

BRUCKNER

SYMPHONY NO. 7



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PITTSBURGH SYMPHONY ORCHESTRA

MANFRED HONECK

MUSIC DIRECTOR



THOUGHTS ON BRUCKNER'S SEVENTH SYMPHONY

A WINDOW INTO BRUCKNER THE ARTIST AND MAN

The question has often been raised whether Bruckner's symphonies are best viewed through a spiritual or intellectual lens. For me, it is impossible to separate one from the other, as I see the symphonies as a total work of art. To experience Bruckner only from an intellectual perspective would somehow diminish the rich spiritual power and deep meaning within the music. Similarly, to reduce Bruckner's music to the spiritual alone, devoid of skill and mastery, would be superficial.

Just as a human being consists of spirit, soul and body, I see Bruckner's symphonic music in a similar light:

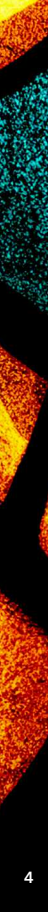
Spirit — The art of designing compositional relationships

Soul — The grasping of a boundless depth of spirituality

Body — The love of Austrian folk and dance music

It is this wide universe, this coming together of multi-faceted elements, that makes Bruckner's music so unique. And while there is great range across his nine symphonies — the Fourth Symphony, for example, composed with

a deep romantic sensibility, while the Fifth foreshadows the opening to a more complex dimension — it is the later symphonies (the Seventh, Eighth and Ninth) that plunge deeply into the world of spirituality.



BRUCKNER SYMPHONY NO. 7

As a member of the Vienna Philharmonic Orchestra, I had the great fortune to play Bruckner's Seventh Symphony on a number of occasions. Each time, I was struck that a performance of this symphony, even when interpreted in different ways, always left a lasting impression. Often, it seemed as if the magnificent music took flight on its own, almost independent of the interpretation. And yet, I would also have the sense that the true key to shining a light on the music could best be achieved through understanding Bruckner the man.

Who was Bruckner the man? Without going into his life in extensive detail, a general overview of his character and major influences is important. Firstly, I find it impossible to separate Bruckner from his deep spiritual beliefs. As a young boy, he spent several years as a monastery choirboy at the school of St. Florian where he became familiar not only with choral music, but also

mid-nineteenth century monastic life. In addition to the monastic customs and traditions, Bruckner knew every liturgical detail of the Catholic tradition. He practiced his faith vividly: attending daily Mass, participating regularly in confession, and praying The Angelus and Hail Mary Prayers. Though this sense of devotion was not particularly unusual in Bruckner's rural environment, it is significant that it remained steadfast even when Bruckner later moved to the more secular city of Vienna.

At the monastery, Bruckner's deep love of the organ grew and along with it, his understanding of music theory, counterpoint and harmony. He became the organist of both St. Florian Monastery and the Linz Cathedral before later serving as court organist. Bruckner's ability to improvise was admired widely and, not surprisingly, he achieved widespread notoriety and success across the capital cities of Vienna, Paris and London.

Beyond his choir training and organ proficiency, Bruckner was also shaped by a number of musical influences. It is known that Bruckner had a great love of folk music and as a violinist and violist, regularly played at festivals and celebrations. Additionally, he was well-versed in the Austrian playing style and was reported to be a good dancer. Perhaps most significantly, Bruckner greatly admired the work of his musical idol, Richard Wagner, though it is clear that Bruckner and Wagner could not have been more different personalities.

When interpreting and performing the music of Bruckner, I find that many of the above-mentioned qualities are often cited and even emphasized. For some, every small musical nuance must surely be attributed to Bruckner's spirituality. For others, direct links are made to the strong influence of the organ as a key point of inspiration. Still others connect simple, lively passages to Bruckner the folk musician, while others see Wagner in every interesting harmony change. For me, I find the real genius of Bruckner to lie in his truly holistic approach, each musical idea a direct

extension of both his personal nature and vast inner inspiration. It is for this reason that I dare to see some of Bruckner's chords and harmonies as somehow even more forward-looking than Wagner might have ever imagined.

