



If only you put together the "Third's" all existing autographs (from 1873 to 1889!), you will be able to guess what was Bruckner's intention of a giant new form of "symphony". That time inconceivable for his contemporaries!

Several times Bruckner tried desperately to record this unprecedented "symphonic idea" (a shattered work of 16 years) within a score for posterity. Unfortunately he failed. After more than 130 years it's time to solve this problem and to present the "Third" in a form, which will open this symphony to the world's public in a force never heard before.

Peter Jan Marthé

A new dimension of music

ANTON BRUCKNER's
IIIth SYMPHONY, d-Moll
„WAGNER SYMPHONY“

...performed in the completely new 2005 version by
Peter Jan Marthé

Official premiere on 19th August 2005 at the
Stiftsbasilika ST. FLORIAN, Upper Austria

WORLD PREMIERE!

**ANTON BRUCKNER's
SYMPHONY III, d-Moll**

„WAGNER SYMPHONY“

in a completely new version (2005) by Peter Jan Marthé

EUROPEAN PHILHARMONIC ORCHESTRA
Conductor: PETER JAN MARTHÉ

Dom of **Brixen** (16. 8.),
„Knappendom“ of the "Silberstadt" **Schwaz** (17. 8.)
Stiftskirche **Mondsee** (18. 8.)
Stiftsbasilika **St. Florian** (19. 8.)
KLANGDOM **Leutasch**, "Austria's most spectacular Classical Open Air" at the Gaistal
Arena (1400 m)/Seefeldler Plateau in the Tyrol (20. 8.):



BRUCKNER'S „THIRD“ - DISASTER OR A NEW DIMENSION OF MUSIC?

It was the symphony he tried to buy Wagner's favour with - his "Third" - which the composer left as a scene of devastation on the time of his passing. The legacy was as follows: First version of 1873, second version of 1877, independent Adagio for the "Third" in 1876 and the third version followed in 1889 (for that version for the final movement no autograph of the composer is existing, just a very distorted finale by Franz Schalk).

Result of the music sciences: *"On checking the "Third's" completely located manuscripts it is impossible to establish a score corresponding to the composer's unambiguous intention. For present and future performances the problem remains that there is to decide in favour of one of the many versions in every single case."* Univ.-Prof. Dr. Leopold Novak

It's really time to approach Bruckner's problem child by a completely different way. After more than 130 years the "Third" will be revealed to all fans of Bruckner around the globe in its entire greatness and force.

What's inside must out!

The 16th December 1877 should become the day of Anton Bruckner's biggest fiasco. The place of events was the legendary "Golden Hall" of the "Wiener Musikverein". The program was his "Third", Bruckner himself conducted the "Wiener Philharmoniker".

The audience left the hall laughing and in droves. At the end Bruckner sat on the platform, crying and surrounded by his few helpless faithfuls (among them Gustav Mahler). What has happened?

After quite a few preludings, symphonic "warming-ups" - among them his first two "official" symphonies I and II - it started to seethe inside Bruckner. Something which resulted into a huge inner eruption including all its unforeseeable consequences.

"*What's inside must out!*", Bruckner once said - and the "Third" became gigantic. Soon Bruckner had to see that his new plans of composing will lead to the recreation of "symphony" by a radical overthrow of all valid classic symphonic principles established by Beethoven. No longer symphony should be the arena for thematic-musical first-class-performances of vigorous composers. It should be THE medium revealing mankind's archaic-magical inner worlds by music!

With the "Third" Bruckner found not only his own prototype of composing. Much more he started to conquest the heaven by the recreation of symphony. The sardonic comments of leading people like Brahms, Hanslick, Kalbeck & Co: *"Utter fraud, simply to laugh one's head off!"*

Bruckner versus Wagner?

