



polyphonia

In the presence of H.E. The Austrian Ambassador
D.Dr. Josef Schöner

OVERTURE "THE PIERROT OF THE MINUTE"
Granville Bantock

CLARINET CONCERTO IN F - - *Carl Nielsen*

I N T E R V A L

SYMPHONY IN F MINOR "STUDIENSINFONIE"
Anton Bruckner

KEITH PUDDY (clarinet)

POLYPHONIA ORCHESTRA
Leader: Denis East

BRYAN FAIRFAX

Queen Elizabeth Hall
General Manager: John Denison, C.B.E.
Friday, 28th April, 1967
Programme: price 2s. 0d.

INTERVAL

A warning bell will be sounded for five minutes before the end of the interval.

Joseph Anton Bruckner 1824 - 1896

Symphony in F minor "Studiensinfonie" 1863

Allegro molto vivace: Andante: Scherzo and Trio: Finale

Bruckner composed eleven symphonies. This and the one in D minor called *Die Nullte* are respectively the first and third in order of composition but remained unnumbered.

One of the faults of Bruckner's qualities was his extreme susceptibility to the criticism of well-meaning friends, affectionate students and others who assumed that the composer's over-publicized simplicity extended to his work, which only required a little extra Wagnerizing to become *really* good. As a consequence, the complaisant Bruckner was persuaded into revising (or allowing others to revise) all his earlier symphonies except the present work, some of them more than once, and the original versions have only in recent years become available, revealing Bruckner as a far more original voice than had previously seemed the case.

This lack of confidence also led to Bruckner's disowning of this evening's work. Some have described it as immature, but it was written by a man of 39 with some of his finest work behind him, notably the splendid cantata *Preiset den Herrn*, completed in the previous year. It was also written at a time in Bruckner's life when the sheer need to compose was at its strongest. He had just emerged from five years of rigidly traditional tuition in harmony and counterpoint under the celebrated theorist Simon Sechter. These five years of hard labour had produced a master of his craft, a composer of immense learning, in whom the desire to create had been for too long bottled up — Sechter discouraged his students from undertaking much free composition, preferring them to write directed exercises only.

At this point Bruckner came under the spell of Wagner, fatal for so many composers, but a liberating and inspiring influence here. No Bruckner symphony is as urgent or as vital as this one, or as expressive of an overwhelming joy in creating and knowing that it is done well. Bruckner did himself and posterity a disservice by labelling this symphony, with the caution of age, a 'prentice work.

The tempo of the first movement, *molto vivace*, is unique for Bruckner, none of his subsequent opening movements betraying this impetuosity. Both the outer movements maintain this spirit, the Finale displaying a tremendous rhythmic vitality, culminating in one of the most exciting codas that even Bruckner ever wrote. The *andante* is in ternary form and although his later slow movements developed a more imposing scheme of free variation the exquisite tenderness and delicate sense of melancholy of this movement place it at the emotional centre of the work. The rugged stamping of the *Scherzo* and the grace of its trio have the hallmarks of the true Bruckner scherzo-movement, one of his most characteristic contributions to symphonic literature.

The *Studiensinfonie* received its first British performance by this evening's orchestra and conductor at the London Bruckner Festival promoted by Polyphonia and the Austrian Institute in 1964. It remains the only Bruckner symphony to be unrecorded and it has never been broadcast in this country.

In accordance with the requirements of the Greater London Council:

1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways.