinds (Ob.1, Klar.1 in B, Fag.1, Horn.1,2 in F) and strings (Viol.1, Viol.2, Vla., Vc., Kb.). Annotations include "Tempo 1mo", "pp amp.", and "C theme simultaneously in original form and inversion". A circled measure 480 is highlighted.
- System 2 (Measures 490-500):** Includes woodwinds (Ob.1,2, Lin B, Klar., 2 in B, Fag.1,2, Horn., 1,2 in F, 1,4 in F), strings, and brass (A.T., Pos., B., B.-Tuba, Pk.). Annotations include "pp", "p", "mf", "f", "W", and "V".
- System 3 (Measures 500-510):** Features woodwinds (Horn., 1,2 in F, 1,4 in F), strings, and brass (Tromp., 1,2 in F, B.-Tuba, Pk., Viol.1, Viol.2, Vla., Vc., Kb.). Annotations include "cresc. temp.", "mf cresc.", "p cresc. temp.", "f", "dim.", and "W".

(In striking contrast to the layer of imitation in the first version, which remains on the surface of the music, here the imitation forms the basic harmonic structure of the music and it appears several times as a

basic organizing element in the music.) This music is quite austere in its texture—perhaps as a reaction against the exuberant excess of the early version—and this creates a uniquely calm intensity.

While this music is distinctly unlike the early version, it is similar in some important ways to the coda of the first movement of the Sixth. The mood of these two codas certainly differs—the one is rather dark and mysterious as it moves tautly to its final arrival in the home key of E-flat major, while the other is radiant in its major key, its calmly majestic strides, and its brilliant use of timpani and trumpet. Yet they both make great use of what could be called Bruckner’s “new contrapuntal manner.” In the Sixth this is not done as austere as in the new Fourth, but it has nothing like the extravagance of the earlier version of the Fourth. Again, Bruckner emphasizes simultaneous inversion, now with clearly disposed imitation, with the statements successive not overlapping, creating almost a feeling of echo or dialogue across the registers of the brass and wind sections.

The image displays two pages of a musical score, likely for a symphony by Bruckner. The score is written for a full orchestra, with staves for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Horn), Trumpet (Tromp.), Trombone (Tromb.), Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.).

Page 46 (top section):

- Annotations: "Main motive presented simultaneously in original and inversion" (pointing to the Oboe and Clarinet parts); "increasingly free variants of the main motive appear in loose imitation" (pointing to the Horn, Trumpet, and Trombone parts).
- Section markers: 'W' and 'X' are placed above the staves.

Page 47 (bottom section):

- Annotations: "The imitation of the horns becomes into easy dialogue" (pointing to the Horn part).
- Section marker: 'X' is placed above the staves.

The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *mf*, *ppp*), and articulation marks.

It opens with simultaneous inversion of a version of the opening theme, in horn and oboe. As horn and oboe continue this process, growing gradually less strict, a trumpet enters, echoing the horn, together with a very free inversion in the bassoon. Then something remarkable happens: the horns begins a series of entrances that are so relaxed that they feel more like a dialogue or echo pattern than actual counterpoint.

Finally, to return to Tovey. In his essay on the Sixth, he commented on Bruckner’s use of counterpoint in this movement:

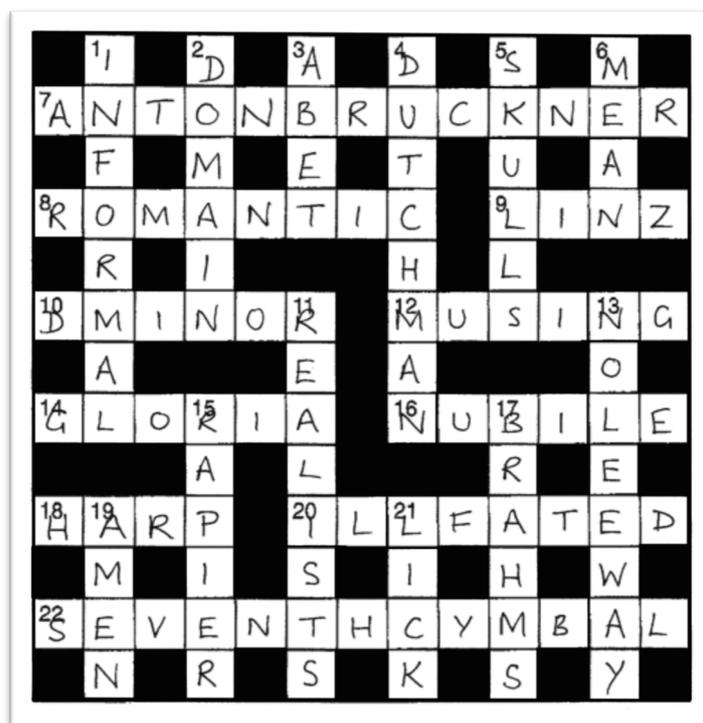
*The enemy blasphemes when the devout Brucknerite exclaims at the wonderful contrapuntal mastery of these devices. Technically they are remarkable only for their naïveté; the genius of them lies in the fact that they sound thoroughly romantic.*<sup>16</sup>

With his reference to Bruckner’s “wonderful contrapuntal mastery” Tovey here hints at exactly those aspects of his style that, as I have argued, crystallized in this symphony. Yet his suggestion of technical *naïveté* is surely out of place; while this music is certainly clear and comprehensible, this is not because of a lack of wisdom or experience. To the contrary, it was only by working through the intricacies he visited on the Fourth in 1875 and, far more successfully, the fugal wonders he created in the Fifth, that Bruckner was able to isolate devices derived from strict counterpoint and use them with new flexibility to enrich the musical fabric and serve the individual character of each symphony. It is not *naïveté* at all, then, but rather hard-won technical maturity that allowed Bruckner to achieve one of the rarest forms of creative sophistication—artful and effective simplicity. And it is this that lies behind the Homeric grandeur of this music, with its majestic sureness and the splendor of its sound.

*[The music examples are reproduced with the kind permission of the Musikwissenschaftlicher Verlag, Vienna]*

*[Ed. Note: an enhanced version of this article is available on The Bruckner Journal website, featuring full-resolution images of the score and image examples provided here, as well as audio excerpts referenced in the article. The article can be found at [tinyurl.com/HomericSeas](http://tinyurl.com/HomericSeas)]*

**CROSSWORD\***



**\*solution from July issue**

<sup>16</sup> Tovey, *Essays in Music Analysis*, p. 80.

## The Bruckner Problem: An Asian Refraction

By Thng Yi Ren

### The Presence of an Absence

Brucknerians, in their invocation of the so-called ‘Bruckner Problem’ is intellectual shorthand often referring to a series of interrelated anxieties such as textual and editorial peculiarities, cultural receptivity as well as musical canonicity. Resolutions to the ‘Bruckner Problem’ are both geographically specific and geographically indifferent. Austro-German musicology took on markedly divergent analytical interests and strategies from Anglo-American music analysts insofar as the former prioritized ‘theoretical, historical and philosophical strategies for dissecting Bruckner’s music’ while the latter paid scant regard for such approaches.<sup>1</sup> Nevertheless, the common unifying theme across these attempts at the ‘Bruckner Problem’ is that of revisionism. Revisionism as a broad strategic thrust is both problematic yet promising; Revisionist scholarship can cause much confusion and chagrin to many Brucknerians since Bruckner has been positioned both as pro/anti Wagner, naïve peasant that paved the way for military expansion or a spiritual devotee who was simultaneously a ruthless pragmatist. Nevertheless, the contradictions exposed by these polarities only serve to testify as to the vitality of Brucknerian scholarship and sustained interests in Brucknerian intricacies and intrigue.

In contrast, approaching the ‘Bruckner Problem’ from an Asian vantage point requires different strategic modalities. After all, the appreciation of Bruckner’s music in Asia is comparatively far and few between. Given the dearth of critical material or established traditions, it is impossible to revise what is not present to begin with. Performances of Bruckner’s music by Asian orchestras are infrequent and often incomplete. On the discography front, a recent 100 CD set release by the China Philharmonic Orchestra only featured the Bruckner 4<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup>. Even if one takes into account the Bruckner cycles by the late Japanese conductor Takashi Asahina, arguably Asia’s most celebrated Bruckner exponent, and the Osaka Philharmonic, the circulation of Asahina’s recordings are best described as serving niche classical circles. Nevertheless, a handful of Asian orchestras have also in recent years begun to more prominently program Bruckner’s music whether through performances or recordings, such as the Macao Orchestra’s 2015 rendition of the Bruckner 6<sup>th</sup> at the Tonhalle Zurich, or Hun-Joung Lim’s live Bruckner cycle with the Korean Symphony Orchestra issued on a Korean Decca set.

Why should we be interested in the Bruckner Problem from an Asian perspective given his conspicuous absence on the Asian classical scene? Beyond intrinsic interest for art’s sake, I would forward two additional reasons. Firstly, Bruckner’s Asian absence offers a unique vestibule into the contours of Asian cultural receptivity and the reception of musical influence regarding Western classical music. Secondly, there is a material interest of Bruckner’s absence vis-à-vis concert musical programming. Designs of concert program and recording productions ‘necessarily involve a set of compromises among publics, musicians, tastes and by extension, social forces’.<sup>2</sup> While these compromises on the Asian classical scene may not specifically apply to Bruckner, it is nevertheless interesting to sketch the outline of the artistic parameters that govern Asian musical programming for which Bruckner seems to fall on the wayside. Be that as it may, this article makes no pretence at arriving at definitive answers, but merely represents a propaedeutic to highlight Bruckner’s Asian neglect and to stimulate interest in this variant of the ‘Bruckner Problem’.

Two caveats are in order. Given the paucity of historical material or existing literature, the arguments I forward will inevitably be pitched at an abstracted level better suited to describe general phenomena or trends in Asian classical music scenes, rather than specific insights regarding Bruckner’s music. Additionally, by using three different examples of Brucknerian receptivity in Singapore, Japan and China, this article hopes to avoid fallacies of conflation or overgeneralization. By directing the arguments to fit specific geographical locale, I attempt to circumvent uncritical applications of the nomenclature ‘Asian’ musical scenes that are the unfortunate end products of various postcolonial musical studies.

### The Beethoven-Bruckner Anxiety of Influence: A European Account

As an exponent of the ‘second age of the symphony’,<sup>3</sup> Bruckner falls in line under what Carl Dahlhaus terms as the circumpolarity of Beethoven’s cultural influence. For Dahlhaus, the symphonic model developed incrementally and linearly through the Mannheim composers, Haydn’s London symphonies, late Mozart and early Beethoven. The circumpolarity of the Beethoven symphonic model was inaugurated via the maturation

<sup>1</sup> Julian Horton, *Bruckner's Symphonies: Analysis, Reception and Cultural Politics*, 2008.

<sup>2</sup> William Weber, *The Great Transformation of Musical Taste*, 2008.

<sup>3</sup> Carl Dahlhaus, *Nineteenth-Century Music*, trans J. Bradford Robinson, 1989.

of late Beethoven, a gold standard of sorts. With Beethoven deemed to have reached dizzying compositional heights culminating in the definitive archetype of the symphonic form, it was the onus of subsequent descendants to ‘prove [themselves] a worthy heir of Beethoven... to avoid copying Beethoven’s style, and yet maintain the same degree of reflection that Beethoven had reached in grappling with the problem of symphonic form’. In other words, post-Beethoven symphonies are paradoxically all but partially derivative, yet burdened with the unenviable task of having to present innovative or creative features. Consequentially, the cultural influence that Beethoven exerts is such that post-Beethoven symphonic composition is in an age of refinement rather than one of invention.

However, as Julian Horton convincingly argues, we may accept the argumentative irresistibility of Dahlhaus’s arguments on music-historical terms, but not on analytical terms. Specifically, Dahlhaus posits that the mechanism of Beethoven influence is a dialectical function between theme and form. Beethoven models provide various thematic set pieces such as monumentality or struggle/victory, while later composers such as Schubert or Mendelssohn used these building blocks while experimenting with different types of forms such as rhapsodic melodic lines taken from the lied form. This line of argumentation is unsatisfactory for two reasons. Firstly, there is little analytical precision with regards to theme and form, since the developments of the post-Beethoven symphonic form was multifaceted and varied. In Bruckner’s case, his pupillage with Otto Kitzler enriched Bruckner’s musical palette to include Wagnerian tonalities and dramatic possibilities alongside, amongst others, Schubert and Mendelssohn driven innovations. As such, it lends little to suggest that Beethoven’s thematic features are the only constant in terms of influence amidst experimentations with symphonic form. Secondly, theme and form based accounts of influence preclude how the compositional process is constitutive of external social and aesthetic forces. This criticism is not intended to produce an equation between musical creation and political or social environments. Rather, the parameters of musical influence as a conceptual prism should be enlarged so as to accommodate different pathways where influence may be exercised and sustained.

How does this address our Asian variant of the Bruckner Problem? To begin with, let us adopt a more catholic definition of cultural influence. Leaving aside the argot of 20<sup>th</sup> century critical theory that has been appropriated by musicologists,<sup>4</sup> the exertion of cultural influence of music can affect both issues of composition and canonicity via the interaction of ‘the individual composition [meeting] with the surrounding world’. More specifically, Beethoven’s cultural influence on composition in the context of Bruckner was the latter’s aspirations to surpass and even perhaps to displace Beethoven, as I will elaborate very shortly. Conversely, I would argue that Beethoven’s influence on the Asian, specifically Chinese, imagination of classical music was one that was less compositional than canonical. In other words, Beethoven’s Asian influence is much more akin to a cultural emblem whose music symbolized particular values with which Bruckner’s music has never been associated in the Asian classical music imagination.

A singular episode illuminating Beethoven’s cultural influence on Bruckner’s composition on musical compositional terms is found in Carl Hruby’s *Meine Erinnerungen an Anton Bruckner*. Beethoven’s influence may be more aptly described as idolisation, where Beethoven represented ‘everything that was lofty and sublime in music’<sup>5</sup>. Yet this idolisation was not merely to subject Bruckner as an uncritical proselyte that was contented with producing musical hagiography. Rather, Julian Horton finds in Bruckner an acute ‘anxiety of influence’ that seeks to simultaneously venerate yet subvert Beethoven. Hruby narrates an episode where after a performance of Beethoven’s Symphony No. 3 ‘Eroica’, Bruckner entertains the idea of showing his Symphony No. 7 (WAB 107) to Beethoven. The purpose of doing so is revealed where Bruckner comforts himself that it was ‘no better for Beethoven’, and subsequently project affinities between Bruckner’s lack of public success and recognition of Beethoven’s string quartets by fixing blame on ‘the same gentlemen who use me as a stick to beat you with still don’t really understand my last quartets, however much they may pretend to.’ This interpretation of Beethoven’s cultural influence upon Bruckner gives us an insight into the motivations that governed Bruckner’s artistic oeuvre. Here was an ambitious composer of the ‘second age of the symphony’ who adopted the recognized musical doyen of the age, deliberately studies yet modulates the Beethoven model so as to ultimately perform a musical displacement function. In other words, the ‘anxiety of influence’ in the Beethoven-Bruckner influence dynamic was that of an apprentice sorting to find affirmation that while Beethoven’s form would remain seminal, Bruckner aspired to break new musical ground respectfully towards new pinnacles. Indeed, Hruby’s narration ends off with Bruckner stating unequivocally that ‘Herr von Beethoven, if I’ve gone beyond you... a true artist can work out his own form and then stick to it’.

<sup>4</sup> Interested readers may refer to Kevin Korsyn, ‘Beyond Privileged Contexts: Intertextuality, Influence and Dialogue’, in Nicholas Cook and Mark Everist, eds., *Rethinking Music*, 1999.

<sup>5</sup> Carl Hruby, *Meine Erinnerungen an Anton Bruckner*, 1901.

By positioning Beethoven-Bruckner cultural influence as per the above terms, the whys and wherefores of Bruckner's relative neglect lies in Bruckner's unsuccessful attempts to vie for the position of Beethoven's musical heir or progeny within the public imagination. More generally, a great deal of musicological effort has been placed on tracing other integral sources of musical authorities that Bruckner draws upon, whether Stephen Johnson's circumstantial accounts of Schubertian influences via the 'Unfinished' Symphony or the undeniable spectre of Wagner on Bruckner's musical oeuvre. Nevertheless, what these accounts of influence implicitly betray is that Bruckner is predominantly couched within models or motifs that other composers have already produced. Bruckner is thus more of a musical refiner of the symphony form, eminently capable of unique insights but only if they produce incremental changes rather than paradigmatic changes to the symphonic form. To paraphrase an appraisal of Herman Hesse's work, it would seem that Bruckner remains to a large extent in the public imagination as a composer whose music is never cheap, but neither is it fully intellectually exalting and influenced by the right people to the point of being boringly correct.

#### The Beethoven-Bruckner Anxiety of Influence – Western Classical Canonicity in China

On the other hand, Bruckner's Asian neglect requires a different account of Beethoven's cultural impact and influence, and I will deal with the case of China here. The transmission of Western classical music in China has been ongoing since 1601 with Matteo Ricci's introduction of the clavichord, and was consistently maintained through the Qing Dynasty as adduced by volumes commissioned by the Emperors Kangxi and Qianlong on musical theory<sup>6</sup>. Nevertheless, the age of Beethoven as the 'Sage of Music' on the Chinese scene was first launched with Li Shu Tong's 1906 polemic 'Little Magazine on Music' when the latter was an exchange student at the Tokyo School of Fine Art. It is unclear whether Li Shu Tong had personal encounters with Beethoven's music, or if this was an admiration built upon biographical/textual appreciation. The salient features of Li Shu Tong's appraisal of Beethoven were predicated upon Beethoven's troubled medical history and the musical triumphs despite the onset of various predicaments. According to Jindong Cai's recent volume *Beethoven in China*, Beethoven's popularity was thus established following Li Shu Tong's promotion since Beethoven would come to be associated with 'image of this person who went through turmoil, obstacles, difficulties [who] at the end, was triumphant'<sup>7</sup>. Here, if we were to indulge a fallacy of reification *a la* so-called 'Asian Values', Beethoven is thus an embodiment of the ability to 吃苦 (literally "eat pain") i.e. prized qualities such as resilience and perseverance that resonate well within Asian Value constructs.

How might this account of Beethoven's Chinese popularity account for Bruckner's relative neglect? My thesis is that Beethoven represented a vision of classical music canonicity within the Chinese musical imagination of which Bruckner could never hope to be part of, hence the latter's neglect. Here I want to deepen Jindong Cai's above analysis. Firstly, Li Shu Tong's veneration of Beethoven has to be placed within its proper historical context, namely the transmission of Western ideas that were seen as intellectually progressive and thus necessary for reform efforts in late-Qing dynasty. In other words, this was a period where Chinese intellectuals, many of them who have had overseas experiences, sort to adopt and implement Western ideas that they had personally encountered and thought fruitful for political and ideological experiments in China. These ideas include social and political theory concepts of freedom and democracy as evidenced by the works of Liang Qichao, as well as the imprint of John Dewey and American Pragmatist thought on Hu Shih, a leader of the anti-imperialist May Fourth Movement.

In other words, the transmission of Western culture and music into China is not (solely) a one-sided colonialist plot as per crude theses of Orientalism and Occidentalism. Rather, a big part of Chinese appreciation of Western ideas, and classical music in our context, in the late 19<sup>th</sup> early 20<sup>th</sup> China is a local Chinese initiative spearheaded by domestic Chinese public intellectuals of the day. The consequences of such an initiative is that the transmission of Western classical music to China is inevitably filtered vis-à-vis Chinese interests to utilize and mine Western intellectual resources to serve Chinese ends. To borrow the concept of 'third space' from Homi K Bhaba's postcolonial theory, the interaction between Chinese reformist sensibilities of the late-Qing era and the search of Western intellectual rallying points created the conditions with which 'purity' of Western classical music is enunciated in favour of a canon of Western classical music with Chinese characteristics.

Within this sinonised canon, Beethoven's position is assured. At the funeral of Sun Yat Sen, key leader of the 1911 Xinhai Revolution, Beethoven's 'Funeral March' from the 2<sup>nd</sup> movement of the Eroica Symphony was played. By deploying Beethoven as a musical conduit for these political spectacles, Jindong Cai pins

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<sup>6</sup> Zhang Xi Ping, *Following the Steps of Matteo Ricci to China*, 2006.

<sup>7</sup> Jindong Cai, *Beethoven in China*, 2016.

down the desire of ‘young men and women’ who were determined ‘to seize fate by the throat’ for nationalist purposes of building a China based on pride and dignity.

Where does this leave Bruckner within the Chinese classical imagination? To begin with, it would be an affront to Bruckner to suggest that he was not subjected to artistic torment or personal struggles. It would therefore be churlish to attempt any masochist comparison of whether Bruckner struggled more than Beethoven. However, Beethoven’s story of his deafness and his eventual triumph over his physical debilitations is a unique example of how musical folklore has influenced musical taste and canonicity. Comparatively, Bruckner’s own biographical experiences do not lend such easy references to highlight his own personal aesthetical struggles. While this gravitation towards artistic torment borders on the search of artistic tabloid or gossip, Bruckner falls short of performing the inspiring role of an artist with public self-immolation type qualities, and thus his relative neglect. Bruckner also does not fall within other categories that resonate with many an Asian imagination; Issac Stern’s *From Mao to Mozart* captures the ethos that governs many aspiring musicians after the Cultural Revolution such as the predilection towards virtuosic pieces and ‘anything that is fast’ so as to highlight technical virtuosity rather than thoughtful musicianship. If anything, even the kitsch portrayal of Mozart as an incandescent genius would resonate more than the musical achievements of Bruckner.