Over and above that Bruckner dared an incredible risk. Devoted he offered Wagner the dedication of a symphony almost bursting of Wagner quotations. But with the same breath this was his unmistakable declaration of war on the absolute claim of self-satisfied Wagner: That symphony is bankrupt since Beethoven's "Ninth" and has found its only legitimate succession in the music drama (that means of course in Wagner's music drama). We know that Wagner would have tried to get Beethoven's blessing in the same way as Bruckner did it with Wagner. After Wagner accepted Bruckner's dedication Bruckner deleted most of the Wagner quotations from the symphony! In fact incredible: Siegfried's sword (Bruckner's "Third") should destroy Wotan's spear (Wagner's absolute claim on supremacy over musical drama). P.S.: The well-deserved and posthumous victory of Bruckner over Wagner's claim could be possibly found now in the irritation of all fans of Wagner: To reveal the provoking "Third" in its originally thought form and gigantic

greatness. So to promote the old argument of who will get the trophy - the symphony or the music drama.

But, that time Bruckner played poker too high and paid it with the disaster of 1877. Moreover almost whole of his remaining life he will not rest to remodel the "Third" in always new and despairing attempts to give it its final form. In vain, as we know today. It remained unfinished (as the "Ninth" did too), but in a way that we don't know how its final form was thought in the end.

Not nine but seven

The great musical masterpieces of mankind can never be elucidated by art-theoretical and music-scientific analysis. Because inside them we find the response of universal interrelations and cosmic regularities.

Therefore a millenium genius like Bruckner means much more than that what he thought to know about himself and his work, or what an impression he made on his contemporaries.

No matter which party whatever thinks to claim on Bruckner exclusively is showing that those people understand nothing of the real cryptics of this music. Regarding God Bruckner is more than just God's Catholic and devout player. His music touches the origin of being. There is no "Catholic" or "Buddhistic", no "this" or "that", there is just what mysticians have experienced as the "NAMELESS and BODYLESS ABYSS".

From the "Third" to the "Ninth" - a magical circle is closing. Both composed in d-Moll, both unfinished, both apparently expressing an insurmountable paradoxon.

One is starting "Buddhistic" (= the essential emptiness of all phenomenons as newest physical knowledge confirms) and ended "Catholic" (= praising the magnificent and divine fullness of creation as we experience it with all our senses). The other (the "Ninth") starts "Catholic" and ends "Buddhistic".

But that's not by any means all with God. Actually the seven so called "symphonies" (III to IX) have nothing to do with the usual "classical symphony". They stand for nothing else than "archaic rituals of sounds". Every interpreter unable to answer these requirements will be wrecked on this monumental work of sounds like on a reef.

Earthy Spirituality

In reality Bruckner has composed seven, not nine symphonies. If being music scientist, acting musician or passive listener: Who wants to understand Bruckner really has to say goodbye to any kind of classic learning and must be ready to jump into precipice. Seven not nine, that's no accident. It's a message. As mentioned with the "Ninth" the circle is closing what started with the "Third".

"Seven" is the magical holy figure uniting the "earthly" (=4) and the "heavenly" (=3) as an inseperable whole of body, soul and spirit. In figures $3+4=7$. And what God has put together, man shall not seperate. If "seven" as God's figure reveals such an essential truth of our existence, our theologists would have to make up for the mankind of the third millenium. As Bruckner was ahead of his time for light years his music is the music of the third millenium too.

That's the overturn message of Bruckner: As "up" as "down", or as the Lord's Prayer says: "Thy will be done in earth, as it is in heaven". Earthly-heavenly, matter-spirit, human-spiritual - fundamentally the point is an earthy spirituality, containing the whole life from "earth" to "heaven". Never before heathen-archaic sounds snorted and stamped in this way prior to a divine Adagio like in the Scherzo of the "Ninth". *"I write my symphonies like life is. My original prayers and discussions with my God are my symphonies....God is much more*

than has space in a church. They shall listen to my pieces in the right way!" Bruckner said once.

Even it's no accident that the "Third" as the big "twin sister", the "Ninth" remained unfinished. A fact which provokes the comparison with the Gothic cathedrals of France. No single one of them ever became really finished: Only unfinished works loom into eternity, because they stand for the "unpronounceable" (another word for "direct experience", "heaven", "eternity", "Nirvana", "God's kingdom", etc.) like the open Zen-circle.

