



The Bruckner Journal

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Who wrote Bruckner's 8th symphony...?

A RECENT comment on a concert review web-site was anxious to assert that the cymbal clash in the 7th symphony "probably" did not originate with Bruckner and was not approved of by him. On the basis of the inconclusive evidence we have, there is no *probability*: we just do not know.

In the case of the 8th symphony, we are sure that Bruckner alone wrote the first version of 1887. If one is after 'pure' Bruckner in this symphony, this is the only place to find it. Come the 1890 version, we know its very existence was due to Hermann Levi's rejection of the first version, that to some extent Bruckner involved Josef and Franz Schalk in its extensive revision and re-composition, and that the published edition that gave it its overwhelming success in 1892 had been subject to further interventions without Bruckner's consent.

In stating their preference for one edition or another, many commentators seek to suggest, as with the example above of the 7th symphony cymbal clash, that they have the composer's advocacy on their side, either through special intuition or some evaluation of documentary or circumstantial evidence. Both Haas and Nowak sought, in very different ways, to present as far as possible what the composer really intended, and it would be gratifying indeed to feel sure that the text of this symphony, one of the greatest ever written, was truly Bruckner's own symphony, and his alone; but assembling an edition from the manuscript sources is by no means straightforward, so that the editors, Haas, Nowak and now Hawkshaw, must also, alongside Levi and the young Schalk brothers, become party to the creation of a performable version of this work.

The listener might hope through the music to know Bruckner, Bruckner himself, Bruckner the great composer in this perhaps his greatest completed work, but we have to accept that his presence in the 1890 version over the period of its composition and its subsequent history, although massively predominant, is in the company of others, each of whom had some input into the genesis of the symphony that is, nevertheless, *Bruckner's* 8th.

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All readers are warmly invited to attend The Ninth Bruckner Journal Readers Biennial Conference

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

Conference papers will cover a variety of topics related to Bruckner's life and music. Speakers will include Benjamin Korstvedt, Andrea Harrandt, Paul Hawkshaw, Eric Lai, Ken Ward, William Carragan and others to be announced. The Conference will include a performance of the Bruckner String Quartet played by the St Clement's Quartet on Friday evening, introduced by their cellist, Dr Paul Coones; and the 7th Symphony transcribed by Prof. William Carragan for two pianos, four hands, and performed by William Carragan and Crawford Howie.

The Conference will take place at Hertford College, Oxford, at the generous invitation of Dr Paul Coones, on the evening of Friday 17th, 7 pm registration for 7.30 start, and all day Saturday 18th April, 9.45 registration for 10 am start, closing with the two piano performance starting at 7.30pm in the chapel. The Conference fee will again be £40

For accommodation those attending will find www.oxfordrooms.co.uk a useful site where rooms can be booked at reasonable rates at some Oxford University Colleges, or if you wish to stay at Hertford College itself please contact Mr Fatjon Alliaj, Conference Manager at Hertford College, fatjon.alliaj@hertford.ox.ac.uk. Accommodation can also be found using the Oxford Tourist Information Centre on +44(0)1865 252200, e-mail: tic@oxford.gov.uk, web-site: www.visitoxfordandoxfordshire.com

Bruckner at the 2014 BBC Proms...

...there was none. Nor, indeed, was there any Haydn, nor Mendelssohn.

Seven years after Bruckner died, Sir Henry Wood premièred the Seventh Symphony at the Promenade Concert at the Queen's Hall, 15th October 1903. "This was its first and last performance at the Promenades. The public would not have it then; neither will they now," comments Sir Henry in his autobiography.* He conducted the *Adagio* from the Seventh again in 1934, but thereafter there was indeed no Bruckner symphony in the Proms for the next 24 years, though Wood did conduct the Overture in 1937 and 1939.

It was Barbiroli and the Hallé Orchestra who brought Bruckner back to the Proms, in 1958. And in 1961 Basil Cameron conducted the Seventh and inaugurated an unbroken run of 47 years of Bruckner performance at the Proms. Then, in 2008, there was suddenly a season *sans* Bruckner, and now, a mere six years later those who design the programme felt that, although there would be yet another complete Brahms symphony cycle, and seven of Mahler's now frequently performed symphonies, there was no need to play any Bruckner. Not even to sing a motet. No longer is it the case of a public who will not have it; it's the BBC Proms organisers who will not supply it.

* Page 174: "On October 15 I produced Bruckner's seventh symphony. This was its first and last performance at the Promenades. The public would not have it then; neither will they now. Perhaps Bruckner is only appreciated in Austria? The length of his symphonies alone is prejudicial to their success, but I often play his delightful overture in G. minor and am always sure of a ready response." Sir Henry Wood, *My Life of Music* (Gollanz, 1938). Thanks to Anton Hodgson for locating and supplying details of this quotation.

A note from the editor

This issue will complete my 10th year as editor of *The Bruckner Journal*. It is an honour and a privilege to do the work, but it also seems like rather a long time to have kept at it and it would be nice to have the opportunity to step back from it. This note is just to give notice that the opportunity is there: should any reader be interested in taking on the editorship, or some aspect of it - e.g. assembling concert listings, soliciting and editing concert and cd reviews, revitalising and maintaining the website, promoting the Journal with a view to increasing the subscription list, desktop publishing work - they are more than welcome to propose themselves.

Ken Ward

This paper, brought to our attention through the kind assistance of Dr. Andrea Harrandt, was delivered to the Bruckner Symposium under the auspices of the Anton Bruckner Institute Linz in September 1992, published in the Symposium Report, *Anton Bruckner - Persönlichkeit and Work*. Ed. Othmar Wessely in cooperation with Andea Harrandt, Elisabeth Maier and Uwe Harten, MWV Vienna 1995 MV 313 ISBN 978-3-900270-30-8

Bad Kreuzen - Speculation and no end

Dr. Eva Marx, Vienna
(trans. Ken Ward)

ACCORDING to the oft-quoted entry in the institution's records, after a three month stay in Bad Kreuzen Bruckner was discharged on 8 August 1867, 'cured and healthy'. It is correct that the symptoms manifested in Bruckner's illness - over periods of varying lengths - receded or changed; the observation is incorrect however in the sense of 'cure' as 'correction' or 'removal' of the 'origin' of an illness, whereby its recurrence is rendered unlikely.

This is Bruckner's own view, as two of his statements incontrovertibly testify. In looking back at the genesis of the *Benedictus* of the F minor Mass, in conversation with Theodor Helm, Bruckner also remembered his inner condition at that time: with the idea of the melody - Bruckner says - he "who had been near to madness, had found himself again."¹ This 'inner turnaround' showed itself from Christmas Eve 1867, that is to say four months after he was deemed 'cured and healthy' and had left Bad Kreuzen.

In a lecture at the Vienna University, Bruckner remembered - again in thematisation of his F minor Mass - how his state of health was renewed during the creation of this work. The crucial point in this is the parallel that Bruckner experienced in looking back on his condition then and his current condition: he had written the Mass "as a sick man in Linz", "at that time" - says Bruckner - it had "also been as bad for him as it is now."² 'Now' refers to a time which was - based on the year 1876³ - at least nine years after that when he left Bad Kreuzen 'cured and healthy'.

First signs of Bruckner's illness - which presented itself with a strong tendency towards recurrence, whose symptoms manifested themselves at a psychological-mental as well as physical level - appeared, according to various indications, in the year 1864. Commenting on Bruckner's 'melancholy' in his letter of 6 August 1864 to Weinwurm, Göllerich-Auer speaks of "The beginning of a crisis", which "several years later would reach its climax and solution through a severe illness."⁴ According to Max von Oberleitner, Bruckner - being in a 'critical state' - sought Bad Kreuzen for cold water cure in 1864,⁵ thus in the year that Auer says was the beginning of his crisis. In accord with this, two local upper-Austrian newspapers give the year 1864 as that in which Bruckner stayed for the first time at Bad Kreuzen.⁶ Also Bruckner sought to confront the above-mentioned occurrence of 'severe illness' with a cold water cure, which took place from the 8 May to 8 August 1867 in Bad Kreuzen. Already in the following year, 1868 - very probably as a result of the for Bruckner enervating negotiation with regards to his appointment as successor to Simon Sechter - his condition proved itself again to be 'in need of treatment', and over the months of August and September he took advantage of the possibility of the cure at Bad Kreuzen. According to Göllerich-Auer⁷ in a following unspecified year Bruckner made use, apparently for the last time, of a further treatment at Bad Kreuzen.

In the absence of medical records, and also of any other informative documents, only a 'conjectural diagnosis' is possible, whose reconstruction I would like to commence from what was apparently the deepest of Bruckner's crises that took place in 1867, initially on the basis of the existing knowledge of medical practice at the time of Bruckner's illness.

In a letter of 14 June 1867 - that is in the fifth week of his stay at Bad Kreuzen - Bruckner explained his silence to his friend Rudolf Weinwurm in the following intimation: "It was total degeneracy and desolation - total enervation and overwroughtness!! I found myself in the most terrible condition. ... A little longer and I would have been a casualty - been totally lost. Dr. Fadinger in Linz has already informed me that madness could have been a possible outcome."⁸

¹ Göll.-A. 3/1, p. 473

² Ibid. p. 473

³ 24. April 1876: date of inaugural lecture.

⁴ Göll.-A. 3/1 p. 293 f.

⁵ Max von Oberleitner, *Meine Erinnerungen an Anton Bruckner*. Regensburg 1933, p. 60

⁶ *Der Mühlviertler* of 25 July 1946; Newspaper article of unknown origin from Heinz Ortner.

⁷ Göll.-A. 3/1, p. 403

⁸ Ibid. p. 400 f.

At Weinwurm's request, in a letter of 21 July 1867 Bruckner outlines the particular procedures of the hydrotherapy that Dr Keyl prescribed. (Swathing, half-baths, sitting baths, massage with hot & cold wet cloths, *Abklatschung* - a physical therapy in which short, sharp blows are administered to the skin with a moistened towel - footbaths, shower baths and wave baths.)⁹ In approaching an understanding of the then current diagnosis, it is interesting to compare the procedures prescribed and followed for Bruckner with those of hydrotherapy as applied at Bad Kreuzen according to one of Dr. Fleischander's brochures from the year 1887.¹⁰ Of the seven procedures that were applied to Bruckner, the indication 'nervous disease' encountered for six of them, for three of which the more precisely conceived indication 'neurasthenia' occurs. Neurasthenic symptoms were at the beginning of the 19th century already a recognised symptom complex, under the appellation 'vapours', later 'spinal irritation'. George Beard took this relatively widely conceived spectrum of symptoms to belong together in his opinion as a complex for which in 1867 (1869?) he used the term 'Neurasthenia'.¹¹

The assumption, that Bruckner provided a symptoms-picture that corresponded to that described under the concept of 'Spinal irritation' or 'Neurasthenia' and that the doctors in charge came to a corresponding diagnosis, is initially borne out by the fact that the prescribed hydrotherapy - whose individual procedures Bruckner stated - was considered as the preferred method of treatment for neurasthenia. Also the various forms of Bruckner's disorders tally - as will be shown in the course of my discussion - with the recognised symptoms of neurasthenia. Neurasthenia is to be found in the pertinent classification system of the 20th century as a sub-type of neurosis, or occasionally of psychosis. First and foremost it needs to be understood that the concept of neurosis of previous centuries is not equatable with that later held by Freud. In contradiction to the aetiological concept of Freud's, Kraepelin, for example, - here quoted as a prominent practitioner of contemporary accepted theory - sees the origin of neurosis in an 'innate or comparatively early acquired' disposition of the nervous system.¹² The following determination on the concept of 'neurasthenia' - in Beard's sense - can be found in Kraepelin: "The fundamental feature of neurasthenia is built by the irritable weakness of the nervous system, its elevated excitability and at the same time its easier exhaustibility."¹³ The origin was therefore a functional disturbance of the nervous system, and thus no organic modification was assumed. From this the neurasthenia was understood as a functional illness, as its triggers - on the basis of a susceptible disposition - being psychological processes as well as mental overexertion, were taken into account.

In the elucidation of physical symptoms - primarily nervous disorders - migraines took a central position - in, for example, the symptoms noted throughout Bruckner's diary. Of the 'psychological' levels presented, Kraepelin emphasises a series of 'mental states', "whose common particular characteristics consist in the forcible subjugation of the personality through their irresistible intrusive ideas, feelings and impulses."¹⁴ Especially the last-named obsessional symptoms can without doubt - as reported by some of his students - be identified in Bruckner's condition.

To the following discussion I would like to preface the following: Freud's study of exactly these obsessional phenomena - alongside that of hysteria - was the crucial approach to his psychoanalytical theory. The aetiological theory as regards compulsive phenomena and their organisation on neurosis has also been accordingly elaborated and concluded, though not without controversy.

In spite of the undoubted seductiveness inherent in these closed theories such as Freud's - due to the 'sacrosanctity' that they offer to their representatives - I will avoid extensive psychoanalytic interpretation of Bruckner's manifold displayed compulsive phenomena, because the application of psychoanalytic methods in hindsight to historical figures is irreconcilable with the central axioms of psychoanalysis. As is well known, according to Freud's theory the repression of early childhood sexual traumas is at the basis of neurosis, whose healing can be accomplished only by the exposure of this repression. The foray into the content of the unconscious necessary for this purpose requires the active participation of the person concerned and happens through their free associations, and also through their dreams, including their associations with the respective dream, and finally, with respect to early childhood desires, attitudes and conflicts, through the explanation-providing transfer to the analyst, which develops in the course of the analysis. The historical figure offers us none of these for the disclosure of necessary avenues to the unconscious.

⁹ Ibid. 405 f.

¹⁰ Max von Fleischanderl, *Die Wasserheilanstalt Kreuzen in Oberösterreich*. Wien 1887

¹¹ George Miller Beard, *Neurasthenia or nervous exhaustion*, in *Boston Medical and Surgical Journal* 79, 1869, pp 217-221).

¹² Emil Kraepelin, *Psychiatrie. Ein kurzes Lehrbuch für Studierende Aerzte*. Leipzig 1887, p. 374

¹³ Ibid.

¹⁴ Ibid. p. 377

Here I would like to leave the medico-historical position and choose an up-to-date approach to Bruckner's 'illness'. To this end a short superimposition of the basic principles of ICD-10 V (F)¹⁵ and various of its diagnostic categories. The ICD system - as a classification system of psychological disorder developed by the World Health Organisation and applied worldwide - constitutes a shift in attitude in diagnostics, which might also be valid in dealing with diagnosis of the illnesses of historical personalities, as the endeavour succeeds in avoiding the stigmatisation and labelling of certain illnesses or affected persons. Thereby the problematical use of expressions such as 'illness' or 'disease' is replaced by 'disorder'. The application of this concept shall simply refer to "a clinically recognised complex of symptoms or behavioural disorder" which is always "combined with straining of and impairment of function."¹⁶ WHO distances itself decidedly from the term or concept of 'neurosis' as it does from that of 'psychosis'. The preliminary and narrow retention of notions of neuroses serves, according to the editor of ICD, simply the recognisability of that disorder for those users who "still consider this as neurotic in their terminology."¹⁷ In this sense the above reconstructed diagnosis 'neurasthenia' is still to be found in ICD-10 in the category of 'neurotic disorder', the two main forms differentiated. Both forms include symptoms which - only partially - cover those Bruckner developed. One type is typically characterised by, amongst other things, mental fatigue, typically described as an unpleasant intrusion of distracting associations or memories; and the other type characterized by, amongst other things, physical weakness and fatigue. Common to both types: headache, the feeling of general insecurity and low-level depression and anxiety.¹⁸ The obsessive phenomena central to Bruckner's symptom-complex - in the above discussed neurasthenia concept one of the distinguishing group of symptoms - are separated in the ICD-10, placed in their own particular syndrome. Others yet to be thematised disorders fall in ICD-10 under 'post-traumatic stress disorder'.

Now back to Bruckner's specific personality, or its susceptibility to disorders, which led him several times to treatment at Bad Kreuzen.

In Bruckner's case not only does the unconscious - so significant for psychoanalysis - remain inaccessible, but also inaccessible are those broad areas of personality that enable self-reflection in the light of consciousness and whose accessibility can, theoretically, be provided by historical figures. But in his unique style of writing - for whatever reasons also always increased and retained throughout his life - there is seldom manifest a moment of inner personal emotion, rarely amongst the countless supplications and 'thank-you's' is any expression from which the inner dismay, shock or emotion can be discerned. However, occasionally encountered is the reflection of his ever autogenous melancholy, the inheritance from his depressed mother which he shared with his sister. Information on personality is absent from the diaries. Bruckner's pocket calendars reveal no entries about mental processes. Even his mother's death on the 11 November 1860 he restricts himself to two key words on the edge of the page: "Mother died". But although the pocket calendars hide any emotional impulse, the manner of their conduct is for him a typical behavioural tendency which in contemporary terminology would be characteristic of an anankastic (obsessive compulsive) personality. Certain pages of the pocket calendar convey the appeal of statistics. Daily, until one day before his death, Bruckner recorded the number respectively each day of prayers performed - separately by the type of prayer, each marked by their first letter - with the appropriate number of strokes. Recorded also was the number of dancing partners, with whom he - an admirer of Johann Strauss - danced during a season. As a singular occurring behaviour this could be tolerated as a variation of normal behaviour. However, as seen in these and similar behavioural characteristics of Bruckner's, aspects of his personality are occasionally - especially at times of multiple stresses - seized and controlled by an inner personal compulsive dynamic.

To precede my observations on this point: compulsive phenomena are in principle ubiquitous, being part of the normal psychological function and transient phenomena in the normal development of children. They manifest themselves on a spectrum from so-called 'harmless everyday compulsions' to clinically significant compulsions. The snapshot images of Bruckner that were held by some of his students portray not only aspects of such observable compulsion phenomena, they also give some idea of the inner personal compulsive dynamic that would sometimes grip Bruckner and push him towards the 'clinically significant' pole. Conforming to the extraordinary tendency to recurrence of the compulsive syndromes Bruckner had developed, the successive recorded occurrences extend beyond the temporal limitations of his stay in Bad Kreuzen. Bruckner's psychophysical state at that time - especially because information from the available documents about this is absent -

¹⁵ World Health Organisation, *Tenth Revision of the International Classification of Diseases* Chapter V (F). Bern-Göttingen-Toronto 1991.

¹⁶ World Health Organisation, *EST: Internationale Klassifikation psychischer Störungen ICD-10* Chapter V (F). Ed. H. Dilling, W. Mombour, M. H. Schmidt. Bern-Göttingen-Toronto 1991. p. 19

¹⁷ Ibid.

¹⁸ The category *neurasthenia* is still incorporated in ICD-10 in the sense cited, but is no longer considered in other classification systems.

is only to be understood in the light of recorded events which lie temporally - more or less far - after his stay in Bad Kreuzen.

To refer briefly once more to Bruckner's pocket calendars, the way he conducted them suggests that tendency towards counting, towards holding on to the count, which as a compulsive symptom is present in all the above memoirs: Bruckner's counting obsession, once it had set in, accompanied him for the rest of his life, though its first onset can only be vaguely located. According to the statement of Karl Waldeck, his observations of Bruckner's disorder - including, amongst other things, counting obsession and 'fixed ideas' - occurred in any case before his stay at Bad Kreuzen in 1867, and he concludes his observations of the incidents referred to here with the statement that after his discharge Bruckner displays "some strange and bizarre things"¹⁹ which also persisted.

The frequently cited encounter with Betty von Mayfeld occurred exactly at the time of his Spa cure in 1867, his request to her on this occasion that she should not wear again the dress she had on because of his compulsion to count each of the pearls on its pearl-pattern - a plea which reflects the agonizing experience of the unsuccessful attempt to resist the pressing mental impulses.²⁰

Windows became a frequent object of such counting obsession. For example, August Stradal reports Bruckner's stubborn counting of the windows of the Herrenhof, the repeated miscounting of which obliged him again and again to begin counting anew. When Stradal, noticing Bruckner's increasing agitation, had counted with him - eventually without error - the total windows respectively through to the end, Bruckner changed to the other side of the street in order to recommence the counting of the windows from there.²¹

"The rhythm of such series," of windows and dots "had for him the magic of a symbolic explanation of destiny". With this observation Friedrich Eckstein concluded a series of observations of counting obsession shown by Bruckner and which he recorded, and he homes in on the core of compulsive phenomena, namely the basic stance of people affected by these compulsions.²² Representative on this are Hofmann and Hochapfel: "A magical basic attitude dominates."²³

These counting compulsions, that beset Bruckner till the end of his life, appeared often interconnected with the compulsive ideas his students conveyed as "fixed ideas". From a visit together to Dresden, Max von Oberleitner describes the end of their stay there. Immediately before the return journey to Vienna - they were already on the way to the station - Bruckner was suddenly concerned by the question of how high the houses in Dresden were. Oberleitner's answer, that most of the houses were two storeys high, some "also three or four", Bruckner brusquely rejected, *he* had seen no three storey houses! With this statement he insisted the carriage, which had just about reached the station, be turned round. Upon the discovery of a four storey building he counted its floors repeatedly.²⁴

In addition to Ernst Decsey's mention of dot-mania [Punktmanie], which expressed itself in a 'fascination with dots in signatures and door panels',²⁵ you find in Eckstein's memoirs - also referring the manifestation of this condition - the following assertion: "...a single dot" transported Bruckner "especially if he had himself placed it at the end of a word" into a frame of mind of "awestruck shuddering", and then again in "a rather peculiar happiness", in "a mood bordering on worship".²⁶

If these unusual fixations on nothings, on trivialities and their fascination for Bruckner are to us rather strange or difficult to understand, there is even so something familiar in his control obsessions - because of episodic experience in our own behaviour - that touches us. But the recollections of this related by Klose and Eckstein definitely place the control compulsions that Bruckner developed outside the margin of normal behaviour. Indicators for their being outside the boundaries of normality are the chronicity and generalisation typical of profound compulsive disorder. To throw light on this a brief addition of contemporary understanding can be superimposed: Bruckner's compulsive disorder, the presentation of which what follows will be concerned with, occurs at first as a result of an extremely traumatic event, which however generally subsides over time. Only rarely are there cases in which these sorts of stress disorder take a chronic progression over many years. An extraordinarily threatening situation or one of catastrophic extremity would evoke in nearly everyone a deep disturbance, but not all people develop - even among those who witness one and the same catastrophe - a profound disorder of this sort. Decisive for the development of such a disturbance is - apart

¹⁹ Franz Gräflinger, *Das Freundschaftsverhältnis Bruckner-Waldeck*, in: Franz Gräflinger, *Anton Bruckner, Bausteine seiner Lebensgeschichte*. Munic 1911, pp 114-117, here p. 116.

²⁰ Göll-A. 3/1 p.402

²¹ Ibid. 4/2 pp. 564-567

²² Friedrich Eckstein, *"Alte unnennbare Tage!" Erinnerungen aus siebzig Lehr- und Wanderjahren*. Wien 1936, p. 168

²³ Sven O Hoffman, G Hochapfel *Einführung in die Neurosenlehre und Psychomatische Medizin*. Stuttgart 1987, p. 98

²⁴ Oberleitner, op. cit., p. 55 f.

²⁵ Ernst Decsey, *Bruckner. Versuch eines Lebens*. Berlin 1919, p. 110

²⁶ Eckstein, op. cit.

from the topical situation of the individual with their own biography at the time of the trauma - that 'the way has been paved' on the basis of definite premorbid - for example, more compulsive - parts of the personality.

Now to Friedrich Klose's memoirs, in which the traumatic event as trigger is clearly perceptible and the resultant development of Bruckner's control obsessions - in the sense of a post-traumatic stress disorder, which later becomes chronic - are also verifiable. In December 1881 Bruckner was witness to the conflagration of the Vienna Ring Theatre, in whose immediate vicinity his home lay. As a result of this experience - according to Klose's observation of 1886²⁷ - Bruckner changed from paraffin lamps to the old-fashioned but in his opinion less flammable candlelight. So now when Bruckner went out, he didn't blow the candles out, but pinched them between his fingers; and then when he left the building, he travelled repeatedly back to make sure once again of the impossibility of re-ignition of the wicks. The compulsive fear which is initially directed at the danger of fire, or the compulsion to control directed at it, meanwhile soon shows that generalisation that is characteristic of control compulsion. That is to say, the compulsion to prevent fire danger extends soon to dangers of all sorts.²⁸ Relevant to this is a story of Eckstein's: when going out together, they had already left the house and reached the stairs, when Bruckner, suddenly overcome by anxiety, asked whether he had forgotten to turn off the tap in the kitchen. Eckstein's attempt to reassure him failed. He was quite sure: "The water's running!" Not to be dissuaded from this fixed idea, Bruckner returned, and initially investigates the kitchen with great care, from thereon all the rooms in the apartment and carries out an inspection of the locks of all the apartment doors, whereby he does a final check by shaking them all. Once more coming to the stairs - a new anxiety attack: whether or not in the study gas is escaping. How dangerous that would be! Eckstein manages to prevent Bruckner from turning back. But once down at ground level, already in the hallway, Bruckner declares again, he must go back into the apartment. Bruckner - very agitated - climbs once again the four storeys. Once again at the bottom - out of breath and beaded with sweat - he confesses to Eckstein that he had to cover the manuscript with the Deutsche Michael theme from the Scherzo of the 8th - that had lain open on the table - with a sheet of paper.