Nowhere is this more evident than in the Seventh Symphony, which signifies an important moment in Bruckner's evolution of style. Beginning with the Seventh Symphony, folk influences start to recede while spirituality becomes increasingly significant and central, a trend that would continue across the Eighth and Ninth Symphonies. Discovering and exploring this evolution brings to the foreground a number of questions: What exactly is Bruckner referring to in his music? What can be found that is new and heard for the first time? Though much of Bruckner's music will always remain a mystery, it is by looking behind the written notes and into the deeper meaning of the music that simultaneously proves to be an endlessly satisfying, yet great and daunting challenge.

THE GENESIS OF THE SEVENTH SYMPHONY

On September 23, 1881, Bruckner began work on his Seventh Symphony, just twenty days after finishing his Sixth Symphony. The first and third movements were written first, followed by the second and finally the fourth, with the full symphony completed on September 3, 1883 in St. Florian. It was during the middle of composing the second movement that Bruckner received news of the death of his revered master, Richard Wagner, a loss that would, no doubt, inform the writing of the Seventh

Symphony. Here we find in both the second and fourth movements Bruckner's first use of the unique and special sound of the "Wagner tubas," a direct homage to the passing of his great musical idol.

The Seventh Symphony was premiered on December 30, 1884 in Leipzig, Germany under the direction of Arthur Nikisch, conductor of the Leipzig Gewandhaus Orchestra and later chief conductor of the Berlin Philharmonic.



Nikisch, a strong admirer of Anton Bruckner, had performed Bruckner's Second Symphony in its Vienna premiere and had also attended a number of Bruckner's lectures. Nikisch received the score of the Seventh Symphony from Bruckner's friends, Franz and Joseph Schalk, and reacted euphorically when reading through the music, exclaiming, "Nothing like this has been written since Beethoven!"

Ahead of the premiere, in a letter to Nikisch dated November 5, 1884, Bruckner shared, "There are many important things in the score that are not noted, along with frequent tempo changes." Bruckner also attended the final rehearsals in Leipzig and made notes which remain valuable interpretive clues even today. In addition to Bruckner's Seventh Symphony, the premiere program included works by Liszt, Schubert and Wagner. Nikisch obviously knew well how the audience could best receive this "new" Bruckner symphony and interestingly, placed the Seventh Symphony in the first half of the program, even preceding it with Liszt's *Les Preludes*, as well as

Schubert's *Wanderer Fantasy* for piano and large orchestra.

From the reviews of the Seventh Symphony premiere, it is not entirely clear if it was a success or a failure, but nonetheless, the symphony began its triumphal march. Over the following years, it was performed in various music capitals around the world and found its way to the United States via New York and Boston. In Bruckner's home city of Vienna, the Seventh Symphony was performed in 1886 as part of a subscription concert, becoming the first symphony of Bruckner to be played in its entirety by the Vienna Philharmonic. At this same time, though, a veritable cultural war was raging in Vienna. The feared critic Eduard Hanslick, an ardent admirer of Johannes Brahms and enemy of all composers aligned with Wagner, described the symphony as a "symphonic" giant snake, morbid and pernicious. Even so, the Seventh Symphony remains to this day, alongside the Fourth Symphony, as among the most popular of all Bruckner Symphonies.

THE MUSIC

When examining the Seventh Symphony, I believe that it is important to start by considering the musical customs and practices of the time. Similar to Brahms, Bruckner's markings are rather spare, as both composers wrote with the understanding that certain modifications were inherent and innately understood. In Bruckner, the question of tempo is always central and I approach this from the perspective that though not always directly notated, tempos were modified a great deal in Bruckner's time. As the music is composed in blocks, I find that it is often played too fast if the tempo is considered too literally. We also know that Bruckner, himself, envisioned his tempos as rather calm and broad, underscored by remarks in his correspondence, "Recently the finale of the Seventh Symphony was played for me on two pianos by Mr. Schalk and Mr. Löwe, and I saw that I had probably chosen a tempo that was too fast."