Entering unknown regions of spirit

From all that written before you have to cut the practical losses needed for drawing up a revised version. Because the necessary revision of a new version of the "Third" is no music-scientific or stylistic problem. It is an elementary deal with that what music, and especially Bruckner's music has to say to the people of the third millenium. That must be the one and only aim, and naturally that will lead to the procedure and fundamental decisions concerning details.

Like Kafka's literary work Bruckner's work embodies for me the magnificent and unique attempt of a musical objectivating of the most personal, subjective world of the composer - including his feelings and experiences. That's why in this special case the artist and not the musical scientist is called to take the challenge of a fundamental new version. The artist, who only is able to act as composer as well as performer and therefore knows the way.

Even if he is played throughout the country, Bruckner isn't really discovered. Just that's a reason to work on the "Third" and to resurrect it in a form that gets under the p e o p l e ' s skin - no matter if being a musician or not.

Bruckner - art for the people

Fundamentally the arts are made for the people, not the people for the arts. And Bruckner's music was not written for the experts, it was written for all those people who need this music. Not matter where they come from or what education they had.

Especially seen from this point of view the "Third" is Bruckner's loudly declaration of war on the silly doctrine of the classic theory of music that there is something existing like the "absolute music". Bruckner's elementary symphonic answer is like a meteor's impact into the well cared-for garden of the narrow-minded understanding of music: I don't write symphonies, I write archaic rituals of sounds! Bruckner abhorred the soft arts cultivated in the salons of the 19th century.

"They have startled me terribly in Vienna!" - in that way Bruckner cringed hypocritically in the snobbish Vienna. Shortly after that he raised his hands and drew up the most tremendous symphony of all times, which should exceed all so far known dimensions of musical imagination.

We know how our contemporaries behave in such "cases" or react on this "presumptuous ambitions" today. But can all the Hanslicks, Kalbecks & Co's and their descendants counter the stubborn Bruckner?

With a view of the Himalaya

Not to make it easier for all conspired opponents against a "new version" of the "Third": As soon as Bruckner reached a new "plateau" during his mountain storm his other symphonic "children" followed. So to speak of "original versions" or Bruckner's "authentic intention" is a

complete nonsense. It's time to see the "Third" and to raise it to the peak which Bruckner has finally climbed with his seventh, eighth and ninth symphony.

The following may be already let out: Regarding the new version as well as the so followed interpretation of the "Third" - it will leave no stone unturned! Alone the reflection on the right Tempi will light up newly the whole symphony.

As what the "Third" was and still is thought only shows a view of the seventh, eighth and ninth symphony. And a view of that what is sensationally "new". The realization of that leads directly to the strategy for the "restoration" of the "Third". Because with his "Third" Bruckner has entered unknown spiritual regions in western music. He tapped supernatural "force fields" which no composer reached before him. No wonder that Bruckner - more or less surprised of this metaphysical eruption - had no appropriate "receptacle" to bring the seen worlds of sounds into reality. Not until the seventh symphony he gained the spiritual instrumentary to write down his cathedrals of sounds.

Regarding the concrete restoration it was needed to intervene in the proportions, the "statics" and the architecture of this gigantic building of symphony: For instance longer passages of another Adagio-version are now inserted in the Adagio of the third version of 1876. Furthermore the parts of the Scherzo - actually much too short - are repeated like the classic Scherzo by Beethoven, and are completed by the Scherzo-Coda of the second version. In the fourth movement the reprise - missing in the third version - is inserted again to make audible the whole architectonic static of this monumental movement for the first time. Another fundamental but necessary intervention is adding the tuba. For an organist this is a natural step instructed by this symphony's "leading of pedals" (Bruckner's organ at St. Florian had two gigantic bass register: Prinzipal 32' and Bombarde 32').

By this alone the length of this new version is 1 1/2 hours. So it is much closer to Bruckner's original vision: To compose "the most tremendous symphony ever written"!

