



Anton Bruckner - Symphony No. 8 in C minor

No other artist of his time was as discussed and criticized as Anton Bruckner. Having cut his teeth as an organist experimenting with various forms of sacred music, at the age of forty Bruckner embarked on the path of symphony. From 1863 to 1896 he composed eleven symphonies. The grandiose dimensions and the sound density of his symphonies - so different from those of his colleague Brahms and considered by the Viennese to be the only worthy heirs of the Germanic symphonic tradition - as well as the declared admiration for Wagner earned him the sarcastic title of Wagnerian symphonist, placing him at the center of a diatribe from which he always kept away. The Symphony No. 8 in C minor, the largest of his symphonic creations, engages Bruckner for six years of intense work, from 1884 until the revisions of 1887 and 1890. The first performance dates back to December 1892 when Hans Richter, at the head of the Vienna Philharmonic, baptized a work considered unenforceable up to that moment due to harmonic daring, technical difficulties and disproportionate length. A grandiose and ambitious page from every point of view, the Symphony n. 8 is distinguished by the expansion of form, thematic development and orchestral team (with woodwinds in three and horns doubled from four to eight). In the four movements - which follow the model of Beethoven's Ninth with the Scherzo in second position followed by the Adagio - Bruckner works in sections, dividing the main themes into sound blocks dotted with supporting aggregates that combine to cement a wide-ranging musical discourse. The result is a compact and massive sound construction in which moments of lightness and suggestive digressions also find space. The imposing Finale is also emblematic where the main themes of the four movements are summarized, vertically superimposed, in a dizzying apotheosis that strengthens and unifies the monumental symphonic building.