Throughout the music, Bruckner takes special care to notate specific expressive directions, for example the markings of "solemn" or "misterioso," words that on the surface perhaps seem to have more to do with feeling than tempo. I view these, however, as direct clues to the tempo character, not only defining the expressive intent, but also signaling tempo modifications that would have been understood as part of the sensibility of the time. It is interesting to note that over time, these conventions would later come to be stretched to an extreme, leading Gustav Mahler to provide even clearer artistic instructions to the musicians, such as "don't drag" or "short break like a breath." Ultimately, I believe that with Bruckner, a balance must be found in honoring the expressive intent hidden within the musical text rather than merely focusing on pure execution. Just as Anton Bruckner himself remarked, "... many important things are not noted in the score ..."

1ST MOVEMENT

"One night Dorn (a violinist and friend of Bruckner's from his time in Linz) appeared to me and dictated the theme (which ultimately became the main theme of the first movement), which I immediately wrote down. As Dorn shared, 'Watch out, you'll make your fortune with this one!'"

From the first thematic block of the symphony, the expansiveness and epic character of Bruckner is already announced, the theme consisting of a full 21 bars that begins with an ascending line (bar 3 or 0:09). In the cellos, Bruckner writes "lang gezogen," meaning broadly bowed and almost *legato* (tied together or smooth), this singing character the beginning of what will continue over the next 100 bars. At bar 103 (5:01), the first great wave begins with a marching pulse in the double basses, followed by an ascending line in the trumpets (bar 114 or 5:30) before ultimately culminating in a grandiose *fortissimo* (very strong) dynamic together with the whole orchestra (5:39).

In the following section, the third theme appears, now somewhat dancelike and folk-inspired (bar 123 or 5:49). Here,

it is interesting that Bruckner notates the woodwinds as *legato*, while the strings have short, light notes. Looking closely, Bruckner actually indicates three different articulation instructions in the strings at once, asking for a *marcato* (marked) indication on the first note, while the notes on the second beat have a dot with a legato slur, and the rest of the notes only dots. I therefore ask for the first note to have emphasis, while the second beat should be played with a light swing and the remaining notes very short, creating a gesture in the Austrian folk music style that pulsates from the beginning of the bar to the end. In bar 149 (6:55), the first and second violins alternate, before the flute adopts this same motive somewhat freely (bar 171 or 8:01), a wonderful example of the dance gesture now played with *rubato* (push and pull).

In the magnificent vocal section that follows, (bar 185 or 8:48), I would like to draw particular attention to two markings — first, the *diminuendo* (decrease in volume), along with the first appearance of the **ppp** (triple piano or very, very quiet) dynamic within the phrase starting at bar 189 (9:02), both effects adding to the secretive and almost mysterious mood. In bar 219 (10:46), Bruckner returns to the folk-dance motive, but this time with a surprising twist,

The development section follows (bar 233 or 11:26) and here, Bruckner asks for a new, accelerated tempo, indicating both “alla breve” (cut time) and “molto animato” (very animated), though both markings appeared in parentheses in the old editions and therefore received little attention. The main motive wanders through various keys before returning at the recapitulation to the overall key of E Major (bar 281 or 13:00) and the magnificent theme is now heard in the

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– Manfred Honeck

allowing a different kind of folk element to appear above it (bar 221 or 10:52). Here, it is Hungarian folk music, which was quite popular in the Austro-Hungarian monarchy (think, for example, of Johannes Brahms’ beloved *Hungarian Dances*). I have therefore asked for the violins and violas to play this music in the style of a Hungarian dance.

cellos and horn, with additional variations in the first violins and flute. Here, I find it important to note that Bruckner does not indicate a return to the main tempo, as this would have been implied in Bruckner’s time. To mark this new section, I take some time to return to the initial tempo and likewise emphasize the passing notes in the transition theme (bars 322 and 324 or 15:06 and 15:11) as an independent secondary phrase in the flutes, thus infusing a new life and spirit.

