

Bernard Haitink, (born March 4, 1929, Amsterdam, Neth.), Dutch conductor best known for his interpretations of Gustav Mahler, Anton Bruckner, Ludwig van Beethoven, and Franz Liszt. His conducting, which continued the tradition of Willem Mengelberg, was noted for its careful attention to detail combined with an uncommon strength of character and conviction.

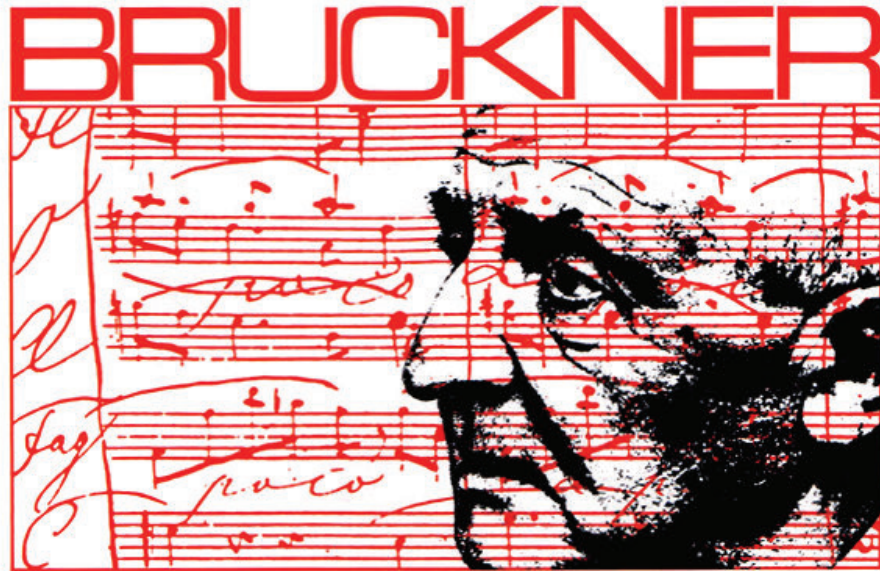
After studying at the Amsterdam Conservatory, Haitink joined the Netherlands Radio Philharmonic as a violinist. He studied conducting with Ferdinand Leitner at the Netherlands Radio Union's annual conductor's courses, 1954-55, and became their second conductor in 1955. His association with the Concertgebouw Orchestra of Amsterdam began in 1956, and he was appointed its coconductor in 1961 and permanent conductor in 1964. He also served as artistic adviser (from 1967) and artistic director (1970-79) of the London Philharmonic Orchestra. In 1972 Haitink turned his attention to opera, which led to his appointment in 1978 as music director of the Glyndebourne Festival in East Sussex, Eng. He became music director of the Royal Opera House, Covent Garden, in London in 1986, and he held that post until 2002. In 2002-04 he was principal guest conductor of the Staatskapelle Dresden, and in 2006-10 he led the Chicago Symphony Orchestra as principal conductor. Haitink's many recordings include cycles of the symphonies of Mahler, Bruckner, and Beethoven and the tone poems of Liszt.



# Symphony No. 3 In D Minor, 2nd Version

## The Concertgebouw Orchestra Of Amsterdam

### Bernard Haitink



Anton Bruckner's Symphony No. 3 in D minor (WAB 103) was dedicated to Richard Wagner and is sometimes known as his "Wagner Symphony". It was written in 1873, revised in 1877 and again in 1891.

In 1873, Bruckner sent both his Second and Third symphonies to Wagner, asking him to pick one he preferred. The next day, Bruckner visited Wagner to ask him his choice, but the two drank so much beer together that upon arriving home Bruckner realized that he had forgotten which one Wagner had chosen. He wrote a letter back to Wagner saying "Symphony in D minor, where the trumpet begins the theme?". Wagner scribbled back "Yes! Best wishes! Richard Wagner." Ever since then, Wagner referred to Bruckner as "Bruckner the trumpet" and the two became firm friends. In the dedication, Bruckner referred to Wagner as "the unreachable world-famous noble master of poetry and music".

The premiere of this Symphony was given in Vienna in 1877, with Bruckner himself conducting. The concert was a complete disaster: although a decent choral conductor, Bruckner

was a barely competent orchestral director: the Viennese audience, which was not sympathetic to his work to begin with, gradually left the hall as the music played. Even the orchestra fled at the end, leaving Bruckner alone with a few supporters, including Gustav Mahler, who with Rudolf Krzyzanowski prepared a piano duet version of the work.

Stunned by this debacle, Bruckner made several revisions of his work, leaving out significant amounts of music. The original 1873 score was not published until 1977.

Despite being very critical of this Symphony, Robert Simpson quoted a passage from the first movement, rehearsal letter F, in his own Symphony No. 9. Simpson later modified his critical view (expressed in the 1966 edition of his *The Essence of Bruckner*) after encountering the 1873 version, which he described in a programme note for the Royal Philharmonic Society in 1987 as '...a great work - not perfect by any means but possessing a majestic momentum the later revisions altogether destroyed.'

# Bruckner

**Symphony No. 3 In D Minor, 2nd Version**

**The Concertgebouw Orchestra Of Amsterdam**

**Bernard Haitink**

**1 Gemässigt, Mehr Bewegt, Misterioso 19:12**

**2 Adagio, Bewegt, Quasi Andante 14:40**

**4 Scherzo (Ziemlich Schnell) 6:59**

**5 Finale (Allegra) 15:35**

**Total Time: 56:26**

**Transferred from a 15ips 2-track tape**

**Released 1963 by Philips Records**



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