More importantly, Bruckner does not fit easily into the mould of a politically or musically progressive intellectual. After all, von Bülow’s comment of Bruckner as ‘half simpleton, half God’ is faint with damned praise. Whilst capable of the sublime, Bruckner’s construction of the sublime derives more from the ‘Upper Austrian *Vormarz* mentality of monarchic and Catholic authoritarianism’ that was reminiscent of ‘pre-enlightenment’, even ‘medieval’ mindsets<sup>8</sup>. While spiritually nourishing, Bruckner was perceived as archaic by *fin de siècle* Viennese exponents of *Kunstkritik*. Yet, if we bracket his religious affiliations, Bruckner’s musical sensibilities were ironically more akin towards ‘Zukunftsmusik’, or ‘Music of the Future’. Bruckner’s use of complex harmonies and expanded orchestra scale arise out of his admiration of Wagner, and thus attracted to some degree of opprobrium that Brahms, Clara Schumann and Hanslick accorded to Wagner. Based on strong circumstantial evidence, it would appear that Brahms was himself the author of the *Manifesto* that forcefully criticised the leanings of Berlioz, Liszt and Wagner for their penchant for new symphony forms in an almost blasphemous manner. Despite this, Bruckner was never seen as an advocate of the ‘Zukunftsmusik’, but rather a reticent character who admired Wagner and a politeness for Brahms. Therefore, his passive role in this great musical debacle combined with his reliance on Catholic foundations of thematic inspirations would thus doom him to be associated with ‘Austrian Catholic peasantry’ mindsets that were ‘a survival from the Middle Ages’.

As such, given that the transmission of classical music onto Asia has never been for the purposes of ‘l’art pour l’art’, classical music is thus more often that not cast in terms of gestural politics or even on utilitarian grounds. In 20<sup>th</sup> century China, Mao Zedong’s 1942 *Yan’an Speech* states unequivocally that ‘revolutionary literature and art’ needs to ‘follow the correct path of development and provide better help to other revolutionary work in facilitating the overthrow of our national enemy and the accomplishment of the task of national liberation.’ Following this, any aesthetic expression must go forward in creating ‘a cultural army, which is absolutely indispensable for uniting our own ranks and defeating the enemy.’ Ostensibly, Beethoven fitted within Mao’s conception of art; the ‘Ode to Joy’ chorus from the 9<sup>th</sup> Symphony was translated into Mandarin and performed at the 10<sup>th</sup> anniversary of the People’s Republic of China in 1959. Even where the Cultural Revolution excoriated Western music for their perceived ‘bourgeois’ tendencies, Beethoven reverted to his original role from early 20<sup>th</sup> century China. In the Cultural Revolution segment of *Le Violon Rouge*, a condemned violin teacher justifies his teaching of composers such as Beethoven and Prokofiev as aligned to Maoist revolutionary values. Lu Hongren, the conductor of the Shanghai Symphony who was eventually executed reportedly said on the way to his death to his cellmate that “‘Visit Austria, the home of music. Go to Beethoven’s tomb and lay a bouquet of flowers. And tell Beethoven that his disciple is in China.” In contrast, Bruckner was no heir to the grandeur or bravado that Beethoven inspired amongst Chinese intellectuals and musicians of the time.

#### A Materiality Approach to the Asian Bruckner Problem: Musical Programming in Colonial Singapore

Bruckner’s music is underrepresented within Singapore’s classical music landscape. The Singapore Symphony Orchestra has on occasion performed full cycles of Beethoven’s and Mahler’s symphonies and choral works, while only the Bruckner 4<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> symphonies have been performed. It was not until 2016 that Bruckner’s Mass no.3 debuted on the Singapore classical scene. While acclaimed local composer and conductor Tan Chan Boon established the Anton Bruckner Society of Singapore on the centenary of

<sup>8</sup> Deryek Cooke, *The New Grove Late Romantic Masters*, 1980.

Bruckner's death in 1996, there has been little headway into the appreciation of Bruckner in Singapore. In this section, I would like to briefly explore Bruckner's Singaporean absence by focusing on the material nature of musical programming in colonial Singapore. To begin with, a few comments on English musical programming at the same time.

European musical programming from 1750-1800 is characterised by both miscellany and collegiality i.e. a smorgasbord or 'disparate medley of items' based on the amalgamation of musical tastes amongst individuals of similar class and occupations. In London, 'Italian opera achieved hegemony at the King's Theatre', while British composers were frequently put on display at the Hanover Square Rooms and the Pantheon on Oxford Street. Thereafter, musical life took on a different complexion in the period between 1800-1850 in the aftermath of various revolutions and wars on the European continent. What Hobsbawm identifies as a period where 'revolutionism [has] been so endemic' led to the emergence of musical idealism, a divergence of musical ideas and palates based on class fractionalisation. A familiar figure of musical idealism for Brucknerians is the critic Eduard Hanslick who, it is argued, followed the same intellectual lineage as Kant, Schiller and Schelling where musical endeavours were vehicles in search of truth, often from an individualistic, almost solipsist perspective. This contrasts with concepts of musical idealism built upon congeniality, where music takes on a 'sociable definition of musical truth'<sup>9</sup>. On the London music scene, the Philharmonic Society and the King's Theatre endured much vitriol, especially after the 1832 Reform Acts, in their attempts to instil metropolitan, rather than monopolistic views, on musical programming. Traditional connoisseurship of Italian singing was despised, as the tastes of 'superb aristocrats...disgust the lowest orders'<sup>10</sup>. Where symphonic programming was concerned, the Philharmonic Society, established in 1813, did little to inaugurate performances of Austro-German classics. As a musical institution whose audiences comprised of 'the cognoscenti'<sup>11</sup>, the Philharmonic society favoured a relatively small circle of composers such as Haydn, Mozart, Beethoven and Viotti, as well as a smattering of recently composed French music. Bruckner was little, if not at all, featured within these programs.

In contrast, music programming in Colonial Singapore resembled more to the 1750-1800 period than the following period for the simple reason that musical affairs was confined to the remits of colonial officials. Members of the British community are described as 'formal middle class society, staid, honest,... unadventurous, narrow-minded, reflecting the values of mid-Victorian Britain'<sup>12</sup>. Musical activities were based on collegiality, an occasion for the gathering of the community on Tuesdays and Fridays at the Town Hall. Take for example a concert given in 1830 by 'Signor Vicenti Tito Masoni, an Italian, lately arrived from the Courts of South America, Professor of Music'<sup>13</sup>. Within this concert, Italian opera was the dominant highlight of the programme via Rossini's Barber of Seville. Other subsequent concerts followed this pattern, though this time it was *La Gazza Ladra* that was featured.

In terms of musical institutions, most musical concerts in colonial Singapore featured visiting artists rather than permanent arrangements of musicians performing on a regular bases up till the mid 1800s. The formation of the Singapore Amateur Musical Society marks the first time that a local musical organisation possess capabilities to mount full orchestral works. Led by Charles Fentum, he proved to be a 'pianist and composer of considerable standing and ability'<sup>14</sup>, as evidenced by his 1868 performance of Mendelssohn's Piano Concerto no.2 in its entirety, a first concerto performance in Singapore. Yet, no particular emphasis was placed upon Austro-German classics, much less the music of Anton Bruckner.

What transpires from these observations about English/European musical programming in the 19th century is the relatively stark absence of Brucknerian performances outside of Germany. This is of no surprise; recognition came late for Bruckner within his lifetime. Nevertheless, while it is a stretch to pin Bruckner's absence in modern day Singapore, his absence in colonial Singapore times is useful as a harbinger with regards to Bruckner's latter day (non) resonance amongst Singaporean music lovers.

#### Bruckner in Japan: Persuasions and Personalities

As reported on [abruckner.com](http://abruckner.com), a series of Bruckner magnets by the Japanese cartoon artist Kazuo Ozawa sold out during the pre-order phase. The Bruckner magnet's popularity caught retailers by surprise, since it was part of a set of six composers that included Bach, Beethoven, Mozart, Mahler and Shostakovich. While

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<sup>9</sup> William Weber, *The Great Transformation of Musical Taste*, 2008.

<sup>10</sup> Theodore Fenner, *Leigh hunt and Opera Criticism*, 1972.

<sup>11</sup> QMMR 4 (1822).

<sup>12</sup> Malcolm Turnbull, *A history of Singapore*, 1999.

<sup>13</sup> The 1830 Chronicle.

<sup>14</sup> Phan Ming Yen, *From a Pinnoer Town to a Cosmopolitan City: Music from 1866-1899*, 2014.

Ozawa labelled the former three as the 'King of Composers', Mahler, Bruckner and Shostakovich were deemed by Ozawa to be three of the most popular composers in Japan.

Two possible working hypotheses regarding Bruckner's Japanese popularity may be that of persuasions as well as personalities. Let me deal with persuasion first. While Brahms reportedly criticized Bruckner's music by disparagingly terming them as 'symphonic boa constrictors' rather than 'symphonies'<sup>15</sup>, it is also clear that Bruckner connoisseurs prize the very qualities that critics abhor: harmonic innovations, staggering architectural scale and the inherent spirituality. In the words of Celibidache, 'time for Bruckner begins when the end is completed' denoting the non-linearity and timeless qualities of Bruckner's music. Bruckner's persuasion for Japanese palates is thus found in the identification with 'Bruckner's strivings for something beyond mere earthly reason' Additionally, Bruckner's compliance with formal symphonic rules during his student days with Sechter resonates well with Japanese reverence for tradition and rules. To extend this argument by means of an analogy, Bruckner's compositional process and outcomes have been likened to the process of curating a Japanese garden, where starkness, silence and austerity without overt ornaments are celebrated above and beyond elaborate, pastiche decorations<sup>16</sup>.

While I agree with the broad contours of this line of argument, I find that it is by no means necessary nor sufficient to account for Bruckner's Japanese adoration. Let me therefore turn to a more historical approach to trace the personalities that have been instrumental in exposing and promoting Bruckner to Japanese audiences, beginning with Bruckner himself. The episode in question here is the 1891 Tanaka-Bruckner meeting. A 29-year-old music theorist and physicist in 1891, Shohe Tanaka was a research student working on both theoretical aspects of equal temperament with Helmholtz as well as the innovator of a just intonation enharmonium comprising of 20 keys with 26 pitches. Bruckner, in his capacity as Professor of Music at the Viennese Conservatory, served as the musical and social conduit for which Tanaka could promote his enharmonium. Tanaka found a kindred spirit in Bruckner given the latter's appreciation of 'mathematically pure intonation' as compared to 'customary tempered tuning'<sup>17</sup> That Tanaka, a member of the Japanese Imperial delegation in Vienna, would have sought out Bruckner to demonstrate his new discoveries is telling of Bruckner's reputation in his lifetime amongst a small group of Japanese elite.

Fast forward to the late 1940s and early 1950s, two young conductors whose conducting legacies were to cement Bruckner's appreciation amongst the Japanese public were honing their skills under the tutelage of Wilhelm Furtwängler. Takashi Asahina, a Japanese conductor who made his Berlin Philharmonic debut in 1956, was a student in post-war Berlin and had meetings with Furtwängler on both a personal basis as well as through concert attendances. As a conductor who had recorded a rare rendition of Furtwängler's second symphonies as well as a number of Bruckner cycles, including the Bruckner 4<sup>th</sup> at the age of 91 with the NHK Symphony in 2000, Asahina's Brucknerian sensitivities were indeed greatly shaped by Furtwängler. If post-war German Bruckner interpretations are 'exemplified by slow tempi and lush harmonies'<sup>18</sup>, Asahina's Bruckner readings do indeed place him within this category insofar as his recordings have been described as possessing 'phrasal and dynamic light-and-shade, a beauty of sound, a careful blend of timbres, and satisfying symmetry of programmatic allusion and symphonic reach' where the music searches for 'the summit without precipitation'.<sup>19</sup>

At this same material time in post-war Berlin, Sergiu Celibidache held the position of chief conductor of the Berlin Philharmonic from 1945-1954. Following Furtwängler's denazification in 1947, both men shared the podium until Furtwängler's reappointment as chief conductor in 1954. Despite rumours of constant rivalry and artistic disputes by an aging, vain conductor suspicious of a younger, gifted yet temperamental conductor, Celibidache in later interviews always paid credence to Furtwängler in terms of musical mentorship. However, while Celibidache credited Furtwängler with imparting to him the concepts of 'broad tempi' and acoustical considerations of a live concert, Celibidache's Bruckner could not be more different to Furtwängler's conception of Bruckner, characterised by unusual rhythmic choices as well as different musical articulations. Rehearsal style wise, Norman Lebrecht describes Celibidache as once having rehearsed the Bruckner 4<sup>th</sup> for 15 sessions to the extent that the performance whilst moving possessed few instances of spontaneity or vitality.

Despite Celibidache's eccentric/unique readings of Bruckner, he was to find an appreciative audience in Japan. Celibidache's Bruckner recordings might be better described as having a cultic following, with illegal *samizdat* recordings being circulated around till the official release of various official DVDs such as the

<sup>15</sup> <https://www.theguardian.com/music/2011/oct/06/anton-bruckner>.

<sup>16</sup> <http://www.catholicworldreport.com/2015/08/02/anton-bruckner-and-god/>.

<sup>17</sup> Erwin Hiebert, *The Helmholtz Legacy in Physiological Acoustics*, 2014.

<sup>18</sup> Bryan Gilliam, *The Annexation of Anton Bruckner: Nazi Revisionism and the Politics of Appropriation*.

<sup>19</sup> [http://classicalsource.com/db\\_control/db\\_cd\\_review.php?id=754](http://classicalsource.com/db_control/db_cd_review.php?id=754).

Bruckner no.7 and no.8 in 1990 by Sony Video<sup>20</sup>. To a certain extent, Celibidache's philosophical approach to music has roots in Japanese thought through his long association with Zen Buddhism, beginning with his teacher Heinz Tiessen. In particular, Celibidache's antipathy for recordings in favour of live sessions finds sympathy with the Japanese concept of 一期一会 *ichi-go ichi-e*. Literally, this concept implies that everything only happens once in a lifetime, where the present moment is the sum total of all lived experiences. Celibidache would thus eschew recordings for fear that compressed sound is but a poor substitute for the visceral concert experience, or like 'going to bed with a picture of Bridget Bardot'.

On the compositional front, Japanese scholars have also been involved in the editorial disputes regarding the interpolation of Bruckner's 'authentic' musical intent. One prominent example is that of Takanobu Kawasakis edited versions of the First concept edition of the Symphony No. 5. Another example is that of the intermediate adagio, or so called 'Adagio of 1888' of Symphony No. 8 produced in collaboration with Dermot Gault, of which Akira Naito with the Tokyo New City Orchestra has recorded both of these versions. Kawasaki's Bruckner No. 5 edition uses Bruckner's original autograph held in the Austrian National Library and uses no other materials save for the adagio in bar 163 from the Nowak edition, which Kawasaki justified that Bruckner himself intended it as an original conception. The guiding principle behind Kawasaki's work is an attempt to salvage Bruckner's original intentions, such as through the (re)balancing of the strings section to avoid overcompensation by the brass section. Kawasaki is clear of his intentions even as he criticises regarding the addition of a tuba to the Bruckner 5<sup>th</sup> as well as the cymbals to the Bruckner 7<sup>th</sup>.

### Conclusion

This short article has highlighted the contours of Asian reception of Western classical music and examines the ways with which they may be modified or appropriated for various agendas. Within these contours, I have demonstrated where Bruckner stands on cultural symbolic terms, arbitrations of musical taste, as well as powerful personalities who actively promote Bruckner's music to Asian audiences. While most of these arguments are pitched at a level of generality that is unfortunately unsatisfying, this article is but an attempt to encourage Asian interest with Bruckner's music, both from the perspective of professional musicologists or appreciative audiences.

*"Yi Ren discovered Bruckner's music via Celibidache on a cold British winter evening at Cambridge some years ago. He regards his visit to St. Florian as a wonderfully romantic sojourn, and hopes to return in the near future."*

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*The Bruckner Society of America.*

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<sup>20</sup> John F. Berky has compiled a discography of Celibidache's Japanese discography:  
<https://www.abruckner.com/Data/articles/articlesenglish/berkyjohnthecelibi/sergiu celibidacheconcertsinjapan.pdf>.

# **Toward An Analytic Description Of Bruckner's Character: Yielding Insights About Specific Behaviours, Including His Continual Revisions Of His Works And His Choices Of How And Where To Pursue His Musical Aspirations.**

*By Malcolm Hatfield, C.Psychol. A.F.B.Ps.S*

## **Introduction**

This paper has three objectives:

First, to describe six parameters which must be considered together in any attempt to develop understanding of any historic figure.

Secondly, to give a brief overview of Bruckner in relation to these six parameters, with especial focus on one in the Author's view least well covered to date, that of his underlying motivations and values; to show how these are not necessarily aligned with the other parameters and how the resulting internal conflicts are likely to have been the cause of the strange behaviours that have so puzzled his friends and commentators.

Thirdly, to demonstrate this approach by considering three examples of Bruckner's behaviours; namely the celebrated story of him giving a tip to Richter during a rehearsal for the Fourth Symphony; then an analysis of why he chose to keep reworking and revising his works throughout his life; and finally his near breakdown and agonised decision-making over the move from Linz to Vienna.

## **Strange and unpredictable behaviour and quasi-clinical diagnostic labels**

It is clear that Bruckner's behaviour in a range of situations looks on the surface to be unpredictable, or fixated on eccentric issues, or vacillation in the face of comments by others; all those interested in Bruckner and his music are familiar with many of these.

One consequence of this has been the attempt to explain these behaviours by diagnosing him in retrospect to a variety of so-called mental disorders all in an attempt to 'explain' his behaviour, or to support a view that Bruckner was suffering some form of mental illness. However whilst Bruckner exhibited some behaviours which match these labels, none of them is a satisfactory match.

Modern attempts to use psychology to help in understanding historical figures, 'psychobiography', is moving away from this 'labelling' model to take a more individual and personal approach, working upwards from the basic underpinning of personality structure and intellect, combining these in a dynamic model of the person together with the actual experiences of the individual in shaping their behaviour from an early age into consistent patterns. This is entirely consistent with the standard processes of psychological assessment used for occupational and other applied purposes. It is also the case that clinical psychology is moving away from the model of diagnostic labelling.

For example, to quote Schutz,<sup>1</sup> who specialises in this field,

*“to say that Van Gogh cut off his ear because he was a paranoid schizophrenic actually means that we really don't know why he cut off his ear, nor why he chose to do it at Christmas, nor why he chose to send it to the object of his affections. However there is a possibility of gaining greater insight by in effect shining the torch of psychological theory on the behaviour of the individual to gain some insight into the underlying individual dynamic”.*

But why try to gain a greater understanding of the personality and character of any composer? There is no point in doing so unless it in some way illuminates an understanding of their approach to their art. The author's view is that we can come to a more informed understanding which will be both more useful and essentially fairer to Bruckner's memory. In this respect I am not in any way talking about his music, or its emotional impact on the listener, but upon his life decisions, the choices he made of what kinds of music to write, how to support himself, and how he managed the production of his works.

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<sup>1</sup> William T. Schutz [2016] Behind the Masks, a psychobiology primer. *The Psychologist Vol 29, 8 British Psychological Society.*

### **A way forward; reversing the direction of formal psychological assessment and judgement**

The author is not a clinician or an academic, but trained in experimental and occupational psychology. His core practice was specialism in in-depth assessment of individuals both for selection and for career guidance at senior levels of organisational responsibility. As a result the author has been required to describe how a given person might well perform if placed in the position or a job with certain demands.<sup>2</sup> Here we are looking through the telescope the reverse way round, taking Bruckner's behaviour and inferring what the underlying dynamic psychological processes leading to such behaviour might have been.

So in this paper Bruckner is examined as a whole person, applying individual psychological assessment practice to lead to a broader overview of the man and then to offer some explanatory processes which might explain some of what looks on the surface to be rather weird or eccentric behaviour. There is a great deal to cover here so it will be necessary to summarise a number of things which are worthy of separate detailed analysis and discussion.

To begin: in attempting to assess and comment upon how a given person will behave and perform in a certain situation there are six basic areas to factor into the analysis.

### **Six basic parameters necessary to understand an individual and predict behaviour**

**1. cognitive capability:** intellect, abilities and special aptitude

**2. personality structure:** consistent behavioural patterns

**3. motivation and values:** the orientation and direction of an individual's behaviour; what is important to them, what they want to get out of life

**4. prior experience:** what has happened to them in their life to date, what they have learned; what behavioural repertoires they have developed in order to deal with situations that they face, what specific skills they have, which will be based upon their abilities, personality and motivation

**5. the context in which they grew up and developed:** the range of intellectual/social/cultural inputs which will have shaped their experience and perception and what they have achieved

**6. the future environment:** what they will have to deal with going forwards

In order to predict behaviour or gain some understanding of the individual in any situation, some information is needed in all of these areas. This applies even in extreme cases, for example if you only have 10 or 15 minutes to interview someone, you should try to be able to make some judgement about all of them.

### **So with all of this in mind let's look at Bruckner**

**1. Cognitive abilities and talent:** We can be quick here; these days these things can be measured quite accurately, but as we are looking backwards we have to accept Bruckner in terms of the evidence available. The view seems to be taken by most current commentators that he was intelligent, he learned quickly, he grasped the complexity of Sechter's harmonic theory, and although he may not have been intellectually curious, he seems to have been quick enough on the uptake. Of course his musical talent is a given. Current research indicates that at least 50% of core intellect and special aptitude are inherited in the genetic lottery.