At the time of this event recorded by Eckstein, the theatre fire lay five to seven years in the past. A conflagration is without doubt an extraordinarily threatening situation, which will trigger a disturbance in almost all who witness it. But in how many of the thousands of human beings who daily - and at any point in the world - are witnesses to a conflagration, does this effect a permanent behavioural change in the sense of control compulsions? That is to say, the growth of a behavioural disorder of the sort that Bruckner developed requires definite premorbid parts of the personality, such as definite personality traits that lower the threshold for the development of this syndrome.

Compulsive behaviour on the basis of fear of touching, whose sexual accentuation is obvious, is presented in a report from Max Auer. According to this, Bruckner developed this compulsion during his Vienna years, that he would carry a glove with him on days when confession was imminent. This was for the following purpose: between the granted absolution and the reception of Holy Communion, should there possibly be an encounter with a woman - who might possibly be in a state of 'impurity' - he could offer only his gloved hand.²⁹ Characteristic of this sort of compulsive behaviour is that it serves to prevent an objectively non-existent calamity, and is not accessible to any rational influence.

One theory applicable to Bruckner's conduct says that as one knowledgeable of the Old Testament Bruckner had in mind that passage according to which a woman at certain times or in certain conditions is 'impure', whose touch - which the offering of the naked hand comes to - he sought to avoid by wearing the glove.³⁰ Even if accurate this assumption is not a sufficient explanation for the occurrence and type of obsessive-compulsive behaviour developed by Bruckner. Thousands and thousands of men of Christendom before and during Bruckner's time had been confronted in reading this passage of the holy text with the ancient Jewish purifying rituals without one developing behavioural disorders pointing in this direction.

It is assumed that here - apart from the already specified influencing factors - a series of events going back into Bruckner's childhood had the effect of paving the way ahead. One of these events will be cited here because its importance for Bruckner's psycho-sexual development is evident from the fact alone that even in old age - in a conversation with Oberleithner - it gains such a concrete presence in him: as a boy in the monastery of St Florian he heard lieder by Schubert; under the influence of what he heard Bruckner made the decision to become a composer. The comment of a religious instruction teacher whom he, as he stressed, "very much revered": "if he wishes to realise his decision, he must keep away from women."³¹

²⁷ Friedrich Klose, *Meine Lehrjahre bei Bruckner. Erinnerungen und Betrachten*. Regensburg 1925, p. 12 f.

²⁸ Eckstein, op. cit. p. 147 f.

²⁹ Othmar Wessely, *Der junge Bruckner*. Lecture manuscript. Göll.-A. 4/2, p. 574

³⁰ Ibid.

³¹ Oberleithner, op. cit. p. 58

According to the further record of this conversation, his self-understanding as a composer was irrevocably tied to the renunciation of sexual fulfilment. His confession to Oberleithner, that he “feared he would perish in this struggle”,³² is not, as usual, to be dismissed just as an anecdote, rather it brings out into the open - in the doubtless multifactorial genesis of his sickness - a participating factor: his sexual abstinence. His outlook on life was first and foremost strictly ethical and religious, according to which sexuality is only legitimised by the sacrament of marriage. In addition, Bruckner’s strict and consistent adherence to this sexual-ethical requirement corresponds to the extreme development of personality traits that probably occupy the upper levels on the societal rating scale, but they are on the other hand found above average in compulsive personalities: excessive conscientiousness, moral scrupulousness, rigidity and conservatism - traits that in Bruckner’s personality are undeniably pronounced. (For the formation of these personality traits it requires an inherent potentiality in the person for their development, for whose actual development however - that is, whether developed less or more extremely - promoting or restraining factors are decisive.)

One of these promoting factors of Bruckner’s personality traits immediately suggests itself: For if the climate of the monastery was well-meaning for him, one that encouraged his gifts, it was also an upbringing and lifestyle of regulation of everyday life, of strict observance of the laid out orders and prohibitions. This structure, constituted of rules, orders and prohibitions that determined Bruckner’s life there, allowed him to experience them also as support, as order, orientation and in part also as release from personal responsibility and thereby also serve the function of emotional relief. The consequence of this: Bruckner internalised this “structure” and sought it in “the world outside”, that of authorities that offered the prescriptions that gave him security, that is those that minimised his - subjective - risk of making mistakes.

It is no accident that Bruckner identified - at first as student, later as teacher - so totally with the designated teaching methods of Simon Sechter, so aptly described by Klose as a ‘relentless strait-jacket system’.³³

It is no accident that Bruckner, in the absence of clear decision-making support, which he sought through various ‘authorities’ to obtain with regard to the question of his appointment as a successor Simon Sechter at the Conservatoire, was in panic and despair, as their divergent opinions were unable to relieve his inner conflict and Herbeck’s letter of 20 June 1868 unequivocally referred to his own personal responsibility for the decision. In his vacillation, in the end the desperation escalated into a suicidal statement to Herbeck, whose dismay expressed itself in the plea: Don’t go “out of the world” but “out into the world.”³⁴

The course of events of the negotiations had affected his psycho-physical condition to such a degree that, after their conclusion, or his final acceptance on 23 July 1868, he revisited Bad Kreuzen in the months of August and September that followed.

Bruckner had at his command - as is often met with in deeply religious people - an enormous tolerance for suffering, in the sense of endurance and what he could put up with; but he had only slight tolerance of stress, in the sense of a multiplicity of stresses, especially when he was pressurised by a, for him, very momentous decision.

Nevertheless, in confronting the various constellations of the crisis years of 1864-68, Bruckner developed an increased productivity as a composer, suggesting that a certain psychological stress set Bruckner into a state of internal tension which worked in the sense of stimulating his inspiration, i.e. the creative process in him intensified. However, this excessive deployment of composing activity was accompanied by an increasingly intensified claim on his nervous system and led - exercised over a long period - to his psychological-mental and physical overwork. The addition of the pressure to cope - such as is exercised by a situation characterised by multiple stresses - would then mean an increase in the already existing tension, to which the structure of his personality reacted with an irritation that in the end actualised the existing potentiality for compulsive dynamics. This increasing valence and intensity in the awareness of pressing compulsive ideas - sometimes also ideas of persecution - began increasingly to fix themselves on his attention. Once the first crisis was surmounted, and therefore abating, then the compulsive ideas lost their central presence, and questions and problems of composing returned again to the focus of his attention. In the degrees to which the progression of his ideas managed to take the direction of composing, his consciousness showed itself - as attention can always only turn to a content - once again capable of strong defence against ‘incidences of disorder’. In the creative act - which takes place as an act of self-transcendence in a condition of highest possible concentration on something that lies outside the person - Bruckner blanked out the incident of disorder from his consciousness.

Bruckner himself, at the beginning of the cited conversation with Theodor Helm, bore witness to this, when he addresses the personal inner moment of creation of the *Benedictus* of the Mass in F minor as that in which having been close to ‘madness’, he had ‘found himself again.’

³² Ibid. p. 60

³³ Klose, op. cit. p. 40

³⁴ Göll-A. 3/1 p. 455 f.

*

IF ONE integrates the tendency of traits in Bruckner's personality towards disturbance, something overexposed in the course of my exposition, into his complete personality, then that part is dominant which - at the demand of his creative potential - by self-regulation restored his inner balance.

If in my remarks definite personality traits of Bruckner's receive extreme exposure, so that the picture of Bruckner shifts to a certain deviation from the norm, it is not the basis of a new theory whereby a certain deviation of this or that sort attests or denies Bruckner genius. Nevertheless I make a plea for this 'deviation' and would like my remarks to be understood in the sense of the title of a book: "*Plea for a Measure of Abnormality*."³⁵

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While studying she worked freelance for the Anton Bruckner Institute and Commission for Music Research (Austrian Academy of Sciences) At this time she began intensive research, together with Univ. Prof. Dr. Gerlinde Haas, authors of *210 Austrian Women Composers - from the 16th century to the present day*. Residenz Verlag Salzburg-Vienna-Frankfurt, 2001

A letter from Bruckner in Bad Kreuzen, to his friend Rudolf Weinwurm in Vienna, describing the water cure.

(from Anton Bruckner Gesamtausgabe, *Briefe 1852-1886*, ed. Andrea Harrandt, p.74. MWV Vienna 2009)

Dearest friend,

I hasten to comply with your wishes.

1. Bad Kreuzen is only a water-cure establishment. Fresh air and springs are very good; but the institution itself has no drinking water worthy of praise.
2. The Cure is made by means of swathing (wrapped in wet sheets and rough woollen blankets for one or several hours), also by means of half-baths (washing), sitting baths, rubbings, Abklatschungen [a treatment where a damp cloth is applied tightly to the body and smacked with flat hands] (on wet sheets), foot baths, rain-, douche- and wave baths. The Cure starts at 4 o'clock in the morning or soon after and is indeed any of the above. Then after each Cure you have to go drink from the springs. Then cold, sour or sweet milk for breakfast with butter or fruit such as strawberries. Then after 10 o'clock, the second Cure again, but usually different. Spring water to drink as before. 12 o'clock communal lunch; some dine alone (soup, a meat dish with vegetables and then pudding. Per day for lunch 60 Kr) After 4 o'clock again Cure - spring water as above. Then: sour milk, etc., as at breakfast for evening meals. Before going to bed, the last Cure, but this is not for all. I, for example, have this morning now: 1 hour swathing, then half-bath; 10.30 Abklatschung then the sitting bath; after 4 o'clock in the afternoon the same, or if the weather's nice the wave bath. Evening: foot bath.
3. The healing process is quite different for different patients and is determined every day, etc., by the doctor. Currently there are 100 or more guests here, somewhat fewer patients.
4. The social life is quite well cultivated; but I prefer resting. There's also a piano; people dance, play skittles, make trips, put on plays, have concerts, splendid of course.
5. The matter of expense is also various. I pay for the room 80 Kr a day; there are also cheaper ones at 40 or 50 Kr a day. I have to pay the administration weekly 10-11 florins, or a little more; the doctor is weekly 1 florin, 50 Krone tax; the rest is board etc., (which for me amounts to around 80 florins a month).
6. The procedure lasts for very different times with nervous disorders. People usually stay for six weeks; but for those conditions, 3 or 6 months. You know I've been here almost 3 months.

Incidentally, your friend can apply to Dr. M Keyl to get reliable information.

I thank you for your love and look forward like a child to the next dear letter from you. I've also written to Alois.

With a kiss
your friend
Anton Bruckner

Kreuzen, the 21 July, 1867

(I write to you as soon as I go out: for without medical authorization I am not allowed to.)



³⁵ Joyce McDougall, *Plea for a Measure of Abnormality* Madison CT USA 1980

Anton Bruckner's early stays in Steyr (Upper Austria)

Dr. Erich Wolfgang Partsch
(trans. Otmar Binder)

AN ACCOUNT of Bruckner's connections to Steyr and its environs must start with the family of his mother, Theresia Helm. Her ancestors are on record in Sierning and/or Sierninghofen from the 17th century. The name Helm is recorded in this part of Upper Austria from at least as long ago as 1650 and had its own coat of arms.

Bruckner's maternal grandfather Johann Ferdinand Helm, a master knifemaker resident in Sierninghofen, soon became the owner of what the documents call the "tavern at Neuzeug", where he led the life of a publican and bailiff of the manor at Gschwendt. Theresia Helm was born in that "tavern" (Neuzeug Nr. 1) on 6 April 1801. She often stayed at the rectory in nearby Wolfen, where her aunt Rosalia Mayrhofer was the housekeeper. Theresia was a member of the church choir. In Wolfen she met Anton Bruckner (senior, Bruckner's father), a teacher from Ansfelden, in 1823 and married him on 30 September 1823. Bruckner often stayed in Wolfen as a child visiting his mother's aunt.

Bruckner may have paid his first brief visit to Steyr while he was training as a teacher. According to Franz Graeflinger, Georg Steinmeyer, an assistant teacher at St Florian, took him "to Steyr in the summer of 1840 to sit the exam for secondary-school subjects".¹ This was part of the preparation for attending the "Präparandie", the teacher training college in Linz. Graeflinger is contradicted in this very minor point by other sources which asseert that the exam took place in Linz²; as things stand at present, both versions are equally plausible.

What we do know for certain is that Bruckner paid a series of visits to Steyr starting in 1843, when he was appointed assistant teacher in Kronstorf, even though this involved a walk of several hours. These visits amounted to regular "culture trips", helping to acquaint him with the ecclesiastic and musical traditions of this ancient town, a stronghold of the iron-working trade:

"The fame of Steyr's musical culture at that time equalled that of Linz and St Florian. A recommendation from the [Kronstorf] priest assured the devout assistant teacher of a friendly reception by Joseph Plersch, then Steyr's city pastor, which became more and more cordial as Plersch's admiration for [Bruckner's] organ playing increased."³

So it was the Kronstorf priest Alois Knauer who provided Bruckner with an introduction to his colleague at Steyr. Bruckner came to know the rectory just as well as the famous gothic parish church, spending many a summer in later life there as a "holiday composer". The main attraction for Bruckner undoubtedly remained the imposing Chrismann organ, which he repeatedly called his "favourite". The first contacts Bruckner made in Steyr included Georg Pointner, then an assistant teacher, who rose to become mayor of Steyr and one of the composer's lifelong friends. Whether the somewhat enigmatic Karoline Eberstaller was laready part of Bruckner's life by that time is impossible to ascertain. The daughter of a Steyr businessman (or, as rumour had it, of a French general stationed in Steyr during the Napoleonic wars) and allegedly "Schubert's last friend" is said to have used joint sessions at the piano to introduce young Bruckner to the music of Schubert, especially his Romantic harmonics. Given the poetical touch of these reports it is perhaps best to take them with a pinch of salt. Perhaps Karoline offered Bruckner no more than the odd personal reminiscence which he took in avidly.⁴

When Bruckner accepted a post at the municipal school in St Florian in the autumn of 1845, Steyr was no longer within walking distance. However, the chamber music concerts in the monastery church put him in touch with another interesting person, the Linz vicar choral Georg Arminger, an enthusiastic amateur musician and music teacher committed to improving the standard of the practice of sacred music. The time when Arminger, as city pastor of Steyr, was in a position to issue Bruckner with a standing invitation to the rectory still lay in the distant future.



Steyr - City Parish Church

¹ Franz Gräflinger, Anton Bruckner. *Bausteine zu seiner Lebensgeschichte*. Munich 1911, p. 7.

² August Göllerich/Max Auer, *Anton Bruckner. Ein Lebens- und Schaffensbild*. Reprint. Regensburg 1974, vol. I, p. 139 f.

³ *ibid.*, p. 226 f.

⁴ For details, see Franz Zamazal, "Oberösterreich als Schubert-Quelle: was kannte Bruckner von Schubert?", in: *Bruckner-Symposion Bruckner – Vorbilder und Traditionen*, Linz 1997. Bericht. Linz 1999, p. 142.

On 21 and 22 September 1868 Bruckner gave his first public performance on the organ in Steyr's parish church. Two factors made this possible: Arminger became parish priest in that year and the newly opened railway line from St Valentin to Steyr cut the time of the journey from Vienna substantially – by this time Bruckner had moved to the capital. A contemporary reviewer gave the following florid description of the reception of this highly successful recital:

“Majestic and sublime like the roll of thunder the tremendous flood of music unleashed by Bruckner's experienced hands rushed in mighty *pleno* chords through the lofty structure of the venerable edifice; mild and graceful, like the song of the nightingale and the lark, the maestro's hand, choosing the viola da gamba register, intoned a hymn to the master of the house in a wonderfully braided string of harmonies.”⁵

In 1870 Bruckner was probably in Steyr for the 70th birthday of his former teacher Johann August Dürnberger, who had moved there on his retirement; his son Johann Nepomuk was serving as a priest in a suburban parish. Bruckner is even said to have organised “a solemn torch procession with a great ovation”.⁶ Even though Bruckner now lived and worked in Vienna, the number of times he was mentioned in Steyr's press increased steadily. What was also on the rise was the patriotic sentiment colouring each mention of his name; the emphasis is consistently on the “Upper Austrian compatriot”.

It is impossible to establish with absolute certainty when the composer first spent a longish period in Steyr, the first in the series of working holidays he was to spend there. A newspaper report makes 1875 the most probable date,⁷ an idea borne out by the testimony of Anna Hofmeyer, the daughter of Bruckner's friend Leopold Hofmeyer.⁸

On 26 August 1875 Bruckner gave another organ recital in the parish church, which again left a deep impression. His concluding improvisation on Georg Friedrich Haendel's “Halleluja” elicited rapturous applause. The “several friends” mentioned in the review⁹ no doubt included Arminger, the parish priest, who was presumably already playing host to Bruckner in the rectory.

In September 1877, Bruckner added Steyr to the itinerary of a trip which had already included Kremsmuenster and St Florian. The Feast of the Seven Sorrows of the Blessed Virgin (15 September) was an occasion that traditionally centred on the famous Chrismann organ. Bruckner took part in a performance of a mass composed by Moritz Brosig. That Bruckner was staying in Steyr “yet again”, as the report in the paper puts it, is incontrovertible evidence of past visits. At that time he was already a highly welcome visitor with a great number of acquaintances among the convivial circles of the various musical societies.

The hospitality extended to him at the rectory was precious to the composer: as a committed Catholic cultivating a close, lifelong relationship with clerics and the life of the Church, he found a congenial environment there that enabled him to concentrate on his work. At the same time he was able to relax on excursions organised by his friends and to sample the down-to-earth pub fare on offer in Steyr and its environs.

An additional attraction was Georg Arminger's enthusiastic devotion to music. An accomplished pianist, the very title of the principal documentation by the Linz cathedral chapter addresses him as “a sponsor of sacred music and art”, which amply testifies to the role he played in the cultivation of church music in Upper Austria.¹⁰

Armingier also organised a regular series of chamber music concerts, whose audiences included a young man, Leopold Hofmeyer, who was to play an important role in Bruckner's life. Born in Steyr in 1855, he had grown up in the house of an instrument maker. He regarded Bruckner the composer and teacher as the ultimate authority in all matters pertaining to music and he repeatedly sought his advice. Hofmeyer's most urgent need at the time was for a training in musical theory, as he was thinking of becoming a professional musician. At Bruckner's mention of the writings of Simon Sechter he started out by studying them on his own. Bruckner insisted on the importance of solid foundations, which



Leopold Hofmeyer

⁵ *Der Alpen-Bote*, 26 May 1868.

⁶ Göllicher/Auer., FN 2, vol 1, p. 150.

⁷ Cf. “Episoden aus Dr. Bruckner's Leben”, in: *Linzer Zeitung*, 27 January 1893.

⁸ Cf. her manuscript memoirs *Mein Vater* [My father], reprinted in: Erich Wolfgang Partsch, *Anton Bruckner und Steyr* (*Anton Bruckner. Dokumente & Studien* 13), Vienna 2003, pp. 397-406, here: p. 398.

⁹ *Linzer Zeitung*, 29 August 1875.

¹⁰ Friedrich Pesendorfer, *Das Domkapitel in Linz mit kurzen Lebensskizzen der Domherren und Ehrendomherren*. Linz 1929, p. 77.

would involve work with a “proficient instructor”; he also counted on additional help from Arminger.¹¹

Putting aside any idea of continuing his idealistic strivings on a professional level, Hofmeyr elected to take up a post as a civil servant in the record section of Steyr’s municipal office. Yet music remained important for him and he regularly took part in amateur chamber music concerts and in diverse performances put on by Steyr’s musical societies. (It is most unfortunate that his compositions and/or sketches were destroyed after this death on 17 March 1900.)

Hofmeyr soon won Bruckner’s unqualified trust in musical matters; occasionally the composer even referred to him as his “secretary”. He was involved in the creation of the Eighth Symphony from its conception. Nor was the intimate relationship exclusively confined to music. Social events and Bruckner’s passion for home-made simple food were also involved, as can be seen from a reminiscence of Hofmeyr’s daughter Anna:

“As my father knew about Bruckner’s partiality for stuffed veal breast – once he made a tour of all the pubs in Steyr, inquiring of each waitress whether they had stuffed veal breast on the menu – he repeatedly invited Bruckner to lunch. Mother, who was an excellent cook, then made his favourite dish. Fleckerlspeis [a gratin of small pasta squares and leftovers from the Sunday roast] was another favourite, so he was often invited to supper.”¹²

Carl Almeroth was another friend and one of Bruckner’s sponsors. An affluent merchant and factory owner, he had close personal and commercial ties to Steyr: His father had been a member of the prestigious Innerberger Hauptgewerkschaft in Steyr; the well-known Almeroth blade factory was located in Neuzeug, the birth place of Bruckner’s mother; the family owned a villa in Steyr. Almeroth introduced the composer to influential circles, where he met the likes of Karl Reder, a wood merchant and landowner, and the merchant Isidor Dierkes. This led to the formation of a “Steyrer Circle” which met on a regular basis in the Vienna of the 1880s. Reder was to play an important role in organising financial support for Bruckner as part of the activities of the so-called “Steyrer Consortium”.¹³

The contact with Almeroth was close enough for Bruckner to dedicate to him the romantically inspired male voice *Abendzauber*, which was completed in 1878. The scoring is remarkable for the resulting tone colour: it is set for a solo tenor baritone, three distant female voices (“yodler voices”) and four horns. This choir piece brings into play the “other” side of the composer of symphonies and sacred music, the side that links him to the contemporary scene of musical societies and was responsible in no small degree for his popularity. Another example is his a capella male voice *Sängerbund* (1882), which was extremely popular in choral concerts in Steyr. In addition to its German-nationalist overtones a quotation from Johann Wenzel Kalliwoda’s then well-known *Deutsches Lied* doubtless made its own contribution to its success: “Their first piece, ‘Sängerbund’ by Bruckner, sounded like their artistic and political credo and powerful chords marked their oath of loyalty to the German people in all phases of its history”, as the report on the foundation concert of the “Steyrer Liedertafel” in the *Alpen-Bote* of 26 July 1891 puts it.

A somewhat less successful chorus premiere took place on 21 March 1882. In a gala concert of the Steyrer Gesellschaft der Musikfreunde [Society of the Friends of Music], which traditionally enlisted the cooperation of all other musical societies, *Germanenzug*, a dramatic male voice chorus supported by solo quartet and brass ensemble, had its first performance as part of a varied programme. As it was obvious that the musicians were not up to the technical demands of the chorus, the work met with a very mixed reception.

This did not of course detract in any way from the popularity of Bruckner as an organist. His “appearances” in the parish church were considered to be outstanding events by friends and connoisseurs alike. It was above all his outstanding improvisation skills that always came in for extra praise. His audience, “listening in awed silence, felt moved to unqualified admiration by the power of the music”.¹⁴

In the 1880s, Bruckner’s connection to Steyr was not yet as close as it was to become. He often stayed at St Florian and in other places. In 1880, he traveled to Oberammergau and to Switzerland – his one and only genuine “private holiday” – and he visited Bayreuth twice (in 1882 and 1883).

In 1884, Arminger’s death marked the end of this first era in Steyr for Bruckner. On 1 July 1885 he wrote to Arminger’s successor, Johann Evangelist Aichinger: “If I may be so bold, I will take the liberty of asking your Reverence whether I might, in the holidays, sometimes install myself (as a paying guest, of course) in your wonderful rectory?”¹⁵

¹¹ Cf. Bruckner’s letter to Hofmeyr of 6 August 1878, in: Anton Bruckner, Briefe, Band I: 1852-1886. Vorgelegt von Andrea Harrandt und Otto Schneider +. (Anton Bruckner, Gesamtausgabe 24/1), 2nd edition, Vienna 2009, Nr. 780806.