An important moment occurs in bar 391 (18:18) which, for me, is truly emblematic of Bruckner's deep religious devotion. In this bar, Bruckner not only writes "Sehr feierlich" (very solemnly), a clear indication of something special, but also introduces the timpani for the very first time in the entire movement. For years, I have pondered the significance of this moment. Surely, Bruckner could have incorporated the timpani into the big *fortissimo* blocks that come earlier, as he had done in prior symphonies. But instead, Bruckner saves the timpani for this special moment. As mentioned earlier, Bruckner knew every single element of the Catholic Mass. Here, I imagine that Bruckner has composed the center of the liturgy of a Catholic Mass, the consecration, into the music. During the consecration, the entire congregation genuflects or goes down on their knees (bars 387-390 or 18:01-18:17), hence the great *diminuendo* to the **ppp** dynamic. I see this mystical act beginning with the use of the timpani and together with the indication of "Sehr feierlich" (very solemnly), this now corresponds to the priest's

transformation of the bread into the body of Christ and the wine into the blood of Christ. With the eleven bar *crescendo* (gradual increase in volume) that follows, (bar 391 or 18:18), the bread and the chalice are slowly raised, then held high (climax at bar 401 or 19:03), before being slowly placed back on to the altar, mirrored in the thirteen bars of *diminuendo* that end at bar 412 (19:53). The *tremolo* (rapid reiteration of a note) in the timpani adds to the mysterious and almost mystical feeling, but perhaps is also symbolic and suggestive of incense that would have been utilized as part of this Mass section. For me, this passage is exemplary as one of the clear and significant ways that Bruckner's spiritual life found its way into his music. It's also interesting to note that when Bruckner attended the rehearsals in Leipzig, he specifically asked for a slower tempo across this section. The arc of tension is thus extended before opening the door to infinity in the grandiose final passage (bar 413 or 19:57) with the main theme once again in a blazing E Major.

2ND MOVEMENT

Bruckner had already finished his sketch of this wonderful Adagio movement, for me the centerpiece of the symphony, on January 22, 1883, when he learned the news of Wagner's death. The loss of his musical idol immediately inspired Bruckner to incorporate the famous Wagner tubas, built by Richard Wagner for his "Ring" operas, into the movement. The second movement, titled "Sehr feierlich und sehr langsam" (very solemn and very slow), is funeral music, a song of death. It is important to know that Bruckner had already completed a sketch of his *Te Deum* before working on the Seventh Symphony, with a plan to finalize it after the premiere of the Seventh. Here we find the *Te Deum* and Seventh Symphony inseparably linked, with parts of the *Te Deum* musical material, "In te, Domine, speravi; non confundar in aeternum" (In thee, Lord, have I hoped; not shall I perish forever) incorporated into the second movement. Throughout the movement, the famous "non confundar in aeternum" appears in various guises.

The second movement is characterized by both solemn mourning and life-affirming hope. From the opening sounds, Bruckner plunges into a dark, melancholy world, evoked by the low strings and reinforced by the special sonorous sounds of the Wagner tubas. This mood, however, is short-lived and soon replaced by the powerful "non confundar" theme of bar 4 (0:32). Here, the *marcato* (marked) indications signalize a stormy hope and confidence, as is the basis of the *Te Deum*, and I therefore ask for a powerfully optimistic character. Beginning with bar 9 (1:15), Bruckner notates "zart" (tender), ushering in now a third, sweeter mood. Across the movement, I find that these three distinctive sonorities can be found as the defining elements of many of the sections.

