

B r u c k n e r



SYMPHONY Nº 9

VENEZUELA SYMPHONY ORCHESTRA  
EDUARDO CHIBÁS



A N T O N *B* R U C K N E R



**SYMPHONY No. 9 IN D MINOR**

COHRS VERSION

- 1 FEIERLICH. MISTERIOSO (23:24)
- 2 SCHERZO. BEWEGT. LEBHAFT - TRIO. SCHNELL (9:55)
- 3 ADAGIO. LANGSAM. FEIERLICH (25:20)



**VENEZUELA SYMPHONY ORCHESTRA**  
**EDUARDO CHIBÁS**

RECORDED LIVE ON JUNE 7, 2007. FIRST PERFORMANCE IN VENEZUELA  
JOSÉ FÉLIX RIBAS HALL. TEATRO TERESA CARREÑO  
CARACAS, VENEZUELA

RECORDING ENGINEER: RAFAEL RONDÓN  
24 BIT RECORDING AND MASTERING

## Bruckner: The Ninth

The last three symphonies of Bruckner form a triptych, where each represents a different road to explore and develop. The Seventh is the search for an ideal, as if a hand were trying to get a hold of something that is out of its reach. The Eighth is the heroic struggle of man, both tragically and affirmatively. The Ninth takes this heroic struggle to the cosmic level. The first two define the battlefield at the human level, and this offers the possibility of some kind of triumph. In the Seventh, ecstasy brings us closer to what cannot be reached in any other way. In the Eighth, the conquest of our own integrity gives us the conviction to face life affirmatively. Both achievements are based on the heroic ethic, also the ethic of the free man. In the Ninth, that same ethic will lead us to a very different result.

What can man do when facing a Cosmos that is immense and implacable? It depends on the quality of the man. Common men will try to project their own ethic to this Cosmos, creating their own gods. Once these gods are created in their own image, they will proceed to negotiate or “trade” with them. These common men will ask for eternal life, a paradise, or maybe a certain

number of virgins to enjoy in the “afterlife”. With this we can feel secure, or as secure as we can be as long as the doubts of Hamlet do not creep into our minds.

A free man will know that this negotiation is useless. He knows that he can only give his life without asking for anything in return. He will, of course, give a life of integrity and nobility. A life that is surprisingly close to what is elemental and implacable in the Cosmos. It is a life owned by him alone and that only he can give. It is said that Bruckner was an ignorant peasant and that he was devoutly Catholic. The Ninth, once again, casts doubts on both premises. Bruckner was, indeed, a simple and even elemental man. But he was also wise. His wisdom, with this simplicity as its foundation, gives us a vision of the Cosmos without “arabesques” or “philosophy”. His Cosmos is at the same time terrible and kind, wild and beautiful, destructive and magnificently creative. While Bruckner definitely considered himself a Catholic, it is difficult to reconcile this position with a vision of the Cosmos where there seems to be no redemption, just action and entropy.

Like his great guide Beethoven before him, Bruckner did not realize that his Cosmic Symphony had to end in the third movement, the Adagio. Fortunately, unlike Beethoven, Bruckner not only left his fourth movement unfinished, but he also composed the end of the Adagio in a way that allows the symphony to end there, without sounding “unfinished”. This is not the case of Schubert’s “Unfinished” or Beethoven’s Ninth if we only play the first three movements. Listening to the “reconstructions” of the Finale of Bruckner’s Ninth, one cannot escape the sense that something is forced, It could be that one is used to feel the completeness of the three finished movements after more than forty years listening to the work without feeling the need for something more. But actually, one doesn’t feel that a triumphant Finale makes any sense after this Adagio. Lets explain, step by step, how we arrive at this terrible and marvelous conclusion.

In his final symphonic triptych, Bruckner uses three themes in his first movements, instead of the two themes used in the classical symphony. The dialectic implied in the two-theme structure is as natural as

Darwinian evolution. It forms the foundation of a dramatic struggle that is the basis of Sonata Form. What then is the purpose of this third theme in these first movements? In the Seventh and Eighth symphonies, with the struggle developing at the human level, the first theme is noble and heroic, presenting the road to explore in the work. The second theme, consistent with the classical symphonic tradition, is lyrical: a contrast to the strong, heroic character of the first. In both symphonies, the third theme is impersonal, implacable, telluric and wild, all cosmic qualities. Having such a different character, it does not participate in the development of the movement. It always appears with great impact, but “in parenthesis”. In the Ninth, it is the first theme that has these cosmic qualities, changing completely the balance of the movement and the work as a whole. The second theme is still lyrical, while the third theme, in spite of a relentless rhythm that can feel telluric, behaves more like a hero: human, noble and decided. The cosmic theme, this time placed as the main theme, cannot be relegated to a parenthesis.

It is useless to fight against an implacable

theme. Bruckner does not even try a normal development. In this movement, the traditional sections called Development and Recapitulation are collapsed into one. The first theme is developed exhaustively before the return of the second and third themes. In the Coda, the first theme is unstoppable, recalling the end of the coda of the first movement of Beethoven's Ninth. It is quite clear, even in the d minor tonality, that Bruckner's Ninth is the sibling of Beethoven's corresponding symphony.

Not even the unstoppable force that ends the first movement prepares us for this wild Scherzo. Up to this time in the history of music, no scherzo had been this savagely titanic. Bruckner shows us, more convincingly than ever before, that if one is not afraid of one's own demons, they can be of tremendous creative value. Before, Bruckner had contrasted his Scherzos with lyrical, ländler-like Trios. But not in his Cosmic Symphony: the tempo is now even faster, and the demons fly. There is no time for relaxation in this movement.

