

Bruckner: Symphony no. 8 in C minor, version of 1890

Otto Klemperer, Cologne Radio Symphony Orchestra (1957)

Zubin Mehta, Los Angeles Philharmonic Orchestra (1974)

Rémy Ballot, Oberösterreichisches Jugendsinfonieorchester (2014)

Brucknerathon 2013, 2014

I (Kopfsatz)

analysis		1890	Klemperer	Mehta	Ballot
Exposition					
a	[F]	1	0:01	0:01	0:08
A	→ C minor	3	0:06	0:05	0:12
Ab		11	0:29	0:23	0:37
Ac		19	0:47	0:38	0:57
a	[F]	23	0:58	0:50	1:11
A	→ C minor	25	1:02	0:54	1:15
Ab		33	1:20	1:10	1:39
Ac		41	1:35	1:23	1:58
Ax		45	1:46	1:35	2:12
B	G major	51	2:02	1:54	2:32
Bx		89	3:28	3:30	4:22
C	E flat minor	97	3:45	3:48	4:43
Ck (fanfare)	E flat major	125	4:45	4:47	5:54
K (A)	→ E flat major	129	4:53	4:55	6:03
A (horn)	E flat major	141	5:19	5:21	6:39
Development					
induction	E flat major	153	5:44	5:51	7:13
chorale (A)	G flat → F major	165	6:02	6:18	7:43
B inverted	G flat major	193	6:50	7:06	8:59
retransition	[F]	217	7:28	7:56	10:01
Recapitulation					
A	→ C minor	225	7:40	8:09	10:20
A	→ E flat major	235	7:57	8:26	10:48
A	→ C minor (6-4)	245	8:14	8:43	11:16
(A)		249	8:33	8:51	11:28
rhythm of A		271	9:02	9:30	12:23
(A) oboe		283	9:28	9:49	12:51
(Ab) trumpet		291	9:38	10:01	13:09
Ac strings	C minor →	299	9:48	10:14	13:28
B	E flat major	311	10:17	10:48	14:04
C	C minor	341	11:26	12:12	15:40
scale	→ C minor (6-4)	369	12:20	13:09	16:48
Coda					
(A)	→ C major	393	13:04	13:50	17:47
A inverted		395½	13:11	13:56	17:54
end	C minor	417	14:06	14:52	18:55

Bruckner: Symphony no. 8 in C minor, version of 1890

Klemperer 1957, Mehta 1974, Ballot 2014

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II: Scherzo

analysis		1890	Klemperer	<i>da capo</i>	Mehta	<i>da capo</i>	Ballot	<i>da capo</i>
Scherzo pt. 1								
a	[G]	1	0:00	9:27	0:00	9:42	0:00	11:36
A	C minor	3	0:03	9:31	0:03	9:45	0:04	11:40
A	C flat major	19	0:20	9:49	0:20	10:03	0:31	12:08
A	A flat minor	25	0:33	10:02	0:34	10:17	0:41	12:19
A	A major	33	0:44	10:13	0:45	10:28	0:55	12:34
A	E major	37	0:49	10:18	0:50	10:34	1:02	12:40
K1 (A)	E flat major	41	0:55	10:24	0:56	10:39	1:18	12:47
K2 (A)	E flat major	53	1:12	10:41	1:13	10:57	1:27	13:08
cadence		61	1:23	10:52	1:23	11:07	1:40	13:21
Scherzo pt. 2								
development		65	1:29	10:58	1:29	11:13	1:47	13:28
Letter K	woodwinds	95	2:12	11:42	2:11	11:57	2:37	14:19
a	[G]	135	3:20	12:52	3:12	12:57	3:49	15:36
A	C minor	137	3:23	12:55	3:15	13:00	3:52	15:40
K1 (A)	C major	175	4:15	13:49	4:07	13:52	4:55	16:44
K2 (A)	C major	187	4:32	14:05	4:24	14:09	5:14	17:03
end	C major	195	4:44	14:17	4:34	14:20	5:27	17:17
Trio pt. 1								
A	A flat major	1	4:48		4:40		5:34	
K1	E major	25	5:57		5:47		6:59	
K2	E major (harps)	37	6:30		6:21		7:41	
cadence	E major	44	6:55		6:45		8:06	
Trio pt. 2								
development		45	6:58		6:50		8:11	
A	A flat major	61	7:47		8:04		9:24	
K1	C major	77	8:32		8:50		10:28	
	E major (harps)	81	8:44		0:00		10:44	
K2	A flat major	85	8:56		9:12		10:59	
end	A flat major	93	9:24		9:40		11:31	