After the return of the somber Wagner tubas (bar 33 or 3:47), the music, now in a moderato tempo, leads into a calm dance, similar to a trio in a minuet (bar 37 or 4:13 and bar 133 or 3:10). Here, I ask for a flowing, vocal and

almost dance-like character, very much anchored in the Austrian style. I find that Bruckner often modulates to the key of C Major, traditionally the key of triumph and sunrise, when he wants to express light and hope. The first C Major occurrence takes place in bar 101 (9:40) before leading into a quiet, intimate section with the flute and second violins now marked in the *piano* (soft) dynamic over the others in *pianissimo*.

Another important moment, this time even more emphatically redemptive, occurs in bar 177 (17:53). Here, Bruckner utilizes the cymbal and triangle for the very first time in his symphonies. Since they play simultaneously, two players are needed for a single bar. Much has been discussed as to whether Bruckner was perhaps persuaded by Hermann Levi and Arthur Nikisch to incorporate these two instruments, but in the end, Bruckner did include them in his orchestration and similarly employs them in the Eighth Symphony, as well.

I find Bruckner's continued transformation of the "confundar" theme to be magnificent as it wanders through

various keys (starting in c-sharp minor) before awakening a kind of musical search for redemption (bar 160 or 15:32), only to be fully realized with the arrival of C Major in bar 177 (17:53). For me, this "confundar" theme must be played differently each time. One example is bar 117 (11:17), where Bruckner ends the phrase in a full, rich *forte* (strong) dynamic. To support this idea, I have asked the double basses to play their parts one octave lower, further adding depth and power to the sound. Bruckner now dedicates the concluding funeral chorale (bar 184 or 18:55) to Richard Wagner, naturally orchestrating it for the Wagner tubas, here reinforced by the horns in an expression of utter despair notated in the *fff* (triple forte or very, very loud) dynamic. As Bruckner himself wrote, "In memory of my unattainable ideal in that bitter time of mourning."

I find Bruckner's use of the flute as an instrument of proclamation (bar 203 or 21:08) particularly beautiful and see it as a light from eternity (akin to the Annunciation from Mahler's Second Symphony), before the movement ends peacefully.

3RD MOVEMENT

The third movement is marked Scherzo and given the tempo indication of “Sehr schnell” (very fast). As is typical of a third movement, it is a dance movement and draws on Austrian folk music. Conductor Karl Muck, who led the Austrian premiere in Graz, is said to have praised the theme, to which Bruckner replied, “It’s good, but unfortunately not by me. The melody was always sung by a cockerel perched next to my house.” This theme, first

heard in bar 5 (0:04) is indeed memorable and outlines an octave leap followed by a double-dotted rhythm.

Throughout the movement, natural sounds abound such as the alpine echoes hidden in the clarinet (bars 99 and 107 or 1:20 and 1:26) and also the first violins (bars 149-152 or 2:02-2:05). Bruckner even indicates the term “mocking bird” in the score (bar 137 or 1:51), though



this was eliminated in all early editions. I use this reference to imagine a natural sound, in this case, in the oboe and later the flute (bar 153 or 2:05). Similarly, a “bird” motive also runs through various instruments (bars 165-184 or 2:14-2:31), heard here in the horns, trumpets and clarinets, all imitating the natural sound of a rooster. Across these passages, my aim was to make the repeating motive extremely clear and audible, despite the increasingly complex orchestration.

One particular spot of note is bar 249 (3:21) where we experience an almost oppressive, demonic character that has grown out of the lightness that has come before. The trio, by total contrast, is quite vocal and idyllic in style, now written in the typical pastoral key of F Major. Here, only the timpani provides small impulses by repeating the motive of the first theme (bar 81 or 5:21).



4TH MOVEMENT

While there are few dotted figures in the first and second movements, the rhythmic complexity grows considerably from the third to the fourth movement. A *tremolo* in the second violins precedes the pointed last movement main theme and I ask for it to be played fast and fiery in total contrast to the calm, lyrical “Bruckner” tremolo of the first movement. To add to the eruptive character, I also direct the second violins to ignite the tremolo fire with a small accent, almost like a match being struck. The second theme, now a chorale theme, forms a pleasant contrast (bar 35 or 1:06). Here I aim to find a sound almost like that of a madrigal, a sound that Bruckner would have surely known and loved from his St. Florian choirboy experience.

