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SCENE



10/18-(5)

Anton Bruckner (1824-1896)
Symphony No. 3 D minor
(version 1877))

Musikkollegium Winterthur
Thomas Zehetmair, cond.

1 Hybrid-SACD

222[®]
RECORDING

MDG 901 2090-6

UPC-Code:



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LC06768

Discographic Debut

Thomas Zehetmaier gets off to a fantastic start with Anton Bruckner's Symphony No. 3, the work marking his discographic debut as the principal conductor of the Musikkollegium Winterthur. This prizewinning, richly traditional Swiss orchestra once again offers a compelling performance enhanced by agile flexibility of chamber character. The overwhelming acoustics of the Winterthur Town Church contribute their share to the magnificent Bruckner sound, which here has been perfectly captured in three-dimensional 2+2+2 recording technology and released on a high-resolution Super Audio CD.

Radical Revision

Bruckner's insecurity about his own works is legendary. He repeatedly submitted his symphonies to radical revisions – often because of a few critical remarks. In any event, the "Third" was a genuine disaster when it was premiered; the orchestra's musicians are even said to have left the stage during the performance. Perhaps the absolutely servile accumulation of quotations from Wagner was then somewhat too much of a good thing. As a consequence, Bruckner eliminated all the excessive and submissive *Tristan* and *Ring* baggage already during the year of the symphony's premiere, and the result was a work of appealing and convincing design.

Symphonic Signature

Gustav Mahler was one of the few who recognized the greatness and significance of the symphony even in its original version. His arrangement for piano four hands is also a tribute to the composer, who with his third

symphony at last was able to firm up his personal signature. Abrupt dynamic contrasts, broad soundscapes, and recurring motifs of choral character are the hallmarks of this work.

Remarkable Reach

What causes difficulty for many a gigantic orchestra is easy for the Winterthur musicians: the realization of Bruckner's original tempo relations represents a genuine challenge. The syncopated unison passages in the finale assume brute force in the prescribed Allegro that normally would have been beyond the reach of a trim orchestral ensemble. It has been a long time since Bruckner sounded so fresh!

excellent

Franz Schubert

Incidental Music to „Rosamunde“ D 797
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Franz Schubert

Symphony No. 7 B minor (Unfinished)
Symphony No. 8 C major (The Great)
MDG 901 1636-6 (Hybrid-SACD)

Felix Mendelssohn Bartholdy

Symphony No. 3 „Scottish“
Symphony No. 4 „Italian“
(Version 1833/34)
MDG 901 1663-6 (Hybrid-SACD)

Felix Mendelssohn Bartholdy

Symphony Nr. 1 & 5
MDG 901 1814-6