**2. Personality:** in this context we are restricting the definition of personality to consistent patterns of behaviour. Currently a huge amount of psychological research has boiled all possible interpretations of personality down to 5 main dimensions, the so-called 'big five'; Extraversion/introversion; Stable/anxious; Open-minded/conventional; Agreeable/distant; Conscientious/disorganised.<sup>3</sup> Again evidence is that around 50% of this is inherited as an underlying structure that underpins the development of personality as an individual develops. So these characteristics are all things that you 'are'; like your height and your strength and your physical characteristics. Interestingly the five broad areas reasonably correspond to the writings of Galen some 1500 years ago and are not far off the characteristics described by Nielsen in his symphony 'The Four Temperaments'. As I have dealt with this in a previous paper<sup>4</sup> I will be swift here and cover only three; on the first Bruckner is clearly introverted; he is clearly anxious and prone to negative emotions. But also on the fifth of the 'big five' dimensions, he is conscientious. He always worked hard, he did not cut corners, and

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<sup>2</sup> Hatfield, M. *Business Psychology in Practice*. Ch. 18 [Whurr, London].

<sup>3</sup> The 'big five' model of personality has a huge literature base. Essentially it identifies five major parameters of human personality, Extraversion: neuroticism; open-mindedness: agreeableness; conscientiousness. The most well-known source is the work of Costa and McCrae, an introduction is McCrae, R.R., John, O.P. An introduction to the five factor model and its applications. *Journal of Personality* 60 [2] 1992 pp175-215 and Nettle, D., *Personality*, Oxford University Press 2007. A more recent evaluation with recent updates on the neurological underpinning of personality is McCredie, H., [2016] Heroes, landmarks in personality assessment. *Assessment and Development Matters* Vol. 8 No. 3.

<sup>4</sup> Hatfield, M. [2014] Levi's rejection of the eighth.... *The Bruckner Journal*, Vol. 18, No. 1 p. 7-17.

he paid enormous attention to detail. Of the three I will discuss here, the most important is the second, his proneness to worry, panic and anxiety. It should be reiterated at this point that the big 5 dimensions of personality vary in the normal population. The foregoing is not labelling Bruckner with some form of syndrome or illness, but placing him on a recognised series of dimensions on which we all vary.

**3. Motivation:** this is about direction and strength of effort applied. This is not so much what you 'are' as what you end up choosing to do or wanting to do, what is important to you, what 'gets you up in the morning'. For Bruckner this whole area is less written about and is a focus of this particular paper, so we will be coming back to it. The core problem in looking at motivation is that any observed behaviour and choices that an individual makes can be due to different underlying motivational factors, so understanding often has to be inferred in this area.

**4. Prior experience and knowledge:** Bruckner's history is well described and is doubtless well-known to everyone at the conference, but numbers of things are psychologically important, such as coming from a poor family, his father dying at a particularly crucial age in his development, his immediate arrival thereafter at St. Florian, the impact of religion, and growing up in his teenage years in a closed, structured and hierarchical male society, loneliness. The writer has also previously described behavioural strategies; such as how he may have learned to assert himself when it is clear that as an underlying personality that he was not assertive. Importantly, he became an organ virtuoso and highly knowledgeable in musical theory.

**5. Social context:** this is also crucial in Bruckner's life: again it is to an extent documented and personally the writer finds the papers by Andrea Harrandt<sup>5</sup> very relevant in this regard. It is so easy for modern commentators to impose current standards and values onto the past. At a personal level, visiting St. Florian, seeing the countryside and being able to experience it first-hand has been very important: the staggering opulence of the St. Florian monastery in relation to Bruckner's own circumstances, how dominant the local figures such as the Abbot must have been, the social conservatism in that part of Austria, which still exists, implying that it must have so much stronger in the early 19th century. So given this context we should consider what options might have been available to him to support himself, and indeed his understanding of what might have been available, all of which can be seen interacting with his attitude to his religion, his conservative social values and his attitudes to women and people in authority.

**6. Future environment:** looking forwards to a possible career direction, Bruckner's life in St. Florian and Linz can possibly be seen as very integrated, the kinds of positions that he had were well grounded in the society around him in which he grew up. His position as organist and choir master in a sense all fits with his steady and cautious development, a known position in a traditional society. However looking outwards, to Vienna, the centre of the international music scene, the politics of university life, political change, the chattering intellectual classes, all would be extremely new and demanding and to an extent unknown to him. Never mind the actual task of living and sustaining himself as an independent composer when such a life and career choice had not been established that long previously.

It is of interest to note at this point that Bruckner did consider other careers into his 20's. These apparently included the Law. On the surface this seems quite improbable, but as we will see, rather consistent with his particular personality and motivations.

Much of the foregoing will be well known to anyone with an interest in Bruckner. We will now return to motivation, a topic which has been much less well covered in previous writings. Discussing motivation can be a minefield to negotiate, because we cannot always interpret motivation from behaviours of why people are doing things. What, for example is the motivation for all those who were attending the Bruckner Journal conference? Why is the writer standing up and presenting a paper? One can think of several reasons why all of us are here. However it is important to try and develop some level of understanding this area. So what was important to Anton, what were the drivers of his behaviour?

Experimental psychology has not yet coalesced in respect of the structure of human motivation to the extent that it has in respect of personality structure. So we will not present any specific theory but describe my suggestions about which were the most important needs for Bruckner. These are based on a number of theoretical frameworks and can be reflected in the modern framework proposed by Schwartz.<sup>6</sup>

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<sup>5</sup> Andrea Harrandt [2011], Bruckner's Vienna in the 1870s and 1880s *The Bruckner Journal*, [15] No. 3 p33-37, is an example which presents the level of detail about the times which enables the context in which Bruckner worked and lived to be appreciated.

<sup>6</sup> Theories of Human Motivation and Values: Whilst there is no consensus here as with the Big Five personality factors, in practice the varied theories have a good deal in common. Major figures have been Allport, Vernon, McClelland, and Cattell: however a recent theory is that of Shalom H. Schwartz. [2012] An Overview of the Schwartz Theory of Basic Values. *Online readings in psychology and culture, Unit 2 (1)* ISBN 978-0-9845627.

### Postulated important motivational areas for Bruckner.

**1. Stability and security:** this in his case is mediated by money. He appears to have always been worried about money, unsurprisingly, given his background and the fears to which he was so prone. However money also is involved as a mediator of recognition, which is covered later.

**2. Food & Drink:** there are letters from Bad Kreuzen commenting about his need to eat a lot of meat every day and other evidence from contemporary accounts. There seems to be enough evidence of his regular drinking throughout much of his adult life.<sup>7</sup> So there was a level of personal self-indulgence, though regular or heavy drinking is one way of dealing with high levels of anxiety, so one driver of this is likely to have been a personality characteristic. We should also note in this context that he was sexually motivated, though frustrated in that he had been told at a young age that he should avoid sex if he wanted to compose.

**3. Interpersonal support:** He needed other people to like him and help him. He needed to be liked, to be well regarded; he was upset if he was ignored, he was hypersensitive to criticism from others and throughout his life was always asking his friends to do things for him.

**4. Conformity:** he was always keen to fit into to what he saw as the kind of things that are expected of people in a particular position. Unsurprisingly this can be seen to have come from his background, although one must note that this did not necessarily apply to his musical ambitions. His religious beliefs are relevant here. Ritual behaviour is a good way of allaying anxiety, something well known in the Catholic Church.

**5. Recognition:** he needed to feel that he was someone in society that others should look up to, a position of status. He worked hard in order to increase the kind of position that he had in society and again was very sensitive if that position that he held was not recognised by others. This is also related to his feelings that he was never paid enough. At the end of his life he was very concerned about the legacy of his symphonies after his death; see Paul Hawkshaw in the Bruckner Journal.<sup>8</sup>

Reading Bruckner's letters written and received towards the end of his life, as catalogued by Hetzel<sup>9</sup> shows, even at the time of his successes, his continual concern for his friends to help him, to publish positive reviews, his joy and thanks for receiving positive comments and recognition, and his efforts to encourage performance of his works, only emphasises his need for recognition.

It is at this point in reviewing his motivational profile that we can see how in some respects he might have been happier as a lawyer in Upper Austria. A position in society of some respect, paid well enough, recognised in society on the basis of qualifications as opposed to an outgoing persuasive personality, a job needing focus and concentration, and needing focused intellect and an encyclopaedic knowledge of his subject matter, crucially a job which depends on expertise as opposed to anything stressful, we can perhaps see the attraction to him. That is apart from the next motivational category...

**6. Finally, musically ambitious:** Music was crucial to him throughout his life. The interesting thing is that in contrast to the needs for recognition and conformity above, he developed a keenness to push boundaries, but only when he felt very secure. So he shows an individual mixture of a very conventional idea of the symphony in four movements, – even his revered Beethoven wrote one in five movements – but chooses to push the ideas of form and structure and expression, particularly after hearing the sound world created by Wagner. A corollary to this was illustrated neatly by Ken Ward<sup>10</sup> describing his lack of any real interest in any other form of artistic/aesthetic activity; so whilst in a number of respects he was musically adventurous, he was not broadly curious, although one can interpret this from his background quite easily. However he chose to try and expand the conventional plan of the symphony beyond Beethoven, as he said himself, in quite a radical manner.<sup>11</sup> This also reflects my own comments in a previous paper when I suggested that he was an 'adaptive' creator as opposed to an 'innovative' creator, in accordance with the theoretical perspective of

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<sup>7</sup> There are many reminiscences and stories of Bruckner in restaurants and taverns, but the fact that this tendency was present early in his life is given in Johnson, Stephen, [1998] *Bruckner Remembered*, p. 9 Faber and Faber.

<sup>8</sup> Paul Hawkshaw [2015] Bruckner's will in the 21<sup>st</sup> Century, paper presented at the Ninth Bruckner Journal Reader's conference and reported in the *The Bruckner Journal* (Vol. 19, No. 2) describes two of the main priorities in Bruckner's will as ensuring his burial was to his wishes in St. Florian and ensuring that posterity would recognise his position as a notable composer.

<sup>9</sup> Mary Hetzel, 2004, Selected Translated and Annotated correspondence of Anton Bruckner from 1885 to 1893. Doctoral Dissertation, Kent State University.

<sup>10</sup> Ken Ward, [2015] 'Bruckner's vision' paper presented at the Ninth Bruckner Journal readers conference, which concluded that the images of mountains and cathedrals so favoured by CD and DVD covers were not related to any interest on Bruckner's part and "tend to moderate the characteristic strangeness of the music".

<sup>11</sup> Stephen Johnson, [1998] *Bruckner remembered*, *Faber and Faber*, contains numerous references to the influence of Beethoven upon Bruckner and his attitude to his efforts to continue the symphonic tradition, see pages 100, 108 and 160.

Kirton.<sup>12</sup> The interesting thing here is that he cannot possibly have set his sights on an international reputation and professorship in Vienna as a teenager whilst he was submerged in St Florian and local villages and developing his organ playing skills. However, he kept pushing himself forward and forward as he saw new opportunities.

One common aspect of all these differing priorities and motives in his life is the high level of focus and attention that he gave to them all. It seems that he was all or nothing about anything that he felt to be important. This applies to his broad motivational needs as well as his idiosyncratic interests, such as the Emperor Maximilian of Mexico. Once anything engaged his interest he tended to become overwhelmed by it and would not let go. Physiologically may not have had strongly developed processes of biological feedback; most of us are able to feel 'enough is enough' and move onto some other personal priority, but Bruckner became totally focused in pursuing one thing or another, and if frustrated then became even more emotional, depressed, difficult or angry. This will have been potentiated under stress by his personality characteristic of tendency to negative emotions. At times this will have driven him beyond whatever might be described as 'normal' behaviour to near clinical or addictive symptoms, from which he would recover in time: in this respect the author's conclusions mirror those of Eva Marx.<sup>13</sup>

### **Combining these parameters**

This is the core aspect of the proposed methodology. The combination or synthesis of these six elements into a more integrated picture is of necessity speculative. What distinguishes this methodology is that the synthesis is based on the judgements of the relative importance and strength of the six parameters described. So there are identified and potentially quantified underlying assumptions on which the synthesis is founded. This means that if there is evidence available to change or modify or add to these assumptions then the synthesis can be reworked from a more objective basis. This then has the possibility of moving beyond one individual's view in comparison to another's to a more objective process. Similarly, it may be possible for others to accept the six underlying assumptions that I have described, but to challenge the interpretation made here. This again then enables a more objective discussion to be engaged upon.

There are other theoretical approaches to what is described here; the author has in a previous paper referred to the work of Therivel, whose methodology about creativity combines innate psychological characteristics with life experience and the context in which the individual lives and works, has a number of parallels to what has been proposed here.<sup>14</sup>

### **An integrated model of Bruckner the man**

Now we can consider these six elements of Bruckner in various combinations. It is crucial to accept that in any person they are not necessarily well aligned. For Bruckner several are in conflict, and this is seen as the key to a greater understanding of his behaviour. The three examples are intended to show how this approach can be used in practice.

We know from contemporary accounts that Bruckner had a number of close friends and supporters at all stages of his life. Whilst some may be seen as more opportunistic than genuine, it is not hard to see how he came across to others as sincere, so musically talented such that he could be seen as inspirational in a very individual way. Yet the needs for recognition and support together can be extremely frustrating for friends of anyone with this combination; in modern parlance he would be extremely "high maintenance", in that he would often be demanding; today's reassurance that he is liked and appreciated and admired is likely to have dissolved by next week in the face of apparent rejection; people like this can easily be seen by others to lack self-reliance.

Furthermore his own demanding needs are potentiated by his personality structure, in particular the tendency to negative emotions under stress – he says that he works so hard – and he does, so why do people disrespect him? Or why do people not recognise that he is a loyal and conscientious worker? Why isn't he paid more or thanked more? He knows as much about music theory as anyone in Vienna so why is he criticised so heavily?

One overarching conclusion emerges here; all of this analysis suggests that Bruckner was the very converse of a simple soul; he was complex, he lived with a number of strong internal conflicts. The argument

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<sup>12</sup> Michael Kirton. Adaptors and innovators: a description and measure, *Journal of Applied Psychology* (61:5) 1976, pp 622–629.

<sup>13</sup> Eva Marx, 2014, Bad Kreuzen, Speculation and no end, translated by Ken Ward, in *The Bruckner Journal*, Vol. 18, No. 3. We are indebted to Andrea Harrantd for identifying this article in the original German.

<sup>14</sup> William A. Therivel; Kirk House (2001 to 2005). *The GAM/DP Theory of Personality and Creativity* (Vols. 1 to 5).

presented here is that such conflicts are the keystone to better understand his sometimes strange or frustrating behaviour.

### **Three examples from Bruckner's life examined in this manner**

**First example:** the celebrated story of the tip that he gave to Richter at a rehearsal of the fourth symphony in 1881.<sup>15</sup> This looks on the surface to be really naive, inept or even ludicrous. However, consider the following; Bruckner is basically introverted so finds it hard to socialise easily; he is at his best possibly in a bar or restaurant after a few drinks, when there are fewer social niceties to observe and he is more relaxed; his background means that he has never learned to socialise outside of the very conventional society in the part of Austria in which he grew up. He is also strongly motivated by conformity; he respects authority. However he also has a huge drive for recognition; so that any performance of one of his works is extremely important to him. The very importance of this then leads him to be prey to his tendency to anxiety, worry, and fear of failure.

So in classical psychological jargon, he is in what is called an 'approach/avoidance conflict'; in order to satisfy his needs for recognition he has to have performances but he knows that they are high risk so he could fail. This is not helped by the fact that he is intelligent enough to think of numerous reasons how things could go wrong. And 1881 is not too long after the debacle of his performance of the Third. So that if a well-known conductor is now due to perform one of his works, he is full of conflicting emotions; he is excited, grateful, but also anxious and insecure as he does not know quite how to behave in this situation, glad to see his work performed, keen to find some way of interacting with the famous conductor. And in a curious way, he could even be rather arrogant; after all he is the composer; the conductor and the orchestra are only the agents who realise his own imaginative vision.

So how is he to relate to these people? On one hand they are at the agents of his vision, on the other hand, they are in a position to humiliate him. All of this winds up his anxiety and internal conflict even more whilst at the same time he realises that he has to do something. So he gives the tip. I am not saying that on the surface that it is not rather gauche and inappropriate, but given the foregoing, one can perhaps see where the behaviour is coming from. Looking at it in this way, such behaviour is not simply an indication of childlike naiveté but illustrates the kind and level of ongoing internal conflicts, pain and trouble that he had to live with for much of his life.

**Second example:** This concerns his attitude to composition and continual revisions of major works. Given the foregoing analysis, he is not only motivated to create within his own imposed basic framework, whilst being radical, but also to progress in a way in which he cannot be criticised - another source of conflict. He is doubly driven to be perfectionist and to achieve and develop something new and different. He works hard and he focuses on details, and in particular he is concerned about his reputation and as he grew older, his legacy, which is totally bound up in the works that he has created. So he looks at them, fears for their reputation, and sets about revision.

Given all of this, he's not the kind of composer who will wait for some kind of inspiration and then furiously write things down, but he seeks to get up every day and progress composition and improve the works that he has produced. But there is another internal conflict, that of skill; we must remember that he was clearly felicitous in improvisation and so it is not unreasonable to suppose that he could well be continually coming up with different ways of presenting the basic themes of his works.<sup>16</sup> At the same time, he feels that he must be certain about form and structure, which is why he feels that he is going beyond Beethoven, and why, given his needs for recognition and support, he is so hurt by the criticisms that he has no sense of musical form at all. But as I have described previously, developing unprecedented large scale symphonic structures was a problem for all composers after Beethoven and as a problem solving task presented numerous alternative solutions. So he is living with the dynamic of developing some form of broad-scale dramatic and impressive formal structure, alongside with a capacity for continual improvisation. This particular dilemma is given another twist by his need to feel that the works are being performed. So he becomes hyper-sensitive to the comments by other well-meaning people that the works need considerable cuts in order to be understood by audiences and to be effectively performed. These friends were not necessarily seeking to wind up his anxiety levels, but no doubt did so.

And yet another twist is that as he developed musically, his compositional style is likely to have developed and grown, such that he will start looking at his earlier works from the viewpoint of the way in which the later works were composed and then he worries about the legacy of how these earlier works might be seen. So he

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<sup>15</sup> This is described in Derek Watson, 1996, pages 34-5, *Bruckner*, Oxford University Press.

<sup>16</sup> John Berky, 2013 Anton Bruckner, redefining our image of the composer, in *Bruckner Journal*, Vol. 17, No. 2, p. 26.

attempts to improve them on the basis of what he has learned. Now whether this resulted in an overall improvement is not to be judged here, but given the kind of internal conflicts between his motivations and his personality, it seems quite understandable that he would rework and continually try to improve what he had already written. So there is a dynamic reason for all this revising, it is not a simplistic result of indecision or insecurity. For example, he was quite prepared to remove the symphony 0 from his canon of works, even though subsequently many listeners find enjoyment in it. But clearly for Bruckner, it wasn't quite good enough, even though he did arrange for it not to be destroyed.

**Third example:** the major life and career decision in Bruckner's life; – the move from Linz to Vienna. This is clearly linked to his collapse and stay in Bad Kreuzen in 1867 and is the subject of much comment about his insecurity and psychological limitations. However looked from the inclusive perspective described, the real enormity of the implications for Bruckner can be identified.

To this point in his career he had grown up and lived and progressed within the Linz area of Austria. He had grown from a very humble background to position of some level of respect and recognition based primarily on his skill as an organist and on the composition of his religious music. Much of his life was centred on the Catholic Church, its rituals and its music and the kinds of positions that it supported. In many respects he had succeeded in meeting a number of his motivational needs as described; he was in receipt of a level of respect, he had friends, he had a level of security, even though he always complained about money. His life was centred around the church and his service to God in the music he composed. Everything around him was quite local and known to him. In a number of ways he can be seen to be successful in terms of his needs. He had even been asked to go to Paris and London to perform as an organist.

But he wasn't happy! What he had wasn't enough, he came to feel that he was still not recognised enough, and although he worked extremely hard, in his opinion he was put upon and insufficiently recognised. So he became emotionally resentful whilst the only behavioural response that he had available to him was to work even harder to placate his apparently unappreciative superiors. In this respect he was no different to a number of the senior managers and managing directors that the writer has dealt with, who dealt with extreme difficulties in their roles by simply working so hard that they virtually fell over exhausted at the end of the day.

So he ends up in Bad Kreuzen where presumably he wasn't allowed to drink, he wasn't allowed to compose, he was required to undergo a regular regime of treatments which whilst not being particularly severe, will have been strong enough in the sensations involved to drive out competing thoughts. In effect a 'cold turkey' cure, with parallels to some of today's addiction clinics.

The twist in all of this is that over the horizon he now sees possibilities in Vienna, and is encouraged in this by his friends. He sees an opening for himself as a 'symphonist' and can develop his musical ambition and gain the greater recognition he desperately sought. This becomes a full-blown middle-aged existential crisis. Motivationally he is driven to seize opportunities to extend his music, to extend his reputation and once the possibility arises, he is then driven to address it. However there are many 'buts'. It means leaving behind virtually everything on which he has depended, almost more than he would appreciate; there are four core issues in this fundamental personal crisis.

**Firstly** musically: it is a fundamental change and a loss of focus upon religious texts and the sense of composing music directly for the church or within a religious and spiritual context. Yes he did compose some religious music throughout the rest of his life, but the core focus of what he then tried to do was to become recognised as the major symphony composer after Beethoven. This also required a further leap into the unknown; that of musical form. In setting a mass, composing is restricted to setting music to a preordained set of texts. However a long symphony is an abstract musical structure in which Bruckner wanted to innovate.