¹² FN 8, p. 405.

¹³ For details see Partsch, FN 7, p. 262-269.

¹⁴ Linzer Zeitung, 28 August 1882 (Report from Steyr).

¹⁵ Bruckner, Briefe I, FN 10, Nr. 85070

Aichinger was no unknown quantity to Bruckner since he had been parochial vicar under Arminger for many years. This letter marks the beginning of the second phase of the “holiday composer” in Steyr, with its clear emphasis on creativity (Eighth and Ninth Symphonies, “Wiener Fassung” [Vienna version] of the First Symphony, the revision of the Requiem and *Helgoland*).

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Book Reviews

Paul Hawkshaw, ed.

Anton Bruckner Sämtliche Werke zu Band 8: VIII. Symphonie c-Moll Versions 1887 and 1890 Critical Report

Vienna, Musikwissenschaftlicher Verlag. B 8-RVB. ISBN 978-3-900270-74-2 / ISMN 979-0-50025-255-9

428 PAGES into the first volume of Paul Hawkshaw’s monumental editorial report into Bruckner’s Eighth Symphony he lists, among the secondary sources, the engraver’s copy of the Haas edition of the Adagio. Kept with this score are ‘five folios of Robert Haas’s handwritten notes in pencil and ink – preparations for a critical report on the Adagio and Finale.’

Unfortunately, a Haas report never appeared; a great deal of speculation and misapprehension might have been avoided if it had. Instead, we have had to wait another



75 years for a proper critical report. Now, following twelve years of work and after examining 20,000 pages of manuscript, it has arrived, in two volumes – a main text consisting of 435 pages of solid factual detail, and a supplementary volume containing 222 pages of facsimiles, mostly from sources not available online (online access obviating the need for transcribing material in the Austrian National Library). Eighty sources are listed, ranging from manuscripts of whole movements to roughly scribbled pencil sketches.

Unusually for these reports, Hawkshaw engages with recent commentators, and corrects the misapprehensions of others who have ventured into this territory, myself included. But it is worth repeating: we have been waiting seventy-five years for this report. It is nearly sixty years since Nowak’s 1955 Preface. It was inevitable, given the absence of a critical report, that speculation would flourish, and equally inevitable that further reorientations should take place as more material became known.

So what emerges from all this material? At the risk of duplicating Professor Hawkshaw’s recent article in these pages,¹ it is worth listing some of the main points again:

1. ‘Without question the most startling revelation of the critical report is the extent to which Bruckner involved Franz and Josef Schalk in the revisions for VIII/2 [the 1890 version]’ (Page 12).²
2. As such, the revision of the Eighth takes its place alongside the two other significant revisions made at this time with which the Schalks were involved, the 1888 version of the Fourth and the 1889 version of the Third.
3. The 1887 version was abandoned only after careful consideration, and there was no rush to destruction (significantly modifying the traditional view of a helpless composer who instantly abandoned the original

¹ Paul Hawkshaw, ‘Consult with your friends, with Schalk’. More Questions and Answers from Sources for the Eighth Symphony, TBJ 17/3 (November 2013), pp 3-14.

² Page references are to Vol. 1 of the report unless otherwise specified.

version following Levi's rejection. This view does, in all fairness, derive from Bruckner's letters,³ but the sources tell another story).

4. There was no long fallow period between versions 1 and 2, and many undated sources must be assigned to the period between October 1887 and March 1888 (again modifying the view of a composer left helpless by Levi's rejection).
5. As already explained in these pages, the 'cuts' referred to in Bruckner's letters to Weingartner can be identified as the cuts from Z to Aa (with a four-bar replacement bridge) and from Pp to Uu shown in Mus. Hs. 19.480/4 and the *Stichvorlage*.⁴
6. The first published edition was made without reference to Bruckner. Letters from Josef Schalk to Max von Oberleithner are printed in full on pages 25-27.
7. 'Bruckner must accept full responsibility for the manuscript version of VIII/2 as it is now preserved in Nos. 57-60' [Mus. Hs. 19.480 (movements 1, 2 and 4) and Mus. Hs. 40.999 (Adagio)] (page 22).
8. Bruckner did write the 'Haas' ending of the 2nd group recapitulation in the finale.
9. Haas had limited access to the materials held by the Schalk family, but he was aware of the Schalk involvement 'and tried to purge what he understood as their influence from his edition'.

These findings have resulted in some significant reorientations:

Reorientation 1 – the involvement of the Schalks

This is the most surprising of these revelations, but with hindsight it should not have come as a surprise at all; after all, Josef's extraordinary letter of 26 November 1888⁵, in which he tells Franz that Bruckner would like to submit 'all of the many alterations which he is now with extraordinarily assiduous industry making to the Third and the Eighth' to Franz's 'assessment', has been quoted often enough in these pages.⁶ Another letter (31 January 1890), which suggests that the Schalks, acting together, may have been responsible for the quiet ending of the first movement, has also been quoted several times.⁷ What is new is the disclosure that both of the brothers had drafted preliminary versions for the quiet ending themselves. Hawkshaw is careful to add that we don't know what discussions may have preceded these drafts; it is possible that the Schalks were acting on instructions or suggestions from Bruckner. All the same, it is surely significant that no other Bruckner first movement ends quietly.

The crucial source here is No. 53 in Hawkshaw's list, Mus. Hs. 28.419, discussed on pages 273-277 of the report and described in a note in Leopold Nowak's handwriting as 'VIII. 1st movement 1st version, with instrumentation amended by Franz Schalk'. It appears to comprise one virtually complete and several fragmentary drafts of the first movement, including some material in the hand of Josef Schalk. As Hawkshaw says, Franz 'not only made a new orchestration, he recomposed extensive passages' in the development section, adding that 'the differences between the readings in this score and those of the autographs or copy scores of VIII/1 are far too extensive to enumerate here'. It all sounds intriguing, but at the time of writing this important source has not yet become available online.

Hawkshaw comments that Deryck Cooke 'was not far off the mark when he labelled VIII/2 the "Bruckner-Schalk revision"' (page 11, footnote 9). Discussion on the Schalk involvement has traditionally centred on 'cuts', and as it happens, the drafts in Mus. Hs. 28.419 include two Josef Schalk scores of part of the first movement of the 1887 version in which a cut is made of bars 277-307 (page 276). This seems to support the view of the Schalks as being responsible for cuts, but where the Eighth Symphony is concerned 'cuts' traditionally meant 'material present in Haas and not in Nowak'. Cooke's remarks belong a tradition, now so deeply embedded in popular discourse, which saw the 'interference' of the Schalks negatively, with a tendency to automatically attribute anything and everything one does not like – and only the things one does not like – in Bruckner's revisions to 'others' (usually the Schalks).

³ Principally the '*Ich Esel!*' letter to Levi of 27 February 1888. See Andrea Harrandt and Otto Schneider, eds., *Anton Bruckner Sämtliche Werke Band 24/2, Briefe Band II 1887-1896*, Vienna 2003, [hereafter *Briefe II*] pp 34-35.

⁴ See Professor Hawkshaw's article 'Bruckner's Eighth Symphony: Some Editorial Issues', *TBJ* 13/2 (July 2009), pp. 18-21.

⁵ *Briefe II*, pp 45-46.

⁶ For example by myself, in 'The Third Version of Bruckner's 3rd', *TBJ* 6/1 (March 2002), pp. 23-33, and 'Bruckner's Eighth: the 1890 Version', *TBJ* 8/3 (November 2004), pp. 17-27.

⁷ For instance, in my November 2004 article. Here I would appear to have been nearest the truth in an unpublished thesis submitted in 1993, and to have been backing away from it ever since.

We are however given a detailed description (page 245) of Mus. Hs. 34.614, a copy of the 1887 Scherzo with pencilled entrances by Franz Schalk. Several of these did find their way into the 1890 version (violin crescendo and decrescendo marks in bars 5-6; cello and double bass ties in bars 7-8 and 9-10); but others did not. The cello *pizzicato* at bar 71 was not adopted by Bruckner but did eventually find its way into the first published edition. The manuscript of the finale of the 1889 Third likewise shows that Bruckner was carefully selective about which of Franz's suggestions were adopted.

Second reorientation – the ending of 2nd group recapitulation in the Finale

Haas's Preface refers to various '*Sinnlosigkeiten*' – things that make no sense – in the Finale, which he says can and must be corrected. He does not say what they are, but the most obvious candidate is the new ending for the second group recapitulation, the 'A minor' ending familiar from Nowak's edition. In his book *The Essence of Bruckner* Robert Simpson sees no reason even to acknowledge the existence of the Nowak ending, instead merely commenting that 'the music turns naturally to C minor' for the third group.⁸ This seemed insufficient to more recent commentators, given that the Nowak ending is present in the manuscript Mus. Hs. 19.480/4, while the only evidence for the Haas ending in that source is a rough pencilled sketch of the flute line on a cancelled page. Hawkshaw's discovery of this passage in Kremsmünster accounts for its origin, but there remains the question of how it came to be separated from the main manuscript and mis-labelled 'Adagio'.

The later 'Nowak' ending is found on a page which also supplies a direction for the second of the two cuts, from Pp to Uu (1890 bars 583-646).⁹ Hawkshaw's explanation that the new ending 'was composed as a transition directly to Uu' is bound to prove a source for discussion; the new ending doesn't work any better as a preparation for the coda than it does as a preface for the third group. Optional cuts are optional; why give performers the option of making the cut but not provide the choice of endings to go with them? Hawkshaw notes that different sources differ to the extent to which they identify cuts as optional, but the material between the *vi-de* markings is not crossed out or deleted; and would cuts framed by '*vi-de*' not be understood as optional anyway?

Third Reorientation – Intermediate Adagio (pp. 281-284)

Only a few points need to be added to Professor Hawkshaw's recent TBJ article. His statement that 'whether Bruckner or the Schalks arranged for the preparation of this source is not clear' is an important point: Hawkshaw confirms that the version in this manuscript (No. 56 in his list of sources) was copied from Mus. Hs. 40.999, the working copy of the Adagio, 'as it must have looked at the time the anonymous copyist of No. 56 did his work' (page 279).¹⁰ What is not clear is whether Bruckner himself regarded the movement as having reached a definitive shape at this time, or whether the copy was prepared 'at the behest of the brothers' (page 282). One cannot help wondering if there are other instances where the brothers are known or suspected of commissioning copies unilaterally.

And so we come to Hawkshaw's final point, his insistence on Bruckner's responsibility for the final product. This is surely the most important point of all, as it is the very thing earlier commentators went to such elaborate lengths to deny. If there is one word which distinguishes the *Neue Bruckner-Bild* [the new view of Bruckner] from the old, it is the concept of authorship; but denial of authorship is the contention on which so much apologia for the Haas edition rests. Hawkshaw is at pains to be fair to Haas, but is clear on the 'futility' of his attempt to remove the brothers' influence from the 1890 version.

Hawkshaw's report was conceived as a belated *Revisionsbericht* for the Nowak edition, but its aim changed with the launch of the new Bruckner Edition project, which will include editorial reports together with the scores. The new critical editions of the 1887 and the 1890 versions will include reports on the sources on which the editions are based and explaining what has been done editorially and why. The Haas and Nowak editions had not indicated the two cuts in the Finale, possibly for fear that conductors might observe them. We are told that the new edition will respect the manuscript and include the indications for cuts, but with a rider stating that, as the 'later times' Bruckner referred to have now arrived, they are no longer necessary.

This brief summary hardly does justice to the report's vast amount of detail, the meticulous listings of alterations and annotations and the painstaking identification of copyists which sets a standard for others to follow. This is a book to be digested at leisure, ideally with reference to the online sources, and one hopes it

⁸ Robert Simpson, *The Essence of Bruckner*, London 1967, page 177; 1992 revised version, page 209.

⁹ In the manuscript, letter Pp stands at bar 581, but another Pp is written above the string parts at bar 583, and it appears at the same place in the Haas and Nowak scores (page 377). Presumably the intention was that the coda would have a dominant preparation on the timpani even if the cut was taken.

¹⁰ It was in fact Takanobu Kawasaki who suggested that Mus. Hs. 40.999 had served as the direct source for the Intermediate Adagio.

will receive the attention it deserves. How it will be received, only time will tell. The reports on the Third and Seventh Symphonies by Thomas Röder and Rüdiger Bornhöft are essential reading for the significant new insights they offer into particularly vexed textual issues, but their impact on the wider musical public has, in the English-speaking world at least, been limited. One factor in favour of this new report is that, whereas Hawkshaw's report on the F minor Mass was mostly in German, with the Introduction also in English, the bulk of this report is in English, with the Introduction also in German.

Dermot Gault

David Chapman

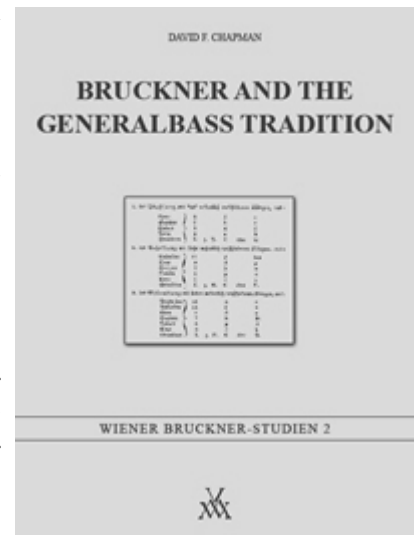
Bruckner and the Generalbass Tradition (Wiener Bruckner-Studien 2)

Vienna, Musikwissenschaftlicher Verlag, MV 502 2010, 2/2012. 180 pages, ISBN 978-3-900270-93-3

BY THE BEGINNING of the 19th century the *Generalbass* or thorough bass was a well-established theoretical construct that had informed the musical education of composers for two hundred years or so and was to continue doing so until the end of the century and beyond. In his introductory chapter, Chapman points out that Bruckner's own musical training 'stands as an excellent example of the enduring *Generalbass* tradition.' It was only natural, therefore, that some of the characteristic features of this tradition were incorporated in the composer's 'more stylistically advanced works.'

In Chapter 1, Chapman provides a historical context for the tradition, discussing the contributions made by composers and theorists during the 18th and early 19th centuries. The first composer-theorist to come under scrutiny is Jean-Philippe Rameau whose *Traité de l'harmonie reduite à ses principes naturels* (1722) and subsequent theoretical works, with their classification of two basic chord types, distinction between the sounding bass (*basso continuo*) and the fundamental bass (root of the chord), explanation of dissonance and 'codification of the [chord of the] seventh as an elemental dissonance over a chord root' helped to bring much more clarity to harmonic procedures and to establish important principles of tonality and modulation. These theoretical principles were later adopted and somewhat modified by Friedrich Wilhelm Marpurg (*Handbuch bey dem Generalbasse und der Composition*, 1755-60) and Johann Philipp Kirnberger (*Die Kunst des reinen Satzes*, 1771-79 and *Grundsätze des Generalbasses*, 1781). In late eighteenth and early nineteenth-century Vienna there was an astonishing number of *Generalbass* tutors available, the most important of which were by Johann Georg Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790), Emanuel Aloys Förster (*Anleitung zum General-Bass*, 1803), Georg Joseph Vogler (*Handbuch zur Harmonielehre und für den Generalbass*, 1802), Michael Haydn / Martin Bischofreiter / Anton Adlgasser (*Partitur-Fundament*, 1833), Josef Drechsler (*Harmonie- und Generalbass-Lehre*, 1816) and Joseph Preindl (*Wiener Tonschule*, 1827). The theoretical principles propounded in all of these tutors incorporated to a greater or lesser extent contemporary developments in harmony and more wide-ranging modulatory freedom, and influenced Bruckner in his early musical education.

And it is this early education, in particular Bruckner's 'exposure to older traditions,' that is the focus of Chapman's attention in Chapter 2, the longest and 'meatiest' chapter in the book. Chapman begins by reminding us that Bruckner, perhaps to a greater degree than the majority of other 19th-century composers, was 'immersed from an early age in the theoretical – as well as practical, associative, and hermeneutical – concepts that informed the great body of Viennese concerted works from the previous century'. He even goes so far as to claim that the repertory with which Bruckner came into contact during his first and especially his second stays at St Florian (1837-40, 1845-55), including 'many of the stylistic and formulaic approaches' that he studied in this music, almost certainly influenced not only his early compositions but some of his later works as well. Drawing on important studies by Walter Pass ('Studie über Bruckners St. Florianer Aufenthalt' in *Bruckner-Studien*, 1975) and, more recently, Paul Hawkshaw ('Anton Bruckner's Counterpoint Studies at the Monastery of St. Florian' in *The Musical Quarterly* 90, 2007) he examines some of the repertory available at St. Florian at this time, including the music performed during the three main religious festivals: Christmas, Easter and Pentecost. There was a striking mixture of the old (Caldara, Reutter, Predieri) and the comparatively new (Michael and Joseph Haydn, Mozart). Between his two stays at St Florian and during his period of teacher training at Linz (1840-41), Bruckner received lessons in thoroughbass from Johann August Dürnberger who made use of his own *Elementar-Lehrbuch der Harmonie- und Generalbass-Lehre*, a theoretical manual that



was to exert a profound influence on his training second only to that of Simon Sechter later. The importance of this manual was that it essentially synthesised most, if not all, of the various theoretical concepts that were in use at the time, notably Marpurg's *Handbuch* and Vogler's *Handbuch*, and Chapman discusses it in considerable detail, mentioning *inter alia* such features as the increasing importance of mediant related keys (*Terzverwandtschaft*), the different categories of relationship between scales and keys (*Mehrdeutigkeit*), and Dürnberger's eloquent plea for the two traditions of harmony and thoroughbass to be assimilated as far as possible rather than being kept apart. During his first spell as an assistant schoolmaster in the somewhat isolated village of Windhaag on the Bohemian border, Bruckner was able to make use of a copy of Marpurg's *Handbuch* given to him by Dürnberger to continue his musical studies. When he moved to Kronstorf in 1843, however, he sought out Leopold Edler von Zenetti, an organist, composer and teacher in nearby Enns, to provide him with further instruction, the emphasis being on both the theoretical and its practical outworking in thoroughbass playing. Of the variety of manuals used or recommended by Zenetti in his teaching, Chapman chooses May's *Generalbass oder Pathietur* (1819) and Ambros Rieder's *Anleitung zur richtigen Begleitung* (1830) as examples of this emphasis, the outcome in Bruckner's case being an excellent report on both his theoretical knowledge and organ performance by his former teacher Dürnberger when he was successful in his qualifying examination (*Konkursprüfung*) for final certification as a primary school teacher in 1845. Also mentioned and discussed at this point is a summary of Zenetti's teachings – *Kurze General-Bass Regeln* – which is to be found among the collected papers of Bruckner in the Austrian National Library. The received opinion for many years was that this was in Bruckner's hand but, as Chapman points out, some incompatibilities between the handwriting in the document and the autographs of works by Bruckner from this period have led Bruckner scholars to think differently. They provide an important summary of Bruckner's early training until 1845 and, supplemented by the material that he copied for study purposes during his second period at St. Florian (until 1855), laid the foundation for his studies with Sechter (1855-61).

In assessing Bruckner's extended course of study with Sechter, Chapman acknowledges that this 'exerted the most profound influence on Bruckner's pedagogical thought.' Unlike Robert Wason (*Viennese Harmonic Theory from Albrechtsberger to Schenker*, 1985), he discerns a close connection between Bruckner's later careers as a teacher and a composer and agrees with Frederick Stocken (*Simon Sechter's Fundamental-Bass Theory and its Influence on the Music of Anton Bruckner*, 2009) that Bruckner's exposure to Sechter's teaching (drawn from the latter's own theoretical works, for instance *Praktische Generalbass-Schule*, 1830; *Die Grundsätze des musikalischen Komposition*, 1853-54) was of crucial importance in his later development in both these spheres. To take one example, 'Bruckner's very Sechterian use of fundamental-bass note heads as a way of monitoring process in his pedagogical materials' has its counterpart in his employment of both a similar note-head method and the occasional use of pitch names followed by the annotation "*Fund[ament]*" in his compositions. It is particularly interesting that Bruckner often did this in conjunction with his use of metrical numbers, as if to acknowledge his debt to Sechter in the rhythmical and harmonic structure of his works.

On completing his studies with Sechter in 1861, Bruckner turned to the Linz conductor Otto Kitzler for lessons in form and orchestration. Kitzler made use of three instruction manuals in his teaching – two by A.B.Marx (*Die Lehre von der musikalischen Komposition, praktisch-theoretisch*, 1850; *Die Grundzüge der musikalischen Formen und ihre Analyse*, 1852) and the third by Johann Christian Lobe (*Lehrbuch der musikalischen Komposition*, 1850). Bruckner's studies with Kitzler from the end of 1861 until mid-July 1863 are contained in the *Kitzler Studienbuch* and are a fascinating record of his progress from short exercises to complete compositions.. Figured bass is still used in many of the exercises, indicating the great influence of 'thoroughbass practices on Bruckner's theoretical and compositional thinking' even at this stage of his career. We have Paul Hawkshaw to thank for making so much information available about the *Kitzler Studienbuch* (in *The Manuscript Sources for Anton Bruckner's Linz Works*, 1984 and subsequent studies of the composer's working methods). The *Kitzler Studienbuch*, in private possession since Bruckner's death and virtually inaccessible, has recently been acquired by the Austrian National Library and will be published eventually with a critical commentary by Dr Erich Partsch and Dr Hawkshaw [see the latter's recent article in TBJ 18/2, July 2014, p.11].

Chapter 3 is concerned primarily with Bruckner's 'pedagogical and compositional use of *Generalbass* procedures'. His use of *Generalbass* as a teaching tool in his lectures at the Vienna Conservatory and the University of Vienna, as noted by his students Rafael Loidol (Rudolf Flotzinger, 'Rafael Loidols Theorierkolleg bei Bruckner 1879 / 80' in *Bruckner-Studien*, 1975) and Ernst Schwanzara (*Vorlesungen über Harmonielehre und Kontrapunkt in der Universität Wien*, 1950), demonstrates a reliance on both Dürnberger's and Sechter's teaching methods. Chapman draws on Walter Schulten's important study: *Anton Bruckners künstlerische Entwicklung in der St. Florianer Zeit, 1845-1855* (1956) to illustrate how certain compositional features in his early works, for instance *Gänge* (sequences of notes used as melodic and harmonic building blocks), are derived from these methods. Chapman also shows how Bruckner made use of

Generalbass procedures in his own early compositions and chooses two works – the Windhaag Mass (1842) and the *Magnificat* (1852) – as representative examples of the composer's involvement in their performance. There is no surviving autograph score of the *Magnificat* and most of the parts are written by a copyist, but Bruckner added the continuo figures to the unrealized bass part, suggesting that he played this part himself and 'supervised the early performances from it.' (Paul Hawkshaw, in his foreword to the edition of the *Psalmen und Magnificat* in the Bruckner Complete Edition, 1996). In his discussion of the role of the organ in the D-minor Mass (1864), Bruckner's first important sacred work to be written after his studies with Sechter and Kitzler, and the F-minor Mass (1868), Chapman makes the not unreasonable suggestion that, although there is very little evidence for the participation of the organ in both works, apart from a written-out passage in the *Credo* of the former and clear indications that the organ should be played in the final section of the *Gloria* in the latter, it is entirely possible that Bruckner provided more significant organ contributions or thoroughbass realisations when he took part in performances of the D-minor Mass under Herbeck in the Vienna *Hofkapelle* in February 1867 and under Bayer in Steyr Parish Church in April 1893 as well as in several performances of the F-minor Mass in the *Hofkapelle*.

