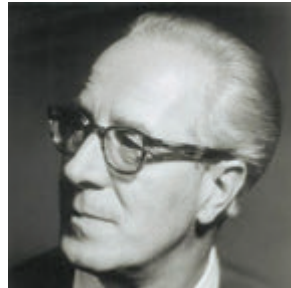


The eminent German conductor, Eugen Jochum, was the second of three sons of a teacher and amateur music enthusiast, whose older brother Otto became a composer and younger brother Georg Ludwig Jochum a conductor. He went to grammar school in Augsburg and took piano and organ lessons whilst there (1914–1922). He then studied orchestral conducting and composition under Siegmund von Hausegger and Hermann von Waltershausen at the Munich Music Academy.



His career began as répétiteur at the Munich Opera (1924–1925), and he then went to Kiel (1926–1927) in the same function; he made his debut in 1927 with the Munich Philharmonic Orchestra. His first concert was programmatic – he conducted Anton Bruckner's Symphony No. 7. In 1927, he was appointed director of music in Kiel, and remained there until 1929. At the same time, he conducted symphony concerts in Lübeck. From Kiel, he went via Mannheim (1929–1930) to Duisburg (1930–1932), where he became chief musical director, and then to Berlin Radio as musical director and conductor of the Berlin Opera (1932–1934). He succeeded Karl Böhm as chief musical director in Hamburg (1934–1949). In 1949, he became the principal conductor of the newly-established Bayerischer Rundfunk Symphonieorchester (Bavarian Radio Symphony Orchestra), remaining in that office until 1960. He then became principal conductor of the Concertgebouw Orchestra in Amsterdam (1961–1964). From 1969 to 1973, he conducted the Bamberger Symphoniker and, from 1975 to 1978, the London Symphony Orchestra as 'Laureatus'.

## EUGEN JOCHUM

BERLINER PHILHARMONIKER



**ANTON BRUCKNER**

**Symphony No. 9 In D Minor, WAB 109**

Immediately after completing the first version of his Eighth Symphony on 10 August 1887, Bruckner began work on his Ninth. First draft sketches, which are stored in the Jagiellońska Library, Kraków, are dated 12–18 August 1887.

Additionally, the first score of the first movement is dated 21 September 1887.

However, the work on the first movement was soon interrupted. The conductor Hermann Levi, to whom Bruckner had just sent the score of his Eighth, found the orchestration impossible and the working-out of the themes "dubious", suggesting that Bruckner rework it. Bruckner set to revising it in 1888. During the revision of his Eighth, he also revised his Third Symphony from March 1888 to March 1889.

In the midst of revising his Eighth and Third, on 12 February 1889, Bruckner began to prepare his Second Symphony for publication. On 10 March 1890, he completed his Eighth before making further revisions of his First and Fourth Symphonies and his F minor Mass.

Bruckner announced in a letter dated February 18, 1891 to the reviewer Theodor Helm, "Loud secrets today. H. Doctor! 3rd secret. The Ninth Symphony (D minor) has begun." concealing the fact that his first sketches of the Ninth had been written nearly four years earlier. Bruckner then composed two choral-symphonic works, a setting of the 150th Psalm (1892) and the male choral work Helgoland (1893).

On 23 December 1893, the first movement of the Ninth was completed after six years. The Scherzo (second movement), sketched as early as 1889, was completed on 15 February 1894. Bruckner composed three successive versions of the Trio:

The first version (1889), in F major, in Ländler style with a viola solo, recalls some ideas from the Eighth Symphony. The quarter-note pizzicato accompaniment at the outset recalls the opening of the Te Deum, which was also repeated in the sketches of the Finale.

The second version (1893), in the remote key of F sharp major, also in Ländler

style with a viola solo, has a somewhat ethereal sound. The mid-part contains a reminiscence to the Hallelujah from Händel's Messiah.

The final version (1894), also in Sharp major, is unusually fast in tempo for a trio. The slower mid-part contains, as in the previous version, a reminiscence of the Hallelujah from Händel's Messiah.

The Adagio (third movement) was completed on 30 November 1894. With regard to the final movement, the following entry can be found in Bruckner's calendar: "24. Mai 895 1.mal Finale neue Scitze". Overall, the work on the Ninth stretched over the long period from 1887 to 1896 and had to be interrupted repeatedly due to revisions to other works and Bruckner's deteriorating health. Bruckner died during the work on the fourth movement, before completing the symphony.

#### First performance

The first three movements of the Ninth were premiered in Vienna, in the Wiener Musikvereinsaal on 11 February 1903 by the Wiener Concertvereinsorchester, the precursor of the Wiener Symphoniker (Vienna Symphony), under the conductor Ferdinand Löwe in his own arrangement. Löwe profoundly changed Bruckner's original score by adapting Bruckner's orchestration in the sense of a rapprochement with Wagner's ideal of sound, and made changes to Bruckner's harmony in certain passages (most notably in the climax of the Adagio). He published his altered version without comment, and this edition was long regarded as Bruckner's original. In 1931, the musicologist Robert Haas pointed out the differences between Löwe's edition and Bruckner's original manuscripts. The following year, conductor Siegmund von Hausegger performed both the Löwe-edited and the original Bruckner score, so that the actual premiere of the first three movements of Bruckner's Ninth Symphony took place on 2 April 1932 in Munich. The first recording (issued on LP in the 1950s) was made by Hausegger with the Munich Philharmonic in the original version (edited by Alfred Orel) in April 1938

# ANTON BRUCKNER

## Symphony No. 9 In D Minor, WAB 109

### EUGEN JOCHUM

BERLINER PHILHARMONIKER

1 Feierlich, Misterioso 23:15

2 Scherzo. Bewegt, Lebhaft 9:49

3 Adagio. Langsam, Feierlich 27:50

Total Time: 1:00:54

Recorded 1965 - by DGG



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or visit our website:  
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