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III: Adagio

	<i>analysis</i>	1890	Klemperer	Mehta	Ballot	
Part 1	a	D flat major	1	0:00	0:00	0:09
	A1	D flat major	3	0:15	0:17	0:25
	A2	C# minor 7	7	0:40	0:45	0:54
	climax (A2)	A major 6-3	15	1:20	1:41	1:50
	chorale	G flat major	21	1:54	2:31	2:34
	harp	to F major	25	2:15	2:58	3:00
	A1	D flat major	29	2:41	3:28	3:32
	A2	B major 6-3	33	3:01	3:57	4:00
	chorale	A flat major	39	3:36	4:45	4:42
	harp	to G major	43	3:56	5:11	5:08
Part 2	B1	E major	47	4:21	5:38	5:40
	B1	E major	57	5:06	6:35	6:51
	B2 (tuben)	C major	67	5:50	7:28	8:01
	climax	C flat major	77	6:33	8:21	9:06
	b3 (3/4)	[B flat]	81	6:51	8:46	9:33
	B3 (winds)	B flat minor	83	6:59	8:54	9:41 Marie*
	(strings)	to E minor	91	7:22	9:27	10:16 Anton
Part 3	A1 (4/4)	D flat major	95	7:45	10:00	10:40
	A2	E major	109	8:46	11:24	12:13
	marcato	F major 6-4	117	9:15	12:07	13:08
	climax (A2)	B flat major 6-4	125	9:45	12:48	14:03
	Ak (A2)	A flat minor (accel.)	129	10:01	13:09	14:32
		(ritard.)	137	10:25	13:26	14:58
Part 4	B1	E flat major	141	10:40	13:38	15:18
	B1/B1 inv	E flat major	151	11:23	14:30	16:27
	B2 (tuben)	C flat major	161	12:04	15:18	17:32
	climax	C major	165	12:21	15:40	17:59
	Bk (B1)	[G in bass]	169	12:38	16:02	18:25 loneliness
Part 5	A1	D flat major	185	13:44	17:23	20:00
	A2	C major 6-3	197	14:38	18:38	21:22
	Siegfried	E flat diminished 7th	200	14:49	18:53	21:41
	A2	E major 6-3	201	14:52	18:57	21:47
	Siegfried	G diminished 7th	204	15:04	19:11	22:07
	A1	B flat minor	205	15:07	19:15	22:13
	A2	A flat major	209	15:23	19:33	22:38
	(A2)	E major	211	15:32	19:46	22:52
		cresc. poco a poco	219	16:00	20:19	23:40
	Letter S	dissonance	223	16:13	20:28	24:04
	calm	E major	227	16:27	20:43	24:31
	cymbals	E flat major	239	17:23	21:21	25:43
	cymbals	C flat major	243	17:41	21:40	26:03
	chorale	A flat major	247	18:02	22:09	26:28
	harp	to C major	251	18:22	22:34	26:53
	B1	D flat major	255	18:50	23:05	27:31
	Coda	A1 (horns)	D flat major	259	19:15	23:37
A2 Valhalla		D flat major	271	20:13	25:06	29:27
A1 (tuben)		D flat major	283	21:22	26:28	30:53
end		D flat major	291	22:25	27:45	31:59

* Marie Demar (1865-1946). See Howie, *Documentary Biography*, p. 466.

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IV: Finale

analysis		1890	Klemperer	Mehta	Ballot
Exposition					
a	[F sharp]	1	0:00	0:00	0:00
A1	→ D flat major	3	0:03	0:03	0:03
A1	→ E flat major	17	0:26	0:22	0:25
A2	C minor	31	0:48	0:41	0:48
Ak	C major	57	1:29	1:17	1:30
B1	A flat major	69	1:45	1:35	1:50
B1	A flat major	79	2:13	1:57	2:24
B2	A flat major	89	2:36	2:20	2:58
B3 tuben, solo horn	C flat major	99	2:59	2:44	3:30
B1	A flat major	111	3:30	3:18	4:22
Bk	G flat major	123	3:57	3:45	4:57
C1	E flat minor	135	4:23	4:13	5:34
C1	E flat minor	151	4:55	4:44	6:20
C2 chorale	E major	159	5:14	5:03	6:49
C3 contrabassoon	B flat major	183	6:04	6:04	8:05
K1	E flat major	215	6:41	6:48	9:19
K2 (C2)	E flat major	231	7:00	7:17	9:56
K3 (A1)	E flat major	239	7:16	7:37	10:21
Development					
Induction: C2 inverted	E flat major	253	7:36	8:04	10:50
C1 inverted	E flat minor	285	8:31	9:11	12:32
C1/A2	E flat minor	301	8:59	9:41	13:13
C1	E flat minor	309	9:13	9:54	13:29
A2	F minor	323	9:37	10:17	14:11
A2	→ G major	333	9:54	10:34	14:30
A1	E flat major	345	10:14	10:54	14:53
(A1)	G flat major	369	10:46	11:31	15:35
(A1)	C major	387	11:11	12:00	16:09
(A1) brass	A major 6-3	413	11:50	12:37	16:54
(A1) flute rhythm	[E]	429	12:12	13:00	17:23
Recapitulation					
a	[F sharp]	437	12:23	13:11	17:37
A1	→ G flat major	439	12:26	13:14	17:40
A1	→ C flat 7	447	12:38	13:24	17:53
A1	→ A flat major	455	12:50	13:35	18:07
(A1)	B major → C major	469	13:13	13:56	18:31
(A1)	F sharp diminished 7th	481	13:30	14:14	18:54
unison	F minor 6-4	501	13:54	14:38	19:29
(unison)	C major 6-3	519	14:14	14:58	20:04
climax	[C flat]	535	14:30	15:14	20:32
horns	→ E major	539	14:34	15:19	20:40
B1	A flat major	547	14:48	15:32	20:56
B1	A flat major	557	15:11	15:54	21:28
B3 tuben, solo horn	C flat major	567	15:35	16:18	22:04
Bx	→ E major	577	16:01	16:46	22:50
C1 (fugato)	C minor	583	16:15	17:04	23:20
climax	[G in bass]	617	17:22	18:08	25:24
I: A	→ G major	619	17:26	18:11	25:30
Ck	dominant of C	627	17:42	18:27	25:59
Coda					
(A1)	C minor	647	18:23	19:17	27:21
(A1)	D minor	671	19:15	20:18	28:51
II: A fanfare	F major	679	19:27	20:33	29:16
A2 fanfare	C major	687	19:40	20:46	29:45
peroration: II, III, IV, I	C major	697	19:57	21:01	30:14
end	C major	709	20:26	21:25	30:56