In the second part of the chapter Chapman continues his exploration of ways in which Bruckner assimilated the theoretical principles he had imbibed into his continually developing musical style, choosing examples from the *Missa solemnis* in B flat minor (1854) and the final movement of the Sixth Symphony, arguing that 'links to Bruckner's working procedures and Sechterian theory have been largely ignored, if not outright rejected.' While he cites one exception to this - Graham Phipps' article on the application of Sechterian theory to the first movement of the Seventh Symphony (in *Perspectives on Anton Bruckner*, 2001) – he fails to mention Frederick Stocken's extensive and illuminating treatment of the subject (2009). In discussing the revisions to the F-minor Mass undertaken by Josef Schalk between 1889 and 1893 (concerned essentially with changes in the orchestration, addition of tempo and dynamic markings and small alterations in the vocal parts) and resulting in the first concert performance of the work in March 1893, he concurs with William Weinert ('Bruckner's Mass in F minor: Culmination of the Symphonic Mass', 1996) that these were effected 'in part to fulfil the function of the organ for concert performance where no organ is available'. At this point Chapman goes off on something of a tangent, not really returning to his main argument until a few pages later when he closes the chapter and the book by discussing the continued use of *Generalbass* principles into the 20th century, especially the theoretical works of Heinrich Schenker, an erstwhile Harmony and Counterpoint student of Bruckner's at the Vienna Conservatory in the later 1880s. He opts instead to concentrate on the Ninth Symphony, in particular Bruckner's suggestion that, in the event of his not completing the Finale, the *Te Deum* be used as a substitute or integrated into the material that had been completed. Various completions of the Finale, based on the existing sketches, have been made in the last 30 years or so and much has been written on the subject of a viable orchestral fourth movement to end the work. At a time when more and more Brucknerians (and others) are becoming accustomed to an orchestral fourth movement and are moving away from the notion that the Ninth should be performed as a three-movement work only, it is somewhat unusual, albeit rather refreshing, that Chapman should re-visit the possibility of a choral or, at least, partly choral fourth movement, although he is perfectly clear that 'it was always Bruckner's intent that a purely instrumental fourth movement would complete the symphonic cycle of this work.' Chapman argues not only for the possible inclusion of the *Te Deum* but also for the use of the organ, even although the organ part in this work is marked *ad libitum*, as he is convinced that, as in the D minor and F minor Masses, there could very well be 'an implied basso continuo function in some of the areas designated as rests' in this part, even if it is confined to the *tasto solo* doubling of the orchestral bass line. This is, of course, plausible given that figured bass and basso continuo procedures were an integral part of his theoretical and practical training and part of his musical DNA. Chapman's final question is an intriguing, albeit at present unanswerable, one: Because there is no room for it on the 24-staves-per-page bifolios of the Ninth's Finale, is it not conceivable that 'somewhere amongst the missing fragments...that everyone acknowledges exist there is an organ part that Bruckner wrote out separately, in the manner of the *Te Deum*'?

For those of us weaned on the harmony and counterpoint textbooks of Prout, Kitson, Warburton *et al* this book is a fascinating read. Others may prefer to skip the more technical parts of Chapman's argument. The reproduction of the music examples is generally very good, with the exception of Exs.2-4 (page 57) and 3-16 (pp.163-5) [the small print here is perhaps excusable on the grounds that most Brucknerians will be assumed to possess a score of Bruckner's Symphony no.6?]. There is an excellent Bibliography and an adequate Index. It is not always easy to follow the thread of the argument in the second half of Chapter 3. That apart, Chapman has provided a fine addition to the rather sparse literature on the subject of Bruckner's place in the *Generalbass* tradition.

Crawford Howie

Bruckner, the Miniaturist

David Singerman

THERE ARE many misconceptions about Bruckner. One is that he wrote nothing of value under the age of forty. I have dealt with this in my article “The First Forty Years: the early Music of Anton Bruckner” *The Bruckner Journal*, Vol. 16 no. 1, March 2012. Another misconception is that Bruckner’s works were too long.

How many times have you heard phrases such as: “the second half of this concert is devoted to Bruckner’s massive, nth symphony”? The length of Bruckner’s works is often used by Bruckner’s enemies to attack him. Luckily, the number of these anti-Brucknerians is rapidly diminishing. When I first grew to love Bruckner in the 1960’s the anti-Brucknerians were in a majority and, with a few exceptions, Bruckner-bashing was the norm. Nowadays, only a few critics resort to heavy criticism of Bruckner, but one thing they like to mention is the length of his works. For example, Howard Goodall in *The Story of Music* (Chatto & Windus, London, 2013) writes about his “numbingly long symphonies” and goes on to write such nonsense as “one has to wonder whether Bruckner’s attachment to Wagner’s music dramas was in part motivated by a voyeuristic attachment to the sexual content of them ... the mental image of the flower maidens in Parsifal must have enhanced his guilty pleasure in the music no end.”

Another anti-Brucknerian is Jessica Duchén, who writes for *The Independent*. She writes: “Bruckner’s symphonies are stiflingly, crushingly, oppressive. Once you’re in one, you can’t get out again. Spend too long in their grip and you lose the will to live. They are cold-blooded and exceedingly long, and they go round and round in circles. (“Anton Bruckner makes me lose the will to live”, *The Independent*, 6 April 2012). At least she does write about the “glorious minute and a half of the seventh symphony” but then writes, “All that opening’s sunrise-like, mystical beauty dissipates into plinky-plonky, counting-the-notes, closing-passage twiddles. And then you have to sit through the remaining 68 minutes.” (What symphony is she listening to! For me, this is the most beautiful symphony of all.) At least Jessica agrees that Bruckner did write some beautiful music so one hopes that she ‘hears the light’ one day.

Anyhow, this idea that Bruckner’s works are all too long is factually incorrect. If you go to the discography of Bruckner’s works prepared by Hans Roelofs (www.brucknerdiskografie.nl) you can list Bruckner’s works according to length. I have divided them into seven sets.

A.	Miniature	<3 min.	35 works
B.	Short	3-6 min.	38 works
C.	Average	6-12 min.	9 works
D.	Moderate	12-25 min.	6 works
E.	Quite long	25-50 min.	4 works
F.	Long	50-70 min.	9 works
G.	Very long	>70 min.	2 works.

Thus 73 of these works are less than 6 minutes and only 15 last more than 25 minutes.

The short works include many masterpieces, especially amongst the sublime motets, which are usually less than five minutes in length. There are also Bruckner’s works for male voice choir, recently recorded by Thomas Kerbl on two discs. (Gramola CDs, *Männerchöre* GRAM98869; *Männerchöre vol. 2* GRAM98997) This is lighter Bruckner but there are many short attractive pieces. Thus those who complain about the lengths of Bruckner’s works are ignoring a great deal of the composer’s best works. Even outside the motets there are many wonderful works. I mention a few of my favourites. The Magnificat, (1852) a lively very early work, from the St. Florian period which is a little over 4 minutes in length; *Abendzauber*, (1879) for male voice choir, tenor/baritone solo, four horns and three yodellers which lasts less than 7 minutes. I wrote about this piece in the March 2013 issue of TBJ. *Helgoland* (1893) for male voice choir and orchestra was Bruckner’s last completed work. This is a very stirring work of under 15 minutes. There are some fine performances on YouTube of the last two works, freely available. I recommend the performance of *Abendzauber* by J.Böck and the Vienna Vocalists and the performance of *Helgoland* by the Symphonica of London, the Ambrosian Singers, conducted by Wyn Morris.



The Anton-Bruckner-Museum, Ansfelden

BRUCKNER'S birth-house at Ansfelden, sited just below the church and which housed the schoolroom in which his father worked, was always an obligatory destination for Brucknerians visiting Upper Austria. Its opening hours were restricted, but there was a phone number you could ring, and if you were lucky this would bring an elderly lady with keys to open the door. If you were too shy to do that, it was always possible to peer into the dark interior and see rows of school benches and blackboard. In the family room there were various domestic items, a table, a sideboard, a cradle - just enough to give you a hint of what it might have been like to have been born and brought up in this building.

The house has now been refurbished and elevated to a proper museum. It reopened 2 April 2014, under the auspices of the Upper Austrian State Museum, with brilliant white walls, spotlighting and exhibits in glass cases. The schoolroom is now merely suggested by a blackboard in a corner, a single bench in front of it, the rest of the room brightly lit and filled with a nice selection informative exhibits - including a special raised bench designed for violinists at dances, raised so that the poor instrumentalist's ankles wouldn't be injured by the flying limbs of the enthusiastic revellers. Bruckner and his father, whose schoolmasterly duties included accompanying such local celebrations, may well have had to make use of such defensive furniture!

There are quiz questions on the wall for children to answer and learn about Bruckner, presented by a cartoon character known as Little Organ Pipe, who leads them to the point where they can prove that they are now 'Bruckner experts', and an audio device that plays music and speech related to the exhibits, providing a "short sonic musical history of Upper Austria in the 19th century". It is all nicely done - but the imagination has to work just that bit harder to try and recreate the flavour of the young composer's thirteen years in this building. The clarity and more extended reach of the exhibition has been won at the expense of some element of authentic atmosphere. *kw*

ANTON-BRUCKNER-MUSEUM Augustinerstraße 3, 4052 Ansfelden
www.brucknermuseum.at
 Open April to October, Fri. 9 am to 12; Sat, Sun, holidays 10 am - 5 pm.

Rare treats at two Bruckner Marathons!

I AGAIN ENJOYED two fascinating USA Bruckner marathons this September: the 16th annual "Brucknerthon" organized by Dave Griegel and Ramon Khalona and hosted at Dave and Seiran's home in San Diego, California on Saturday, August 30th, and the 6th annual "Brucknerathon" put on by John Berky at the Simsbury, Connecticut home of Ken and Ruth Jacobson the following weekend. While most of the recordings are commercially available, some have been "off the radar" of most Bruckner-lovers for a number of years and made for fascinating listening. Others were rare treats, being recordings that are very hard to come by. In the East, William Carragan again provided very enlightening timed analyses of several of the symphonies in the versions we heard. As before, some 10-20 folks were in attendance at both events to enjoy good food, good drink (much beer), and stimulating conversation. My brief (personal) reviews follow, together with references to sources for the commercially-available recordings, for which more detailed information may of course be obtained from John Berky's website, www.abruckner.com.

West: Symphonic Prelude in C minor (1876), Blair, Moores School SO, 4/13

This mysterious six-minute work opened the West Coast marathon with the first recording to utilize its original orchestration. The music was found in the estate of the composer Rudolf Krzyzanowski, a Bruckner student. In short, the thematic material *may* be Bruckner's, but the finished product, an overture-like piece in compressed sonata form, shows the influence of others. Michelle Blair conducts the very capable orchestra of the University of Houston Moores School of Music. An essay on the work by Benjamin-Gunnar Cohrs was published in *The Bruckner Journal* Vol. 11, No. 1 (March 2008), a 2010 revision of which may be found on the abruckner.com website. Bruckner Society board member John Proffitt engineered the recording, which is available from the website together with the Mass No. 3 in both stereo CD and highly immersive five-channel DVD-A versions.

West: Symphony in F minor (1863 ed Nowak), Young, Hamburg PO, 2/13

East: Symphony in F minor (1863 ed Nowak), Komatsu, Bruckner Orch of Nagoya, 6/08

Simone Young followed her sensational 2012 recording of the "Nullte" with this lithe and supple performance of the F minor, taken from concerts early last year. She guides her superb orchestra with style and flexibility. As has been increasingly the case in this series on Oehms Classics, the sound quality is rich and clear. Komatsu's is a similarly energetic reading with a nice ebb and flow. Rich, deep lower strings underpin his slow movement, which displays real urgency in the second subject. Young chooses to go with a lighter touch - more

Mendelssohnian compared to Komatsu's Schumannesque approach. The greater gravitas of Komatsu's interpretation thankfully did not translate into turgid tempos: Everything moved along effectively. His orchestra's higher strings sounded a bit rough at times, but for a one-off live performance this one was totally satisfying - a wonderful start to the day in Connecticut. But nobody on either coast had anything to complain about.

West: **Symphony No. 1 in C minor (1866 "Linz" ed Carragan), Jurowski, London PO, 11/11**

East: **Symphony No. 1 in C minor (1877 "Linz"), Dixon, Hessian RSO**

This air-check of Vladimir Jurowski's LPO 1st from the Royal Festival Hall showed him to be a very persuasive Bruckner interpreter. In the opening movement he never lets the brass overwhelm and emphasizes this orchestra's lovely lower strings. The slow movement was a bit under energized, but the last two were potent and muscular. Changes in both tempo and dynamics were very effective, the brass were more prominent, and in particular the finale coda was capped by a superbly-judged broadening of the tempo leading to the final measures. A very fine performance, and a San Diego highlight. Dean Dixon's Bruckner has been hard to come by - that we have it at all is a tribute to John Berky's persistence. Dixon's was a more measured and rather inflexible reading, short on style but effectively bringing out inner lines. Neither of these performances is currently commercially available, but one can hope that the LPO will eventually release the Jurowski.

West: **Symphony in D minor ("Die Nullte"), Barenboim, Chicago SO, 3/79**

East: **Symphony in D minor ("Die Nullte"), Blunier, Beethoven Orch Bonn, 5/10**

Barenboim's D minor on DG is bright, energetic, and flexible - a decent middle-of-the-road option. Be advised - turn down your subwoofer unless you enjoy podium stomping. Stefan Blunier's Nullte SACD on MDG boasts fine, atmospheric sound that highlights the excellent quality of this orchestra, with its delicate strings and characterful winds. His is a very individual, personalized performance, not as idiosyncratic as the one Venzago gave us a couple of years ago, but it was still too quirky for some listeners. I loved the expressive phrasing of his slow movement and the punch of his scherzo.

West: **Symphony No. 2 in C minor (1877 ed Haas), Schmid, SWR SO, 9/65**

East: **Symphony No. 2 in C minor (1877 ed Nowak), Solti, Stuttgart RSO, 1991**

The Schmid is the first half of a two-part mystery that was solved by the joint efforts of Dave Griegel and John Berky. I own this performance on the Pilz label, with the fictitious Alberto Lizzio conducting the equally fictitious Philharmonia Slavonica (both were inventions of the bargain-record producer Alfred Scholz). Dave discovered that this Schmid SWR air-check (confirmed by the radio announcer!) was identical to releases "conducted" by Lizzio, Swarowsky (Ampex), and Hans Zanotelli (Point Classics). The SWR broadcast has much better sound with more prominent bass than my Pilz, and the performance is lyrical and quite decent. Solti's (a Digital Classics DVD) is one of several videos of him doing Bruckner symphonies. They are all very enjoyable. His trademarked slashing style is very much in evidence. There is energy and fire, but also lovely moments of repose. This live recording comes from the magnificent 11th-century Romanesque cathedral in Speyer, Germany; the sound and picture are both quite acceptable.

West: **Symphony No. 3 in D minor (1889 ed Nowak), Maazel, Munich PO, 10/12**

East: **Symphony No. 3 in D minor (1889 ed Nowak), Frühbeck de Burgos, Dresden PO, 10/06**

The first of four *in memoriam* recordings unfortunately caught Lorin Maazel (Sony) at his most perverse. In contrast to earlier 3rds of his, here he unleashed a true party record with bizarrely distended tempos and no discernible flow - what perhaps Bernstein might have produced had he ever turned to the 3rd. Fortunately, the stylish Frühbeck performance (Genuin), also in memory of the unfortunate recent passing of this marvelous musician, turned into one of the highlights of the day in Connecticut. Balances, phrasing, and dynamics are all tastefully and effectively managed, and the big moments are truly huge - nothing is shortchanged. His only commercial Bruckner recording, this one was a keeper.

West: **Symphony No. 4 in E-flat major (1881 ed Haas), Hollreiser, Bamberg SO, 10/59**

East: **Symphony No. 4 in E-flat major (1886 ed Nowak), Decker, Barcelona SO, 1/96**

Heinrich Hollreiser's 4th, the first complete stereo recording of the "Romantic," (Grand Slam, Concerto Royale, etc) is still available, with its rough sound and strident brass. It's impulsive, but the andante has a nice pulse and there is plenty of energy. Indeed, there is much to enjoy in Hollreiser's attention to detail in this reading. But one can do better: case in point, another great surprise in Franz-Paul Decker's marvelous 4th from Barcelona, another *in memoriam* offering. The strings are a little thin, but there is so much about this performance that is so good—a lovely solo horn, impressive lyricism, a nice flow to the andante, wonderful

tempo contrasts in the scherzo, and a last movement (with cymbal clash!) that is thrilling. Sadly, this stunning performance was available only as part of a box of the orchestra's recordings and is currently nowhere to be found. But what a great treat it was to hear!

West: Symphony No. 5 in B-flat major (1878 ed Nowak), Kegel, Leipzig RSO, 7/77

East: Symphony No. 5 in B-flat major (1878 ed Haas), Wand, NDR SO, 7/98

With the B-flat symphony we enjoyed two very fine performances. Herbert Kegel gives us a punchy, no-nonsense live 5th (Weitblick), quick but not sounding rushed, and with plenty of power. It's not the Gewandhaus, and the brass certainly lack the elegance of their neighbors from that renowned orchestra. But these Leipzigers play with spirit. Tempos are flexible but not excessively so, though some might find the performance somewhat episodic. The urgently swift but still lyrical second movement reveals much inner detail, and the energetic scherzo - one of the fastest on record - features a trio that practically trips along. Kegel's finale begins swiftly with finely terraced dynamics that expose much interplay among the sections. As the coda approaches the performance takes on a life of its own, a runaway train, with unwritten extra timpani thwacks underpinning the chorale. Not pretty, but a real kick to hear. Wand's 5th, a video from the Schleswig Holstein festival on Arthaus, is almost the polar opposite, with its beautiful playing and rich, warm sound. Wand is pretty interventionist, but at a more moderate, mainstream basic tempo. His abrupt tempo shifts might be considered episodic, but as with Kegel, they largely work. There is more relaxation—the second subject of the 2nd movement is quite slow, for instance, and the trio has an appealing lilt. But the payoff is a truly majestic chorale in the finale following a very effectively judged pullback in tempo. Wand's effectiveness as a Bruckner interpreter is well demonstrated here, in what must be one of his finest efforts.

West: Symphony No. 6 in A major (1881 ed Haas), Stein, Vienna PO, 11/72

East: Symphony No. 6 in A major (1881 ed Nowak), Kubelik, Bavarian RSO, 10/77

I'd never heard Horst Stein's 6th but had read much about it, both positive and negative. It's part of the VPO Bruckner pseudo-cycle on Decca/London from 1965-74 that also featured a Stein 2nd and performances under Abbado (1), Böhm (3, 4), Maazel (5), Solti (7, 8), and Mehta (9). The orchestral playing is glorious, the sound smooth if a bit bass-shy (where did the timpani go?). Stein opens swiftly, but relaxes a bit too much in the central section. The adagio is warm and mellow, and the scherzo is excellent. The finale is episodic, not particularly well integrated. On balance, a fine performance, but get it mainly for the playing of the orchestra. Kubelik is a master of the Bruckner 6th. This Dreamlife DVD of a studio performance without audience is also bright and bass-shy, but everything is so perfectly-judged that one is engrossed from beginning to end. After a quick start, Kubelik weaves a web of tasteful tempo shifts that sound totally natural. The big moments are thrilling and the adagio very moving - one of the best I've heard. The scherzo moves with a solid, gutsy pulse at a moderate tempo, as does the finale, which hangs together in a way that few other conductors, if any, have achieved. A superb 6th.

West: Symphony No. 7 in E major (1885 ed Haas), Mravinsky, Leningrad PO, 2/67

East: Symphony No. 7 in E major (1885 ed Haas), Masur, Leipzig Gewandhaus O, 6/74

While the brass playing for Hollreiser and Kegel was at times questionable, that for Mravinsky is, sadly, horrid. This high-energy EMI 7th is a painful listening experience. The brass are raw, shrill, and blood-curdling at high volume. Too bad, because there are some effective moments including a warm, lyrical opening and a nicely sprung scherzo. Kurt Masur has championed Bruckner's music throughout his career and is the most recent recipient of the Kilenyi Medal of Honor of the Bruckner Society of America. This performance on RCA confirms that the LGO was as splendid an orchestra 40 years ago as it is today, and shows Masur at his very best. It opens majestically and flows seamlessly, without the gratuitous pauses between the theme groups that have become an annoying affectation in the hands of others. Here the tempo changes are subtle, natural, and effective, as exemplified by a perfectly-judged ritenuto at the start of the recapitulation. The adagio features truly impassioned playing, and a spine-tingling buildup to a very fitting climax in the horns (no percussion). The last two movements are given a gravitas that is often lacking. A very fine offering.

West: Symphony No. 8 in C minor (1887/90 mixed), Furtwängler, Vienna PO, 10/44

East: Symphony No. 8 in C minor (1890 ed Nowak), Ballot, Upper Austrian Youth O, 8/14

Furtwängler's astonishing 1944 8th belongs in the collection of every lover of this music. Even after 70 years it remains a riveting performance. This transfer on the Grand Slam label, taken from a Unicorn LP, has warmth and is properly-pitched (most releases including my DG are sharp and exhibit pitch "flutter" as well). However, there is more shatter to the sound than on the DG - did the LP mistrack some in the transfer? Or is the shatter

masked by DG's processing? According to Henry Fogel, the best current options are one from Pristine and another in a collection of Vienna Furtwängler performances available on Orfeo, but these preferences are really a matter of personal taste. Remy Ballot's 8th was recorded by John Proffitt in concert last summer in the St. Florian basilica. The 5.0 surround sound is very reverberant, partly justifying Ballot's very slow tempos. However, his extremely soft-focused approach combined with an almost complete lack of inflection caused my attention to waver. He opens the finale at almost exactly Bruckner's specified tempo, but then slows down *by half* for the second subject (Bruckner asked for only a 15% reduction in tempo). Yes, he is conducting an orchestra of teenagers, but they are *very* good - quite amazing, actually. He could have asked more of them to add interest to the interpretation. In its own way it could be considered compelling, as perhaps some of Celibidache's performances are, but this way of playing Bruckner is very much an acquired taste.

West: **Symphony No. 9 in D minor (1894 ed Nowak), Abbado, Lucerne Festival O**, 8/13

East: **Symphony No. 9 in D minor (1894 ed Nowak), Skrowaczewski, SWR SO**, 1/65

Both of the marathons offered superb Bruckner 9ths, as has almost always been the case. In remembrance of Claudio Abbado, who passed away in early 2014, we heard his marvelous final 9th (DG) in San Diego. It opens in the dark, but lyrical passages take on a warm, almost loving quality. Balances are exquisite - the horns are ideally placed in the back of the orchestra - and dynamics are handled with the greatest care. Unlike many of Abbado's performances from his final decade, this interpretation does not display a lot of personality, but the scherzo is big and bold, and the adagio glows with organ-like sonorities in the orchestral voicing - an uncanny effect. We don't get the fire of the more intense 9ths, but there is no question about the authority with which Abbado conveys his vision of reflection and consolation. Skrowaczewski's 9th from nearly a half-century gone by couldn't have been a greater contrast. This recording is the second half of the truth-is-stranger-than-fiction story that began with the Schmid 2nd. Since its first release, this 9th has had the dubious honor of being the one and only recording of this symphony that *began and ended* with the third movement, with the scherzo in the middle. Yes, the adagio was given twice, and the first movement was nowhere to be found. As was the case for that 2nd, one got one's pick of real and imagined orchestras and conductors in its various incarnations, but all with a 3-2-3 order of movements. Dave Griegel's cracking of the mystery of the Ampex-"Swarowsky" 2nd as actually being an SWR product led John Berky to investigate both his archives and those of the SWR in connection with this 9th. Sure enough, this performance emerged, complete for the first time, and it is a stunner. The first movement is urgent, propulsive, and almost frantic at times, with fluid tempo changes that maintain tension throughout. The scherzo is brash - the brass are very much in your face - although Skrowaczewski slows markedly for the B section in a way reminiscent of the Löwe score. Finally, the adagio is vivid, lit with primary colors. I own some two dozen 9ths, but none like this one, a powerful, coherent performance that was a highlight in Connecticut. It may be obtained from abruckner.com. I suggest you obtain one. Now.

The East Coast event also included a couple of bonuses: We heard the only surviving recording of Fritz Reiner conducting Bruckner, the first movement and a few minutes of the second movement of the 4th symphony. The origin was a broadcast transcription disc of the Pittsburgh Symphony dating from the 1940s. The sound quality was quite fine, and the performance more lyrical than the conductor's reputation might lead one to expect. It is unfortunate that the rest of the broadcast has not survived. Finally, a most unusual extra was Ernst Märzendorfer conducting his own realization of the finale of the Bruckner 9th. The 1970 performance with the Leipzig RSO shows that the composer was much freer with his use of the extant materials than were those who later took up this task. It was interesting to hear, once anyway, but not very satisfying in light of what has been achieved since. The work was withdrawn by the composer when completions more faithful to Bruckner's sketches began to appear.