Compose music of power

But even this new version of the "Third" must remain unfinished as the Zen-circle remains open, and like the cathedrals of Notre Dame and Chartres remained unfinished. But it will be presented in a way that reaches directly and elementary the people, not the expert audience. Especially for the "Third" is valid what Bruckner said about his work as a whole: *"Weakness is the sickness of the present. Because of that I have to counter that by a music of force!"*

Of course I am prepared for the attacks which will follow from all possible institutions and yesterday's Bruckner Puritans. But as well as the incredible message of the "Third" has hit me I am convinced that this new version will get under the skin of every impartial person and will open portals of light to "eternity". Exclusively for that and nothing else Bruckner came on this earth.

Innsbruck, 2nd February 2005

Peter Jan Marthé



ORF-Werkstattgespräch with Peter Jan Marthé

on the occasion of the „KATHEDRALE DER KLÄNGE“ - Concert
at the Vienna St. Stephen's Cathedral on 25th August 2001
performing Anton Bruckner's Symphony VI, A-Dur.

Edited by: Barbara Frey

„Bruckner is different! - about magical rituals of tones and pulsating fields of energy“

Frey, Barbara: Mr Marthé, even confirmed lovers of classic often take Bruckner as heavy going. Is Bruckner really heavy?

Marthé, Peter Jan: A complete misjudge of this music caused mostly by the performers, because they don't go into the particulars of Bruckner. So they only see him as a "musical revolutionary" or a loyal Catholic and odd "musician of God". Or fewer...

F:....and what means Bruckner for Peter Jan Marthé?

M: One of the great spirits which opened a portal to eternity for all the people included in the banality of everyday's life.

F: If at international festivals in Mexico, Rimini, Modena, Arezzo, La Spezia, at the "Klangbogen Wien" or at the Bruckner sanctuary St. Florian, or now at the spectacular open air project „Klangdom am Berg“ performing Bruckner's "Ninth" in 1400 m – meanwhile your name is quoted as a quiet tip as conductor of Bruckner. As someone who is able to elicit never known sides of Bruckner, even thinking of Celibidache's pioneering work regarding Bruckner. Different to other classical concerts, contending with heavy losses of attendance, your Bruckner performances attract more and more people. What do you have what they miss?

M: I think it's how I see to music in general...

F: ...as I know that's fixed exactly by the scores.

M: ...one of many mistakes obstructing the direct access to Bruckner. That's the illness. Following the traditional understanding of music - they also tried to instil that into me, thank God without success - the so called "fidelity to works" has to be the be-all and end-all. That means as more unselfish you follow the original text, as more you serve allegedly the composer. But a score is no cookbook to take the exact quantity not to risk a failure!

F: Explain that concretely in the case of Bruckner. Whereas your colleagues speak of "musical architecture", "enlarged form of sonates" or "harmonic courses", you speak of "sound rituals", "energetic processes", "force fields", "cathedrals of sounds" etc. - as if that were no symphonies. What's really a symphony by Bruckner?

M: Eduard Hanslick, that time a most influential music critic who destroyed Bruckner in the public, would have answered immediately: "A sounding moved form". What a nonsense! Whenever someone tries, listener or performer, to understand a Bruckner symphony by the traditional musical esthetics, and - what is much more awful - to perform it, has to fail. By this way Bruckner's music will become really an indigestible monster for the listener! Why? Because as listener you will be cheated out of the deep, spiritual experience.

That's why I say that a symphony by Bruckner is firstly to understand as a "ritual of sounds" and to perform in that way. And that's the point which Bruckner has given to western music like no one else. In our world of intellectually dissociated kind of listening music, of the loose l'art pour l'art amusement he impacted like a meteor. He dismayed many friends of music that time (possibly many more today!), because they were not equal to this archaic force.

It's high time that the audience dismantled its lovely cared prejudice against Bruckner and opened itself for a dimension of music, what stands unprecedented in the history of western music: Music as overturning revelation of a world on the other side of our imagination.

F:....What would say your master Sergiu Celibidache about your statements on Bruckner?

M: He would be completely horrified! But let us come back to the ritual character of Bruckner's music, what is the most important for me. Everyone of us had experienced the so called archaic rituals once in his life, if in the cinema, TV or in India like me. Do you really think that an African or Indian ritual is too "heavy" to know what to do with? As a witness you are part of an arising, pulsating energy field which finally is becoming a powerful force field to experience. All those participating that will experience spontaneously cure, inspiration and motivation. Their live became crossed by something very serious. I bear witness to that.