In the Adagio, we are back in the world of the first movement. Soon after it begins, there is a great explosion of sound from the orchestra. It is a moment of revelation that recalls, in atmosphere, the section of the Funeral March of Beethoven's Eroica Symphony that comes after the fugue. The immenseness of the Cosmos becomes evident. And, as it becomes evident, it dissolves into nothing. The theme falls to pieces and disappears into silence. After a long journey, including a repetition of the just mentioned section; the movement reaches its climax with this same theme, now more ominous than ever. The silence will now come suddenly. We are in the presence of the abyss, where we will offer our life without fear and without hope, not expecting anything in return. In the rest of the movement the themes will again fall to pieces. The symphony, in the magnificent "incomplete" form that we know, will end the way a clash between a free man and the Cosmos must end. We live to act. Our destiny begins inside of us but it must be fulfilled out there. The only thing that counts is what we do.

Eduardo Chibás

## Eduardo Chibás

Since 1992, when he conducted the Venezuela Symphony Orchestra in Wagner's Meistersinger Prelude, Eduardo Chibás has carved out a solid trajectory as an orchestral conductor that is now recognized nationally and internationally.

An example of this is the first CD set of all Beethoven symphonies made in Venezuela, all recorded live with the Carabobo Symphony Orchestra. Sándor Végh, who was music director of the Camerata Salzburg and was twice in Caracas wrote: "Eduardo Chibás has a very tight relation to Beethoven and his special message."

Later he was invited to conduct The Camerata Salzburg on a visit to Caracas. In 1999, he also conducted Portugal's Orchestra of the North. In 2005 he recorded, also live, Beethoven's five Piano Concertos with the Brazilian pianist Luiz de Moura Castro and the Venezuela Symphony Orchestra.

In November of 2007, Eduardo Chibás travelled to Germany, where he was invited to conduct Beethoven's Fourth and Seventh Symphonies at Regensburg, Bavaria, with excellent reviews in the local press. The Donaupost wrote: "Eduardo Chibás sparked impressive energies in the orchestra".

While Eduardo Chibás is well known for his interpretations of Beethoven's symphonies and concertos, his name is now also linked with another great symphonic composer: Anton Bruckner. In May of 2004, Eduardo Chibás conducted Bruckner's Seventh Symphony with the Venezuela Symphony Orchestra. It was the first time the orchestra had performed the work. In 2005 he conducted the Eighth Symphony with the same orchestra, this event marking the premiere in Venezuela of this great work. Another Venezuelan premiere followed in 2007 with Bruckner's Ninth.

The live recordings of the Seventh and Eighth Symphonies have been praised by international publications such as Fanfare Magazine. In the January/February 2007 edition said: "Eduardo Chibás proves a thoroughly sympathetic and powerful interpreter of Anton Bruckner's music. His vision is distinctly his own, but it rivals in quality those of legendary conductors whose names come up most often when we think of great interpreters of Bruckner, for example Furtwängler, Jochum, Karajan, Klemperer, Knappertsbusch, Tintner, and Wand."

In the most important web page dedicated to Anton Bruckner's discography ([www.abruckner.com](http://www.abruckner.com)), these recordings have been singled out as excellent interpretations. All of his recordings with the Venezuela Symphony

Orchestra can be ordered from this web page, and are also on sale in Japan. Radio stations from countries such as the United States, Sweden, Israel, Cyprus, Holland among others, play the recordings of Chibás.

In 2008, the Venezuelan newspaper El Universal put on sale a collection of 10 records of Eduardo Chibás and the Venezuela Symphony Orchestra with sales of almost 200,000 CD's.

In 2011, Eduardo Chibás launched a website devoted to selling downloads of his own remasterings of recordings by the great conductor Wilhelm Furtwängler. His own recordings can also be acquired at this site.

Eduardo Chibás was born in Havana, Cuba. He received a BS and MS in Applied Mathematics and Operations Research from Columbia University, New York. He lives in Venezuela since 1971. In 1976, he founded AW Nazca Saatchi & Saatchi, a renowned advertising agency of which he is currently its Chairman. He is President of the Wagner Society of Venezuela.

Web pages: [www.eduardochibas.com](http://www.eduardochibas.com)  
[www.furtwangersound.com](http://www.furtwangersound.com)





# The Recordings of Eduardo Chibás



**Beethoven**  
The 5 Piano Concertos  
Luiz de Moura Castro, piano  
Venezuela Symphony Orch.



**Beethoven**  
Symphonies No. 1 & 3  
Carabobo Symphony Orch.



**Beethoven**  
Symphonies No. 1 & 3  
Venezuela Symphony Orch.



**Beethoven** Symphony No. 2  
**Wagner** Wotan's Farewell,  
Siegfried's Funeral March,  
Die Meistersinger Prelude  
Venezuela Symphony Orch.



**Beethoven**  
Symphonies No. 5 & 7  
Venezuela Symphony Orch.



**Beethoven**  
Symphony No. 9  
Venezuela Symphony Orch.



**Bruckner**  
Symphony No. 7  
Venezuela Symphony Orch.



**Bruckner**  
Symphony No. 8  
Venezuela Symphony Orch.



**Bruckner**  
Symphony No. 9  
Venezuela Symphony Orch.





A N T O N *B* R U C K N E R



ANTON BRUCKNER

SYMPHONY NO. 9 IN D MINOR

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