The Wagner tubas now enter. The third thematic block (bar 93 or 2:58) is a reference back to the first theme and brings together the whole orchestra in unison, a powerful moment somehow reminiscent of Wagner. I see the

repeating notes in the double basses (bars 121-122 or 4:02) as raw and wild rather than even and accompanimental. They participate, so to speak, in the energy of the dotted rhythm together with the *tremolo*. Here again, Bruckner recalls the world of Austrian folk music, bringing back the Alpine third and sixth intervals from bar 133 (4:24) and onwards. As the two worlds confront each other, I find this to be amongst the most beautiful moments of the entire symphony, the purity of Alpine nature now combined with the dark, melancholy sounds of the Wagner tubas (bar 147 or 4:53). The passage beginning in bar 163 (5:48) shows just how much variation of expression is possible in the double-dotted rhythms. Accompanied by plucking low strings, as if imitating a guitar, the first and second violins play the double-dotted rhythm ever more decisively (bar 166 or 5:55) before switching to a more vocal and lyrical expression (bar 168 or 6:00).

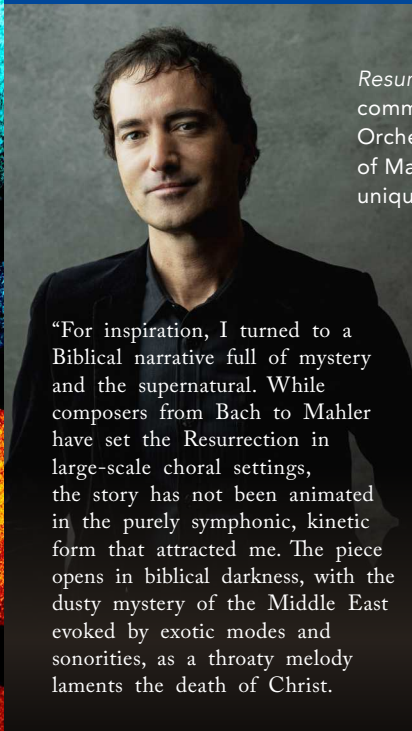
The blocks of sound return in the development section, now strengthened. Bruckner scores the last of these blocks (bar 209 or 7:31) once again now in unison, further contributing to the feeling of an enormous intensification. I ask for the following general pause to be slightly longer than usual, reminiscent of a cathedral acoustic with a great deal of reverberation, so that the calm can return before the entrance of the chorale theme. The imitative figures that follow (bar 237 or 8:34) are so closely grouped together that they can hardly be perceived as imitations. I have therefore asked for them to be played rhythmically and pointedly, further emphasizing the expression. In the final coda, Bruckner at last brings back the opening theme of the first movement (bar 331 or 11:40) and thus closes the arc of this great symphony from the very first note to the last.

I see the fourth movement, without a doubt, as a true masterpiece of compositional art. And while Bruckner's pupil and conductor, Hermann Levi, initially judged it as the weakest movement of the symphony, he revised his opinion upon gaining an understanding of Bruckner's conception. It is for good reason that the Seventh Symphony remains known as Bruckner's greatest public triumph. Though Bruckner had to wait more than sixty years to achieve his international breakthrough, it gives us an important window into understanding Bruckner the artist, a true and complete picture of a man with all of his longings, sufferings, religious hopes, complexities and passions. 



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MASON BATES *RESURREXIT* (2018)

A portrait of composer Mason Bates, a man with dark hair and a slight smile, wearing a dark jacket over a dark shirt. The background is a dark, textured grey.

Resurrexit was composed in 2018 on a commission from the Pittsburgh Symphony Orchestra “to celebrate the sixtieth birthday of Manfred Honeck, who has taken us on a unique journey into the spirituality of music.