So - two very enjoyable weekends, 27 hours of Bruckner! Topping my list of favorite new discoveries were Jurowski's 1st, Frühbeck's 3rd, Decker's 4th, Kegel's 5th despite the unruly brass, and Skrowaczewski's 9th. By the way, the maestro was notified of the discovery of that recording. He was amused. Other very enjoyable recordings were the Nagoya F minor, Wand's no. 5, both 6ths, Masur in no. 7, the Furtwängler 8th of course, and the Abbado 9th, a fitting tribute to a great musician who will be missed. As always, our thanks go to Ramon, Dave, and Seiran in California, and John, Ken, and Ruth in Connecticut, for their hospitality in hosting these very special events.

Neil Schore, Davis, California, USA

[The Vladimir Jurowski concert with the 1st symphony was reviewed in *The Bruckner Journal*, vol. 16 no. 1, March 2012; Rémy Ballot's performance of the 8th is reviewed on page 38 in this issue; the CD recording from Simone Young of the F minor symphony is reviewed on page 25, the 9th from Claudio Abbado and Stanisław Skrowaczewski, on page 33]

NEW AND REISSUED RECORDINGS July to October 2014

Compiled by Howard Jones

New issues include further instalments of the planned cycles from Bolton/Salzburg Mozarteum and Young/Hamburg PO on Oehms Classics, from Nézet-Séguin/Orchestre Metropolitain on Atma Classique, and by Venzago with various orchestras on cpo. Abbado's Bruckner 9 also appears on DG from his final concert at last year's Lucerne Festival.

CDs and Downloads

*first issue

SYMPHONIES

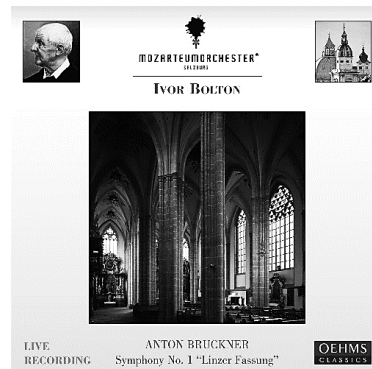
- F minor, *study symphony* *Young/Hamburg PO (22-26/2/2011) OEHMS CLASSICS SACD OC 686 (41:59).
 Nos. 1, 2, 3 *Barenboim/Berlin SK (Granada, 9 & 10/7/2011) PERAL MUSIC/i-tunes download (46:08, 54:04, 57:17).
 No. 1 (Linz) *Bolton/Salzburg Mozarteum (Salzburg 10/2014) OEHMS CLASSICS CD OC 436 (51:36).
 Nos. 1 to 9 Masur/ Leipzig Gewandhaus (Dresden 1974/5 (4,7,9) & Leipzig 1976/8)
 SONY/RCA 9 CD set 8884 3063 682 (50:40, 65:10, 58:12, 64:40, 78:30, 53:20, 65:00, 81:53, 54:10).
 No. 2 (1877) Giulini/Vienna SO (Vienna, 8-10/12/74) WARNER CLASSICS CD W 5004 (58:22).
 No. 3 (1873) Nagano/Deutsche SO (Berlin, 11/3/2003) HARMONIA MUNDI HMA 1951817 (68:42).
 No. 3 (1873) *Nézet-Séguin/Orchestre Metropolitain (Montréal, 6/14) ATMA CLASSIQUE ACD2 2700
 (25:11 + 17:53 + 6:27 + 16:59).
 No. 4 (Haas) *Kamioka/Wuppertal SO (Wuppertal, 10/3/2014) EXTON SACD OVCL 00546 (70:47).
 Nos. 4 & 7 Karajan/Berlin PO (9 + 10/70 & 10/70 + 2/71) WARNER CLASSICS 6 CD set 082564 6336 227
 (70:14 & 68:09). With works by 6 other composers.
 No. 4 (Haas) *Paita/Philharmonic Symphony Orchestra (1987?) LODIA CD CP-805 (58:50).
 Nos. 7, 8, 9 Giulini/Vienna PO (6/86, 5/84, 6/88) DGG 15 CD set 0289 492688-7 *Giulini in Vienna*
 (67:52, 87:32, 68:30). With works by 5 other composers.
 No. 7 (Gutmann) *Hindemith/Stuttgart RSO (24/6/58) hänssler SWR music CD 94222 (59:16).
 No. 7 (Nowak) *Navarro/Madrid SO (19/4/2001) Master Record Natural CD-01-IV-A/B (69:17).
 No. 8 (1890 Nowak) *Venzago/Berlin Konzerthausorchester (Berlin, 29/10/2011) CPO CD 777691-2 (75:26).
 No. 9 (Nowak) *Abbado/Lucerne Fest. Orch. (Lucerne, 23-26/8/2013) DG/UNIVERSAL CLASSICS CD 479 3441 (62:30).
 No. 9 (Nowak) Bernstein/Vienna PO (Vienna, 26/2 & 2/3/90) DG 59 CD set & DVD 479 1047GB 58
The Leonard Bernstein Collection Vol. 1 (66:08). With works by 23 other composers.

VOCAL & INSTRUMENTAL WORKS

- 2 *Aequali* & 4 Motets, arr. Brass Septet *Septura (London, 10-12/11/2013) NAXOS CD 8.573314
 With works by 3 other composers.
Te Deum Walter/Soloists/ Westminster Choir/New York PO (New York, 7/3/53)
 URANIA 2 CD set WS 121232 (19:47). With choral works by Brahms & Mozart.

DVD & BLURAY**SYMPHONIES**

- No. 5 (Nowak) *Harnoncourt/ Concertgebouw Orch. (Amsterdam, 25 & 27/10/2013)
 RCO LIVE, DVD & BLURAY 14103 & 14106 (77:53).
 No. 5 *Thielemann, Staatskapelle Dresden, (Dresden 2013) C MAJOR DVD & BLURAY 717808 &
 717904 (86:00)
 No. 7 (Gutmann) Jochum, E./French Nat. RO (Paris, 6/8/80) EUROARTS *Classic Archive Collector's Edition*
Conductors, BLURAY 3075094 (70:30). With 12 conductors, works by 13 composers.
 No. 7 (Gutmann) Munch/Boston SO (Boston, 18/2/56) ICA CLASSICS 5 DVD set ICAD 5130
Charles Munch - Boston SO 1958 - 1962 (52:03). With works by 7 other composers.
 No. 9 (Nowak) Celibidache/Turin RAI SO (Turin, 2/5/69) OPUS ARTE 5 DVD-V set OA 1146BD
The Incomparable Celibidache (58:27). With works by 5 other composers.



CD, DVD & Blu-Ray reviews

Bruckner - Study Symphony in F minor

Simone Young / Philharmoniker Hamburg

Recorded 22-26 February 2013, Laeishalle Hamburg, Germany (42 minutes)

Oehms Classics OC 686 (Hybrid CD/SACD)

WITH THIS latest release, Simone Young's ongoing Bruckner cycle becomes one of just a handful that includes the Study Symphony in F Minor, composed in 1863 after the completion of the composer's studies with Otto Kitzler. Recorded live, as with other releases in the cycle, Young's performance is direct and unexaggerated, with well chosen tempi in all four movements. Young includes all the repeats marked in the score and secures trenchant and idiomatic playing from the orchestra. The performance of the Andante conveys real depth of feeling and there's a satisfying sense of conclusion in the symphony's ebullient closing pages. The recording quality, both in stereo and multichannel, is good although not top drawer.

Curiously, for a work so infrequently performed in the concert hall, Bruckner's F Minor Symphony has been lucky in the quality of its recorded performances and the new recording enters a competitive market. However, a number of factors serve to differentiate the versions on offer and may influence the potential purchaser's decision. Tintner and Skrowaczewski, for instance, both deliver fine performances but omit the repeats in the first, second and fourth movements. Inbal's recording, like Young's, includes all the repeats and enjoys first class playing and recording, although his tempo for the first movement is rather slower than the indicated *Allegro molto vivace*.

Bosch's recording is the only other version currently available as a hybrid SACD. Bosch is both better recorded than Young and arguably offers an even finer performance, although he omits the exposition repeat in the first movement. I hesitate to write of couplings in this age of downloads and streaming, but it's worth noting that the disc of Young's recording includes only the F Minor Symphony and comes at mid price, while the disc of Bosch's recording comes with an outstanding version of the D Minor Symphony and is at full price.

Christian Hoskins

Bruckner – Symphony No. 3, First version, 1873

Altomonte Orchester St. Florian / Rémy Ballot

Live recording 23 August, 2013, Stiftsbasilika, St Florian, Upper Austria

Gramola CD 99044

(i)32:35 (ii)23:39 (iii)7:54 (iv)24:55 total : 89:06

This is the longest recording by far of the first version of Bruckner's Third Symphony, although the inclusion of the longish breaks between movements in this live performance somewhat exaggerates its duration and its real extent is more like just under 87 minutes, allowing for decent pauses. Nevertheless, it is the most leisurely by far - except "leisurely" is hardly the word to describe so spacious, unhurried and grand an interpretation. The next slowest is Georg Tintner's recording of 78 minutes, which cannot boast as fine an orchestra or indeed so gripping an interpretation. For purposes of comparison, I re-listened to recordings by Inbal and Blomstedt, who take just under seventy minutes, and the more eccentric reconstruction by Peter Jan Marthé, recorded live in the same venue in 2005 using an edition combining elements from all three published scores and substituting the 1876 Adagio; that interpretation by Marthé is in many ways closest to the recording under review here. I am one of those who, I fear, cannot countenance Sir Roger Norrington's unseemingly brisk 57 minutes.

According to the excellent notes by Executive Producer Professor Klaus Laczika, the justification for the tempi here is based upon an extrapolation from Bruckner's comments in letters to Hans Richter concerning the Eighth Symphony in which he laments that conductors invariably played it too fast; certainly the steady pulse and carefully scaled crescendo which mark the first five and a half minutes of this live performance signal that we are about to hear an interpretation of real status and profundity.



Nowadays there is an increasing acceptance of the merits and legitimacy of the 1873 score and we may also now hear the Carragan edition of the symphony as it had developed in 1874, in the live recording by Gerd Schaller, derived from the copy Bruckner kept and progressively tinkered with. Certainly the power and serenity of this new recording, made in the Stiftsbasilika at St. Florian, provide the best possible advocacy of the virtues of Bruckner's earliest thoughts. It is arguable that, despite its poor reception, the Third Symphony had significance to Bruckner's personal development as a composer and to the symphonic music of his era similar to that of the *Eroica* to Beethoven in his. It represents a decisive break with what had come before and establishes recognisable Brucknerian tropes, such as the reappearance of a central thema, the cyclical structure, the repetitions suggestive of litany, the granitic blocks of sound imitating the sonorities of the organ and the progress towards apotheosis; all those elements present here are to become fixtures in his subsequent oeuvre. Only the Finale remains slightly unsatisfactory and disjointed; otherwise we are hearing what is recognisably the mature Bruckner.

For some listeners, the very broad and reverberant acoustic of the basilica might be problematic, but it serves to accommodate and underline the grandeur of this performance and rarely results in any "harmonic mush". Only in passages such as the descending semiquavers at the start of the Finale and the demisemiquavers in the second theme of the first movement is there some blurring of the articulation; otherwise, the hypnotic intensity and solemn sententiousness of the music is grandly served by the reverberation; the effect was perhaps even more impressive live than it is now on disc. Blomstedt's live recording has a better orchestra and marginally clearer recording than Inbal but Ballot's orchestra is equal to the Gewandhausorchester Leipzig and he finds more transcendence in the music than either Blomstedt or Inbal, an effect enhanced by the sonority of the venue.

Ballot adopts a far steadier, more ominous pulse at the start of the first movement than competitive recordings and maintains a tempo which is truly "misterioso". The horn blip at 2'36" is mildly unfortunate but that is virtually the only noticeable blot in what is after all a live performance of a notoriously difficult score. As compensation, there are many superb instances of masterly music-making, such as when twenty minutes into the first movement we hear a chord sequence descending a full octave by stages before the reprise of the first subject; then Ballot, like Marthé, succeeds in making the climax of the movement an overwhelming event.

The Adagio is sublime; perhaps Inbal's and Blomstedt's more urgent pacing catches its lyrical quality and a restless forward momentum, whereas Ballot simply caresses one of the most beautiful tunes Bruckner ever wrote, giving the celestial melody space to breathe and using the silent pauses to great effect, hence its inordinately protracted duration, 23 minutes compared with the 17 and 19 minutes of Blomstedt and Inbal respectively. Again, the brass chorale is immensely grand and imposing, its tricky cross-rhythms expertly managed.

The impact made by the Scherzo is slightly compromised by the generous acoustic; Ballot presents it as great, rolling juggernaut, stressing its geniality and its rhythmic and thematic kinship with the Scherzo of the Ninth. It is not the least charming or perky and there is a tendency for the sound to wallow. Here is no crisp, graceful terpsichorean tripping; we are given instead a muscular romp.

The Finale is by turns exuberant and ethereal. Its serene, arpeggiated melody, underpinned by pizzicato lower strings seems to spiral heavenwards towards the dome of the basilica and Ballot is unafraid to risk over-emphasis of its naïve pathos by applying some daring rallentandos. Perhaps for some the sudden changes in direction and structural weakness of this movement result in its outstaying its welcome but the aureate blazon of the combined trumpets and trombones contribute to a climactic last five minutes of which Berlioz would have been proud. Inbal and Blomstedt make this movement dance but they do not generate the massive terror and dignity of the Last Trump which Ballot engineers here.

I am increasingly of the view that Bruckner's music can withstand a variety of interpretative stances. As previous conductors have demonstrated, this is not the only way to deliver this symphony but it constitutes an entirely satisfactory and convincing vision of a majestic work.

There is however, one irksome sonic problem: a faint but perceptible whistle on G which persists throughout the whole recording - some interference apparently originating in the lighting in the basilica - and will prove irritating to listeners using headphones or equipment which emphasises the treble - or simply those of especially acute hearing.*

Ralph Moore

* [Of a group who had heard the CD only two noticed this whistle. I hadn't noticed it myself until I sought it out by turning the volume very loud. Ed.]

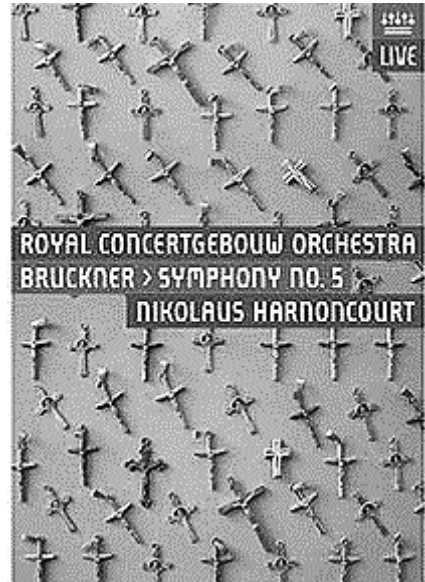
Bruckner - Symphony No. 5

Royal Concertgebouw Orchestra / Nikolaus Harnoncourt

Recorded live at the Concertgebouw Amsterdam, 25 and 27 October 2013

RCO Live Blu-ray disc RCO 14106 or DVD RCO 14103 Timings: (i)20:15 (ii)12:30 (iii)13:04 (iv)21:54

Some Bruckner conductors get slower, and slower, as they get older; but not Nikolaus Harnoncourt. The second movement of the Fifth Symphony is marked in the score, 'Sehr langsam' - very slow. But there have been a number of recordings recently that seem to wish to match the fact that the key is the same, the thematic material closely related, with the idea that Adagio and Scherzo should be of similar length, or to interpret the *Alle breve* time signature of the Adagio to indicate a fairly quick tempo, contradicting the *sehr langsam* marking. Already, ten years ago, in his recorded performance with the Vienna Philharmonic on RCA, Harnoncourt was taking the slow movement fairly briskly; it lasted 15 minutes. Now, recorded live with the Royal Concertgebouw, he has speeded up still further and the Adagio is dispatched in a mere 12 ½ minutes, half a minute shorter than the Scherzo, and at least five minutes shorter than recordings by Jochum, Sinopoli and many others. On first hearing, with the preconceptions created by these slow performances, it seems quite unacceptable, especially as the string players of the Concertgebouw also seem somewhat unnerved at the tempo of the second theme on its first appearance and don't manage to articulate clearly the quaver-semiquavers in its opening bar. However, hearing the performance again, fully prepared, it doesn't seem quite so dire and Harnoncourt's approach not without its rewards. The oboe solo that opens the Adagio has at this speed an attractive sort of veiled wistfulness rather than the sombre mournfulness of some performances, and the sound of the orchestra, especially the brass, is splendid throughout.



In fact, it is the sound that appeals most in this recording. Time and again I found myself taken by the clarity and the beauty of the sound, the crispness of the ensemble in the big brassy outbursts, how wonderful the brass and timps sound together - and it is that which might make me wish to hear it repeatedly.

The first movement is quite impressive, but Harnoncourt's way with the score has little of the sense of steady pulse or direction necessary to give the work cumulative power. He avoids some of the disruptive exaggeration that irritates in his Vienna Philharmonic performance - the three accented notes in the string section of the slow introduction, although still heavily accented here, do not disrupted the rhythmic flow as they did in the earlier performance. On the other hand, the Vienna strings play with greater passion and more weight than the altogether lighter touch of the Concertgebouw players. The Adagio becomes a rather lightweight pastoral interlude, generating little of the passion needed to carry work through to its transcendent conclusion. Harnoncourt, as in his earlier recording (and like Gerd Schaller in the CD reviewed above) observes the alternative reading for clarinet and flute in last three bars. The Scherzo is attractively done, but not with any particularly beguiling lilt.

Harnoncourt seems determined to lighten up the Finale, and the first and second themes are very chirpily played. Come the closing pages, between the sentences of the chorale, those moments when the horns reply nobly and heroically to the chorale, although the score is littered with triple forte markings, he has everybody - the strings and woodwind - go quiet. Maybe he's determined that this shall not be a monumental Fifth, but something light and bright and full of contrast. At the end there's only a second's silence before there is a loud intrusion from someone who thought it necessary to yell, 'Bravo!'.

As a video, the disc is unexceptional. Space is cramped in the Concertgebouw and there is a somewhat claustrophobic feel to the filming. The shots are efficient, but nothing especially well-composed or evocative, the editing uninspired, and the sight of Harnoncourt conducting does not, to my mind, enhance the music.

This was Harnoncourt's 'farewell' performance with the Royal Concertgebouw after a collaboration spanning 38 years and 276 concerts, at 84 years old. If you are seeking an antidote to the almighty and overwhelming, some might say bombastic, Fifts of Karajan and Thielemann, then this would certainly fit the bill, and it has much beautiful playing and unexpected rewards - though I find the middle-way adopted by Haitink, Horenstein, Sinopoli and others delivers more compelling views en route to a more brilliant and illuminated destination.

Ken Ward

Bruckner - Symphony No. 5

Philharmonie Festiva / Gerd Schaller

Recorded live at the Abteikirche, Ebrach, July 2013
Profil Hänssler CD PH14020

Timings: (i)19:41 (ii)16:27 (iii)13:01 (iv)23:40

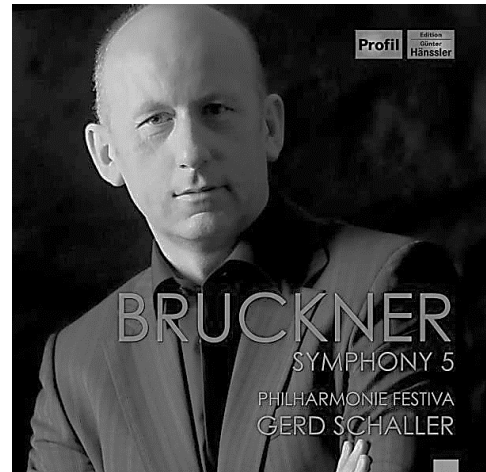
BROADLY SPEAKING, recordings of this symphony divide into two groups: those which embrace the more monolithic approach, employing steady speeds to build a granitic structure redolent of the by now clichéd image of Bruckner's "cathedral of sound" and the more fluid, free-flowing interpretations which value the dramatic over the numinous. Of course such a distinction is crude, and one stance is not necessarily exclusive of the other, but it serves to provide a backdrop to assessing this current recording, which in fact sits squarely on the fence and might for some constitute the perfect via media between the two extremes.

For purposes of comparison, I listened to half a dozen recordings in my collection and found that Schaller did indeed represent the compromise position between faster, fleeter versions such as those by Rögner conducting the Rundfunk Sinfonie Orchester Berlin in 1983-84 and the young Franz Welser-Möst directing the LPO in Vienna in 1993, and, in the other category, the more grandiose recordings by such as Karajan and, more recently, Thielemann, both of whom take well over 80 minutes. Schaller is closer in timings to conductors such as Sawallisch, although I would say that by reason of the venue of this recording and Schaller's shaping of phrases, he has a foot firmly in both camps.

His previous recordings from the Ebrach Festival have already familiarised us with the special quality of the spacious acoustic provided by Abteikirche. The Abbey lends a reverberation of some five or six seconds, which is hardly inappropriate to a symphony that has been given the sobriquets "Medieval", "Catholic" and "Church of Faith" in addition to more prosaic nicknames like "Pizzicato". The recording as it stands has a burnished glow to it, especially in the horns, that confers a hieratic dignity on proceedings. However, while nobody is as grand and majestic as Karajan in 1976, it is important to remember that verticality is not the whole story here; this symphony is full of humour and quirkiness as well as spiritual striving. Microphone placement must have been cunning, as instrumental details emerge cleanly and there is virtually no audience noise, yet there is huge depth to the sound and the listener is still aware of the sense of cavernous space.

Schaller's gift is for finding the *juste milieu* without exaggeration or understatement. It helps that he is directing such a fine ensemble as the Philharmonie Festiva, comprising members of the main Munich orchestras supplemented by hand-picked musicians from all over Germany. Time and again, one is aware of the technical mastery of these musicians, from the extraordinary sonority of the last two minutes of the first movement, to the thrumming buzz of the violas in the opening of the Adagio, sounding like a swarm of bees, to the raw impudence of the clarinet's interjections at the start of the Finale. At so many points in this performance, I find myself thinking that Schaller has judged matters perfectly: to take but one example, the mysterious conclusion to the Adagio with its pizzicato underpinning of the repeated melody from different wind instruments is so elegantly managed. Incidentally, it is here that we encounter the only really noticeable textual variant, as Schaller takes the option indicated in the last two bars in the preface to the Eulenburg print of Nowak's score and in the more recent revised edition of Nowak, having the flute take the alternative, repeated high A's over the pizzicato and the clarinet descend to a low D. There is no indication of what edition of the score is being played here but I am assuming that it is that latest Nowak edition, revised by Cohrs in 2005, of Bruckner's 1878 final revision. Harnoncourt has followed this alternative, but I am not aware of any other recordings that do so.

However, Schaller does not make the mistake perpetrated by Harnoncourt and only narrowly avoided by Welser-Möst of making the Adagio almost an Andante, thereby losing the measured grandeur of the movement and he shapes the entrance of 'the Big Tune' second theme, just over two minutes in, really beautifully, if not with quite the ripeness and affection of Karajan or Thielemann. The Scherzo is released and rumbustious, at times almost riotous, which is surely how this music should be, achieving a judicious balance between rustic galumphing and Dionysian revelry in a manner redolent of Beethoven's "Pastoral". It is that variety of mood which constitutes the antidote to Bruckner as liturgy. The Finale similarly catches the humour of the clarinet



emulating Till Eulenspiegel and cheekily interjecting a theme that first sounds so perkily banal but will ultimately be developed into a monumental chorale and double fugue. Interestingly, Schaller demonstrates in his interpretation that he shares with Thielemann a particularly acute understanding of the value of rests and pauses in Bruckner's music; it is precisely when nothing is happening that one is most aware of the cumulative tension being generated. The last movement is simply triumphant: an inexorable progress towards a stunning peroration.

This is not the lean, propulsive Bruckner of Rögner, Welser-Möst, Harnoncourt and Sawallisch but is closer in mood to Karajan, Giulini and Thielemann, yet its insistence upon drama and momentum emphasises its Wagnerian qualities; more than once I found myself recalling the Preludes of Acts II and III of "Die Walküre".

Ralph Moore

Lionel Tacchini wrote:

"I have just been listening to Schaller's recent B5 and am very pleased with it. It is an involved performance which seems to do a lot of things right, away from all forms of eccentricities."