**Secondly:** he would have to risk financial security, something always important to him, so there would be an additional practical risk to removing personal, spiritual and cultural ties to the church

**Thirdly:** he would be physically away from his immediate friends and contacts and as an introvert and socially unskilled, he risks being lonely and isolated in addition to being poor, and disengaged from the focus of the music that had been all of his life.

**Fourthly:** he is moving from the provincial scene that he knows well, within which he is happy to conform, away to Vienna's intellectual high profile society, with all its intellectual snobbishness, small talk, its pettiness – some of which he might realise would exist from his prior experiences in Vienna. However what lies in wait for him is something which his background has not prepared him for and which given his personality structure will be very difficult for him to deal with.

So the move represents a manifold existential challenge, lopping off so much of what has been supporting him to date, throwing him potentially into so many stressful and problematic situations which would be very difficult for him and which would present a real risk of loss of identity and mental stability. As has been

described, he cannot easily deal well with multiple pressures, stress and uncertainty. So the core issue is the conflict between much of his personality structure and his drive to make a mark for himself on the world international music scene as a major symphonist, and in the end, part of the Wagner camp.

So no wonder he vacillated, no wonder he asked that his job would be kept open for him if he failed, and no wonder he writes from Bad Kreuzen that he nearly descended into madness and no wonder his friends were frustrated about his delay and indecisiveness because they probably didn't see the extent of the internal conflict that this was giving him. So we should not criticise his vacillation, as with the other examples it is evidence of the strength of his internal conflicts and ultimately of his strength and courage to make the move, for which any lover of the music must be profoundly grateful.

### **Concluding perspective**

So in conclusion, where does this leave us? In summary I have tried to present the methodology of looking at Bruckner's life, his decisions, his compositional processes on the basis of the interactive combination of his core abilities, his life experiences, his personality, his motivation and the context in which he grew up and worked. These elements operate in a dynamic manner, interacting with each other to give us some insight into Bruckner's everyday behaviour and admittedly often eccentric or strange actions. In particular his motivational profile presents internal conflicts, and overall his ambition to compose radical new symphonies in Vienna was in profound conflict with major aspects of his personality structure. I do not doubt that as a result he was at times extremely troubled and a difficult individual to deal with. However the author is of the opinion that such an approach as described offers a more rigorous process of looking at the man and how he produced his work. There is much more to be examined but with a methodology of this type we can move beyond speculation toward something more objective and so enable Bruckner's wonderful works to be appreciated for what they are, without an overlay of inappropriate psychological commentary.

***Acknowledgement:** the genesis of this paper was an interest in the treatment Bruckner received in Bad Kreuzen, which has proved difficult to research in detail. The author is indebted to Benjamin Korstvedt for pointing him toward the film 'Bruckner's Decision', which at least illustrates one view of what the treatment was like and importantly, lead to the view expressed in the paper that his motivational drive pushed him into situations in which his personality structure made him particularly vulnerable.*

### **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.

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

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CONCERT REVIEWS

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**ST. FLORIAN BRUCKNERTAGE 2017**

13-20 August – Sankt Florian  
“Reaching for the Stars”: Bruckner’s Fifth



ST. FLORIANER  
BRUCKNERTAGE

**Part 1:**

One of the wondrous things about the BrucknerTage is the sheer variety of events that are developed to connect with the Bruckner symphony which is the focus for the festival. Although this time there was no four-hand two-piano performance - after all, Matthias Giesen had already done an amazing tour-de-force with two hands and two feet in creating an organ performance of the symphony late on Wednesday night - there was a stunning virtuoso piano recital by Dora Deliyska which explored the world of drama and counterpoint, of a type that figures so large in Bruckner's Fifth symphony. She played a programme that she structures around the name BACH - with four sets of preludes, fugues and etudes in the keys of B, (B flat in English usage) A, C and H (B in English usage), by Bach, Shostakovich and Chopin. There was a wonderful stillness in the Bach C major prelude, and massive drama in the stormier Chopin etudes, op. 25 no. 11, "Winter Wind", a powerful enough gale to blow us all away, and between these two extremes a glittering array emotional and virtuosic adventures were explored. Many of the transitions between pieces were seamless, and the whole enterprise had a unity that made for an intriguing and exhilarating concert.

On Saturday there were two presentations in the cellar beneath the St Florian library, aimed primarily at children, which told a story of the young Anton Bruckner, after having been taken by his mother to St Florian from Ansfelden, "Toni immediately finds new friends: Ignaz and Franzl. Just arrived in St. Florian, Toni wants to go secretly to Linz with the Florian Tramway" [a bit of poetic licence here: the tramway didn't open till 1913] "Franzl and Ignaz accompany him. Unexpectedly, many exciting and unusual things happen. Let yourself be surprised by the story of Toni and his friends." Even though this was for children, my limited German was unable to understand much that was going on, so I cannot describe the surprises, but the general atmosphere of rapt enjoyment amongst the little children sitting on cushions at the front was witness to the success of this extraordinary venture, "a completely new experiment in the history of the Bruckner mediation: a children's theatre piece to experience and in which to actively participate, which will lead our children playfully to Bruckner, create a fascination with Bruckner and familiarise them with him. Typical BrucknerTage: The youngest, creative members of our team have no limits, and have the courage to make a whole new experience. Playful proof again: Bruckner is there for everyone. The concept and production were by Victoria Wall and Theresa Gangl; there was a wonderful children's choir, *Pappalatur* (an Austrian word for 'tongue'); and the musical accompaniment (for chamber ensemble, violin, cello, clarinet, horn and piano), which made much witty use of Bruckner themes, especially from the Fifth Symphony, was composed by Irene Malizia. It was a splendid little production.

On Sunday morning there was an event known as *Frühschoppen*, which is an occasion, usually on Sunday morning (after Mass?), to meet up with friends and have a few drinks. This was a glorious warm, sunny morning, so we were able to sit outside in the beer-garden of The Golden Lion, just outside the entrance to St Florian, where a smartly-dressed and smartly-playing wind-band performed light music from Bruckner's time, marches and dances - waltzes, polkas, Ländler. It was a joyful way to end this heart-warming festival, that had taken us to the heights of Bruckner's mighty symphony, shining like gold in the Altomonte Orchestra's overwhelming performance in the St Florian basilica, and wrapped it in a week of discovery and delight. There is nothing quite like the BrucknerTage anywhere in the world: I would encourage all

Brucknerians to seek it out: they are guaranteed a warm welcome and wonderful experience to enhance their love of the composer.

*Ken Ward*



ST. FLORIANER  
BRUCKNERTAGE

**Part 2:**

Celebrating its 20<sup>th</sup> year, the annual BrucknerTage at St. Florian continues to establish itself as Austria's foremost Bruckner event, and possibly the premier event of its kind anywhere. Throughout its week of programming, the BrucknerTage brings together notable musicians, scholars, and enthusiasts in the most remarkable of places: the Stift Sankt Florian. Whether attendees are listening to concerts or rehearsals in the glory of its monastery, attending scholarly presentations or masterful recitals in one of the many beautiful halls, or simply walking the spectacular grounds or enjoying the company of acquaintances in one of many pubs and establishments, the BrucknerTage presents a friendly inviting atmosphere for all at any level of interest and experience.

As has been the custom in previous BrucknerTages, this year's event continued its focus on one main work for the weeklong experience: Bruckner's Fifth symphony. Likewise as in previous years, the featured work was presented in a variety of performances. I arrived on Wednesday, the day of the "Organ Night". This was an evening concert that was more informal in nature. Held in the monastery, attendees sat in the pews, but also utilized the floor space – either to spread out on blankets or pillows, or to rest on lounge chairs (including the official red-cloth BrucknerTage lounge, available for purchase, one of which now resides in this author's house in the US). As the organ loft is to the back of the audience, the artists were broadcast on a large screen in the front of the monastery. The video production is of high calibre, featuring many angles: from below, to visualize the feet and pedal work, from overhead to observe the hands and manuals, as well as the sides and front of the performer. Combined with the glorious sound in the monastery, the video likewise captivated the audience. Opening with performances by Michał Markuszewski (Poland) and John Aquilina (Malta) featuring works by Bach, Messiaen, Schumann, and others, the featured work was Matthias Giesen performing the world premiere of his own transcription of the Fifth symphony. As the *Stiftsorganist* for St. Florian, as well as the chief conductor of the home Altomonte Orchestra, Giesen's contributions to the annual BrucknerTage are exceptional, and this evening was no different. In what could only be described as a *tour de force* (a phrase repeated numerous times by many after this evening), the complexity and execution of this work was awe-inspiring. In a symphonic work that is complicated enough to unsettle dozens of orchestral musicians, Giesen maintained complete control over all intricacies. Not only were all four appendages frequently in action at once, but he also directed the service of *zweiter Stiftsorganist* Andreas Etlinger, who assisted not only in changing the registers, but also lent a finger or two when Giesen had no more digits to use. Finishing around midnight, this 90 minute performance left Giesen exhausted and drenched in sweat, and those of us in the audience full of veneration. The enthusiastic ovation was well-deserved. Hopefully, one day the transcription will be recorded; Giesen's mastery deserves a wider audience.

Unlike previous years, the Thursday concert did not feature a "piano 4-hands" performance of the symphony – no doubt due in part to the transcription during the previous Organ Night. This allowed for a lovely piano recital to be given by Dora Deliyska (reviewed by Ken Ward in this issue). The annual Symposium of Friday featured papers concerning varied aspects of the Fifth, presented by Dr. Andrea Harrandt and Hans-Joachim Hinrichsen, moderated by BrucknerTage organizer Klaus Laczika.

The flagship event of the week is the Friday evening orchestra concert. As in previous years, Rémy Ballot conducted the ensemble, this year the Altomonte Orchestra, in a wonderful performance of the Fifth. As previous attendees are likely aware (or those familiar with his recordings), Ballot prefers tempos in Bruckner steeped in the tradition of his mentor, Sergiu Celibidache – and at 88 minutes, this performance was consistent. For better or worse, these tempos are suited for the acoustic of the monastery, where 10-second

reverberation times are expected. As a result of this acoustic, this author has found over the years the best location to experience these concerts to avoid overlapping congestion is in the organ loft (although I'm told the very front is fine as well, but usually sold out to donors, etc.). Although Ballot's tempos divide some listeners, this author is a huge fan of Celibidache and I don't typically find fault with these interpretations. The first and third movements worked well; however I found the Adagio too slow at times, particularly to maintain the 3-on-2 rhythm of the melody. The brass and winds played admirably throughout, especially the Finale. The strings struggled with the fugue in the last movement. I was fortunate to hear the rehearsals over the days preceding the concert and the improvement of that aspect was remarkable. The final chorale can sometimes deplete the stamina of even the most hardened brass (Barenboim, during his recent Carnegie Hall cycle not only enlisted the "11 Apostles", but also doubled the entire brass). The Altomonte had no trouble carrying the final pages to glorious conclusion and the standing ovation that followed was well earned.

The following evening, a jazz improvisation performance of the Fifth was performed by Thomas Mandel and The Contemporary Art Orchestra, reviewed in this issue by Malcolm Hatfield.

Over the years, the success of this event continues to grow. The Seventh is planned for next year. Driving into Ansfelden, one now sees billboard-sized signs promoting the event. There are now prominent signs as you enter the town featuring Bruckner. Most concerts and events are sold out. And the restaurants and pubs are filled to capacity before and after concerts, especially St. Florian's own Stiftskeller. One drawback was the sponsorship by a car dealer, who parked cars on the main lawn leading to the monastery, cluttering the usual breath-taking view one has when first entering St. Florian seeing the walls rise from the beautiful green lawn, previously only cluttered by silhouettes of Bruckner or Bruckner shaking the hand of Brahms. Brahms was bad enough.

*Michael Cucka*



ST. FLORIANER  
BRUCKNERTAGE

### ***Part 3:***

Thomas Mandel/The Contemporary Art Orchestra  
Improvised version of Bruckner's Fifth Symphony for jazz musicians, Saturday, August 19, 2017

This was the final concert of the 2017 BrucknerTage. The event took place in the old cinema in St. Florian and was, as with all the other concerts, very well supported. This reviewer has not previously attended one of these Saturday night improvised or jazz versions of Bruckner symphonies that are a traditional part of the BrucknerTage, so I attended with a real sense of anticipation.

The instrumentation was the first interesting aspect of the evening; a group of 11 musicians were involved - electric guitar, drums, trumpet/flugelhorn, double bass, additional percussion and vibraphone, keyboards and electronics, soprano saxophone played by Thomas Mandel himself, and in front, a conventional string quartet. Placing the quartet in front seemed to parallel Baroque concertos or possibly the Mozart Sinfonia Concertante. The viola player was the indefatigable Julian Gillesberger who had been a fountain of helpful energy organising the event all week, welcoming everybody and smoothing out any problems. The second violin was the concertmaster of the Altomonte orchestra who had been part of the splendid performance in the Stift the night before.

The piece was introduced by Thomas Mandel himself in German, so unfortunately not understood by this reviewer, but he was apparently concerned to indicate that we were about to hear a performance of the Symphony No. 5 with improvisation, but not necessarily a "jazz" version.

The performance began with the double bass improvising upon Bruckner's pizzicato introduction; this merged into a more literal version of Bruckner's music, and then the piece really started. What followed was certainly a new experience! It became quite clear that they were playing the Symphony pretty much bar by

bar, with all the harmony and structure of the piece largely intact. But the presentation varied between some imaginative and dramatic re-orchestration of the original, to parts in which the string quartet more or less played Bruckner's notes, and then to parts of it which were more free, open improvisations.

All this took a little getting used to, as the sound and the juxtaposition of the elements was quite abrupt at times and at first disconcerting. To this reviewer in some ways the best of it were the improvised parts – it was clear that the group of musicians was sticking to Bruckner's basic melodies and in particular the harmonic structure, but that also they were great improvisers. It became apparent that as a group they were a highly skilled set of musicians and capable of creating a great sound with a good deal of swing. The trumpet, piano, saxophone and guitar lead the majority of the thematic presentation, as well as playing solo in the improvised sections.

The problem in the first movement seemed to be that the flow became interrupted each time the string quartet played stretches of relatively unchanged Bruckner, – in particular the sound was naturally thinner than that produced by the whole band, – and the kind of rhythmic pulse which is so marked in the Symphony seemed rather four-square in direct contrast to much of the rest. But there were many good stretches and the first movement ended with a real blaze of sound and received a high level of applause. It was particularly good to hear that the concertmaster of the Altomonte orchestra has also been listening to Stephane Grappelli!

As with much of this performance, – a listener who knows the symphony well was in a state of splendid anticipation, – what and how on earth will they play the next movement or the next element of Bruckner's structure? The slow movement did not disappoint. It opened not with Bruckner's pulsing accompaniment but with a continuous modern sound with a level of electronics behind it, which was so different from the original but to this reviewer quite beautiful. Bruckner's haunting melody played was equally beautifully by the soloists. The climaxes were also handled imaginatively and, rather surprisingly, emotionally paralleled Bruckner's own. The only concern in this movement were the series of descending falling sevenths towards the end which were done at high volume and with a level of coarseness markedly absent elsewhere. Bruckner's end of this movement is quite inconclusive and indeed a little quirky, – and this was well reflected in Thomas Mandel's orchestration, – again followed by much applause.

Once again, anticipation before the scherzo, and again we were not disappointed. The whole band let rip with a fast tempo and an exciting sound – still amazingly Bruckner's notes, – but with sounds so very different. But for this reviewer one of the masterstrokes was the trio section, where Bruckner's rustic Austrian melodies were transformed from that country to somewhere in the southern states of the USA with a country and western/ bluegrass swing. This was really imaginative and in no way disrespectful: it made this reviewer and others smile. The reprise of the scherzo was somewhat curtailed, – quite a good idea and it all ended with a bang to huge applause.

And then to the finale. What on earth could happen to the fugue? Well we knew quickly enough as the group omitted the introduction and went directly into the fugal passage on the main theme. This was taken at a good speed and was very effective. The surprise was the *gesangsperiode* being played by the string quartet very effectively – really this would sound good in any context played this way, – and it seemed to blend in better with what was going on than in the first movement. But another surprise awaited with the great brass chorale. The group had no big brass section, – possibly a surprise to me as one had, in the absence of any prior knowledge, anticipated some kind of Ellington style saxophone section, – but the solution was to use a recording of the actual brass chorale from an orchestral performance. This was then quickly modified by the synthesiser/electronics player. At first this sounded a bit old, but the effect quickly improved and the real fugue started. This passage of music as written by Bruckner must be one of the most imaginative things written in the 19th century and as such how do you reinterpret the complexity of the way in which the themes interact? Well this group made a pretty good job of it, but they did not follow all the elements in detail and it all involved a fair degree of improvisation, most of which worked well and in particular the pulse and dynamic of the original was reflected in the rhythmic pulse of what we heard. The players were highly capable improvisers in the jazz idiom and it was good to hear them allowed to show their skills and enjoy themselves.

After the repeat of the quartet in the *gesangsperiode* we moved into the coda. What we heard was a brave attempt to reflect one of the most glorious passages of the 19th century, – or indeed any century's music, and it was notable for how much of its complex harmonic progressions we were able to hear, although the effort made was at maximum level possible for a small group of this composition.

It all ended with great applause, cheers and a standing ovation – which given that one imagines that nearly all of those attending knew and love the symphony well – is a testament to the success of the evening. Bruckner himself was a strong improviser so there is in some respects a precedent for all of this – to paraphrase Star Trek, "it was Bruckner Five, but not Bruckner Five as you knew it Anton" – but if it all did not work completely well, it was all musically, respectful of the original, imaginative and finally fun! Only the

ultra-cautious or overly respectful failed to walk back through St. Florian in the warm evening without a smile on their faces, humming one or other of the melodies from this great work.

*Malcolm Hatfield*

Ebrach, Bavaria

Ebrach Abbey

17 September 2017

**Philharmonie Festiva**

**Gerd Schaller, cond.**

**Bruckner** - Symphony No. 3 in D minor (1890 - first published edition of the 1889 3rd version)

The comparison between Bruckner's 3rd symphony as presented in Nowak's score of the 'third version', 1889, and that published by Rüttig in 1890 reveals only minor but nevertheless interesting differences that presumably took place between Bruckner having signed off the manuscript as finished and the presentation of the score to the printer. There are added expressive markings, a crescendo-diminuendo added to the second subject counter melody is a typical example, and a moderation of the dynamic extremes, avoiding sudden explosions of sound. The symphony becomes a slightly more conventionally expressive work, and less wild, a moderation resulting from the intervention of Bruckner's younger collaborator, Joseph Schalk.

Gerd Schaller's renowned Bruckner performances at the Ebrach Music Summer have already presented a fine performance of the this symphony as it stood in 1874 - that is to say, the 1873 first version with a wealth of minor additions, ed. Carragan. With this performance of the Schalk-revised third version, it is as though the full picture of the Third Symphony over time were being filled out.

The performance was splendid - at least to those of us privileged to have seats near the front. Reports from audience members further back in this vast ecclesiastical space suggest they didn't experience the sharply defined articulation of the strings and the attack of the woodwind and brass with quite such impact. But from my vantage point the often-conflicting qualities of precision and expressive musicality were beautifully welded. An example was the first movement second and third subject in which the "Bruckner rhythm" - 1-2, 1-2-3 - had a lyrical swing to it that was founded on conscientious observation of the double and the triple time elements. Even more impressive was the very effective handling of the finale third subject, that brash melody in which Bruckner has the lower strings play a syncopated half-beat behind the upper strings. In many a performance this sounds like a mistake, a late entry, or it just sounds like a mess, but Schaller wisely took the theme a little slower than marked, not quite tempo primo, ensuring that it was played with weighty precision: no hint of anything awry here, but rather a third thematic group of such weight that the 'recapitulation' for once came to its close sounding as though something formally cogent had been accomplished, and the blazing fanfares of the coda fully deserved. It is not easy to make this truncated version of the finale work, but here it was wonderfully achieved.

It was a performance blessed with many beauties, among which was the excellent playing of the horns, both solos and gloriously smooth chorales. The winds throughout were mellifluous and precise, but just as enchanting was the orchestral playing in the many dance-derived episodes - the star of these being the violas whose leader's rendition of the landler in the trio had an incomparable lilt and swing to it, something which the other string players were not quite able to emulate when their turn came. When the promised CD of this performance is issued it will be worth the cost for her contribution alone!

The Adagio (quasi andante) observed that tempo marking well, producing a movement of flowing waves, intensely beautiful but with unsettled dissonances in the approach to the climax; and the Scherzo danced, alternately hefty and delicate. This edition and this performance certainly made for a moderated and beautiful symphony, but it was not entirely without the bite and gravitas one would expect from Bruckner. That Gerd Schaller presented the shortest version of the symphony lasting less than an hour, with no other work programmed, demonstrated from the start that he considered that the 1890 Third Symphony to be a work of significance that could and should stand on its own. There was plenty of mystery in the opening ostinato and trumpet solo, and the mighty tutti statements of that famous trumpet motto theme thundered as they should, and the beginning of the first movement coda, a passage so often compared to Beethoven's 9th with the double basses iterating a chromatic descent, sounded as though it were descending into total darkness - even though Schalk in this edition reduces the climax dynamic from Bruckner's triple forte to fortissimo with a *sforzando* close. Schaller ensured that the final crotchet of the first movement coda, and the final note of the triumphant statement of the main theme that closes the whole symphony, were in each case kept well to

tempo, ensuring a thoroughly convincing finality.