Or it's enough if such a ritual helps you to break our everyday borders just for moments. That's what Wagner tried to express in "Parsifal" by the alleged dark remark "...time is getting space here". Nothing else means Bruckner in his symphonies: The destruction of time by the opening of the "inner spaces". By this Bruckner lends his hands to the greatest mysticians of all times and religions.

The charismatic motions within the Christian churches remember these original Christian, spiritual dimensions. And if I define and celebrate Bruckner as a "magical ritual of sounds" - I take that serious - it will never be "heavy" and will not be taken in this way by the audience. Visit one of our performances of Bruckner and you will be surprised what happens within the people attending.

F: Your personal curriculum vitae is quite similar to that of Bruckner. Is that the reason why you possibly have a closer access to Bruckner as your colleagues? Like Bruckner you grew up away from the world's events. Like Bruckner you had a similar "arousing experience" when being thirteen years old: The confrontation with the "transcended power of the organ" as you described it. As with Bruckner your real spiritual roots are within the rituals of the Roman-Catholic church. Both you had a successful international career as organist. For both of you one of the highlights was an organ concert at the cathedral of Notre Dame in Paris. Like Bruckner you are also an educational missionary...

M: Possibly that's right. But for me much more important is the strong inner relation to him. Something that means to me a deep inner connection. That's why his music is something familiar to me from the beginning.

F: I am right that much of your findings would be impossible without your encounter with Sergiu Celibidache?

M: That's absolutely right. But it was decisive too that - before meeting Celi - I had one of my biggest crisis in my identity as musician. Although I was quite successful as musician I had serious doubts about the sense of music. That time a Romanian music scientist told me that there is just one man to show me a way out of this situation: Meet Sergiu Celibidache! And that it was.

F: Let us keep the subject. What really have you learned from Celibidache regarding Bruckner?

M: When I started to learn with him in 1980 he never mentioned the word "Bruckner". Because it was his own beginning with Bruckner. That followed later with his "Munichs". But at that time I had left him long.

F: But by that it's an irony that more and more times your name is mentioned as Celibidache's true spiritual heir as conductor of Bruckner.

In August 2000 you and the "Junge Österreichische Philharmonie" have made up for the "Ninth" at St. Florian which originally should be conducted by Celibidache on the occasion of Bruckner's anniversary of his death. Unfortunately Celibidache suddenly died prior to that.

Everyone who has experienced Bruckner's "Ninth" at St. Florian knew after few beats that there is something different. And who remembers the famous Bruckner conductors like Furtwängler, Knappertsbusch, Karajan or your master Celibidache has to ask himself how you handle it to present a fundamental new style of Bruckner so brazenly in view of this big mortgage.

M: I don't have and never had any possible ambitions to create such an absurd thing like a "new style of Bruckner". This music just comes deeply out of me as if I would have composed it. I can not choose it to take a different way as I do. But it's a fact that Celi (Sergiu Celibidache) has opened the door for me. From that time everything made its own way.

F:....by that we have reached the important points of your life...

M: Absolutely, Celi was certainly the most important one for my future way. He fixed me up with the sovereignty of the technics of conducting which gives me most safety to lead an orchestra today. A fundament on which I am very, very proud. But he also opened for me the essence of music and showed me the right way. That really was a revelation coming from God!

F: What would be a violinist without Stradivari? Even a conductor needs a first class instrument to realize his intentions. You strictly refuse to work with the so called "professional" orchestras. What they don't have what obviously has your „Junge Österreichische Philharmonie“?

M: I have once said that I am unable to perform Bruckner with any other orchestra...

F: But there are really enough orchestras playing this music in an excellent way.

M: I don't know one single orchestra in the world able or prepared to accept my specific intentions of Bruckner's music. Because Bruckner demands....

F:But your rehearsals with an orchestra will not be different of that of your colleagues?