Bruckner - Symphony No 7

New Philharmonia Orchestra / Otto Klemperer

Recorded at the Royal Festival Hall, London, 2 November 1965

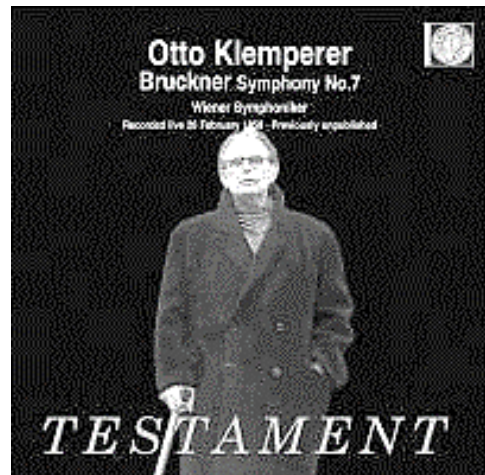
Testament SBT2 1477

KLEMPERER'S natural authority and sense of scale, his ability to build large pieces to a monumental climax, and his feeling for the underlying pulse of the music make him a natural Bruckner conductor. But his 1960 EMI recording of the Seventh has been controversial since its first release, and the old *Stereo Record Guide* was driven to printing two opposing reviews, one after the other, because the editors could not agree about the interpretation (although they did agree that it was beautifully played).

There were the usual complaints about slow tempi, even though the timings in the first movement especially suggest tempi that are more flowing than many others. The real problem was Klemperer's use of the Nowak edition, and in particular his steep reduction of tempo for the third group in the first movement (letter E), and his obstinately literal observance of the *ritard.* at the end of the first theme of the Finale, a feature found in Nowak but not in Haas.

UK-based reviewers have been spreading the same message ever since the Nowak edition appeared: the tempo directions and other features added by Nowak are not authentic, were not written by Bruckner, and any assent he may have given would have been purely provisional. It is too large a subject to go into here, but some points might be worth making again:

- According to Rüdiger Bornhöft's *Revisionsbericht*, many of the tempo indications rejected by Haas are in Bruckner's handwriting after all, including the 'C' time signatures at letter B and again at letter E in the first movement, the *molto animato* at letter M, and the ritards at each appearance of the main theme of the Finale.¹
- There is also the evidence of Bruckner's letters to Nikisch, for example the letter of 17 July 1884, in which he explains that, after hearing two of his followers play the work in a piano arrangement, it had become clear to him that the tempo for the finale should be 'a very moderate one' and that 'frequent changes of tempo would be required.'² Likewise in his letter of November 5 of the same year Bruckner informs Nikisch that 'many important instructions and changes of tempo are not indicated in the score'.
- Bruckner's 'Leipzig Notebook' includes the direction 'Closing theme more slowly [*Schlußthema langsamer*]'.³ This distinguishes the third group from the second (in Nowak they are both marked 'Ruhig' with a 'C' time signature).



¹ Rüdiger Bornhöft, *Anton Bruckner Sämtliche Werke zu Band VII, VII. Symphonie E-Dur Revisionsbericht*, Vienna 2003, pp 14-16.

² 840717/1 – Howie page 405

³ See Elisabeth Maier, *Verborgene Persönlichkeit – Anton Bruckner in seinen privaten Aufzeichnungen*, Vienna 2001, page 235.

Klemperer right, critics wrong? There is also the issue of how naturally the directions are effected. I like the bucolic feel the first movement third group acquires in this performance, and appreciate the way in which the seating arrangement, with violins divided left and right, opens up the texture. But some listeners feel that the contrast with the massive crescendo which precedes it becomes too great. The sturdy ritard. at the end of the first theme of the Finale likewise seems satisfyingly forthright to some, but downright annoying to others.

I feel that the EMI recording has been a consistently misunderstood and underrated performance. But although it is not suggested that faster necessarily means better, one may nevertheless find that the various live performances which have emerged over the years achieve organic unity more successfully.

According to Werner Unger,⁴ seven performances of Bruckner's Seventh conducted by Klemperer exist. The following timings exclude gaps between movements (which are often considerable, especially after the slow movement) as well as run-off times and applause, and can therefore differ considerably from the track timings given in the accompanying documentation.

	1 st movement	Adagio	Scherzo	Finale
BBC SO (2 December 1955)	17:20	18:10	8:33	11:44
Bavarian RSO (12 April 1956) (Munich)	17:51	19:18	9:05	12:16
Vienna SO (26 February 1958) (Vienna)	18:03	19:28	8:55	12:12
Berlin PO (7 September 1958) (Lucerne)	18:59	19:05	9:29	12:16
Philharmonia Orch. (1-5 November 1960) (EMI studio recording)	19:46	21:45	9:34	13:37
New Philharmonia (2 November 1965)	18:12	19:57	9:02	12:16
NDR SO (3 May 1966) (Hamburg)	19:39	20:58	9:34	13:25

Going by playing timings – rather than track timings – we are struck by how consistent the tempi are over an 11-year period. The studio recording is the slowest performance overall, and the controversial tempo changes are more marked there than in the other performances (including the warm-hearted Hamburg performance which has the most similar timings).

The BBC account survives in what sounds like an off-the-air recording, and the pinched sound contrasts unhappily with the warm string tone of the Munich performance. The very opening is stiffly phrased, the orchestra probably unaccustomed to both conductor and work. But then the performance takes shape with a surprising intensity. The tempo relationships are similar to those in the EMI recording, but with more flowing tempi everything falls into place naturally. There are times when one wishes he would give the music more room; Klemperer can't be accused of indulging himself in the big cello passage at letter K in the first movement. This performance, uniquely, uses the Haas edition – brass at 125 in the first movement, no wind chord at 148-149 – but there is percussion in the slow movement, and the ritards at the end of the main theme of the Finale are there too, and in the latter part of the movement they help to tie together the more skittish string passages with the weightier brass interjections.

Klemperer took an interest in textual matters not all of his contemporaries shared. He began using the Orel and Haas editions as soon as they appeared, later exchanging them for the postwar series edited by Leopold Nowak. But he had been raised on the first published editions, and Nowak's Seventh may have appealed to him because it restored tempo indications with which he was familiar and which seemed to him to make sense.

As William Carragan has pointed out,⁵ the metronome markings in the first published edition set out a clear succession of tempi, with a very flowing first group (minim = 58) followed by a gentler second group (crotchet = 108), and a slower tempo still for the third theme (crotchet = 96). Klemperer modifies this into a moderately flowing first movement opening, maintained or slightly relaxed for the *Gesangsperiode*, with the distinctly slower closing theme already commented on.

Like many conductors, he is quite flowing in the C minor passage at letter N (bar 249), thereafter gently easing back the tempo until the return of the main theme in the tonic at letter O (bar 281). What we do *not* get is the sudden drop in tempo at letter O found in so many performances which is not only disruptive but perverse – pointing out the moment of recapitulation which Bruckner has carefully worked into the flow of the movement. Klemperer doesn't need to drop the tempo because he has not fallen into the trap of taking the opening theme too slowly.

Despite the consistency of approach the performances vary in feeling. The EMI recording is the most placid,

⁴ See the Klemperer discography at the Archipon website:
<http://www.archipon.de/arde/discologica/discographies.php>

⁵ In a lecture ('Those pesky ritards') delivered at the 1999 Bruckner Journal Readers Conference in Nottingham.

while the Lucerne account with the Berlin Philharmonic builds from a slowish opening to a performance of extraordinary intensity. Even here, though, allowances have to be made for variable brass playing. Astonishingly, this moving performance receives one dismissive mention in the Heyworth biography.

In some ways the most satisfying performance is the 1965 live recording from the Royal Festival Hall on Testament. The odd moments of impatience which mark the earlier live performances are gone, but the scherzo has more drive than in the Hamburg performance, and the finale hangs together better. An interesting point here and in Hamburg comes at the climax of the Adagio, where Klemperer changes the timpani from G to C at bar 178 to agree with the bass. But more important than any textual niceties is Klemperer's mature but vital unfolding of the work, grand but never grandiose. Other performances have drawn more individual expression from some passages, but few have felt so satisfyingly right.

The Testament issue comes with a bonus, the Mozart Symphony No. 40 played in the first half of the concert. Here too there are tempo issues. We are forever being told that the first movement's *Allegro molto* translates as 'very fast', and for some listeners it seems that it can hardly be fast enough. But turning to Leopold Mozart's *Violinschule* we read that while 'allegro molto' is faster than an ordinary allegro, it is slightly slower than 'allegro assai'.⁶ Jean-Pierre Marty's indispensable *Mozart's Tempo Indications* confirms that for Wolfgang too 'allegro molto' is slower than 'allegro assai', which in turn is slower than 'presto'. He notes that Mozart deliberately changed the tempo of the first movement from Allegro assai to Allegro molto - from a faster tempo to a slower one.⁷ Whether it should be taken as slowly as Klemperer takes it is another matter; but if we take the music on his terms we can appreciate the elegiac grace of the opening and the powerful clarity of the development section.

The 1965 Testament Seventh was released in a batch with other late 60s Klemperer performances, including a Festival Hall Bruckner Fifth from 21 March 1967, also with the New Philharmonia.⁸ Private copies of this performance have been in circulation for some time, and I approached this with high hopes, as the copy I heard showed a performance more rhythmical, responsive and incisive than the EMI recording made a few days earlier, the Finale's first theme even more craggily emphatic, the grand climax even more powerful. But it felt a bit flat – and then I realised that it felt flat because it was, quite literally, flat. Compare the timings (the EMI recording is added for reference. Again, I have excluded gaps between movements, run-off times and applause).

	1 st movement	Adagio	Scherzo	Finale
Private recording	20:05	15:01	13:58	24:58
Testament	20:41	15:26	14:20	25:40
EMI	21:14	16:31	14:38	26:42

It's a pity that this remarkable performance is not fairly represented in this issue. It does however come with another bonus, a particularly dark and brooding performance of Schubert's Unfinished, much slower than the EMI recording or the 1966 live performance from Munich (EMI) which is probably his finest performance of this work.

Dermot Gault

⁶ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker, London 1948, page 50.

⁷ Jean-Pierre Marty, *The Tempo Indications of Mozart*, New Haven and London, Yale University Press 1988, page 160.

⁸ Testament SBT2 1485. The live performance of Schumann's Second Symphony (SBT 1482) makes a remarkable contrast to the EMI recording. Although no faster – in fact the slow movement is distinctly slower – the live performance is much more rhythmical and alive.

Bruckner - Symphony No. 8

Konzerthaus Orchester Berlin / Mario Venzago

Live recording Konzerthaus Berlin, 29 Oct. 2011

CD cpo 777 691-2

(i)14:46 (ii)14:26 (iii)24:44 (iii)21:27 total 75:26

Mario Venzago's Bruckner cycle nears completion with this release of the Eighth Symphony, leaving only the Fifth Symphony to come. Venzago's approach to Bruckner, explained in an essay by the conductor that comes with each symphony, is strongly interventionist, primarily in terms of tempi, but also with regard to dynamics and orchestral texture. Previous releases I've reviewed have left with me with mixed feelings, ranging from moderate enthusiasm for a slightly wayward but involving account of the Sixth Symphony to disappointment at an overly moulded and distracting interpretation of the Ninth.

Venzago's performance of the Eighth Symphony differs from earlier releases in that it was recorded live in concert, but unfortunately maintains the same arbitrary approach to interpretative decision making that mars the Ninth. The Scherzo and Adagio suffer the most from Venzago's idiosyncratic tempo choices. The Konzerthausorchester Berlin is a fine ensemble whose principal conductors have included such distinguished Brucknerians as Kurt Sanderling, Gunter Herbig and Eliahu Inbal. They are not, however, the Berliner Philharmoniker, and the heady tempo Venzago adopts for the Scherzo tests the limits of what the orchestra can cleanly articulate at speed. Pretty much the opposite problem affects the Trio. Things start well, but Venzago soon drops the pace such that all life ebbs from the music, the rest marked in the score at the close of the harp arpeggio in bar 44 resulting in a silence lasting almost five seconds. This may have worked in concert, but my first thought at hearing such a long gap at home was to think something must have gone wrong with the playback of the disc.

Venzago's preference for limited string vibrato is especially apparent at the beginning of the Adagio. Nevertheless, the sound is weighty and the divided strings are deeply expressive. It's not long, however, before the conductor's stop-go approach makes itself felt again, resulting in more five second pauses for the rests in bars 20 and 28. Although Haitink has equally long pauses in his live 2002 performance with the Staatskapelle Dresden, these work in the context of a long breathed, steadily paced unfolding of the music. By contrast, Venzago's approach results in the music seemingly expiring completely before being pushed back into life a few bars later. As with the recording of the Ninth Symphony, there are extended passages where the music is left to unfold naturally and the orchestra really starts to sound involved, but it's not long before Venzago once again holds back or pushes forwards, much to the detriment of the symphonic logic. The movement reaches a climax that is weighty but not especially involving, followed by a steady and rather serene account of the coda.

The outer movements fare slightly better, Venzago eschewing extreme tempo choices in favour of an approach that tends towards gentle ritardandos in quieter passages and accelerandos towards climaxes. The main problem with the first movement, however, is an absence of cumulative tension and a lack of power in climactic passages. The finale opens at a brisk pace, closer to $\text{minim} = 100$ rather than the 69 indicated in the score, but also suffers from a lack of grip and the sense of forward progress towards an inexorable conclusion. The performance benefits from a transparent and refined recording, but it's difficult to recommend this new release to anyone other than those collecting the Venzago cycle.

Christian Hoskins



Bruckner - Symphony No. 9

Lucerne Festival Orchestra / Claudio Abbado

Live recording Lucerne 21-26 Aug. 2013

CD DG 479 3441

(i)26:47 (ii)11:03 (iii)25:17 total 62:30

London Symphony Orchestra / Bernard Haitink

Live recording Barbican Hall, London, 17 & 21 Feb. 2013

CD LSO Live LSO0746

(i)27:31 (ii)11:53 (iii)27:46 total 67:00

South West German Radio SO / Stanisław Skrowaczewski

Recorded in Baden-Baden on January 14, 1965

CD BSVD-0117 (Available from www.abruckner.com Webstore Exclusives, "The Point Classics Bruckner 9")

(i)20:32 (ii)9:41 (iii)24:32 total 54:47

THE RECORDINGS by Claudio Abbado and Bernard Haitink are both of performances from old and experienced Bruckner conductors. This was Abbado's final concert performance, his final recording before his death at the age of 80. Haitink was 84. Skrowaczewski is now 91 and has a full performance schedule in front of him for the 2014/15 season, including performances of Bruckner's "0", 2nd, 4th, 5th, 7th, 8th and 9th, and concerts all over the world from Brazil to Japan, Poland to Minnesota, but at the time this recording was made he was a mere 41 years old.

The Lucerne Festival Orchestra, a group of musicians hand-picked by their conductor from the very best in the world, sound as though they are quite incapable of producing an ugly sound or a ragged or ill-proportioned phrase. It is one of the joys of this performance that it sings throughout, and there is a wonderful sense of ebb and flow. In this sense it is a very, very beautiful performance. The shapely moulding of the thematic material seems to come naturally from within, and the general sparsity of dynamic and expressive markings in the published score does not inhibit the players from enhancing each motive with some element of rubato or dynamic emphasis. So the *Gesangsperiode* - song period - of the first movement really does sing, and plain little phrases, like the descending motive on oboe, clarinets and bassoon that forms the transition to the coda (bar 505) are given a slight crescendo-diminuendo, the marked accent on the third note very subtle, so that they sound elegant and graceful.

So this is not a performance in which the dramatic violence of the work is emphasised at all. The plummeting octave of the first movement main theme does not present an awful vertiginous cliff face, and the sudden eruptions are never uncompromisingly abrupt. It is lyricism, beauty of line and shapely proportion that are at a premium here. There are some interventions which listeners may or may not like to hear repeatedly - at bar 267 (12' 47"), for example, where the strings do a rather fussy little diminuendo-crescendo, presumably to allow the bassoon motive to be easily heard, or the very end of the first movement where the final timpani stroke seems to have been suppressed, as if to avoid the violent finality of it.

The Scherzo is immaculately played, with a transparency of sound that enables the full wealth of the orchestration to be appreciated, and the Trio has a miraculous lightness of touch and cleanness of articulation. Of course, the Adagio is exceptionally beautiful, the string tone and the Wagner tubas glorious to hear. The final dissonant climax of the Adagio takes its place as part of the balanced structure of the work, and coda is a gentle close to what has been, for the most part, a sad but by no means despairing song. We are, *post facto*, aware that this was Abbado's last performance, but there is nothing about the performance that would indicate this was the end: it is the interpretation of a man still vibrant with lyricism and life.

Haitink's, on the other hand, is a dogged, purposeful and uncompromising performance, bleak and funereal. Whereas Abbado's opening is soft-voiced, the strings and horns beautifully balanced, Haitink is grim and ominous from the start, and this sets the tone for what is to follow. He is far slower and, without adopting that particular flexibility of Abbado, sounds even slower than the timings might suggest. It is as though the music were some sombre, dark procession for a rite whose destination was always the cataclysmic dissonance of the Adagio: there is something reminiscent of Klemperer performances in the relentless grip on the over-arching form of the work. The great climaxes of the first movement are far more severe than with Abbado, the timpanist supporting the drama with magnificent violence. And the expressive shaping of the first



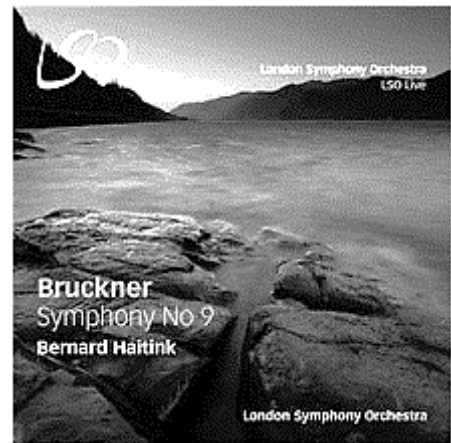
movement *Gesangsperiod* by the LSO strings is more extreme, more *angstvoll*, more Mahlerian, than with the Lucerne Festival players.

The Scherzo, partly because of the slow tempo, begins by sounding relatively gentle, but by the time the hammering fortissimos have asserted themselves there is no shortage of power - and it's good to hear distinctly the timpani tremolo at the end of each phrase - (e.g. bars 50 & 58, 0'49" & 0'58") which are not apparent in the Lucerne performance. The Trio, with a nice emphasis on the first beat of each bar, sounds rather bouncy, and becomes, unexpectedly, perhaps the lightest and friendliest part of the performance. The Adagio starts slow - the opening gesture on the violins, that great leap of a ninth, wonderfully cleanly executed with hardly a hint that the fingers are sliding rapidly down the fingerboard - and gets slower. The 'farewell to life' descending chorale on Wagner tubas seems to get slower and slower, come the close almost bereft of life. It takes something of the nature of an act of faith, or at least considerable patience, on the part of the listener to stay with such slow progress, but Haitink knows what he's about and the performance culminates with immense power, and dies away into heart-rending peace. I think this belongs amongst the greatest of recorded performances of the Ninth.

If you would rather the symphony got a move on, then this recently re-assembled* recording from 1965, now known to be conducted by Skrowaczewski, is played with astonishing vigour, the first movement an incredible six or seven minutes quicker than Abbado and Haitink, and performed with such dramatic commitment that it's quite breathtaking, keeping you on the edge of your seat throughout. Skrowaczewski effects drastic accelerandos in the approach to the first movement main theme climaxes, which is very exciting indeed. The Scherzo goes at a rattling pace, bursting with energy. The Adagio is certainly passionate, the opening theme attacked with considerable verve, but here Skrowaczewski adopts a pace more within the mainstream of performances. The Wagner tubas are blessed with a player who uses considerable vibrato, much as you might hear in Eastern Europe or Russia some decades ago, and this is particularly noticeable in the 'farewell to life' chorale, and again in the Adagio at that passage at the end which is regarded as a quotation from the Adagio of the Eighth. There are many astonishing moments in this performance: I was particularly struck by the passage in the second part of the first movement, where the brass repeat the great horn theme, at the end of which the strings come in with a fortissimo arpeggio over four octaves, which in this performance races up like a breathless exclamation mark (bar 375). Unlike the performance recorded by Marcus Bosch and the Aachen Symphony Orchestra, which also has a first movement lasting about 20 minutes and sounds a bit lightweight, Skrowaczewski's is a performance of considerable passion and gravitas which makes a convincing case that this could well be how the symphony really ought to go.

The recording quality of each recording to my ears reflects somewhat the nature of the performance. There is something rugged and lacking in subtlety about the Point Classics recording, the stereo separation very wide - the violins almost entirely in your left ear, the low strings in your right. Abbado and the Lucerne players are given an excellent well rounded, atmospheric recording, with plenty of detail but all fitting tastefully in the general sound picture. Haitink has the slightly dry but absolutely uncompromising clarity of the Barbican Concert Hall well captured, and the LSO sounds on tremendous form.

Ken Ward



* From John Berky, on www.abruckner.com: This Point Classics recording (Catalog # 625010-2) listed the performers as Cesare Cantieri and the South German Philharmonic Orchestra. Like every other release of this performance (on LP, cassette and CD) the first track contained the Adagio, the second track was the Scherzo and the third track repeated the Adagio. None of these "South German Philharmonic" Bruckner 9th recordings, whether they were credited to Cesare Cantieri or Hans Swarowsky, contained the first movement. Any recording trace of this performance (produced by Alfred Scholz for mass-market merchandizing) was lost. When the CD manufacturer was advised by abruckner.com of the long-standing error, they replaced the recording with the 1980 Mravinsky / Leningrad Philharmonic performance although they retained the same catalogue number for the CD.

After years of searching, it was assumed that the original tapes from the recording session were destroyed and that the first movement was lost.

By sheer coincidence, some of the "South German Philharmonic" recordings were eventually linked to recordings by the Southwest German Radio Symphony in Baden-Baden. A database of Bruckner recordings produced by this radio orchestra in the 1960's was secured from the Deutsche Rundfunkarchiv and a 1965 recording of the Symphony No. 9 conducted by Stanislaw Skrowaczewski was listed. When the second and third movements of that performance were compared to the performance on the CD, it was clear that the recordings were the same - and we had, in fact, discovered the long-lost first movement to this excellent performance!

News from The Bruckner Society of America

Kurt Masur receives Kilenyi Medal of Honor

At a reception given at the conductor's home in Westchester County, New York on Monday, August 11, 2014, Maestro Kurt Masur was presented with the Bruckner Society of America Kilenyi Medal Of Honor. In addition to countless performances of Bruckner world-wide, Kurt Masur recorded a complete Bruckner cycle in the 1970's for Ariola Eurodisc (with the Leipzig Gewandhaus Orchestra), Symphonies 4 and 7 in 1993 (with the New York Philharmonic) for Teldec and a 1995 performance of the 7th with the Israel Philharmonic was recently released on the orchestra's label, Helicon.

Bruckner Society of America Recordings of the Year

2014 Recording of the Year: Claudio Abbado's recording of the Bruckner Symphony No. 1 - Vienna version, 1891 (DGG) The Board were impressed that Abbado would take up the cause of this less-often played version. In doing so, he became its champion by performing it throughout Europe and giving us its best recording to date.

2014 Video of the Year: Daniel Barenboim's DVD / Blu-Ray Disc of the Bruckner Symphony No. 6 (Accentus) Kudos for giving us a wonderful video of the B6 (so far, other cycles in the making have not) - but why is this video cycle omitting Symphonies 1-2-3?

2014 Historical Recording: Newly identified 1965 recording of Stanisław Skrowaczewski conducting the South West German Radio SO in Bruckner Symphony No. 9 (Point Classics / abruckner.com) The first movement is finally found as the true performers are identified – and what a thrilling performance it is!

Bruckner Society of America Honorary Membership

At its 2014 Annual Meeting, the Board of Directors of the Bruckner Society of America decided to revive its tradition of naming Honorary Members of the Society. Above all, it is their wish to acknowledge and commend international scholars and musicians who have made significant contributions to the Society's mission of promoting a better understanding and appreciation of the music of Anton Bruckner.