“For inspiration, I turned to a Biblical narrative full of mystery and the supernatural. While composers from Bach to Mahler have set the Resurrection in large-scale choral settings, the story has not been animated in the purely symphonic, kinetic form that attracted me. The piece opens in biblical darkness, with the dusty mystery of the Middle East evoked by exotic modes and sonorities, as a throaty melody laments the death of Christ.

The entrance of the beautiful Easter chant *Victimae Paschali Laudes* [‘Praise the Easter Victim’] signals the first stirrings of life, conjured by trills, altar bells and the remarkable ‘*Semantron*’ (a large wooden plank hammered by huge mallets used by Byzantine monks as a call to prayer). Mystery turns into magic as the ‘re-animation’ is illustrated by quicksilver textures that whirl and flicker, building to an exhilarating finale that features a soaring reprise of the Easter chant.”

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Composer of the GRAMMY®-winning opera *The (R)evolution of Steve Jobs*, Mason Bates is imaginatively transforming the way classical music is created and experienced as a composer, DJ, and curator.

As the first composer-in-residence appointed by the Kennedy Center, he presented a diverse array of artists on his series *KC Jukebox* using immersive production and stagecraft. Championed by legendary conductors from Riccardo Muti, Michael Tilson Thomas and Marin Alsop, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. Named as the most-performed composer of his generation in a recent survey of American music, Bates has also composed for feature film including Gus Van Sant's *The Sea of Trees*. He is currently working on a new opera based on *The Amazing Adventures of Kavalier & Clay* for the Metropolitan Opera.

Mason Bates created *Philharmonia Fantastique: The Making of the Orchestra* for animated film and live orchestra with Gary Rydstrom of Lucasfilm and Jim Capobianco of Aerial Contrivance which explores the connection between creativity and technology. The GRAMMY®-winning soundtrack was recorded by the Chicago Symphony.

Working under the name DJ Masonic, Bates developed *Mercury Soul*, a show combining DJing and classical music, to packed crowds with clubs and orchestras around the country. A diverse artist exploring the ways classical music integrates into contemporary cultures, he serves on the faculty of the San Francisco Conservatory of Music.

MANFRED HONECK MUSIC DIRECTOR

Over the last quarter century, Manfred Honeck has firmly established himself as one of the world's leading conductors, renowned for his distinctive interpretations and arrangements of a wide range of repertoire.

For 16 seasons, Manfred Honeck has served as Music Director of the Pittsburgh Symphony Orchestra. Together, they have continued a legacy of music-making that includes several GRAMMY® nominations and a 2018 GRAMMY Award® for Best Orchestral Performance. Celebrated in Pittsburgh and abroad, Manfred Honeck and the Pittsburgh Symphony Orchestra serve as cultural ambassadors for the city as one of the most frequently toured American orchestras.

Born in Austria, Manfred Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado and was

subsequently engaged by the Zurich Opera House, where he was bestowed the prestigious European Conductor's Award. Following early posts at MDR Symphony Orchestra in Leipzig and the Oslo Philharmonic Orchestra, he was appointed Music Director of the Swedish Radio Symphony Orchestra in Stockholm. For several years, he also served as Principal Guest Conductor of the Czech Philharmonic Orchestra. From 2007 to 2011, Manfred Honeck was Music Director of the Staatsoper Stuttgart.

As a guest conductor, Manfred Honeck has worked with the world's leading orchestras including the Berlin Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Gewandhausorchester Leipzig, Staatskapelle Dresden, London Symphony Orchestra, Orchestre de Paris,

Accademia di Santa Cecilia Rome, and the Vienna Philharmonic, and is a regular guest with all of the major American orchestras. Operatic guest appearances include Semperoper Dresden, Royal Opera of Copenhagen and the Salzburg Festival.

Manfred Honeck holds honorary doctorates from several North American universities and was awarded the honorary title of Professor by the Austrian Federal President. An international jury of critics selected him as the International Classical Music Awards “Artist of the Year” 2018.