The sun shone through the Abbey windows as the symphony reached its shining D major close, and as the audience emerged into Ebrach Market square they were met by a double rainbow of intense colour against the receding dark rain clouds - all part of the magic of the Ebrach Music Summer.

**Ken Ward**

[This is an expanded version of a review first published on [www.classicalsource.com](http://www.classicalsource.com)]

London, UK

Royal Albert Hall

1 September 2017

**BBC Proms 2017, Prom 64**  
**Royal Concertgebouw Orchestra**  
**Daniele Gatti, cond.**

**Rihm - IN-SCHRIFT**  
**Bruckner - Symphony No. 9 in D Minor**

With one of the world's finest ensembles playing one of the most sublime symphonies of the 19<sup>th</sup> century with their chief conductor, it was always going to be an intriguing evening.

The sonority Daniele Gatti and the Royal Concertgebouw Orchestra conjured for Bruckner's 9<sup>th</sup> Symphony – played in its three-movement form – was admirable in its sheer depth and opulence. The strings rarely precluded a sense of tight sinew under their velvety and shimmering warmth. The gold-brazen blossom of the brass was full-bodied and with nobility; and the woodwinds, notably the flute, were succulent in their scintillating clarity. Blend was the key word of the evening; a sense of organic unity was present, and through a chamber music-like clarity, details of the score constantly came into light.

From the beginning of the first movement, the manner the brass and woodwinds pierced through the slowly sewn sea of strings, informed the audiences that this performance would be no *laissez faire* reading. With Gatti's penchant for vibrato-driven songfulness and for the caressing of each note, the *Gesangsperiode* – i.e. the second subject group – had an unusually soft if not intimate dimension in its conception. Such sensibility translated especially well in the quiet passages. In building up to the tutti, Gatti's intentions were carefully crafted and controlled. Each orchestral unison was expressed as a logical sequence of what came before – Bruckner symphonies' characteristic suddenness of massive blocks of sound, aka. 'wall of sound', was lessened of its cathedral-like angularity. Yet it was not only the sound itself. In a movement that was taken with extra breadth, Gatti fancied further slowing down sections that he felt deserved more attention or more lyricism.

Gatti was no alien to weight and contrasts, elements explored in the second movement. Taken in a slower tempo than usual, the accented outer sections, with deft manipulations of pauses and *rubati*, were colored with thick brushstrokes. In comparison, the fleeting beauty of the trio section was painted with a touch of lightness. The decision to accelerate in the lyrical section of the trio was especially effective in introducing a kind of airiness.

The transcendental beauty of the Adagio is known to have moved even the most unlikely of candidates. Stravinsky, for all his Mozartian neoclassicism, for example, considered the movement to be "one of the most truly inspired of all works in symphonic form." Webern of the Second Viennese School, too, was no less touched. In Gatti's execution, much of the characteristics of the other two movements were there; the orchestral tuttis were well-sculpted, and the brass and strings formed a minor miracle in their rounded blend. Interpretational pauses became frequent, as the work moved toward its fateful coda. If Gatti's swift take of the Adagio, felt through the relative tempi of the preceding movements, implied that the movement was not to be viewed symbolic of a sort of spiritual finality – as conductors often do – the coda, which was executed with a new found pace, all but confirmed this view.

Overall, Gatti's lyrical sensibility and control added onto Bruckner's 9<sup>th</sup> Symphony a sense of conviction and character. The thematic transitions felt elaborately thought through. Nevertheless, at times I could not help wondering whether the performance was a tad bit too deliberate. For my taste, Gatti's care for every note, for all its good intentions, felt strained at times and overdone. Consequentially, the performance somewhat echoed Bernstein's Bruckner 9<sup>th</sup> recording with the Vienna Philharmonic, minus the existential brooding.

A transcendental Bruckner experience necessitates a form of frightful exaltation, whereby an external force takes over the conscious and the deliberate of the listener in its raw strength. In such context, Gatti's will

for control may have ultimately circumscribed the elements of shock and awe inherent within great performances of a Bruckner symphony. Alas, in discussing the nature of the sublime, Edmund Burke argued that that Deity is a source of power so immense as to go beyond our capabilities of reason and imagination. Therefore, upon considering such grand unknowable, our ideas of Deity must include “a mixture of salutary fear”. In a work that is dedicated to "*dem lieben Gott*" (“the beloved God”), Burke’s view on sublimity could not have been more relevant.

[Timing of movements (approximation): I. 27 minutes; II. 12 minutes; III. 25 minutes. Total: approximately 64 minutes.]

*Young-Jin Hur*

*[review published originally on MusicWeb-International.com]*

Leominster, UK

Leominster Priory

11 June 2017

**Birmingham Philharmonic Orchestra**  
**Michael Lloyd, cond.**

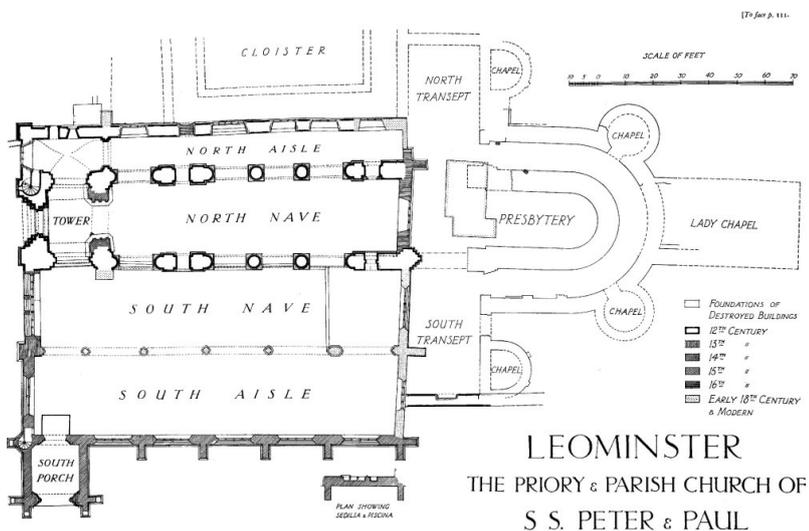
**Wagner** - Siegfried Idyll  
**Bruckner** - Symphony No. 8 in C Minor

This concert was of particular personal interest, which I will briefly explain and hope that readers appreciate its significance. However there are more general comments to make about this particular performance which seem worthwhile to present in the pages of The Bruckner Journal

Leominster is a small town on the borders of England and Wales in Herefordshire. It's important to this reviewer because it's where I grew up. It is in no particular way more remarkable than many other small UK market towns in that its period of prosperity was in medieval times until the end of the 18<sup>th</sup> century and since then it has been rather in decline. But it has a very large and splendid mediaeval Priory Church, probably a similar size to some of the U.K.'s smaller Gothic Cathedrals. It is also an unusual design, which has influenced the way Bruckner's Eighth Symphony was presented and the way in which it sounded.

The church has three parallel naves, the oldest Norman, circa 12th century, which we now have to call ‘Romanesque’. This is set at a lower level from the main and subsidiary naves, which are separated by large, widespread narrow pillars of late Gothic style. In a curious way the whole ambience of the church in relation to the town has parallels with St. Florian: whilst Leominster is a larger town than St. Florian, and its church not quite as large, however the church is disproportionate in size to the rest of the town and could probably seat about 1000 people when full and is a good 40 feet high. I know it well from my youth, as a bell ringer and playing the last post on Remembrance Sunday with the town band, but have never heard anything on the scale of Bruckner’s Eighth Symphony there. Over 50 years since I have been in the place so I was intrigued to see how well it was played and what it would sound like.

The surprise was the layout. The whole concert was arranged at 90° to how one might expect it, with the orchestra spread widely against the wall and the large stained-glass windows of the right-hand nave, and the audience sat at 90° to the normal position, spread all along the length of the central nave. The small number of pillars separating the two made no particular impact on the sound or the view. So the result was rather "widescreen" and I awaited Wagner's introductory piece with a mixture of expectation and memories of over 50 years ago. The orchestra, which the reviewer has never heard before, was described in the programme as "one of the country's leading large nonprofessional symphony orchestras", – and this proved to be if anything an understatement. The string section had a beautiful integration of sound, and the solo horn in Siegfried's call almost took you into the German forest, only winding up anticipation of the Bruckner to follow. The old walls of the church seem to soften the sound without diminishing the clarity, apart from the more complex scored passages in the Wagner. But Bruckner's scoring is different, as we all know!



To the symphony: well it all started with a tingling at the back of the neck. The playing was beautiful, especially that solo horn in the first movement, floating up into the space above with a kind of infinite nostalgia. The only possible criticism I have, which did continue throughout the work, was that there seem to be a gap in the dynamic range between mezzo forte and fortissimo, especially in the brass tutti passages. These sounded quite magnificent, but tended to break concentration on the detail phrasing, the beauty of the sound and the flow of the structure of the movement. As we all

found later on, the orchestra did have a triple forte available and that was quite overwhelming; however at times the structure seemed to get rather lost with two great a dynamic contrast in the musical argument. This said, one could not criticise the crescendo passages which were beautifully done.

The scherzo seemed to rattle along at a fine pace, though if anything the trio was the least successful in the whole performance for this reviewer in that it seemed insufficiently magical. Then we have the slow movement. This was really quite special. The pace was slow, as Bruckner indicated not dragging, but Michael Lloyd got his orchestra playing with a gentle persuasive pulse in the background which carried the beautiful sound along. The coda - well the coda - it was simply wonderful, only amplified in feeling by the siting of the orchestra and the acoustic.

The triple forte pounded out again at the beginning of the finale: the conductor seemed to make the structure rather clearer than in the first movement. The grinding repeat of the first movement theme towards the end was fantastic, but again maybe it might have had made even more impact if there had not been so many loud brass tuttis beforehand. But after all this, one sat up in the seat almost shaking in anticipation to hear the coda; I doubt if the old priory church has ever had anything so harmoniously loud and grand played in all its several hundred years!

In reviewing one has to make some comments but this has to be one of the most inspiring performances of the Eighth Symphony that this reviewer has heard. The phrasing was always sensitive, the playing almost faultless. The unusual placement of the orchestra played its part in this; the bass tuba on the far right was a long way from the quartet of Wagner tubas on the left, but the widescreen format worked extremely well given the positive acoustic of the church. I have never heard a quartet of Wagner tubas played any better together and the acoustic of the church only added to their unique and nostalgic melancholy tone. This reviewer is not a regular follower of music on the scores, so I do not know if Bruckner wrote double forte to most of his interjections by the brass, and never mind whether he ever used triple forte. But I do remember Kurt Sanderling contacting the Fourth Symphony with the Philharmonia in London many years ago in which the brass tuttis were generally held in check for a lot of the time, to the advantage of the flow and structural understanding of the movements, with in consequence a greater impact when the full power was unleashed in the appropriate occasions. There can be a sense of fatigue, well documented in the psychological literature on perception, if a strong stimulus is repeated too often. It may be that achieving this end is more of a balance issue of the brass for the conductor, or it may be that these are occasions where a more flexible interpretation of the score can yield benefit,

This concert left the reviewer with anything more regard than before for the sophistication of Bruckner's orchestration. The reverberation in the priory church was nothing like as long as St. Florian, but the music was always clear, with a glow and a beauty that the old church gave to the quality of the sound. Anton, as we have come to see, usually knew what he was doing! It's not his fault that some modern concert halls are dry and clear but suck the warmth out of the sound. In the right church the music has an additional impact.

For the more detailed focused of readers than this reviewer, the timings of the movements were: first movement 16 min; second movement 14 min; third movement 26 min; finale 25 min. In some ways the performance sounded rather faster than 80+ minutes, to the credit of the conductor. The timings and pacing seemed all quite natural, allowing the music to breathe without dragging its feet at all.

Overall, quite an extraordinary occasion. To anyone such as the reviewer brought up in the conservative musical climate in the UK countryside in the 1950s (Brahms seen as modern; Elgar just about excepted in

Herefordshire, after all he was a local boy and wrote choral music; Wagner, well all too heavy and too soon after the war) it was rather wonderful. Bruckner, played 50 odd years ago on an old reel-to-reel recorder to my puzzled teachers only seemed to be another typical example of the writer's teenage challenges to authority. But in 2017 about 250 or more people came and enjoyed themselves and Michael Lloyd and the orchestra did Bruckner proud. It also goes to show that Bruckner's music is spreading, that it is not the preserve of specialist professional orchestras; that really good performances can be heard well outside large metropolitan cultural centres.

I have to end with a huge vote of thanks to Raymond Cox and The Bruckner Journal, without which I would have missed this special event.

*Malcolm Hatfield*

Lucerne, Switzerland

KKL Luzern, Concert Hall

4 September 2017

**Lucerne Festival – 2017**

**Royal Concertgebouw Orchestra**

**Daniele Gatti, cond.**

**Rihm - IN-SCHRIFT**

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

Perhaps it was because of this year's festival theme that, in contrast to previous years, Bruckner was represented by only one symphony. "Identity" - that was the festival's motto. Certainly this would be more difficult to make something of with Bruckner than with any other significant composer. What was *really* hidden within this rural, awkward, insecure, devout, struggling genius - ambitious to climb the social ladder; Wagner-worshipper, who with his organ improvisations had put Londoners and the prominent circles of Parisian composers into a veritable storm of enthusiasm; this bachelor who made clumsy proposals of marriage to young *Mäderln* (an Austrian word for young maidens); and for the possibility from a conductor of a performance, was always prepared to accommodate ever more trenchant concessions, but who could also say with self-confidence, "they treated Beethoven the same way"? What a heavyweight Bruckner is as a composer was demonstrated by this incomparable performance of his Ninth Symphony by the Royal Concertgebouw Orchestra Amsterdam under the direction of Daniele Gatti.

The Bruckner symphony was preceded by Wolfgang Rihm's 'IN-SCHRIFT', an orchestral piece lasting a good 20 minutes, composed in 1995 for St. Mark's Basilica Venice, and first performed there. It was first heard in Lucerne in 1998 for the opening of the Lucerne Congress and Cultural Centre by the Berlin Philharmonic under Claudio Abbado. The piece aspires to be "*Raummusik*" - Spatial Music - like the Venetian "poly-choral" music Gabrieli sought to develop. With unusual orchestration - violins and violas are absent, a predominance of brass, tubular bells and much percussion, including bongo drums, the piece does not shy away from shrill effects and often approaches the pain threshold, but it also displayed, as at the entry of the chorale on the cellos, mystical atmospheres with magical impact.

So, after the interval that followed this short first half, Bruckner's "Unfinished." As in the Eighth Symphony the composer placed the slow movement third. More than half a dozen attempts in the last decades to reconstruct the finale upon which Bruckner had laboured till his dying day from the fragmented material available have been as little able to gain acceptance as Bruckner's seldom followed wish as expressed in his last University lecture to let his *Te Deum* resound in the position of fourth movement. As in the Rihm this unique orchestra followed Daniele Gatti, who has been their chief conductor for a year, with commitment and highest concentration. After Rihm, Bruckner too was virtually to be experienced as "*Raummusik*". Especially impressive, the vast build-ups (*Steigerungen*), the gripping pauses, a beginning of the main part of the Scherzo rammed through with ultimate rigour. Daniele Gatti had conducted with cues as detailed as they were frugal in Bruckner, giving the orchestra plenty of breath and independence. The high calibre musicians rewarded the Maestro, with whom they shared enthusiastic applause.

*Albert Bolliger - (trans. kw)*

**From Darkness To Light**  
**London Philharmonic Orchestra**  
**Vladimir Jurowski, cond.**

**Mozart:** Piano concerto No. 20 in D minor

**Bruckner:** Symphony No. 5 in B-flat major

However bombastic the title of the evening's concert 'Grandeur out of Darkness. Belief and Beyond Belief: Judgment' may sound, it did little harm in underscoring the monumental nature of Bruckner's 5<sup>th</sup> Symphony in B-flat major.

Jurowski's prolonged pause between the initial applause and the start of the symphony indicated a sense of occasion, yet also anticipated the vast blocks of pauses predominating the first movement. Fittingly, the direction indicated grandeur, with the pizzicatos reverentially weightful, supported by a troop of ten double basses, the unrushed tempo letting the notes unfold in layered waves, and with silences prominently carved out between tuttis. The strings were full-bodied, the brass and timpani authoritative, yet the highlight were the woodwinds, with the flute tone especially delightful in its piercing warmth. Although the chorale theme at the end of the development could have been taken with more breadth, the controlled coda left a sense that great things were to come.

Yet the pulse of the oboe-driven first theme of the Adagio was rather fast to signify the promised profundity, even though the blend between the brass and strings was immaculately tender. Where Jurowski followed Bruckner's call to slow down (*Beinahe Melodie im gleichen Rhythmus wie im Allabreve Takte, jedoch langsamer*) the third appearance of the first theme - the emotional core of the movement - the gear-changing deceleration felt it could have had more nuance. This newfound tempo was directly inherited to the Scherzo, and given that the movement started with minimum break, the biting contrast this propulsive movement can bring was somewhat attenuated. If Jurowski's perseverance with a slow tempo throughout the Scherzo accentuated monolithic strength, such reading certainly downplayed the alteration between athleticism and Ländler-derived pastoralism.

Where the idyllic themes from the Scherzo failed to be invigorated in their heaviness, the rustic qualities of the Ländler-driven second thematic group of the finale were underexplored due to its surprising briskness. Swift too was the following chorale theme; the religious soil from which the theme was borne felt secularised. While some conductors slow down the coda in attempt to exploit the expansive depth of the work's apotheosis, Jurowski had little appetite for over-dramatisation, and concluded the work with clear-eyed fervour. In the last silence released by the symphony following the lofty coda, it was clear that all that came before was held together in organic unity, and that it could not have been otherwise.

Given LPO's recent success of this symphony with the late Skrowaczewski (LPO0090), the task of Jurowski to pull off a convincing rendition of this work was no simple feat. No doubt, the evening's performance lacked the venerable qualities Skrowaczewski conjured, and I was far from convinced by Jurowski's awkward handling of chorale- and Ländler-based ideas, the dichotomy of the sacred and profane so integral in Bruckner's musical personality. Nevertheless, Jurowski's youthful rendition was convincing in its characterful enthusiasm.

If anything, Jurowski's recent ventures into Bruckner's 1<sup>st</sup> to 4<sup>th</sup> symphonies, along with tonight's 5<sup>th</sup>, provide a promising outlook in the Bruckner conducting tradition, as he joins the generation of conductors of the likes of Harding, Nelsons and Nézet-Séguin who demonstrate that Bruckner's symphonies are no longer a club exclusive to the native Austro-Germans or the experienced.

*Young-Jin Hur*

[Timing of movements (approximations): I. 21 minutes, II. 18 minutes, III. 14 minutes, IV. 24 minutes.]

***And further...***

For Bruckner lovers there is nothing more exciting than a great performance of the Fifth, and that is what we got with Vladimir Jurowski's performance last night.

The finale is often thought of as the standout movement of this symphony but the first movement is the most original movement that Bruckner ever wrote. It has a slow introduction which is unique in Bruckner apart from the finale of "Die Nullte". But what a slow introduction this is! Pizzicato strings followed by

silence, a brief outburst and then silence, a brass chorale and silence. What other composer wrote silences as effectively as Bruckner! The slow introduction reappears during the main allegro. The whole movement is like a cubist painting and this was brought out wonderfully by Jurowski with judicious use of tempi occasionally slowing down almost to a stop.

The slow movement was nicely played and started with a flowing tempo followed by the wonderful second theme played effectively by the LPO's strings. The scherzo was a little slower than usual because Jurowski slowed to bring out the lilt in the Landler. The finale was excellent; the fugue was very good with the separate strands clearly brought out so that this complex music was always very clear and we did get blazing light at the end. The whole concert was given the name "From Darkness to Light". This applies to the first piece, the Mozart D Minor piano concerto, well played by Richard Goode, though I felt that the concerto only came alive in the finale. The Bruckner does end with a blaze of light but I am not sure that it starts in Darkness. The pizzicato strings at the start might be dark but they are immediately followed by flashes of light.

I will end with an apology to my Bruckner Facebook friends. On the Bruckner page on Facebook I wrote that "I am looking forward to Bruckner Fifth conducted by Andris Nelsons". I am not sure how I got the wrong conductor(!) but I would have been looking forward even more to Jurowski as I heard him play an exciting Bruckner First symphony some years ago.

To sum up, a great evening and I look forward to more Jurowski Bruckner in coming years.