Honorary Membership has been awarded to:

Dr. Andrea Harrandt - Secretary International Bruckner Society

Dr. Thomas Leibnitz - President International Bruckner Society

Ken Ward - Editor, The Bruckner Journal

More news from Bruckner Society of America - and a treasure trove for Brucknerians - can be found at
www.abruckner.com

Bruckner performances in churches in Vienna

Universitätskircher, Dr Ignaz Seipel Platz 1

23 Nov. 10.30 am

Mass No. 2 in E minor

St Stephan's Cathedral, Stephansplatz

8 Dec. 10.15 am

Mass No. 2 in E minor

St Augustin, Augustinerstraße 3

21 Dec. 11 am

Windhaag Mass

www.kirchenmusik-wien.at

Webern at the première of Bruckner's Ninth Symphony

WEBERN wrote a letter, 18 February 1903, in which "...he extolled Bruckner's Ninth Symphony, the world première of which he had just attended:

The work is dedicated "dem lieben Gott." With the Adagio, Bruckner bade farewell to the world - and really, if you listen quite attentively, you imagine at the Adagio's end, which is wonderfully gentle and transfigured, seeing the dear man ascend to heaven, even farther and higher, until the heavenly abode opens itself to him with the last, softest, long, long held E-major chord of the tubas (five!) and horns. There can hardly be anything more beautiful than this Adagio.

The first performance of Bruckner's Ninth was coupled with one of his *Te Deum*, in which several Vienna choruses, including the Academic Richard Wagner Society, participated. Webern had already been initiated into that group on 30 October 1902, at the beginning of the season."



Webern 1912

This first performance was of the Löwe edition of the Ninth, much altered and tamed-down from Bruckner's original manuscript. The recorded performance of the work by Knappertsbusch uses this edition. Thanks to Keith Gifford for this quotation from Hans Moldenhauer in collaboration with Rosaleen Moldenhauer, *Anton von Webern - A Chronicle of his Life and Work*, Gollanz, London, 1978.

Concert Reviews

LONDON

BARBICAN HALL

19 JUNE 2014

Mozart - Piano Concerto No. 23, K488 (Lise de la Salle)
Bruckner - Symphony No. 8 (1887 version)

London Symphony Orchestra / Fabio Luisi

THIS WAS irresistible programming: Mozart and Bruckner in two of the greatest works in their respective genres, played by one of the finest London orchestras, with visiting soloist and conductor both of considerable and burgeoning repute. So why were there so many empty seats and the balcony not even opened? Those who chose to stay away on account of England's football team performing in Brazil certainly made a bad call: something considerably more impressive took place at the Barbican Hall.

"Hallelujah!" wrote Bruckner on the score when he finished the draft his Symphony No. 8. It took him over three years to bring it to completion in 1887 and he was 63 years old. "The finale," he wrote to his young 24 year old friend and pupil, Franz Schalk, "is the most significant movement of my life." He sent the score off to the great Wagner conductor Hermann Levi, who had had a stunning and, for Bruckner unprecedented, success with Symphony No. 7. Levi replied it was impossible for him to perform it: "I am inclined to think that after years of isolation and battling with the world you have lost your sense of beauty and harmony and euphony." Bruckner was shattered, and the result was that he set about revising the work, often in collaboration with Franz and his brother Josef Schalk. Together they produced the 1890 version of the symphony we are used to hearing.

But what Fabio Luisi and the LSO played so magnificently at this concert was pure Bruckner that has been only rarely performed, the symphony as he had first conceived it in 1887, and the case they made for the work was thoroughly convincing. It is a wilder, more 'darkly phantasmagorical' (as Dr Dermot Gault describes it) work than the more rigorous and severe later version, and Luisi conjured a whole shuddering kaleidoscope of death-ridden and celestial visions from the orchestra, who responded with inspired playing. There is much work for the quartet of Wagner tubas in this version, glorious darkly noble music, but not the easiest of instruments - but (with the inclusion of Katie Woolley from the Philharmonia) they were virtually faultless. In the heart-stopping horn solo at the beginning of the first movement development, above a pianissimo string tremolo, that provokes a plaintive response from the oboe, the sheer expressive magic Timothy Jones (hrn) and Gordon Hunt (oboe) brought to this passage was quite out of this world and unforgettable. In this version of the symphony the C major transfiguration is achieved repeatedly, rather than reserved to be the final destination, and the extraordinary coda to the first movement blasted out its repeated dotted rhythms with an obsessiveness that seemed to border on madness.

Luisi took the Scherzo very quickly. It was wonderful to hear the cellos present the repetitive galumphing theme with each note nicely separated, no hint of the legato that afflicts less courageous performances. The rhythm was wonderfully accented, Luisi becoming very animated indeed on the podium. The Trio entered a dreamy world of romantic melancholy, the LSO strings superb, with evocative exchanges between horns and woodwind.

The Adagio is Bruckner's longest, slow-breathed mystical calm and shimmering lyricism ultimately give uneasy birth to troubled angular dissonances, feverish ecstatic rising sequences, and a massive C major climax embellished with 6 cymbal clashes. It is intense and visionary music and was given a performance worthy of its aspirations, the LSO strings and horns excelling themselves, and Luisi moulding the music sensitively, slow but never indulgent, its circuitous route to the summit never losing its sense of inexorable progress.

In recently discovered letters, Bruckner writes to conductor Hans Richter requesting slow tempos for the symphony, saying that it should last 90 minutes. Luisi's interpretation wasn't far short of that. Perhaps the Finale might have benefited from a slower, more dogged pulse, but with its mighty fanfares, Wagner tuba chorales, and its ultimate apotheosis paced to perfection, it brought to a close a performance of revelatory power and vision - a vindication for Bruckner's first version of how it should be. Ken Ward

[This is an edited version of a review that was first published at www.bachtrack.com]

LONDON

WIGMORE HALL

21 JUNE 2014

Schoenberg - 6 Little Piano Pieces op. 19,
 Strauss - Träumerei from *Stimmungsbilder* op 9, no. 4
 Wagner - Albumblatt
 Bruckner - Erinnerung
 Brahms - 7 Fantasien op 116,
 Schumann - Carnival op 9

Stephen Hough / Piano

THE PROGRAMME notes were written by Jessica Duchon, not noted for her love of Bruckner's music (See 'Bruckner, the miniaturist', by David Singerman, on page 19) but she tactfully keeps her distaste for the symphonies more or less suppressed: "*Erinnerung* (Remembrance) is perhaps the most surprising of this evening's three small pieces by composers best known for much larger works. Bruckner is able to convey within these few minutes a concentrated taste of his symphonic style with its massive concepts of structure and resonance. Writing around 1868, he made such fine use of the piano's capabilities that one might wish he had turned to the instrument more often. As Stephen Hough comments: 'The symphonic space which Bruckner creates in this pianistic miniature is inexplicably vast.'"

Hough performed the works by Richard Strauss, Wagner and Bruckner as a triptych to make the sweet centre of the first half, and in accord with his comment, *Erinnerung* did indeed become 'inexplicably vast.' Whether anyone would have performed the work quite so dramatically and given such power to the climactic section, with its left hand arpeggios and accented dense chords in the right, had they not known Bruckner as a composer who went on to compose those mighty symphonies, is perhaps unlikely; but it worked well and came over very strongly, Hough's splendid pianism on display here, as it was throughout the concert.

He has performed the work in similarly structured programmes in at least 19 concerts in the UK, USA and Europe this year. It's encouraging to see this little piece taking a place in the international piano recital repertoire, helping to add a wider dimension to audiences' awareness of Bruckner's music. Ken Ward

LONDON

ST PAUL'S CATHEDRAL

3 JULY 2014

Penderecki - Threnody for the victims of Hiroshima
 Bruckner - Symphony No. 9

London Symphony Orchestra / Daniel Harding

THIS WAS the first main concert of the City of London Festival and it was nice to see the vast St. Paul's cathedral packed. St. Paul's was a beautiful setting for the concert, but we had to put up with the St. Paul's acoustic. For Bruckner this worked both ways. This symphony is dedicated to God, so where better to listen to it. The long reverberation time had a negative effect on some of the music, but might have helped in some passages of the Bruckner.

It had the worst effect on the Penderecki, a complex piece that is scored for 52 strings. It was originally entitled 8 min. 37 sec, and was a purely abstract piece. Only after listening to it did the composer decide to dedicate it to the Hiroshima victims. It is complex and powerful music, using quarter-tones and would have

had greater effect in a dry acoustic. It finished softly and the beginning of the Bruckner just grew out of it. A similar idea occurred in Nézet-Séguin's concert at the Festival Hall a couple of years ago where he began with the motet *Christus Factus est* which ends quietly in D minor to be followed by the start of the Symphony. That was more effective - especially as he finished with a wonderful performance of the Bruckner *Te Deum*.

In the St. Paul's concert, the first movement was played at a very steady tempo. Because of the acoustic, the *Gesangsperiod* did not really sing, but the coda might have benefited. The acoustic also made the Scherzo troublesome but it was strangely impressive to listen to. The Adagio came off the best. The "Thomas Tallis moment"* sounded really beautiful in the cathedral setting, as it should. The build up to the climax was very powerful. Perhaps the last bars did not really close the symphony, as it sometimes does. Possibly, Daniel Harding really wanted to play the fourth movement, as he has done previously in Stockholm. What a pity that he didn't!

At the end, a woman sitting behind me said "that was wonderful" and that was the opinion of my friends who attended the concert with me. So, overall, a very memorable experience.

David Singerman

* A reference to Vaughan Williams' *Fantasia on a theme by Thomas Tallis* where the texture and quasi-modal harmonic progression is reminiscent of bars 155-162 in the Adagio of Bruckner's 9th, the passage that precedes that in which strings repeatedly play the opening motive of the Adagio against incessantly repeated quavers on oboes and clarinet before the climactic paragraph begins. Ed.

AUSTRIA

ST. FLORIAN

17-23 AUGUST 2014

St Florian BrucknerTage 2014

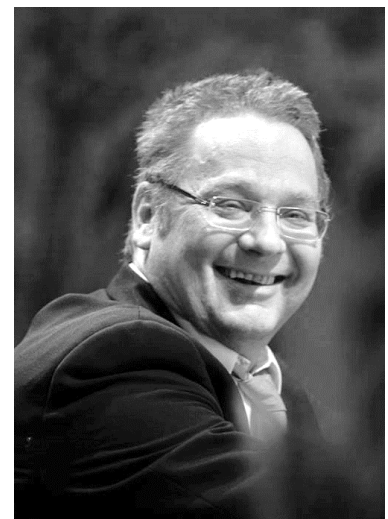
An overwhelming performance of the Eighth, that broke all boundaries, such as could only have happened at the BrucknerTage!

THE ANNUAL *BrucknerTage* (Bruckner-Days) mini-fest, each August at St Florian monastery in Upper Austria, is the summit of Bruckner performance worldwide: it doesn't come any better than this. That is, of course, not to say that the performances you hear here are necessarily always the greatest, but the privilege of being at this magical site - the vast baroque monastery that was always Bruckner's true home, in Bruckner's landscape, nourished by his favourite food and his favourite drink, with Bruckner's people, so welcoming and warm-hearted, seriously devoted to doing the best for their home-grown composer - that privilege is the priceless gift of the tiny group of local aficionados who organise this beautiful event.

It was the idea and vision of the St Florian medical doctor and musician Klaus Laczika in 1997, whose dream came to fruition in a very short time thanks to a group of like-minded and enthusiastic friends, a handful of Bruckner enthusiasts in a not-for-profit, but even so quite risky, private initiative. The members who support this festival, which has now grown to symphonic dimensions and become known to all Bruckner connoisseurs, are all volunteers.

Provost John Holzinger is chair of the organisation and guarantees full support from the Order of Augustinian Canons and the Abbey of St Florian. St Florian Choral Director Matthias Giesen serves as Artistic Director and makes possible the achievement of the varied concerns of the *BrucknerTage*, including the integration of young orchestral musicians in professional music-making and the promotion of contemporary composers by means of commissions awarded annually for works centred on the particular music of Bruckner featured in that year's festival.

The programming has always been adventurous, eclectic and not hidebound by tradition or inhibited by too sober an image of Bruckner looking up upon proceedings from his sarcophagus in the crypt. When it comes to the orchestral performance that is the climax of the week, that is always an event of the highest devotion to the composer's work, but the surrounding events give a lively variety of approaches. Traditionally there is a two-piano performance of the symphony, on a number of occasions there has been, down in the cellar below the monastery library, a jazz version of the symphony. There have been tours, talks and dancing; and this year finished with a Bruckner cabaret.



Univ. Prof. Klaus Laczika

It was such open-mindedness, together with a preference for performances on a Celibidachean timescale, that gave the opportunity in previous years for Peter Jan Marthé to conduct his extraordinary versions of symphonies 3 and 9, and a 5th with added cymbals and triangle, (in a programme that also featured the controversial artist, Nitsch, playing the Bruckner organ in a manner that called for laying a plank of wood on the keyboard to shattering effect) - subsequently marketed in recordings as 'Bruckner re-loaded'. Whatever one's view of those versions, not to mention Marthé's assertion that Bruckner himself dictated the finale of the Ninth to him, the performances the European Youth Orchestra gave for him in St Florian were unforgettable.

This year the programme also featured performances of Bruckner's Overture in G minor, Psalm 150, the St Florian Altomonte Orchestra conducted by Matthias Giesen, who was also pianist, together with Franz Farnberger, in a *tour de force* of a performance of Bruckner's 8th on two pianos. Elisabeth Maier presented a new book, the first of three, cataloguing the immense Bruckner collection at St. Florian, which she and Renate Grasberger have worked on. There was also a symposium at which Prof. Paul Hawkshaw from Yale University spoke about the 1890 version of the 8th, and Prof. Clemens Hellsburg of the Vienna Philharmonic recounted the history of Bruckner's at times difficult relations with that orchestra. (A translation of his paper will be published in the next issue of *The Bruckner Journal*.)



It was good to see John Berky, Michael Cucka and John Proffitt, members of the board of Bruckner Society of America, in attendance, together with other Bruckner Journal readers and contributors, Stephen Pearsall and Malcolm Hatfield, adding an English-speaking dimension to the international flavour of the event.

The present Director in Residence, since 2011, is Rémy Ballot, a French conductor who also studied with Sergiu Celibidache in Paris and Munich. At the BrucknerTage he has performed Bruckner symphonies Nos. 4 and 3 to great acclaim, and now the 8th. The triumphant close of Bruckner's vast Eighth Symphony, where – as Rémy Ballot wrote in the programme booklet – there is “in truth no ending, but a final ‘baptism in light’, a vision of eternity, of hope, of the elevation of humanity into a timeless dimension,” was not only Bruckner's triumph, but that of the quite superlative Upper Austrian Youth Orchestra – average age a mere 17 years old. In this mighty coda, paced at a grandly slow tempo, each internal paragraph shaped and measured to perfection, they presented with indomitable power the superimposition of the main themes of each

movement in a resplendent C major: it resounded through the Abbey, pulsating with energy and shining like silver and gold.

Wandering into the great Abbey on the couple of days preceding the performance it was also possible to hear the orchestral rehearsals. The young people were playing immaculately, wonderful soloists in brass and woodwind, but there was an extraordinary moment at the extended quiet ending of the Adagio when a baby who had presumably been sleeping peacefully for over an hour in its mother's arms suddenly awoke in terror and gave vent to a frantic howl. A nightmare for John Proffitt, the recording engineer, but it was as though some early-infant experience underlying Bruckner's music had suddenly been given voice!

Fortunately no such trauma intervened in the actual performance. It was as long a performance of this symphony as you are likely to hear, lasting over 1 hour 50 minutes. Partly this was because Maestro Ballot did what the score asks for: the finale is to begin ‘Solemnly, not fast’ – it did; and the indication for the second theme is ‘Slower’ – it was; and there is nothing to say that the third theme group should quicken up – and it sounded very slow indeed. It's a little march-like theme that suddenly stops for a ‘long pause’, whereupon out of the silence a wonderful visionary chorale on high strings and winds descends as though from heaven: the youth orchestra played it as though they were angels; it was – as the saying goes – ‘a moment to die for.’

Partly the length was due to the need to perform to the special acoustic of this vast, reverberant sacred building: it's pointless ploughing on at speed if the music flounders within its own echo, and the conductor responded with patience and creative integrity to the voice of Bruckner's church. Of course it's risky to go so slow, but the benefits were manifold. There are some woodwind solos – the oboe in the first movement development, the flute and clarinets' descending scale in the Adagio second theme – that were played with such slow, passionate inwardness that one hardly dared breathe for fear of destroying the holy silence by which they were surrounded. And at this slow tempo the massive climaxes were as though spelt out syllable by syllable, the young musicians voicing the old composer's message of holy dread.

In rehearsal Maestro Ballot had endowed the Scherzo with a rocking motion, swaying his head from side to side as he conducted, taking the music subtly away from the thumping rustic accent it often displays. Maybe the formality of the actual performance was a little oppressive, but for some reason that gentle freedom was not so apparent. But the trio, extremely slow at half the speed of the Scherzo, sang so very sweetly, with a pastoral lightness of touch, beautifully embellished by harps.

The Adagio was for me as perfect a performance as I'm likely to hear, over half an hour of some of the most beautiful and visionary music the composer ever wrote. The passionately expressive string playing this orchestra provided for its conductor belied their immaturity. That they could rehearse and perform such a sustained and intense performance as this seemed nothing short of miraculous. On the night there were a few blemishes and inaccuracies, most notably in the first two movements, that had not arisen in the earlier rehearsals: maybe the pressures of the occasion, dressed up smart with ambitious parents, siblings and tutors in attendance, exacted their toll, or maybe by now they were just tired out. But Rémy Ballot kept over a minute's meditative silence before embarking on the Adagio and it was as though everyone had been recharged and refocused; the performance rose to a new intensity which carried it triumphantly to its blazing close.

Ken Ward

Some portion of this review was first published on www.bachtrack.com

NEXT YEAR:

The next BrucknerTage takes place from 16 - 22 August 2015, featuring a performance of the Ninth symphony with the Altomonte Orchestra conducted by Rémy Ballot on Friday 21st August. The programme (still subject to change) is planned to include a performance of quartets by Beethoven and Debussy, followed by Bruckner's string quintet, played by the Minetti Quartet - that's on Tuesday 18th August; the following night five organists will play a night of organ music - *Maurice Clerc, Dijon/France, Gereon Krahforst, St. Louis/USA, Daniel Glaus, Bern/Switzerland, Giampaolo da Rosa, Rome/Italy, Roger Sayer/Rochester Cathedral, GB.* The two piano performance of the Ninth will take place on Thursday 20th.

A performance of Johann Herbeck's Great Mass in E minor



THE PHILHARMONIE FESTIVA under Gerd Schaller gave a fine performance of Herbeck's Mass in E minor on 7 September 2014 in the Regentenbau (Regency Building) at the spa town of Bad Kissingen. Herbeck was a very active conductor and composer, bringing first performances of Wagner and Verdi to Vienna, and composing choral works, songs, string quartets, masses, symphonies, stage works and much else. And he was a musician very energetic on Bruckner's behalf, remembered by Brucknerians as the member of the Vienna Conservatory examining board who said, 'He should have examined us!' after hearing Bruckner's organ improvisation of a fugue in 1861; and as the conductor who was scheduled to conduct the first performance of the 3rd symphony in 1877 but unfortunately died of pneumonia some weeks before, at the age of 46, whilst rehearsing Beethoven's Ninth symphony. Bruckner was left to conduct the performance himself - one of the worst disasters of his life as a composer.

Herbeck had also been very impressed by Bruckner's Mass No. 3: 'I know of only two masses: this one and Beethoven's *Missa Solemnis*,' he said after the first performance in 1872. His own Great Mass in E minor was well-received at its first performance in 1866, regarded as the most significant such work since Schubert, and is particularly interesting as it stems from the same period that Bruckner was composing his Mass No.1 in D minor, and Mass No. 2 in E minor.

The work opens with unaccompanied basses intoning *Kyrie eleison*, thereafter the other voices join, and the music builds with gently moulded phrases in the choir and melancholy accompanying phrases from horn and woodwind. The whole section comes to a passionate climax before fading away to leave the impression of a beautifully shaped and proportioned movement. It is a striking beginning, and the mass also has a very moving ending as the plea for peace - *Dona nobis pacem* - dies away beneath a breath-taking descending flute solo. The *Agnus Dei* had also built to a passionate fortissimo climax at *misere nobis* underpinned by a sudden drum roll - very dramatic, though not with the unsettling power of the military music that invades the *Agnus Dei* of Beethoven's *Missa Solemnis*.

The movements between that haunting opening and the melancholy close are similarly well-crafted with many impressive moments, including a strong fugue in the *Gloria*, at *Cum sancto spiritus*. The succinct account of Christ's life in the *Credo*, from *Et incarnatus est* to his crucifixion and burial, was wonderfully evocative, the soft words of the choir given special atmosphere by sustained, other-worldly notes on woodwind and horn. There are no soloists in this work, so it is for the choir to carry the full narrative of the mass, which the Munich Philharmonic Choir in this performance did with great clarity.

The performance was greeted with enthusiastic applause, and it was certainly very interesting to hear this work composed at the same time as Bruckner was writing his masses. There is something in Bruckner's compositions that speaks with a wilder, more passionate voice, always extending the emotional boundaries to the limits that the form will sustain; Herbeck's mass is somewhat more restrained, less modern, maybe a little too comfortable, but always well-crafted and beautiful to listen to, and helps to give us some idea of the context of musical life in which Bruckner was working.

It was very enterprising of Gerd Schaller and the Ebrach Summer of Music, with the support of Bavarian Radio, to provide this very rare chance to hear this work. The performance was very impressive indeed, and recorded, so it is to be hoped that we can look forward to a CD appearing soon. The only other major works of Herbeck's available on CD (Hybrid SACD) are the Symphony No. 4 for orchestra and organ, and the *Symphonic Variations* - the Hamburg Symphoniker conducted by Martin Haselböck on NCA label.

Ken Ward



Selected Worldwide Concert Listings

Nov 2014 - Feb 2015

Every effort is made to ensure the accuracy of this list, but readers are strongly advised to check with the venue or performers before making arrangements to attend.