PITTSBURGH SYMPHONY ORCHESTRA

Now in its 128th season, the Pittsburgh Symphony Orchestra is credited with a rich history of engaging the world's finest conductors and musicians and demonstrates a genuine commitment to the Pittsburgh region and its citizens. Known for its artistic excellence for more than a century, the Pittsburgh Symphony has been led by its worldwide acclaimed Music Director Manfred Honeck since 2008; past music directors have included Fritz Reiner (1938–1948), William

Steinberg (1952–1976), André Previn (1976–1984), Lorin Maazel (1984–1996) and Mariss Jansons (1997–2004). The Orchestra has always been at the forefront of championing new works, including recent commissions by Mason Bates, Stacy Garrop, James MacMillan, Wynton Marsalis, Jessie Montgomery and Julia Wolfe, in addition to performing the premiere of Leonard Bernstein's Symphony No. 1 "Jeremiah" in 1944 and John Adams' "Short Ride in a Fast



Machine” in 1986. The two-time 2018 GRAMMY® Award-winning orchestra has a long and illustrious history in the areas of recordings and live radio broadcasts. Manfred Honeck and the Pittsburgh Symphony Orchestra have received multiple GRAMMY® nominations for Best Orchestral Performance, taking home the award in 2018 for their recording of Shostakovich: Symphony No. 5; Barber: Adagio. As early as 1936, the Pittsburgh Symphony has

been broadcast on the radio. The orchestra has received increased attention since 1982 through national network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra. Lauded as the Pittsburgh region’s international cultural ambassador, the orchestra began regular touring in 1896 and has embarked on scores of domestic and international tours.



PITTSBURGH SYMPHONY ORCHESTRA

MUSIC DIRECTOR

Manfred Honeck

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RECORDING.

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 EXTRA MUSICIAN

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* ACTING

SPECIAL THANKS TO
THE PERRY & BEEJEE MORRISON
STRING INSTRUMENT LOAN FUND.

CREDITS

Pittsburgh Symphony Orchestra

Recorded Live:

Bruckner Symphony No. 7 and

Mason Bates *Resurrexit*

March 25-27, 2022

Heinz Hall for the Performing Arts

Pittsburgh, Pennsylvania

***sound/mirror*, Boston**

RECORDING PRODUCER: Dirk Sobotka

RECORDING ENGINEER: John Newton

BALANCE ENGINEER: Mark Donahue

EDITING: Dirk Sobotka

MASTERING: Mark Donahue

PROGRAM NOTES: Manfred Honeck

Mary Persin

NOTES EDITORS: Cally Jamis Vennare

Keene Carter

TECHNICAL NOTES: Mark Donahue

Dirk Sobotka

ART DIRECTOR: JoAnn Nunes

FRONT COVER: Brian Hughes

PHOTOS: George Lange

sound/mirror

We at ***sound/mirror*** believe that in a good and successful recording, the sound has to serve the music. While an important goal is to truthfully represent the acoustical event in the hall, another is to capture the composer's intention reflected in the score and its realization by the performer. To achieve these goals, extensive collaboration and communication between the artists and the recording team are of utmost importance. Based on our long experience of recording the Pittsburgh Symphony Orchestra in Heinz Hall, we chose five omnidirectional DPA 4006 microphones as our main microphone array. Supplementing those with "spot mics" to clarify the detail of the orchestration, we worked towards realizing the above goals. Extensive listening sessions with Maestro Honeck and orchestra musicians were crucial in refining the final balance. This recording was made and post-produced in DXD on a Pyramix workstation to give you, the listener, the highest sound quality possible.

We hope you will enjoy listening to this recording as much as we enjoyed making it.

soundmirror.com

BRUCKNER

SYMPHONY NO. 7

IN E MAJOR

(1883, EDITION NOWAK)

I. Allegro moderato 21:33

II. Adagio: Sehr feierlich und sehr langsam 22:34

III. Scherzo: Sehr schnell 10:21

IV. Finale: Bewegt, doch nicht schnell 12:17

BATES

RESURREXIT

(2018)

10:57



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