*David Singerman*

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CD/MEDIA REVIEWS

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**BRUCKNER: THE ESSENTIAL BRUCKNER - Symphonies 2, 3 & 7**

Symphony No. 2 in C minor, WAB 102 (1<sup>st</sup> version 1872)

Symphony No. 3 in D minor, WAB 103 (1<sup>st</sup> version 1877)

Symphony No. 7 in E major, WAB 107 (1883)\*

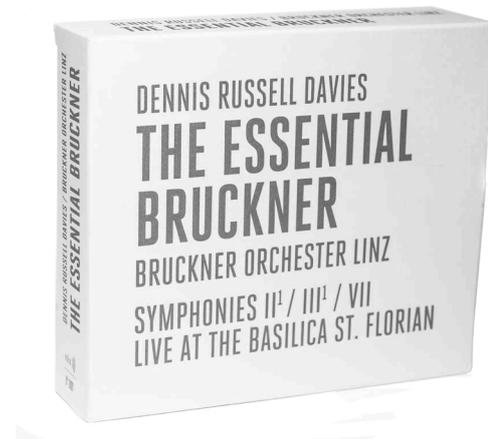
rec: live, 30 September 2011 (Symphony No. 2), 3 October 2014 (Symphony No. 3), 29 September 2016 (Symphony No. 7) - Stiftsbasilika, St. Florian, Upper Austria

Bruckner Orchester Linz / Dennis Russell Davies

**EDITION BRUCKNER ORCHESTER EBO 001 and/or ORANGE MOUNTAIN MUSIC OMM3002**

[71:29 + 79:46 + 69:08]\*\*

“The Essential Bruckner”, consisting of the three symphonies with the strongest connections to Wagner, is the first instalment in a project to record a complete cycle of Bruckner's symphonies including “Die Nullte”. This undertaking might at first glance seem redundant, given that Dennis Russell Davies and the Bruckner Orchester Linz have already recorded a set for the Arte Nova label, but the inspiration behind it was to recreate performances in the resonant acoustic of the St Florian basilica, with which Bruckner was so familiar. These are big, broad accounts by the state orchestra of Upper Austria, which is thoroughly habituated to playing this music; they sit squarely in the performing tradition promulgated by Celibidache and carried



on by apparent disciples such as René Ballot. That very resonance, which endures some several seconds, governs Davies' approach to the famous pauses and fermatas in Bruckner's symphonies, not just in the so-called “Pausensinfonie” No. 2, but throughout all the three symphonies here. Davies' conviction is that Bruckner's pauses need time to register and produce their required effect in that cavernous acoustic. Not that the sound here is muddy or indistinct; the balance between groups of instruments is excellent and the very slightly “tubby” nature of the sound merely lends weight and impact to proceedings.

Given that Davies has chosen to perform the original versions of these symphonies, the most obvious comparisons are with Ballot and various recordings by such as Herbert Blomstedt, Elisha Inbal, Simone Young, Ivor Bolton and Gerd Schaller. The latter two both recorded the Second using Carragan's 2005 edition

of the 1872 score, Schaller in the same year as Davies and Bolton recently, in 2015. I would not say that there are enormous differences in approach or result amongst these conductors; all make the best case for the restoration of 250 bars and placing the Scherzo second. The bucolic, Alpine sections certainly blossom and bloom in this, the longest and most leisurely reading of the Second so far, but the steady, spacious pulse and the air around the sound also lend a kind of epic menace and demonic intensity to the Scherzo, aptly contrasted with the lilting waltz of the Trio. The Adagio is serene, rapt and exalted and the Finale creates a surprisingly fleet and propulsive impression, despite the evidence of raw timings. I understand some listeners' preference for the streamlined versions of the other symphonies such as the Schalk editions, but Davies' choice of the original version here is vindicated by the sustained beauty of the orchestral playing: the horn solo in the Adagio is sublime, the brass make a riotous impact in their climactic, triple forte interventions and the contributions of the oboe and flute in the first movement are especially tender. The finale can become bombastic and even prolix with its potpourri of fragmented themes, but here it is simply thrilling.

The Third is similarly grand and protracted. At 80 minutes' duration, it is only slightly shorter than Ballot's monumental account but those like me who enjoy classic recordings of the Schalk version by such as Knappertsbusch - albeit often in iffy mono sound - will enjoy the contrast between this and a recording almost half an hour shorter. There are many mightily impressive moments in Davies' recording, especially the cumulative power of the final restatement of the insistent, falling minor octave main theme of the first movement. In the same vein, the march, punctuated by breathing pauses, which concludes the Adagio, is magnificently controlled. The three-quarter-time passages in the Scherzo are so deliberately paced that their martial quality is underplayed and is perhaps too relaxed, but Davies' gradation of dynamics and subtlety of phrasing are masterly and there is a lovely lilt to the Trio. The finale builds inexorably to a wholly satisfying conclusion, even if the timpani are sometimes a bit lost in the tumult.

The recording of the Seventh is the most recent and exhibits the same virtues as the previous two performances: a steady, patient pulse, a grand, majestic manner, fairly conventional timings, typical of those conductors who have adopted the more long-breathed approach to the execution of Bruckner's symphonies, and euphonious playing, especially from the combination of horns, strings and trumpets at the peroration of the first movement. The Adagio makes its mark as the emotional heart of the work, the lower strings and Wagner tubas providing a deep, warm cushion of sound to sustain Bruckner's threnody for the Master - and in a symphony where the use of percussion is sparing, the climactic appearance of the combined cymbal clash, triangle and timpani is highly effective. The Scherzo is massively insistent success - as it invariably is in the hands of a good orchestra and conductor. The Finale is emphatic, rising to a magnificent, triumphant conclusion.

In terms of both artistic and technical execution, this initial collection represents as faithful a rendition of Bruckner's spirit and intentions - insofar as they are clear from the scoring conundrums he bequeathed us - as the devoted Brucknerian could desire. I look forward to the accomplishment of this dedicated project.

**Ralph Moore**

\*[*N.B.* A peculiarity here is the designation of the performing edition of this symphony as "1883", which, unless another original, uncorrected manuscript turns up, cannot be the case; what Bruckner wrote in the 1883 autograph is full of additions in other hands and even pasted over with revisions made in 1885, most probably at Bruckner's request, rendering a reliable reconstruction of the original impossible. Hence what we hear in this release must perforce be the 1885 version combined with aspects of the 1883 version as restored by Haas, including, of course, the cymbal clash. I acknowledge and refer here to <http://www.bruckner.webs.com/versions.html>, the compilation of Bruckner Symphony Versions compiled by David Griegel, and additionally sought clarification from the editor of the Bruckner Journal.]

\*\*[*Editors note:* there seems to be two label numbers for this release. The "EBO" represents the orchestras label, "Edition Bruckner Orchester" - the "OMM", Dennis Russell Davies label, "Orange Mountain Music".]

**BRUCKNER:** Symphony No. 4 in E-flat major, “Romantic”

ver: 1878/80 [ed. Nowak]

Orchestre National de l'ORTF / Antal Doráti

rec: live (actual date unknown, possibly 11 Dec 1968), delayed Radio France broadcast of 18 Dec 1968 - Théâtre de Champs-Élysées, Paris [first release on CD]

**Antal Doráti live ADL 209** [16:44+14:19+10:17+17:41=59:01]

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

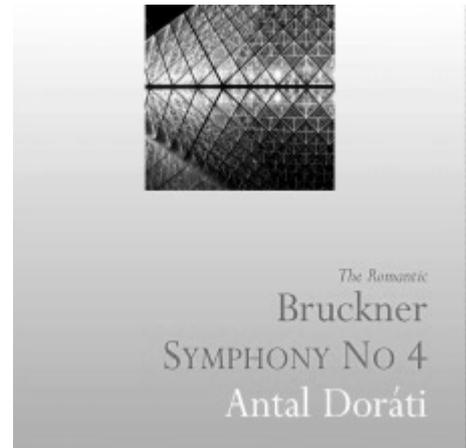
ver: 1885 [ed. Nowak]

Stockholm Philharmonic / Antal Doráti

rec: live, 4 Feb 1978 – Konserthuset, Stockholm [previously unpublished]

**Antal Doráti live ADL 207** [19:35+22:10+10:39+11:36=64:00]

Readers will be excused if they are unfamiliar with the recorded legacy of Bruckner by the artists on these two discs. Although a conductor with a prolific discography of over some 600 recordings, these are the first releases of Bruckner conducted by Doráti on CD (the Fourth symphony has been available as an aircheck, but never officially released). Similarly, there have been few recordings of Bruckner by the Stockholm Philharmonic, as well as the ORTF. Although there are a few airchecks of the ORTF listed on Bruckner Archive [<https://www.abruckner.com/brucknerarchive/>] – namely a Matacic Third, the Sixth and Seventh with Fritz Rieger, a Guschlbauer Fourth, and a *Te Deum* with Mehta – there are no official recordings released. Likewise, other than airchecks – a Rosbaud Fourth, an Eighth by Alan Gilbert, and Seventh with Zinman – the only official releases of Bruckner with the Stockholm Philharmonic are a Third by Sakari Oramo (Exton SACD, 2010) and a Kempe Seventh (released as part of a 1975 orchestra set).



Bruckner  
SYMPHONY NO 7  
Antal Doráti

The recordings on these two discs are part of a project begun by the Antal Doráti Centennial Society [[www.dorati-society.org.uk](http://www.dorati-society.org.uk)] in 2013 to release many recordings by the conductor that have not been previously on CD, as well as concert performances that have never been released. Renowned for his complete Haydn symphony recordings, Doráti has also recorded extensively the works of Tchaikovsky, Bartók, and Stravinsky; this series covers an exhaustive list of other composers (Beethoven, Mozart, Copland, Dvorák, Mahler, etc.), as well as unique performances to this conductor including Schubert's Great C Major, Vaughan Williams Fourth, Mahler's Second, and Shostakovich Tenth. The releases seem to be only available by contacting the society. All are stated to be remastered.

The real surprise here is how good the performances really are, especially the Seventh. Both represent broadcast recordings of live concerts, containing the occasional audience noise and cough, but are well-captured. Best described as relatively “flat stereo”, the separation is adequate albeit not spacious and the dynamic range fairly narrow. The recording of the Fourth seemed to be thinner than the Seventh, and both contained some artefact of the tape capture - such as the tape rumble audible in the opening of the Seventh (a curious overlap with the string tremolo). But, overall the recordings are satisfactory.

The performance of the Seventh is really quite good. At 64 minutes, the overall pacing feels familiar to recordings by Böhm and Haitink. Despite some tape rumble coincident to the string tremolo, the opening ascent of the horn is beautifully played. Pacing of the themes in the exposition flows naturally, save a minor quibble in the slowing in the third theme. However, the build of the brass before the development is driven. Whereas the development section can sometimes feel meandering in some performances, Doráti maintains good control throughout. The recapitulation begins somewhat slowly, but builds through the restated themes with solid return of tempo; the buildup with moments in the brass boldly stated. The coda begins with an air

of mystery, with increased tension of the theme over the timpani roll. The interwoven lines of the final pages build brilliantly and the closing peroration is glorious. The Adagio opens beautifully with the Wagner tubas, not lost as the first section develops. The second section is spritely, but works well with the return of the main theme. Reaching the wonderful horn moment over the cascading strings is exquisite. Building to the climax, the momentum is driven, with the cymbal crash and triangle punctuating the exciting moment. Once again, the Wagner tubas bring the coda funeral music with striking effect; the closing bars ascend heavenward beautifully. The scherzo is well paced and driven, with good bounce to the syncopated theme. Tempo slows down a bit too much in the Trio, but overall the movement is solidly performed. The opening bars of the Finale are quick and energetic, with appropriate moments of broadening used to good effect later in the movement. Pacing is quickened once again leading into the coda with a nice broadening leading into the final restatement of the main theme. The final pages build strongly, with a somewhat overstated rising arpeggio in the brass that I found effective. Closing applause is brief. Overall, a surprisingly satisfying performance and recording of the Seventh.

I found the Fourth less effective than the Seventh, although it is certainly a fine performance. The recording does not help, since it is significantly thinner and brighter than the other release. Throughout, I also found the ORTF brass to be less satisfying. The opening horn solo is restrained and sometimes unison moments suffer from congestion. There is also some odd balancing whereas sometimes the timpani is almost inaudible, to be followed by moments where it predominates. They overall feel of the performance is one that is perfectly adequate, but also not terribly remarkable. Perhaps the 10 year difference between these two recordings is significant. At 59 minutes, the pacing is quick, similar to Klemperer. However, there are several quite effective moments. The chorale in the development of the First movement is well paced and built to splendid effect; although the movement's concluding bars are comprised from some lack of control in the horn phrase. The Andante suffers from some lack of pacing and coherence between themes; the final section before the coda does build nicely to its unison climax, although the closing timpani triplets are oddly emphasized. The Scherzo is spirited and effective throughout. I found the opening of the Finale too quick, requiring an uneasy broadening before the first movement motto statement; likewise for the tutti before the development section. Although matters settle later in the movement, the coda feels pushed, losing the effect of the final build. Closing applause is brief. Overall, a wholly adequate but undistinguished performance.

*Michael Cucka*

**BRUCKNER:** Symphony No. 4 'Romantic'  
version: 1878/80 (ed. Haas)  
Staatskapelle Dresden/Christian Thielemann  
rec.: live, 17 May 2015 - Semperoper, Dresden, Germany  
Edition Staatskapelle Dresden – Volume 42  
**PROFIL PH16064** [73.06]

The Staatskapelle Dresden has a distinguished Bruckner performing tradition and its glorious performance here is exceptionally well served by the fine recorded sound, the occasional faint cough notwithstanding, which both reflects the excellence of the Semperoper acoustic and matches the majesty of Thielemann's interpretation. The key to his approach is that he generates enormous grandeur without ever skirting bombast. I momentarily wondered whether I would find his tempi lugubrious, but soon realised that the underlying tension and subtlety of his phrasing and dynamics wholly negate that risk. Several consecutive hearings since, at home and in my car, have confirmed my impression that this is a recording of the highest standard; how I would have liked to have been present. The standard of playing, too, is extraordinary, especially the brass, which is impeccably tuned and mightily imposing without coarseness. Time and again, Thielemann steers the orchestra towards a magnificent climax with unerring pace and control; then that unique Brucknerian "tingle factor", familiar to the true aficionado, strikes. The impact of the peroration of the first movement is contrasted by delicacy of the ensuing Andante, then Thielemann captures the Dionysian exhilaration of the Scherzo effortlessly without affectation, the lovely Trio relaxing into a paean to Mother Nature surely just as Bruckner intended.



I have long pondered whether the finale maintains the emotional intensity and melodic inspiration of the preceding three movements but playing such as this here allays any doubts. The balance between the swirling strings and blazing brass is ideal and the tremendous conclusion, followed by ten seconds of stunned silence, elicits rapturous applause from the previously virtually silent audience.

Bruckner's Fourth Symphony has a rich discography and this is by no means the only recommendable recording, even if choice is restricted merely to live performances of the Haas edition only. Tennstedt's two live recordings with the Berlin Philharmonic in 1981 and the London Philharmonic in the Royal Festival Hall in 1989 are both superb, especially the latter, owing to its special intensity and superior sound; then of course for the True Believers there is Celibidache's 1989 live recording with the Munich Philharmonic – more of a specialised, or perhaps, acquired, taste.

However, anyone wanting the electricity of a live recording of the Haas edition of this symphony, captured in phenomenal sound, will undoubtedly be satisfied by the acquisition of this Profil issue.

**Ralph Moore**

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## NEW AND REISSUED RECORDINGS

July to October 2017

Compiled by Howard Jones

A LIST DOMINATED BY REISSUES, but with first issues of archive performances by Dorati, Horenstein and Karajan, and more recent ones by Muti with the VPO in Sym. No. 2 (Salzburg, 2016) and Skrowaczewski in Sym. No. 5 with the Yomiuri Nippon SO (from May this year).

*\*First Issue*

### CDs & an LP

#### Symphonies

Nos. 00 to 9 etc See below under "Collections"

Nos. 0 to 9 Solti/Chicago SO (1975 to 1995) DECCA 108 CD set 4831375 'Sir George Solti: Complete Chicago Recordings' with works by 35 other composers.

Nos. 0 to 9 Russell Davies/Bruckner Orchestra Linz (9/03 to 2/08 – Arte Nova individual and tour edition autographed Lucite box set) SONY 11 CD set 88985483372 [46:42, 43:45, 58:39, 57:17, 67:19, 76:52, 63:26, 63:42, 80:02, 59:35]

Nos. 1 to 9 Bolton/Salzburg Mozarteum Orchestra (5/04 to 10/15) OEHMS 9 CD set OC 031 [51:30, 71:36, 57:36, 67:20, 70:45, 54:36, 64:31, 80:45, 57:31].

Nos. 1 to 9 Masur/Leipzig Gewandhaus Orchestra (6/74 to 9/78) SONY 16 CD set 8898543886-2 [50:40, 64:49, 58:12, 64:40, 78:30, 53:20, 55:00, 81:53, 54:20] 'Eurodisc Recordings: 90th Anniversary Release' with works by Schumann, Mendelssohn and Beethoven.

No. 2 \*Muti/Vienna PO (Salzburg, 15/2/2016) DG 12 LP set 4797434 'VPO 175th Anniversary Set' [57 mins, on 3 LP sides], incl. works by 4 other composers with download card. Also, DG 2 CD set 4798180, with Strauss: "Die Bürger Als Edelmann". Recorded on occasion of Muti's 75<sup>th</sup> birthday.

Nos. 2 to 9 (\*)Rosbaud/SWRSO (1956 to 1962) SWR CLASSICS 8 CD set SWR 19043 [60:17, 54:24, 66:08, 75:49, 58:47, 63:02, 72:28, 54:20]. Nos. 4 (20/5/61), 6 (3/7/61) and 9 (25/2/59) are first official releases.

No. 3 (1890) Knappertsbusch/Vienna PO (1-3/4/54) PRAGA DIGITALS SACD DSD 350140 [53:49] with

- No.3 Wagner excerpts from Parsifal and Tristan & Isolde.  
Tennstedt/Bavarian RSO (4/11/76) PROFIL 8CD set PH 17004, CD 5 [52:26] 'Klaus Tennstedt Edition' with works by 6 other composers.
- Nos. 3 to 9 Wand/NDRSO (#3, 4, 6-9: 1992-1995), NDRSO (#5, 6, 8, 9: 1987-1989), Berlin PO (#4, 5, 7-9: 1996-2001) SONY 33 CD set 88965435852 'Gunther Wand: Live Recordings', with works by 5 other composers.
- No. 4 Ormandy/Philadelphia Orchestra (9/10/67) HIGH DEFINITION TAPE TRANSFERS [63:14].
- Nos. 4 & 5 Böhm/Dresden SK (6/36 & 1937) WARNER CLASSICS 19 CD set 9029 58867-2 [63:25 & 69:29] 'Karl Böhm: The Early Years' with works by 27 other composers.
- Nos. 4, 5 & 6 Schaller/Phil. Festiva (Bad Kissingen, 1/13(#4); Ebrach, 7 & 8/13) PROFIL PH 13049, 14020, and 14021 [60:11, 72:52 & 57:30]. No. 4 is 1875 version with 'Volkfest' Finale.
- Nos. 4 & 7 \*Doráti/Orch. Nat'l. de l'ORTF, 11/66 and Stockholm PO, (4/2/78) DORATI SOCIETY CDs ADL 209 & 207 [59:01 & 64:00].
- No. 5 Herreweghe/Orch. des Champs-Élysées (Metz, 2/08) HARMONIA MUNDI CD HMA 1902011 [73:36].
- No. 5 \*Nott/Tokyo Symphony Orchestra (live: Muza Kawasaki Symphony Hall, 5/5/17) EXTON SACD OVCL00637 (2Ch hybrid)
- No. 5 \*Skrowaczewski/Yomiuri Nippon SO (Tokyo, 19/5/2017) DENON COCQ 85835.
- Nos. 5, 7 & 8 (\*)Karajan/ Vienna SO (2/5/54), Vienna PO (6/4/62), Berlin PO (16/6/66) MEMORIES REVERENCE 4 CD set MR 2566/69 [79:57, 61:07 & 84:34]. This No. 8 is a first release.
- No. 6 \*Haitink/BRSO (5 May 2017) BR KLASSIK 900147 [55:15]
- No. 6 \*Horenstein/Gothenberg SO (5/12/68) CRQ EDITIONS CD 309 [53:31] with Liszt's Mazeppa.
- Nos.7, 8 & 9 Schuricht/Berlin PO (1938); Böhm/Vienna PO (2/76); Guilini/Vienna PO (6/68) DG 40 CD set 4797477 CDs 5, 9 & 37 [\*0:01, 68:19 & 65:31] '111Series, The Conductors' (with works by 42 other composers).
- No. 8 (Haas) Mravinsky/Leningrad PO (Moscow, 30/6/59) PROFIL 6 CD set PH 17019 [73:42] with works by 7 other composers.
- No. 9 \*Sado/Tonkünstler Orchestra (2016) TONKUNSTLER-ORCHESTE TON2004 [59:56]

### **Other Orchestral**

#### 3 Orch. Pieces & March

\*Moriguchi/Bruckner Orchestra Nagoya (20/6/16) BON 041, with Brahms Sym. No. 4.

#### String Quintet, arranged for Chamber Orchestra by Peter Stangel

\*Standel/Taschenphilharmonie SOLO MUSICA CD ETP 608, (with Mahler, Andante/Adagio from Sym. No. 10).

### **Vocal & Instrumental**

#### Mass No. 2 & Motets

Bernius/Kammerchor Stuttgart etc., (Aldirsbach, 3-6/1/91) SONY 13 CD set 88985439312 [37:00 & 18:29] 'Frieder Bernius: The Complete Sony Recordings' with works by 6 other composers

Mass No. 3 Rilling/Gachinger Kantorei Stuttgart & SWRSO (12/92) HAENSSLER CLASSICS 50 CD set HC 16002 [61:15] with works by 24 other composers.

String Quintet Amadeus w/ C Aronowitz (Hanover, 2-4/11/64) DG 70 CD set 4797589 [44:30] 'Amadeus Quartet: The Complete DG Recordings' with works by 14 other composers.