Austria

1 Nov. 10:15 am, Salzburg, Stiftskirche St. Peter
Bruckner (arr. Messner) - Mass in C major
Stanford - Beati quorum via
 St Peter Stiftsmusik Orchestra / Armin Kircher

15, 16 Nov 7.30 pm, Vienna, Musikverein +43 1505 8190
Schubert - Symphony No. 8 "Unfinished"
Wolf - Harfenspieler, I - III, Auf ein altes Bild, Seufzer, In der Frühe, Anakreons Grab (Thomas Hampson)
Bruckner - Symphony No. 1 (Linz)
 Wiener Symphoniker / Philippe Jordan

14, 15 Jan 7.30 pm, Vienna, Musikverein +43 1505 8190
 19, 20 Jan 7.30 pm, Graz, Stefaniensaal, +43 31680 490
Bartók - Violin Concerto No.1 (Vilde Frang)
Bruckner - Symphony No. 3 (1873)
 Wiener Symphoniker / Jonathan Nott

Belgium

14, 15 Nov 8 pm, Antwerp, deSingel +32 (0)3 248 2828
 16 Nov 11 am (Bruckner symphony only)
Beethoven - Piano Concerto No. 2 (Steven Osborne)
Bruckner - Symphony No. 6
 Royal Flemish Philharmonic Orchestra / Edo de Waart

26 Nov 8 pm, Brussels: Henry Le Boeufzaal BOZAR +32 (0)2 507 8200
Wagner - Tannhäuser Overture
Liszt - Piano Concerto No. 2 (Khatia Buniatishvili)
Bruckner - Symphony No. 1 (Linz)
 Wiener Symphoniker / Philippe Jordan

8 Feb 3 pm, Antwerp, deSingel +32 (0)3 248 2828
 10 Feb 8 pm, Bruges, Concertgebouw +32 7022 3302
Bernstein - Serenade for violin, strings & percussion (Liza Ferschtman)
Bruckner - Symphony No. 2
 Flanders Symphony Orchestra / Kees Bagels

Brazil

1 Nov 4.30 pm, Sala São Paulo +55 11 3223 3966
Berg - Violin Concerto (Akiko Suwanai) **Bruckner** - Symphony No. 4
 São Paulo Symphony Orchestra / Stanisław Skrowaczewski

China

27 Feb 8 pm, Hong Kong, HK Cultural Centre + 852 2734 9009
Strauss, R - Metamorphosen **Bruckner** - Symphony No. 9
 Staatskapelle Dresden / Christian Thielemann

Denmark

21 Nov 8 pm, Sønderborg, Alsion +45 7442 2601
Brahms - Schicksalslied & Alto Rhapsody
Bruckner - Mass No. 3
 Soloists: Johanna Winkel, Wiebke Lehmkuhl, Markus Schäfer,
 & Yorck Felix Speer South Denmark Philharmonic / Matthias Janz

22 Jan 7.30 pm, Aarhus, Musikhuset +45 8940 4040
Brahms - Violin Concerto (Stanislav Pronin)
Bruckner - Symphony No. 4
 Aarhus Symphony Orchestra / Antonio Mendéz

20 Feb 7.30 pm, Frederiksberg, Royal Danish Conservatory,
 www.copenhagenphil.dk **Bruckner** - Symphony No. 8
 Copenhagen Philharmonic / Lan Shui

Finland

19, 20 Nov 7 pm, Helsinki, Music Centre, www.lippupalvelu.fi
Nielsen - Clarinet Concerto (Christoffer Sundqvist)
Bruckner - Symphony No. 6
 Helsinki Philharmonic / Karl-Heinz Steffens

France

26, 27 Nov 8.30 Nantes - www.onpl.fr
 29, 30 Nov 8.30 Anger, Centre de Congrès
Debussy (arr. Jarrell) - Trois études
Mahler - Lieder eines fahrenden Gesellen (Véronique Gens)
Bruckner - Symphony No. 4
 Orchestre National des Pays de la Loire / Pascal Rophé

15 Jan 8 pm, L'Auditorium de Bordeaux + 33 (0)5 5600 8595
Bruckner - Symphony No. 9
 Orchestre National Bordeaux Aquitaine / Emmanuel Krivine

30 Jan 8 pm Paris, Maison de la Radio, +33 (0)15640 1516
Mozart - Piano Concerto No. 20 (Roger Muraro)
Bruckner - Symphony No. 7
 Orchestre Philharmonique de Radio France / Myung-Whun Chung

6 Feb 8 pm, Marseille, Opera +33 (0)49155 1110
Liszt - Piano Concerto No. 2 (Jean-Efflam Bavouzet)
Bruckner - Symphony No. 4
 Orchestre Philharmonique de Marseille / Simone Young

23 Feb 8 pm Paris, Maison de la Radio, +33 (0)15640 1516
Mozart - Clarinet Concerto (Patrick Messina)
Bruckner - Symphony No. 9
 Orchestre National de France / Bernard Haitink

4 March 7.30 pm, Basel, Stadtcasino, +41 (0)61 273 7373
 5 March 8 pm, Strasbourg Palais de la Musique et des Congrès
 +33 (0)36906 3706
Mozart - Symphony No. 34 **Bruckner** - Symphony No. 4
 Basel Symphony Orchestra / Stanisław Skrowaczewski

Germany

2 Nov 8 pm, Berlin, Philharmonie +49 (0)30254 88999
Berg - Chamber concerto **Bruckner** - Symphony No. 9
 Deutsches Symphonie-Orchester Berlin / Kent Nagano

2 Nov 6 pm, Oppenheim, Katharinenkirche
Mendelssohn - Te Deum
Bruckner - Mass No. 3
 Thüringen Philharmonie Gotha / Ralf Bibiella

10 Nov 8 pm, 11, 12 Nov 7.30 pm, Bremerhaven, Stadttheater
Wagner - Siegfried Idyll +49 (0)471 49001
Heucke - Symphonic Variations on the Shepherd's Air from Tristan & Isolde
Liszt - Piano Concerto No. 1 (Ralph Neubert)
Bruckner - Symphony No. 3
 Städtisches Orchester Bremerhaven / Marc Niemann

11,12 Nov 8 pm, Augsburg, Theater +49 (0)821 3244900
Mozart - Horn Concerto No. 4 (Radek Baborák)
Bruckner - Symphony No. 7
 Augsburger Philharmoniker / Roland Techet

13 Nov 8 pm, Berlin, Konzerthaus +49 (0)30 203092101
Mozart - Symphony No. 29
Bach - Concerto for Violin, Oboe & Strings
Bruckner - String Quintet (arr. string orchestra)
 Konzerthaus Chamber Orchestra / Michael Erxleben

14 Nov 8 pm, Kassel, Kirchditmold Ev. Church
 www.kasseler-musiktage.de **Götte** - New work
Vasks - Violin Concerto, "Distant Light" (Katalin Hercegh)
Bruckner - String Quintet
 Louis Spohr Chamber Orchestra

16 Nov 6 pm, 17 Nov 8 pm, Aachen, Eurogress +49 (0)2419131100
Messiaen - L'Ascension **Bruckner** - Symphony No. 8
 Aachen Symphony Orchestra / Lothar Koenigs

19 Nov 7.30 pm, Paderborn, St. Heinrich +49 (0)5251 299750
 21 Nov 7.30 pm, Ostbevern, St. Ambrosius +49 (0) 5221 98380
 28 Nov 7.30 pm, Oelde, St. Vitus +49 (0) 5221 98380
Dvořák - Te Deum **Bruckner** - Mass No. 3
 Nordwestdeutsche Philharmonie / Matthias Hellmons

22 Nov 3.30 pm, Hamburg, Laeiszhalle, +49 40 357 66666
 23 Nov 5 pm, Flensburg, Deutsches Haus +49 (0) 4612 3388
Brahms - Schicksalslied & Alto Rhapsody
Bruckner - Mass No. 3
 Soloists: Johanna Winkel, Wiebke Lehmkuhl, Markus Schäfer, Yorck Felix Speer
 South Denmark Philharmonic / Matthias Janz

26 Nov 7 pm, Frankfurt am Main, Alter Oper +49 (0) 6913 40400
 "Youth Concert" (tickets exclusively for young people, students etc.)
Bruckner - Symphony No. 9
 27, 28 Nov 8 pm, Frankfurt am Main, Alter Oper +49 (0) 6913 40400
Skrowaczewski - Passacaglia Immaginaria
Bruckner - Symphony No. 9
 hr-Sinfonieorchester / Stanisław Skrowaczewski

27, 28 Nov 8 pm, Hamburg, Laeiszhalle, +49 40 357 66666
Mozart - Piano Concerto No. 27 (Emanuel Ax)
Bruckner - Symphony No. 6
 Hamburg Symphony Orchestra / Christoph Eschenbach

27 Nov 12.30 pm, Cologne, Kölner Philharmonie +49 (0)221 280 280
 Public Rehearsal **Bruckner** - Symphony No. 7
 27 Nov 8 pm, Duisberg, Theater am Marientor +49 (0)203 283 62100
 28, 29 Nov 8 pm Cologne, Kölner Philharmonie +49 (0)221 280 280
Strauss - Horn Concerto No. 2 (Paul van Zelm)
Bruckner - Symphony No. 7
 WDR Sinfonieorchester Köln / Jukka-Pekka Saraste

8 Jan 8 pm Hannover, NDR Großer Sendesaal +49 (0)1801 637637
 9 Jan 8 pm Wilhelmshaven, Stadthalle +49 (0) 1806 000166
Händel - Arrival of the Queen of Sheba
Händel - Ombra mai fu (Ian Bostridge)
Purcell (arr. Britten) - Chaconne in G minor
Britten - Folk songs, inc. The Salley Gardens, Little Sir William
Bruckner - Symphony No. 6
 NDR Radiophilharmonie / Andrew Manze

9, 11 Jan 8 pm, 10 Jan 7 pm Berlin, Philharmonie +49 (0)30254 88999
Bruckner - Symphony No. 8 (Haas)
 Berlin Philharmonic / Herbert Blomstedt

11 Jan 11.30 am & 6 pm, Hannover, NDR Großer Sendesaal "Klassik Extra" presented by Roger Willemsen +49 (0)1801 637637
Bruckner - Symphony No. 6
 NDR Radiophilharmonie / Andrew Manze

16, 17 Jan 8 pm, 18 Nov 4 pm, Berlin, Konzerthaus
Berg - Violin Concerto (Antje Weithaas) +49 (0)30 203092101
Bruckner - Symphony No. 9
 Konzerthausorchester Berlin / Michael Gielen

16 Jan 8 pm, Bonn, Beethovenhalle, + 49 (0) 228 5020 1313
Bartók - Violin Concerto (Guy Braunstein)
Bruckner - Symphony No. 7
 Beethoven Orchester Bonn / Eivind Gullberg Jensen

19, 20 Jan 8 pm, Mannheim, Rosengarten +49 (0)621 26044
Saint-Saëns - Piano Concerto No. 2 (Pascal Rogé)
Bruckner - Symphony No. 6
 Nationaltheater-Orchester Mannheim / Bertrand de Billy

22, 23 Jan 8 pm, München Philharmonie im Gasteig, +49 (0)8954 818181

Schönberg - Violin Concerto (Michael Barenboim)
Bruckner - Symphony No. 6
 Bavarian Radio Symphony Orchestra / Mariss Jansons

24 Jan 8 pm, Hamburg, Laeiszhalle, +49 40 357 66666
Mendelssohn - Violin Concerto No. 2 (Michael Barenboim)
Bruckner - Symphony No. 6
 Bavarian Radio Symphony Orchestra / Mariss Jansons

23, 24 Jan 8 pm, Mainz, Staatstheater +49 06131 2851 222
Ayres - Work No. 36 (NONcerto for horn) and ensemble (Stefan Dohr)
Bruckner - Symphony No. 7
 Philharmonisches Staats Orchester Mainz / Hermann Bäumer

25 Jan 11 am, 26 Jan 8 pm, Wuppertal, Historische Stadthalle +49 (0)2 02569 4444
Prokofiev - Violin Concerto No. 2 (Liza Ferschtman)
Bruckner - Symphony No. 6
 Wuppertal Symphony Orchestra / Toshiyuki Kamioka

31 Jan 8 pm, (student subscription) Bamberg, Joseph-Keilberth-Saal +49 95196 47145

1 Feb 7.30, Schweinfurt, Theater der Stadt +49 (0)9721 51475
Vasks - Landscape with birds - flute solo
Nielsen - Flute Concerto (Daniela Koch)
Bruckner - Symphony No. 5
 Bamberger Symphoniker / Jaap van Zweden

1 Feb 11 am; 2, 3 Feb 8 pm, Kölner Philharmonie +49 (0)221 280 280
Schubert - Symphony No. 8 “Unfinished”
Bruckner - Symphony No. 9
 Gürzenich-Orchester Köln / Marek Janowski

12, 13 Feb 8 pm, Bochum, Audimax der Ruhr-Universität
Schubert - Deutsche Messe D 872 +49 (0)234 333 3111
Bruckner - Symphony No. 7
 Bochumer Symphoniker / Martin Sieghart

15 Feb 7 pm, Pforzheim, CongressCentrum +49 (0)7231 392440
Bruch - Violin Concerto No. 1 (Razvan Stoica)
Bruckner - Symphony No. 7
 Südwestdeutsche Philharmonie Konstanz / Markus Huber

19 Feb 8 pm, Stuttgart Liederhalle +49 (0)711 2027710
Mozart - Piano Concerto No. 26 (Christian Zacharias)
Bruckner - Symphony No. 2
 Stuttgart Philharmonic / Christian Zacharias

1 March 11 am, 2 March 8 pm, Hamburg, Laeiszhalle,
Bruckner - Symphony No. 5 +49 40 357 66666
 Hamburg Philharmonic / Simone Young

Hungary

17, 18 Jan 7.30 pm, Budapest, Franz Liszt Academy +361 342 0179
Beethoven - Piano Concerto No. 5 (Varvara Nepomnyasaja)
Bruckner - Symphony No. 9
 Concerto Budapest Symphony Orchestra / Alexander Sladkovsky

20 Feb 7 pm, Győr, Richter Terem +3680 20 5015
Bruckner - Symphony No. 8
 Győr Philharmonic Orchestra / Zoltán Kocsis

Iceland

5 Feb 7.30 pm, Reykjavik, Harpa +345 525 5400
Sibelius - Symphony No. 3 **Bruckner** - Symphony No. 3
 Iceland Symphony Orchestra / Osmo Vänskä

Italy

4 Dec 9 pm, 5 Dec 8.30 pm, Turin, Auditorium RAI +39 011 8104653
Bruckner - Symphony No. 8
 RAI National Symphony Orchestra / Semyon Bychkov

19 Dec 8.30 pm, Bologna, Teatro Manzoni +39 051 6174299
Rachmaninov - Piano Concerto No. 3 (Nikolay Khozyainov)
Bruckner - Symphony No. 7
 Orchestra del Teatro Comunale di Bologna / Stefan Anton Reck

Japan

7 Nov 7.15 pm, 8 Nov 2 pm, Tokyo Triphony Hall +81 3 5608 5404
Bruckner - Symphony No. 5
 New Japan Philharmonic / Daniel Harding

12 Nov 7 pm, Tokyo Suntory Hall +813 3584 9999
 13 Nov 7 pm, Tokyo Opera City +813 5353 9999
Haydn - Symphony No. 6 *Le Matin*
Bruckner - Symphony No. 4
 Tokyo Philharmonic / Yutaka Sado

23 Nov 6.45 pm, Takasaki, Gunma Music Centre +81 (0) 27322 4527
Mozart - Piano Concerto No. 21 (Momo Kodama)
Bruckner - Symphony No. 4
 Gunma Symphony Orchestra / Christian Arming
 13 Dec 6 pm, Tokyo Suntory Hall +813 3584 9999
 14 Dec 5 pm, Niigata Shimin Geijutu Cultural Centre
Wagner - Siegfried Idyll **Bruckner** - Symphony No. 3 (1873)
 Tokyo Symphony Orchestra / Jonathan Nott

24 Jan 2 pm, Yokohama Minatomirai Hall +81 (0)45682 2000
Korngold - Straussiana **Strauss** - Four Last Songs (Çiğdem Soyarslan)
Bruckner - Symphony No. 9
 Kanagawa Philharmonic / Sascha Goetzel

22 Feb 7 pm, Yokohama Minatomirai Hall +81 (0)45682 2000
 24 Feb 7 pm, 13 Dec 6 pm, Tokyo Suntory Hall +813 3584 9999
Strauss - Metamorphosen **Bruckner** - Symphony No. 9
 Staatskapelle Dresden / Christian Thielemann

Luxembourg

25 Nov 8 pm, Luxembourg, Philharmonie +352 26322632
Wagner - Overture: Tannhäuser
Liszt - Piano Concerto No. 2 (Khatia Buniatishvili)
Bruckner - Symphony No. 1 (Linz)
 Vienna Symphony Orchestra / Philippe Jordan

23 Jan 8 pm, Luxembourg, Philharmonie +352 26322632
Mendelssohn - Violin Concerto No. 2 (Gil Shaham)
Bruckner - Symphony No. 9
 Luxembourg Philharmonic Orchestra / Emmanuel Krivine

Netherlands

13 Nov 8 pm, Heerlen, RABOzaal, +31 (0)45571 6607
Bruckner - Symphony No. 8
 Aachen Symphony Orchestra / Lothar Koenigs

28 Nov 8.15 pm, Utrecht Tivoli Vredenburg +31(0)30 2314544
 30 Nov 11 am (Bruckner only) Amsterdam, Concertgebouw
Roukens - Rising Phenix +31 (0)20 6718345
Bruckner - Symphony No. 7
 Netherlands Radio Philharmonic Orchestra / Markus Stenz

28 Feb 8.15 pm, 1 March 2.15 pm, Amsterdam, Concertgebouw
Mozart - Violin Concerto No. 3 (Isabelle van Keulen)
Bruckner - Symphony No. 2 (1877)
 Netherlands Philharmonic Orchestra / Mario Venzago

Norway

22 Jan 7.30 pm, Bergen, Grieghallen +47 5521 6150
Bruckner - Symphony No. 5
 Bergen Philharmonic Orchestra / Stanisław Skrowaczewski

Poland

5 Dec 7.30 pm, 6 Dec 6 pm, Warsaw, Philharmonie +48 22 5517111
Skrowaczewski - Passacaglia Immaginaria
Bruckner - Symphony No. 7
 Orkiestra Filharmonii Narodowej / Stanisław Skrowaczewski

21 Feb, 7.30, Katowice, Chamber Hall Polish Radio +48 3273 25319
Gubaidulina - Reflections on the theme B-A-C-H
Bruckner - String Quintet
 Śląski (Silesian) Quartet, Piotr Szumiel

Portugal

23 Nov 5 pm, Lisbon, Gulbenkian Foundation +351 21 782 3030
Vargas - Onze Cartas **Bruckner** - Symphony No. 4
 Orquestra Sinfonica Metropolitana / Michael Zilm

8, 9 Jan 9 pm, Lisbon, Gulbenkian Foundation +351 21 782 3030
Beethoven - Piano Concerto No. 4 (Radu Lupu)
Bruckner - Symphony No. 4
 Gulbenkian Orchestra / David Afkham

24 Jan 9.30 pm, Lisbon, Teatro Thalia
Mozart - Serenade No. 12 for winds
Bruckner - Mass No.2
 OS Metropolitana & Coro Sinfónico / Reinaldo Guerreiro

1 Feb 5 pm, Lisbon, Belém Cultural Centre
Bruckner - Symphony No.8 in C minor
 Orquestra Sinfonica Metropolitana / Emilio Pomàrico

Spain

3 Nov 7.30 Madrid, Auditorio Nacional de Musica
Bruckner - Symphony No. 8 +34 (0)9133 7030720
 London Symphony Orchestra / Bernard Haitink

13, 14 Nov 8 pm, Valladolid, El Auditorio Miguel Delibes,
Bruckner - Symphony No. 8 +34 983 385 604
 Orquesta Sinfónica de Castilla y León / Leopold Hager

5 Dec 8.30 pm, 6 Dec 8 pm, Málaga, Teartro de Cervantes
Bruckner - Symphony No. 4 +34 902 36 02 95
 Málaga Philharmonic Orchestra / Stefan Lano

Sweden

19 Feb 7.30 pm, Göteborgs Konserthus +46 (0)31726 5310
 20 Feb 7.30 pm, Vara, Konserthus +46 (0)31726 5310
Mozart - Piano Concerto No.20 (Jan Lisiecki)
Bruckner - Symphony No.2
 Göteborgs Symfoniker / Stanislaw Skrowaczewski

Switzerland

3, 4 Dec 7.30 pm, Luzern, Kultur- & Kongresszentrum +41 41226 7777
Mozart - Piano Concerto No. 27 (Menahem Pressler)
Bruckner - Symphony No. 7
 Luzerner Sinfonieorchester / Thomas Dausgaard

3, 4, 5 Dec 7.30 pm, Zürich Tonhalle +41 44206 3434

Nielsen - Clarinet Concerto (Martin Fröst)
Bruckner - Symphony No. 9
 Tonhalle-Orchester Zürich / Herbert Blomstedt

United Arab Emirates

17 Feb 8 pm Abu Dhabi, Emirates Palace
Strauss - Metamorphosen **Bruckner** - Symphony No. 9
 Staatskapelle Dresden / Christian Thielemann

United Kingdom

8 Nov 7.30, Hove, All Saints Church
Vaughan Williams - Towards the Unknown Region
Mozart - Serenade No. 12 for Winds **Bruckner** - Mass No. 2
 Sussex Chorus, Kent Sinfonia / Alan Vincent

15 Nov 7.30 Bolton, Abert Halls +44 (0)1204 334400
Bruckner - Symphony No. 7
 Bolton Symphony Orchestra / Robert Chasey

15 Nov 7.30 pm Chester Cathedral +44 (0)1244 500959
Dukas - La Peri Fanfare
Strauss - Four Last Songs (April Fredrick)
Bruckner - Symphony No. 7
 Chester Philharmonic Orchestra / Richard Howarth

26 Nov 7.30 pm, London, St John's Smith Square +44 (0)207 222 1061
Mozart - Piano Concerto No. 23 (Ronan O'Hara)
Bruckner - Symphony No. 8
 Young Musicians Symphony Orchestra / James Blair

27 Nov 2.15 pm, 29 Nov 7 pm Birmingham, Symphony Hall
Schumann - Piano Concerto (Stephen Hough) +44(0)121 780 3333
Bruckner - Symphony No. 7 (Haas)
 City of Birmingham Symphony Orchestra / Andris Nelsons

29 Nov 8 pm, Oxford, Sheldonian Theatre +44 (0)1865 980 980
Bruckner - Te Deum
Brahms - Double Concerto (Peter Adams, Yuri Zhislin)
 Philharmonia Chorus, Oxford Philomusica / Marios Papadopoulos

5 Dec 7.30 pm, Manchester, The Bridgewater Hall +44 (0)161 907 9000
Bach - Cantata 191 (sop: Elin Manahan Thomas; ten: Nicholas Mulroy)
Bruckner - Symphony No. 4
 BBC Philharmonic / Juanjo Mena

24 Jan 7.30 pm Leeds Town Hall +44 (0)113 224 3801
Beethoven - Overture: *Fidelio*
Mozart - Piano Concerto No. 23 (Javier Perianes)
Bruckner - Symphony No. 4
 BBC Philharmonic / Juanjo Mena

8 Feb 7.30 pm, London Royal Festival Hall 0844 875 0073
Mozart - Piano Concerto No. 25 (Paul Lewis)
Bruckner - Symphony No. 3
 Philharmonia Orchestra / Andris Nelsons

28 Feb 7.30, London Barbican Hall +44 (0)207638 8891
Bach - *Jesu, meine Freude*, **Bruckner** - Selected motets
 BBC Singers / James O'Donnell
Bruckner Symphony No 8
 BBC Symphony Orchestra / Semyon Bychkov

28 Feb 7.30 pm, Bristol St Albans Church, Westbury Park
Bruckner - Mass No. 2
Mozart - Serenade in C minor K388
 City of Bristol Choir, The Quorum Ensemble / David Ogden

8 March, 2.45 pm, Worthing Assembly Hall, +44 (0)1903 206 206
Glinka - Overture: *Ruslan and Ludmilla*
Shostakovich - Cello Concerto No.1 (Laura van der Heijden)
Bruckner - Symphony No. 3
 Worthing Symphony Orchestra / John Gibbons

11 March 7.30 pm, 14 March 7 pm Birmingham Symphony Hall
Bach - Violin Concerto No. 1 (Ilya Gringolts) +44(0)121 780 3333
Bruckner - Symphony No. 5
 City of Birmingham Symphony Orchestra / Ilan Volkov

United States of America

15 Jan 10.30 am general rehearsal
 15, 17 Jan 8 pm, 16 Jan 1.30 pm, Boston, Symphony Hall,
Mozart - Piano Concerto No. 24 (Lars Vogt) +1 617 6389289
Bruckner - Symphony No. 7
 Boston Symphony Orchestra / Andris Nelsons

16 Jan 8 pm, 18 Jan 3 pm, Baltimore, Joseph Meyerhoff Symphony Hall
 +1 410783 8000

17 Jan 8 pm, North Bethesda, Strathmore Music Center
Mozart - Piano Concerto No.21 (Alon Goldstein)
Bruckner - Symphony No.8
 Baltimore Symphony Orchestra / Günther Herbig

16, 17 Jan 7.30, Denver, Boettcher Concert Hall, +1 303 623 7876
Bach - Brandenburg Concerto No. 5
Bruckner - Symphony No. 4
 Colorado Symphony Orchestra / Mark Wigglesworth

22 Jan 11 am; 23, 24 Jan 8 pm, Minneapolis, Orchestra Hall
 +1 612 371 5656

Walton - Suite from Henry V (narr. Sam West)
Bruckner - Symphony No. 4
 Minnesota Orchestra / Mark Wigglesworth

23, 24 Jan. 7.30pm, El Paso, Plaza Theatre +1 915 532 3776
Janáček - Jealousy
Elgar - Introduction & Allegro
Bruckner - Symphony No. 4
 El Paso Symphony / Bohuslav Rattay

30 Jan 11 am, 31 Jan 8 pm, 1 Feb 2 pm, Los Angeles, Walt Disney Hall
 +1 323 850 2000

Mozart - Piano Concerto No. 27 (Richard Goode)
Bruckner - Symphony No. 9
 Los Angeles Philharmonic / Herbert Blomstedt

27 Feb, 2015, 7:30pm, Ashland, Oregon: SOU Music Recital Hall
 28 Feb, 2015, 7:30pm, Medford, Oregon: Collier Center for the
 Performing Arts

1 March, 2015, 3pm, Oregon: Grants Pass Performing Arts Center
Wagner - Overture *Die Meistersinger*
Bruckner - Symphony No. 4 (Haas)
 Rogue Valley Symphony / Martin Majkut



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

UK concert information also from www.list.co.uk and
www.concert-diary.com