

You asked for it...

1. The performance that converted me to Bruckner was one that I might not even like now. It was a late 60s - early 70s recording of the Eighth conducted by Bernard Haitink of Phillips. Nobody listens to that one anymore; Haitink has recorded three or four versions since then.

That old one has a drum roll about 45 seconds into the finale that is not heard in other performances. Since this was my first Bruckner 8, I was once under the impression that Haitink did it right and everyone else got it wrong.

That drum roll has returned in the most recent Haitink performance from 2005. You can hear it here...

[http://www.amazon.com/gp/product/B000VGNMZS/ref=dm\\_mu\\_dp\\_trk36](http://www.amazon.com/gp/product/B000VGNMZS/ref=dm_mu_dp_trk36)

2. The Eichhorn version of the Ninth, with the completed finale, changed my life.

3. So did the Celibidache version of the Fourth. Actually, I already knew the symphony well when I first played that recording. But the way he handled the finale -- good Lord. Goosebumps. Hair on end. Tears rolling down my face. That never happened to me before!

I don't know if Celi fiddled with the orchestration. All I can say is -- if Bruckner didn't intend it to sound like that, he got it wrong and Celi got it right. I would never say those words about any other performance of any other piece of music, but in THIS case...

4. Tintner's rendition of the Third. He does the 1873 version, which is incomparably better in the first movement -- Bruckner, in the revision, cut out the best stuff! That said, I like the revised version better in the adagio. Here, Celi is the man.

I betcha that most of the people who list the recordings that hooked them will point to a performance of the Eighth.