### **Collections**

#### Symphonies, Orchestral Pieces and March, Choral Works, Quartet & Quintet, Organ & Piano Pieces

PROFIL 23 CD set PH 16059. This is a revision of the 20 CD collection issued in 2013 (see TBJ 2013/2 p 36), substituting Schaller's recordings of Symphonies '00', '0' and 7 and adding Schaller's recording of Sym. No. 9 with his completion of the Finale (CDs 13 & 14) and his recording of Psalm 146 and Organ Works (CD 15)

## WORLD-WIDE CONCERT LISTING

November 2017 – February 2018

Compiled by Michael Cucka

PERFORMANCES IN SOME 25 COUNTRIES over the next few months, including Blomstedt's continued 90<sup>th</sup> birthday concerts featuring the Third with ensembles in Paris, Berlin, and Hamburg as well as the Seventh with the Gewandhausorchester in Asia. Other highlights include a "Nullte" in Vienna with Poschner, which will also have a Ninth with Muti; Jansons will tour the Eighth in Vienna, Brussels, Munich, and Leipzig; Jordan will conduct the last three symphonies with the Vienna Symphony; a combined two ensemble concert of the Ninth in Lyon; an original version of the Eighth in the Czech Republic; the First in Lisbon; the Symphonisches Präludium in Switzerland; and a Fifth in Sweden with new female conductor Eun Sun Kim.

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

### Austria

5 Nov 9:15a: Hofburgkapelle, Vienna

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

Jeremy Joseph (org)

Members of Vienna Philharmonic / Erwin Ortner

8 Nov 7:30p: Großer Saal, Stiftung Mozarteum, Salzburg

**Bernstein** - West Side Story; Symphonic Dances

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

Philharmonie Salzburg / Elisabeth Fuchs

27 Nov 7:30p: Großer Saal, Musikverein, Wien

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

Bavarian Radio Symphony Orchestra / Mariss Jansons

8, 10 Dec 11a & 9 Dec 3:30p: Großer Saal, Musikverein,  
Vienna

**Haydn** - Symphony No. 39 in G minor, Hob I:39

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

Vienna Philharmonic / Riccardo Muti

13, 14 & 15 Dec 7:30p: Großer Saal, Musikverein, Vienna

**Kurtág** - Stele, Op. 33

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

Wiener Symphoniker / Philippe Jordan

20 Dec 7:30p: Brahms-Saal, Musikverein, Wien

**Mozart** - String Quartet No. 21 in D major, K 575

**Einem** - String Quartet No. 2 in G minor, op. 51

**Bruckner** - String Quintet in F major

Artis String Quartet; Ettore Causa (vla)

14 Jan 11a: Großes Festspielhaus, Salzburg

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

Mozarteumorchester Salzburg / Karl-Heinz Steffens

19 Jan 7:30p: Großes Festspielhaus, Salzburg

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

Bruckner Orchester Linz / Markus Poschner

24 & 25 Jan 7:30p: Großer Saal, Musikverein, Vienna

**Ligeti** - Lontano

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

Wiener Symphoniker / Philippe Jordan

27 & 28 Jan 7:30p: Großer Saal, Musikverein, Vienna

**Scelsi** - Konx-Om-Pax

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

Wiener Symphoniker / Philippe Jordan

12 Feb 7:30p: Spiegelfoyer, Opernhaus, Granz  
Works by - **Gabrieli, Bach, Bruckner, Mercury**  
Grazer Trombone Quartet / Wolfgang Strasser

23 Feb 7:30p: Großer Saal, Musikverein, Vienna

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

**Einem** - An die Nachgeborenen, Op. 42

Camilla Nylund (sop); Michael Nagy (bass-bar)

ORF Radio-Symphonieorchester Wien / Markus Poschner

### Belgium

6 Nov 8p: Koningin Elisabethzaal, Antwerpen

**Mozart** - Piano Concerto No. 23 in A major, K 488  
(Christopher Park)

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

SWR Symphonieorchester / Christoph Eschenbach

23 Nov 8p: Henry Le Boeuf Zaal, Paleis voor Schone  
Kunsten, Brussels

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

Bavarian Radio Symphony Orchestra / Mariss Jansons

### Brazil

14 Nov 8:30p: Salao de Atos da UFRGS, Porto Alegre

**Bruckner** - Symphony No. 4 in Eb major

**Brahms** - Piano Concerto No. 1 in D minor, Op. 15 (André  
Carrara)

Orquestra Sinfônica de Porto Alegre / Risto Joost

### Canada

17 Feb 8p: Dunbar Ryerson United Church, Vancouver

**Durufié** - Ubi caritas

**Bruckner** - Ave Maria

**Enkhbayar** - Zeregleent gobi

**Healey** - Salish Song

Vancouver Chamber Choir / Jon Washburn

### Czech Republic

31 Jan & 1,2 Feb 7:30p: Dvořákova síň, Rudolfinum, Prague

**Bruckner** - Symphony No. 8 in C minor (original version)

Czech Philharmonic Orchestra / Fabio Luisi

21 & 22 Feb 7:30p: Smetanova síň, Obecní dům, Prague

**Beethoven** - Piano Concerto No. 3 in C minor, Op. 37 (Martin  
Kasík)

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

Prague Symphony Orch / Pietari Innkinen

### Croatia

21 Dec 7:30p: Koncertna dvorana Lisinski, Zagreb

**Mozart** - Clarinet Concerto in A major, K 622 (Sharon Kam, bs-cl)

**Bruckner** - Symphony No. 9 in D minor  
HRT Symphony Orchestra / Mladen Tarbuk

#### Denmark

16 Nov 7:30p: Carl Nielsen Salen, Koncerthus, Odense

**Brahms** - Concerto for Violin, Cello and Orchestra in A minor, Op. 102

Eugen Tichindeleanu (vln); Michaela Fukačová (vc)

**Bruckner** - Symphony No. 4 in Eb major  
Odense Symfoniorkester / Hans Graf

17 Nov 5p: Carl Nielsen Salen, Koncerthus, Odense  
(\*Family Concert\*)

**Bruckner** - Symphony No. 4 in Eb major  
Odense Symphony Orch / Hans Graf

23 Nov 7:30p: Koncertsalen, Musikkens Hus, Aalborg

**Schumann** - Manfred, Op. 115: Overture

**Schumann** - Piano Concerto in A minor, Op. 54 (Inon Barnatan)

**Bruckner** - Symphony No. 1 in C minor  
Aalborg Symphony Orchestra / Rafael Payare

22 Feb 7:30p: Harlevhallen, Harlev

23 Feb 7:30p: Koncertsal, Radiohuset, Frederiksberg bei  
Copenhagen

**Mozart** - Symphony No. 29 in A major, K 201

**Bruckner** - Symphony No. 6 in A major  
Copenhagen Philharmonic / Toshiyuki Kamioka

#### Finland

29 & 30 Nov 7p: Konserttitali, Musikkitalo, Helsinki

**Widmann** - Viola Concerto, "Ensiesitys Suomessa" (Antoine Tamestit)

**Bruckner** - Symphony No. 3 in D minor  
Finnish Radio Symphony Orchestra / Jukka-Pekka Saraste

12 Jan 7p: Konserttitali, Musikkitalo, Helsinki

**Haydn** - Cello Concerto No. 1 in C major, Hob VIIb:1  
(Nicolas Altstaedt)

**Bruckner** - Symphony No. 2 in C minor (1872 Fassung)  
Helsinki Philharmonic / Thomas Dausgaard

#### France

7 Nov 8:30p: Centre de Congres, Angers

8 & 9 Nov 8:30p: La Cite, Nantes

**Liszt** - Piano Concerto No. 1 in Eb major, S 124 (Béatrice Berrut)

**Bruckner** - Symphony No. 7 in E major  
Orchestre National des Pays de la Loire / Theodor Guschlbauer

19 Nov 4p: Eglise, Tauriac-de-Camars

**Gabrieli** - Canzone per sonar No. 4

**Bach** - Air

**Mozart** - Le Nozze di Figaro, K 492: Overture

**Händel** - Water Music, HWV 348-350: Overture

**Händel** - Music for the Royal Fireworks, HWV 351: La  
rejouissance

**Bruckner** - 2 Motetten

**Mozart** - Serenade No. 13 in G major, K 525, "Eine kleine  
Nachtmusik": Overture

**Rossini** - Il barbiere di Siviglia: Overture

**Mozart** - Piano Sonata No. 11 in A major, K 331: 3rd mov.,  
Alla Turca

**Rossini** - L'italiana in Algeri: Overture

**Strauss II** - An der schoenen, blauen Donau, Waltz, Op. 314

**Verdi** - Aida: excerpts

**Bizet** - Carmen: Overture, Toreador

**Khachaturian** - Gayaneh Suite: Sabre Dance

**Strauss II** - Tritsch-Tratsch-Polka, Op. 214

Brass Quartet of the Montpellier Occitanie National Orchestra

Eric Lewicki, Frédéric Michelet (trp); Pascal Scheuir (hrn);

Jacques Descamps

22 & 23 Nov 8:30p: Grande Salle Pierre Boulez,

Philharmonie, Paris

**Messiaen** - L'Ascension

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

Orchestre de Paris / Franz Welser-Möst

22 Nov 8p: Studio 104, Maison de la Radio, Paris

**Mendelssohn** - Richte mich Gott, Op. 78/2

**Mendelssohn** - Herr, nun lässest du deinen Diener, Op. 69/1

**Bruckner** - Motets

Choeur de Radio France / Martina Batič

18 Dec 8p: Theatre des Champs-Elysees, Paris

**Mozart** - Piano Concerto No. 27 in Bb major, K 595

(Nicholas Angelich)

**Bruckner** - Symphony No. 4 in Eb major

Rotterdams Philharmonisch Orkest / Yannick Nézet-Séguin

11 Jan 8p: Grande salle, Auditorium Maurice Ravel, Lyon

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

Orchestre national de Lyon & Orchestre du Conservatoire

national superieur musique et danse de Lyon / Eliahu Inbal

12 Jan 8p: Opera, Marseille

**Mozart** - Piano Concerto No. 23 in A major, K 488 (David  
Kadouch)

**Bruckner** - Symphony No. 2 in C minor (Karajan Fassung)  
Philharmonic Orchestra of Marseille / Christoph Altstaedt

17 & 18 Jan 8:30p: Grande Salle Pierre Boulez, Philharmonie,  
Paris

**Mozart** - Symphony No. 39 in Eb major, K 543

**Bruckner** - Symphony No. 3 in D minor (1889 Fassung)

Orchestre de Paris / Herbert Blomstedt

19 Jan 8p: Theatre des Champs-Elysees, Paris

**Shostakovich** - Cello Concerto No. 1 in Eb major, Op. 107  
(Jian Wang)

**Bruckner** - Symphony No. 2 in C minor

Chamber Orchestra of Paris / Thomas Dausgaard

9 Feb 8:30p: Auditorium, Maison de la Culture, Grenoble

15 Feb 8:30p: Grand Theatre de Provence, Aix-en-Provence

**Haydn** - Variations on a Theme by Haydn, Op. 56a

**Strauss** - Horn Concerto No. 2 in Eb major (David Guerrier)

**Bruckner** - Symphony No. 4 in Eb major

La Chambre Philharmonie / Emmanuel Krivine

16 Feb 12:30p: Auditorium, Nouveau Siecle, Lille

Works by - **Dvořák, Janáček, Martinů, Bruckner, Fiala**

Czech Philharmonic Choir Borno / Petr Fiala

#### Germany

2 & 3 Nov 8p: Beethoven-Saal, Liederhalle, Stuttgart

4 Nov 7:30p : Mozartsaal, Rosengarten, Mannheim

10 Nov 7:30p: Alfried Krupp Saal, Philharmonie, Essen

**Mozart** - Piano Concerto No. 23 in A major, K 488

(Christopher Park)

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

SWR Symphonieorchester / Christoph Eschenbach

11 Nov 8p: St. Salvatoriskirche, Clausthal-Zellerfeld

**Bruckner** - Ecce sacerdos magnus

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

Göttinger Symphonie Orchester / Arno Janssen

14 Nov 8p: Friedenskirche, Krefeld

15 Nov 8p: Evangelische Hauptkirche Rheydt,

Mönchengladbach

**Mozart** - Litaniae de venerabili altaris sacramento, K 243

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

Niederrheinischen Sinfoniker / Michael Preiser

11 Nov 7:30p: St Joseph Kirche, Solingen

15 Nov 7:30p: Lutherkirche, Remscheid

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

Antonia Bourvé (sop); Lucy Ceralová (alto); Pascal Pittie

(ten); Daniel Dropulja (bass)

Bergische Symphoniker / Ulrich Eick-Kerssenbrock

16 Nov 8p: Stadttheater, Minden

17 Nov 8p: Stadtpark Schützenhof, Herford

18 Nov 7:30p: Konzerthalle, Bad Salzuflen

**Beethoven** - Piano Concerto No. 3 in C minor, Op. 37 (Chen

Guang)

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

Northwest German Philharmonic Herford / Yves Abel

16 & 18 Nov 8p: Philharmonie, Gasteig, München

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

Bavarian Radio Symphony Orch / Mariss Jansons

19 Nov 6p: Bürgermeister-Smidt-Gedächtniskirche,  
Bremerhaven

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

**Saint-Saëns** - Requiem, Op. 54

Städtisches Orchester Bremerhaven / David Schollmeyer

19 Nov 11a & 20 Nov 8p: Schloss, Kiel

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

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

Philharmonisches Orchester der Landeshauptstadt Kiel /

Georg Fritzsich

19 Nov 3p: Gemeinschaftsschule "Galileo" Winzerla, Jena

26 Nov 11a: Rathausdiele, Jena

**Rosenmüller** - Sonata No. 4 in D major

**Martinů** - String Quintet, H 164

**Bruckner** - Intermezzo in D minor, WAB 113

**Mozart** - String Quintet No. 4 in G minor, K 516

Weronika Tadzik, Christoph Hilpert (vln); Christian Götz,

Frederik Nitsche (vla); AlmaSophie Startke (vc)

2 Dec 8p: Joseph Keilberth Saal, Sinfonie an der Regnitz,

Bamberg

**Ryba** - Böhmisches Hirtenmesse; Tschechische

Weihnachspastorellen und Sätze

**Bruckner** - Motetten

Christian Schmitt (org); Pavalína Švestková (sop); Marie

Vrbová (alt); Tomáš Badura (bar)

Cesky Filharmonický Sbor Brno

2 Dec 7:30p & 3 Dec 6p: Konzertsaal, Kulturpalast, Dresden

**Heucke** - Concerto grosso No.1 for Tuba Quartet and

Orchestra, Op. 82 (Melton Tuba Quartet)

**Bruckner** - Symphony No. 3 in D minor (1873 Fassung)

Dresdner Philharmonie / Markus Poschner

5 Dec 8p: Kammermusiksaal, Philharmonie, Berlin

Works by: **Byrd, Dowland, Bach, Bruckner, Mahler,**

**Arnold, Pirchner, Mühlbacher,**

Blechbläserensemble der Berliner Philharmoniker / Jan  
Schlichte (drums)

8, 10 Dec 8p & 9 Dec 7p (DCH): Philharmonie, Berlin  
**Mozart** - Piano Concerto No. 23 in A major, K 488 (Maria  
João Pires)

**Bruckner** - Symphony No. 3 in D minor (1873 Fassung)

Berlin Philharmonic / Herbert Blomstedt

14 & 15 Dec 8p: Alfried Krupp Saal, Philharmonie, Essen

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

Essener Philharmoniker / Philip Herreweghe

17 Dec 4p: Großer Saal, Konzerthaus, Dortmund

**Mozart** - Piano Concerto No. 27 in Bb major, K 595

(Nicholas Angelich)

**Bruckner** - Symphony No. 4 in Eb major

Rotterdam Philharmonic Orch / Yannick Nézet-Séguin

21 Dec 8p: Philharmonie, Köln

Works by: **Schütz, Gabrieli, Bach, Händel, Bruckner**

Kölner Philharmonie /Blechbläserensemble Ludwig Güttler /

Ludwig Güttler

29 Dec 7p: Stiftskirche, Stuttgart

**Bruckner** - Motetten

**Bach** - Cantata No. 29, BWV 29, für Orgel, "Wir danken dir,  
Gott, wir danken dir"

**Ryba** - Czech Christmas Pastorellen

Czech Philharmonic Choir of Borno

31 Dec 7:30p: Kleine Kirche, Karlsruhe

**Bach** - Keyboard Concerto No. 2 in E major, BWV 1053

**Bruckner** - String Quintet in F major

Felix Treiber, Hans Leptin (vln); Boris Yoffe, Dorothee (vla);

Pia Maisch (vc); Norbert Krupp (hrpscd)

3 Jan 7p: Konzerthalle, Weikersheim

4 Jan 7p: Joseph Keilberth Saal, Sinfonie an der Regnitz,

Bamberg

5 Jan 7p: Krötenseeschule, Sulzbach-Rosenberg

6 Jan 5p: Audimax, Regensburg

7 Jan 5p Philharmonie, Gasteig, München

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

Bayerisches Landes-Jugendorchester / Nicolas Rauss

10 Jan 7p & 11 Jan 8p: Großer Saal, Stadthalle, Chemnitz

**Mozart** - Piano Concerto No. 24 in C minor, K 491 (Christian  
Zacharias)

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

Robert-Schumann-Philharmonie / Christian Zacharias

11 Jan 8p & 14 Jan 11a: Großer Saal, Elbphilharmonie,  
Hamburg

12 Jan 7:30p: Musik- und Kongreßhalle, Lübeck

**Mozart** - Symphony No. 39 in Eb major, K 543

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

NDR Elbphilharmonie Orchester / Herbert Blomstedt

13 Jan 7:30p & 14 Jan 11a: Konzertsaal, Kulturpalast

**Bartók** - Piano Concerto No. 3, Sz 119 (Francesco  
Piemontesi)

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

Dresden Philharmonic / Marek Janowski

18 & 19 Jan 8p: Beethoven-Saal, Liederhalle, Stuttgart

21 Jan 7p: Rolf-Böhme-Saal, Konzerthaus, Freiburg im  
Breisgau

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

SWR Symphonieorchester / Teodor Currentzis

21 Jan 5p & 22 Jan 7:30p: Opernhaus, Hannover  
**Henze** - TBD

**Bruckner** - Symphony No. 4 in Eb major  
Lower Saxony State Orchestra Hannover / Markus Stenz

21 Jan 4:30p : Meistersingerhalle, Nürnberg  
**Glass** - Company für Streichorchester  
**Haydn** - Sinfonia Concertante for Violin, Cello, Oboe,  
Bassoon and Orchestra in Bb major, Hob I:105  
**Bruckner** - Symphony No. 7 in E major  
Nuremberg Symphony Orchestra / Lutz Köhler

25, 26 Jan 8p & 27 Jan 7p: Philharmonie, Berlin  
**Schumann** - Piano Concerto in A minor, Op. 54 (Danill  
Trifonov)  
**Bruckner** - Symphony No. 6 in A major  
Berlin Philharmonic / Mariss Jansons

25 & 26 Jan 7:30p: Großes Haus, Anhaltisches Theater,  
Dessau  
**Mozart** - Violin Concerto No. 5 in A major, K 219 (Tobias  
Feldmann)  
**Bruckner** - Symphony No. 6 in A major  
Dessau Anhalt Philharmonic Orchestra / Ulrich Windfuhr

29 Jan 8p: Deutsche Oper, Berlin  
**Korngold** - Lieder des Abschieds, Op. 20 (Irene Roberts)  
**Bruckner** - Symphony No. 7 in E major  
Orchester der Deutschen Oper Berlin / Donald Runnicles

10 Feb 6p: St.-Georgen-Kirche, Wismar  
11 Feb 6p: St. Nikolai am Klosterstern, Hamburg  
**Poulenc** - Salve Regina  
**Poulenc** - Exultate Deo  
**Villard** - Christus factus est  
**Bruckner** - Christ factus est  
**Bruckner** - Os justi  
**Bruckner** - Ave Maria  
**Ockeghem** - Salve Regina  
**Dusapin** - Umbrae mortis  
**Scarlatti** - Exultate Deo  
**Escaich** - Salve Regina  
NDR Choir / Denis Comtet

11 & 12 Feb 8p: Philharmonie, Berlin  
**Lindberg** - Chorale  
**Berg** - 7 frühe Lieder (Genia Kühmeier)  
**Bruckner** - Symphony No. 6 in A major  
Deutsches Symphonie-Orchester Berlin / Robin Ticciati

14 Feb 8p: Großer Saal, Alte Oper, Frankfurt am Main  
15 Feb 8p: Großer Saal, Elbphilharmonie, Hamburg  
16 Feb 8p: Alfred Krupp Saal, Philharmonie, Essen  
**Lindberg** - Chorale  
**Sibelius** - Violin Concerto in D minor, Op. 47 (Christian  
Tetzlaff)  
**Bruckner** - Symphony No. 6 in A major  
Deutsches Symphonie-Orchester Berlin / Robin Ticciati

15 Feb 7:30p: Rathausfestsaal, Münster  
**Mozart** - String Quintet No. 5 in D major, K 593  
**Bruckner** - String Quintet in F major  
Karin & Christoph Struck (vln); Mara Smith, Andreas  
Denhoff (vla); Shengzhi Guo (vc)

16 Feb 7:30p: Theater, Schweinfurt

17 Feb 8p: Joseph Keilberth Saal, Sinfonie an der Regnitz,  
Bamberg  
**Mozart** - Violin Concerto No. 3 in G major, K 216 (Renaud  
Capuçon)  
**Bruckner** - Symphony No. 3 in D minor (1873 version)  
Bamberger Symphoniker / Markus Poschner

18 & 19 Feb 11a: Großer Saal, Alte Oper, Frankfurt am Main  
**Schumann** - Piano Concerto in A minor, Op. 54 (Christopher  
Park)  
**Bruckner** - Symphony No. 7 in E major  
Frankfurt Opera and Museum Orch / Sebastian Weigle

21 Feb 7:30p: Herkulesaal, Residenz, Munich  
**Wagner** - Siegfried-Idyll  
**Schumann** - Konzertstück in F major, Op. 86  
**Bruckner** - Symphony No. 4 in Eb major  
Orchester der Klangverwaltung / Enoch zu Guttenberg

**Hungary**  
18 Nov 7p: Richter-terem, Győr  
**Dvořák** - Cello Concerto in B minor, B 191, Op. 104 (Fenyő  
László)  
**Bruckner** - Symphony No. 4 in Eb major  
Györi Filharmonikus Zenekar / Martin Sieghart

24 Feb 4p: Bernath Büfe, Erkel Szinhaz, Budapest  
**Bruckner** - String Quintet in F major: Adagio  
**Schönberg** - Lieder  
**Schönberg** - Kammer-symphonie  
Hungarian State Opera Chamber Orch

**Luxembourg**  
22 Nov 8p: Grand Auditorium, Philharmonie, Luxembourg  
**Bruckner** - Symphony No. 8 in C minor  
Bavarian Radio Symphony Orchestra / Mariss Jansons

**Japan**  
3 Nov 1:30p: Sapporo Concert Hall Kitara, Sapporo  
**Offenbach** (Rosenthal) - Gaîté Parisienne; excerpts  
**Bruckner** - Symphony No. 8 in C minor  
Sapporo Philharmonic Orchestra / Osamu Matsuura

7 Nov 7p: Sapporo Concert Hall Kitara, Sapporo  
12 Nov 3p: Suntory Hall, Tokyo  
**Mendelssohn** - Violin Concerto No. 2 in E minor, Op. 64  
(Leonidas Kavakos)  
**Bruckner** - Symphony No. 7 in E major  
Gewandhausorchester Leipzig / Herbert Blomstedt

17 Nov 7p: Suntory Hall, Tokyo  
18 Nov 2p: Suntory Hall, Tokyo  
**Rautavaara** - In the Beginning  
**Bruckner** - Symphony No. 5 in Bb major  
Japan Philharmonic / Pietari Inkinen

13 Jan 6p: Suntory Hall, Tokyo  
**Britten** - Peter Grimes, Op. 33: 4 Sea Interludes  
**Widmann** - Clarinet Concerto, "Echo-Fragmente" (Jörg  
Widmann)  
**Bruckner** - Symphony No. 6 in A major  
Yomiuri Nippon Symphony Orchestra / Sylvain Cambreling

19 Jan 7p & 20 Jan 2p: Symphony Hall, Osaka  
**Prokofiev** - Piano Concerto No. 1 in Db major, Op. 10  
(Alexander Gavrylyuk)  
**Bruckner** - Symphony No. 4 in Eb major  
Japan Century Symphony Orchestra / Norichika Iimori

26 Jan 7p & 27 Jan 2p: Suntory Hall, Tokyo, JP  
**Sibelius** - Violin Concerto in D minor, Op. 47 (Alexandra Soumm)  
**Bruckner** - Symphony No. 7 in E major  
Japan Philharmonic / Kenichiro Kobayashi

#### Korea

21 & 22 Dec 8p: Concert Hall, Seoul Arts Center, Seoul  
**Bruckner** - Te Deum in C major  
**Beethoven** - Symphony No. 9 in D minor, Op. 125, "Choral"  
Seoul Philharmonic / Thierry Fischer

#### Netherlands

17 Nov 8p: De Wilmersberg Zaal, Muziekcentrum, Enschede  
**Mozart** - La Clemenza di Tito, K 691; Overture  
**Schubert** - Rosamunde, D 797; Romanze  
**Schubert** - Die Forelle, D 550  
**Schubert** - An Sylvia  
**Mozart** - Scene with Rondo, K 505, "Ch'io mi scordi di te?"  
Johannette Zomer (sop)  
**Bruckner** - Symphony No. 5 in Bb major  
Netherlands Symphony Orchestra/ Ed Spanjaard

14 & 15 Dec 8:15p: Grote Zaal, De Doelen, Rotterdam

**Mozart** - Piano Concerto No. 27 in Bb major, K 595  
(Nicholas Angelich)  
**Bruckner** - Symphony No. 4 in Eb major  
Rotterdam Philharmonic Orchestra / Yannick Nézet-Séguin

5 Jan 8:15p & 7 Jan 2:15p: Grote Zaal, Concertgebouw, Amsterdam

**Wagner** - Parsifal: Act 3 : Karfreitagszauber  
**Bruckner** - Symphony No. 9 in D minor  
Royal Concertgebouw Orchestra / Daniele Gatti

19 Jan 8:15p: Grote Zaal, Tivoli Vredenburg, Utrecht

21 Jan 11a: Grote Zaal, Concertgebouw, Amsterdam  
**Bruckner** - Aequalis No.1 in C minor  
**Bruckner** - Aequalis No.2 in C minor  
**Bruckner** - Ave Maria  
**Bruckner** - Christus factus est  
**Bruckner** - Virga Jesse  
**De Leeuw** - Transparence  
**Tchaikovsky** - Liturgy of Saint John Chrysostom Op.41; 6 :  
Cherubic Hymn  
**Penderecki** - Cherubic Lied  
**Mahler** - Lieder eines fahrenden Gesellen; 4 : Die zwei  
blauen Augen von meinem Schatz  
**Mahler** - Im Abendrot  
Netherlands Radio Choir / Marcus Creed

#### Norway

9 Nov 7:30p: OlavsHallen, Trondheim  
**Bröske** - Oboe Concerto, "Geirfuglens død" (Arnulf Johansen)  
**Bruckner** - Symphony No. 6 in A major  
Trondheim Symfoniorkester / Christian Eggen

22 Feb 7:30p: Fartein Valen, Konserthus, Stavanger

**Gruber** - Trumpet Concerto, "Aerial" (Reinhold Friedrich)  
**Bruckner** - Symphony No. 4 in Eb major  
Stavanger Symfoniorkester / Christian Vasquez

#### Poland

17 Nov 7:30p & 18 Nov 6p: Sala Koncertowa, Filharmonia Narodowa, Warsaw  
**Haydn** - Cello Concerto No. 1 in C major, Hob VIIb:1  
(Harriet Krijgh)  
**Bruckner** - Symphony No. 2 in C minor

Warsaw National Philharmonic Orchestra / John Storgårds

8 Dec 7p: Filharmonia Lodzka im Artura Rubinsteina, Lodz  
**Bach** - Keyboard Concerto No. 1 in D minor, BWV 1052  
(Wolfram Schmitt-Leonardy)

**Bach** - Keyboard Concerto No. 4 in A major, BWV 1055  
(Wolfram Schmitt-Leonardy)

**Bruckner** - Symphony No. 6 in A major  
Orkiestra Symfoniczna Filharmonii Łódzkiej im. Artura Rubinsteina / Paweł Przytocki

2 Feb 7p: Aula Uniwersytecka, Poznan

**Wagner** - Rienzi: Overture  
**Liszt** - Piano Concerto No. 1 in Eb major, S 124 (Mariam Batsashvili)

**Bruckner** - Symphony No. 7 in E major  
Poznan Philharmonic Orchestra / Ainārs Rubiķis

27 Feb 7p: Sala Kameralna, Filharmonia Narodowa, Warsaw

**Mozart** - Serenade No. 11 in Eb major, K 375  
**Bruckner** - Locus iste  
**Françaix** - 9 pieces caractéristiques, Dixtuor a vent  
**Purcell** - The Fairy Queen, Z 629: O let me weep  
**Strauss** - Sonatine No. 1  
National Philharmonic Brass Ensemble / Bart Schneemann

#### Portugal

2 Dec 9p: Teatro Thalia, Lisbon  
**Vargas** - 6 Portraits of Pain (Pavel Gomziakov, vc)  
**Bruckner** - Symphony No. 1 in C minor (Linz)  
Lisbon Metropolitan Orchestra / Pedro Amaral

#### Russia

22 Dec 8p: Zaduzbina Ilije M. Kolarca, Belgrade  
**Mozart** - Horn Concerto No. 3 in Eb major, K 447  
**Rosetti** - Concerto for 2 Horns (Dangain & Nikola Ciric)  
**Bruckner** - Symphony No. 9 in D minor  
Belgrade Philharmonic Orchestra / Gabriel Feltz

#### Singapore

12 Jan 7:30p: Concert Hall, Esplanade, Singapore  
**Haydn** - Cello Concerto No. 1 in C major, Hob VIIb:1 (Qin Lin-Wei)  
**Bruckner** - Symphony No. 3 in D minor  
Singapore Symphony Orchestra / Lan Shui

#### Slovakia

1 & 2 Feb 7p: Koncertna sien SF, Bratislava  
**Mozart** - Piano Concerto No. 26 in D major, K 537,  
"Coronation" (Louis Schwitzgebel)  
**Bruckner** - Symphony No. 7 in E major  
Slovak Philharmonic / Emmanuel Villaume

#### Spain

10 Nov 7:30p: Palau de la Musica: José Iturbi, Valencia  
**Tchaikovsky** - Violin Concerto in D major, Op. 35 (Raúl Teo Arias)  
**Bruckner** - Symphony No. 2 in C minor  
Orquesta de Valencia / Guillermo García Calvo

12 Nov 12:00p: Petit Palau, Palau de la Musica Catalana, Barcelona

**Isaac** - Innsbruck, ich muss dich lassen  
**Schein** - Zion spricht: der Herr hat mich verlassen  
**Schütz** - Herr, wenn ich nur dich habe, SWV 280  
**Schütz** - Herr, nun lasset du deinen Diener, SWV 281  
**Mendelssohn** - Mein Gott, Warum hast du mir verlassen  
(Psalm 22)  
**Vivancos** - Aeternam

**Bruckner** - Locus iste

**Bruckner** - Christus factus est

**Brahms** - Warum ist das Licht gegeben dem Mühseligen?, Op. 74/1

**Rheinberger** - Abendlied, Op. 69/3

Marc Díaz

Cor de Cambra del Palau de la Musica / Lluís Vilamajó

16 Nov 8p: Auditorium de Palma, Palma de Mallorca, Balearic Islands

**Schubert** - Symphony No. 5 in Bb major

**Bruckner** - Symphony No. 4 in Eb major

Orquestra Simfònica de les Illes Balears "Ciutat de Palma" / Leopold Hager

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

**Mahler** - Kindertotenlieder (Matthias Goerne, bar)

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

Orquesta de la Comunidad de Madrid / Victor Pablo Pérez

9 Feb 8:30p: Palacio de la Opera, A Coruna

**Lalo** - Symphonie espagnole in D minor, Op. 21 (Iskandar Widjaja)

**Bruckner** - Symphony No. 1 in C minor

Orquesta Sinfonica de Galicia / Christoph Eschenbach

11 & 12 Jan 8p: Sala Principal, Baluarte, Pamplona

**Beethoven** - Piano Concerto No. 4 in G major, Op. 58

(Elisabeth Leonskaja)

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

Orquesta Sinfonica de Navarra / Antoni Wit

12 Jan 8p: Auditorio Príncipe Felipe, Oviedo

**Vaughan Williams** - Fantasia on a Theme by Thomas Tallis

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

Orquesta Sinfónica del Principado de Asturias / Rossen Milanov

15 & 16 Feb 8p: Teatro Monumental, Madrid

**Guridi** - Cuadros Vascos

**Peris** - Concierto espiritual

**Bruckner** - Symphony No. 4 in Eb major

Orquesta Sinfonica de RTVE / Miguel Ángel Gómez-Martínez

23, 24 Feb 7:30p & 25 Feb 11:30p: Sala Sinfonica, Auditorio Nacional de Musica, Madrid

**Sotelo** - Piano Concerto, "Con secreto susurro: De Vinculis" (Nicolas Hodges)

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

Spanish National Orchestra / David Afkham

#### Sweden

1 Dec 7p: Gevaliasalen, Konserthuset, Gävle

**Mozart** - Violin Concerto No. 2 in D major, K 211 (Thomas Zehetmair)

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

Gävle Symphony Orch / Thomas Zehetmair

14 & 15 Feb 7p: Konsertsalen, Konserthus, Malmö

**Martinsson** - Shimmering Islands

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

Malmö Symphony Orchestra / Eun Sun Kim

#### Switzerland

12 Nov 7:30p: Hauptbühne, Opernhaus, Zürich

**Dvořák** - Cello Concerto in B minor, B 191, Op. 104 (Jan Vogler)

**Bruckner** - Symphony No. 4 in Eb major

Philharmonia Zürich / Fabio Luisi

15, 16 & 17 Nov 7:30p: MAAG Music & Arts, Zürich

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

Tonhalle-Orchester Zürich / Franz Welser-Möst

19 Nov 5p: MAAG Music & Arts, Zürich

**Bruckner** - Symphonisches Präludium in C minor

**Schönberg** - Variationen für Orchester, Op. 31

**Strauss** - Ein Heldenleben, Op. 40

Orchester der Zürcher Hochschule der Künste / Raif Weikert

20 & 21 Dec 7:30p : MAAG Music & Arts, Zürich

**Mozart** - Piano Concerto No. 27 in Bb major, K 595 (Maria João Pires)

**Bruckner** - Symphony No. 4 in Eb major

Tonhalle-Orchester Zürich / Bernard Haitink

7 & 8 Feb 7:30p: Münster, Basel

**Dutilleux** - Tout un monde lointain (Nicholas Altstaedt, vc)

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

Sinfonieorchester Basel / Mario Venzago

#### Taiwan

17 Nov 8p: National Chiang Kai-Shek Cultural Centre, Taipei

**Mendelssohn** - Violin Concerto No. 2 in E minor, Op. 64 (Leonidas Kavakos)

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

Gewandhausorchester Leipzig / Herbert Blomstedt

#### United Kingdom

4 Nov 7:30p: Royal Festival Hall, London

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

London Philharmonic / Lawrence Renes

4 Nov 9p: St. Katharine Cree, London

**Bach** - Singet dem Herrn ein neues Lied - Cantata, BWV190

**Bruckner** - Os justi meditabitur, WAB 30

**Bruckner** - Christus factus est pro nobis, WAB 11

**Brahms** - Four Songs for Female Chorus, Two Horns and Harp, Op. 17

**Mendelssohn** - Six seasonal motets (Sechs sprüche) Op. 79 (Extracts)

Kerry Turner, Kristina Mascher-Turner (hn); Cara Dawson (hrp)

The Ariel Consort of London / Douglas Lee

15 Nov 7p: Queen's Chapel of the Savoy, London

**Bruckner** - Three Motets

**Brahms** - O Welt, ich muss dich lassen, Op. 122 no. 11

**Brahms** - Geistliches Lied (Spiritual Song), Op. 30

**Rheinberger** - Mass in E flat major, Op. 109 "Cantus Missae" (Kyrie)

**Mendelssohn** - Andante in D major for organ

**Rheinberger** - Abendlied, Op. 69. no. 3

**Plainsong** - Salve Regina

**Bull** - Fantasia

**Tye** - Nunc dimittis

**Mundy** - O Lord, the maker of all things

**Tallis** - Te lucis ante terminum

**Morley** - Nolo mortem peccatoris

**Tomkins** - Fantasia

**Tallis** - In manus tuas

**White** - Christe qui lux es IV

**Villette** - Hymne à la Vierge

**Weelkes** - Alleluia I heard a voice  
Julia Alsop, Alexander Palotai (org)

Oxford The Choir of Worcester College / Thomas Allery

17 Nov 7:30p: University of Nottingham, Lakeside Arts Centre: Djanogly Recital Hall, Nottingham  
**Brahms** - Warum ist das Licht gegeben dem Mühseligen, Op. 74 no. 1

**Brahms** - O Heiland, reiss die Himmel - Oh Saviour, Rend the Heavens, Op. 74 no. 2

**Bruckner** - Os justi meditantur

**Bruckner** - Christus factus est pro nobis

**Bruckner** - Locus Iste, gradual

**Bruckner** - Pange lingua

**Brahms** - Three Motets for Four and Eight-part Chorus a cappella, Op. 110

University of Nottingham Chamber Choir / Calum Fraser

29 Nov 7:30p: Lighthouse, Poole

1 Dec 7:45p: The Anvil, Basingstoke

**Mozart** - Piano Concerto No. 23 in A major, K 488 (Robert Levin)

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

Bournemouth Symphony Orchestra / Kirill Karabits

13 Dec 6p: Sage One, Gateshead

("Brandenburg Fest")

**Bach** - Brandenburg Concerto No. 3 in G major, BWV1048

**Wallen** - Photography

**Mozart** - Adagio and Fugue for Strings in C minor, K546

**Bach** - Brandenburg Concerto No. 4 in G major, BWV1049

**Wagner** - Little Moonhead

**Bach** - Brandenburg Concerto No. 6 in B flat major, BWV1051

**Kernis** - Concerto with Echoes

**Bach** - Brandenburg Concerto No. 5 in D major, BWV1050

**Górecki** - Harpsichord Concerto, Op. 40

**Bach** - Brandenburg Concerto No. 2 in F major, BWV1047

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

**Bach** - Brandenburg Concerto No. 1 in F major, BWV1046

Royal Northern Sinfonia / Bradley Creswick

20 Dec 7:30p: Greyfriars Kirk, Edinburgh

**Bruckner** - Ave Maria

**Bruckner** - Virga Jesse

**Eccard** - Ich steh an deine Krippen hier

**Eccard** - Übers Gebirg Maria geht

**Mendelssohn** - Frohlocket, ihr Völker auf Erden

**Pärt** - Magnificat

**Whitacre** - Lux Aurumque

Carols by: **Holst, Britten, Parry**

Solo cello works by: **Bach** (Philip Higham)

Scottish Chamber Orchestra / Gregory Batsleer

11 Jan 7:30p: Symphony Hall, Birmingham

**Mozart** - Piano Concerto No. 21 in C major, K 467 (Yeol Eum Son)

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

City of Birmingham Symphony Orchestra / Omer Meir Wellber

23 Feb 7:30p: Usher Hall, Edinburgh

24 Feb 7:30p: Royal Concert Hall, Glasgow

**Mozart** - Piano Concerto No. 25 in C major, K 503 (Christian Blackshaw)

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

Royal Scottish National Orchestra / Peter Oundjian

24 Feb 7:30p: St. Botolph's Church, Colchester

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

Colchester Symphony Orchestra / Chris Phelps

#### United States

5 Nov 4:30p: National Presbyterian Church, Washington DC

**Barber** - Adagio for Strings

**Bruckner** - Mass in F minor

City Choir of Washington / Robert Shafer

9 Nov 7:30p, 10 Nov 2:00p & 11 Nov 8:00p: Verizon Hall,

Kimmel Center for the Performing Arts, Philadelphia

**Bach** - Violin Concerto No. 2 in E major, BWV 1042 (David Kim)

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

Philadelphia Orchestra / Yannick Nézet-Séguin

11 Nov 7:30p: Guildford Cathedral, Guildford

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

**Mahler** - Symphony No. 2 in C minor "Resurrection"

Vivace Chorus, Epsom Chamber Choir, Brandenburg Sinfonia / Jeremy Backhouse

18 Nov 8p: The Richard B. Fisher Center for the Performing

Arts at Bard College, Sosnoff Theater, Annandale-on-Hudson

19 Nov 4p: Peter Norton Symphony Space, New York

**Goossens**: Jubilee Variations (NY Premiere)

**Bruckner**: Symphony No. 4 in Eb major

The Orchestra Now / Gerard Schwarz

21, 25 Nov 8p, & 24 Nov 1:30p: Symphony Hall, Boston

**Beethoven** - Piano Concerto No. 1 in C major, Op. 15 (Rudolf Buchbinder)

**Bruckner** - Symphony No. 4 in Eb major

Boston Symphony Orchestra / Andris Nelsons

30 Nov 7:30p & 2 Dec 8p: Severance Hall, Cleveland

**Sciarrino** - NEW WORK (Jonathan Biss, pno)

**Bruckner** - Symphony No. 4 in Eb major

Cleveland Orchestra / Fabio Luisi

14, 15 & 16 Dec 8p & 17 Dec 2p: Walt Disney Concert Hall, Los Angeles

**Mozart** - Piano Concerto No. 23 in A major, K 488 (Khatia Buniatishvili)

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

Los Angeles Philharmonic / Zubin Mehta

17 Jan 8p: Carnegie Hall, New York

**Wagner** - Parsifal: Prelude to Act III

**Wagner** - Parsifal: Good Friday Music

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

Royal Concertgebouw Orchestra / Daniele Gatti

1 Feb 8p: Music Center at Strathmore, North Bethesda

2 & 3 Feb 8p: Joseph Meyerhoff Symphony Hall, Baltimore

**Mendelssohn** - Piano Concerto No. 1 in G minor, Op. 25 (Stephen Hough)

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

Baltimore Symphony Orchestra / Günther Herbig

2 & 3 Feb 7:30p : Eugene McDermott Hall, Morton H.

Meyerson Symphony Center, Dallas

**Glass** - Concerto for 2 Pianos (Katia & Marielle Labèque)

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

Dallas Symphony Orchestra / Jaap van Zweden

23, 24 Feb 8p & 25 Feb 2:30p: Heinz Hall, Pittsburgh

**Beethoven** - Piano Concerto No. 3 in C minor, Op. 37 (Yefim Bronfman)

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

Pittsburgh Symphony Orchestra / Manfred Honeck

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



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### **THE BRUCKNER JOURNAL**

*Editor:* Michael Cucka  
[brucknerjournal@yahoo.com](mailto:brucknerjournal@yahoo.com)  
[editor@brucknerjournal.com](mailto:editor@brucknerjournal.com)  
54 Suffolk Place  
Bristol, CT 06010  
USA

*Subscriptions and Mailing:*  
Ken Ward  
[brucknerjournal@gmail.com](mailto:brucknerjournal@gmail.com)  
23 Mornington Grove  
London, E3 4NS  
UK