M: Oh yes, that's a fact! I work with tremendously strong pictures and visualizations which enters the soul. Of course that would arouse an enormous, hidden energetic potential if a musician don't lock up himself. A professional musician must do that otherwise he will not live to see his retirement. That damaging routine normally is. Music is love! If that's missing making music will become a nightmare in the long run.

Show me one musician anywhere in the world who sat in the orchestra pit for twenty years and who secretly started crying when playing Bruckner as I watched it with my musicians. But this direct touching is one of the most essential requirements to enlighten the whole force of Anton Bruckner. The best Viennese Philharmonic performance is in vain if the musician himself is unable to open his heart, much more he hide himself behind a horrible patina of routine and "professionalism"! That's why I try with my whole specific work on rehearsals to arouse the child in the musician. If you don't become like children you will not enter the heavenly "kingdom" says the master of Nazareth. That means nothing else than so you will not advance to the centre of being. Only from there comes the power which knocks you down immediately. Making music with another, lower claim is not of interest for me.....!

F:.....Let us come back to one of your first remarks: You think that Sergiu Celbidache would not have liked your view of Bruckner. Quite a difference to that what you have said just before.

M: Certainly I always had a very ambivalent relation to Celi. He was my great master and he occupied himself intensively for me.....in 1980/81.

But from the first time I also saw him as more dangerous as the bite of a cobra. He could singe you like a candle's flame the butterfly which is hypnotized and doesn't see the danger. I have seen that many times with him. That was very wholesome for me to find my own way. Nevertheless I think to be able to built on his spiritual heritage today. But I admired the greatness he showed to his students. He told me: "Your way ends not here. What you search for you will not find here. Go to the East. You have to dig for the fundament what lies deeper".....

F:And what was your answer?

M:I have needed almost six years to set this step and to risk everything: On 3rd March 1987 the aeroplane left for India.....

F:...That's the second important point of your life.....

M: That's right. The second meteor impact of my life is certainly India. Its philosophy, its spirituality and of course the power of its music. I thank to my fate that it has led me to my true master Ameer Mohamad Khan. That was in 1987. By Celi's influence I have finished my previous career in a radical way. I have risked everything and was determined to stand at the abyss - win or fall. It was the hour of my spiritual and musical new birth.

F: Can you explain that?

M: It happened during my first stay in India in 1987. At a concert performed by great Indian artists, playing Indian music, I experienced the pulsating power and energy fields of music in an almost dramatic and personal way. This stroke of a dimension of music as I have never experienced before changed my understanding of my own "western" tradition of music fundamentally.

Since that time I see a conductor's task much more in the directing of "energetic processes" and not in the dubious wishful thinking of countless colleagues to be able to keep a composer's intention fairly "objectively".

There Celi's circle has closed in a way which shocked me deeply. He taught me to pile up the firewood, but the fire was missing - setting it on fire made India possible. "Go to the East" he told me.....Incredible!

F: At the begin you mentioned your Catholic roots, something on which you still build on. But again and again you speak about your experience in India which coined you just as the Catholic tradition. How can you handle this enormous polarization?

M: A very fruitful tension field. God has taken me in the "model form" of Catholic spirituality. I am Christian and I will die as a Christian. But certainly as one who knows that the faith of the "one God" not means to ignore this or that. I have learned that the "one God" means a whole. There is nothing outside of that. Can you follow me? One is one without a second. Everything is included there. This experience is monstrous! If the Credo as we find it in Bruckner's f-Moll-mass should not remain a farce it requires a lot of active integration work to unite the world in a whole. The Catholic, the Buddhist, the Hindu, the Muslim, the Atheist - they all must and will advance this final and irrevocable whole - our all aim of life.

Since that this incredible personal experience determines my handling of Bruckner. Because Bruckner gives us a foretaste of that. And especially by that I feel a pit of responsibility given by my fate to go beyond Celi regarding the kind of performing Bruckner in this world. I try to build "cathedrals of sounds" in which the people can find themselves in all dimensions of humanity. Exactly that Celi refused with Bruckner - intentionally or not.

F: ...Are you really sure that Bruckner would have agreed with you in that case?

M: Of course and absolutely! Do you not know one of Bruckner's enormous sayings like "I write my symphonies like life is. My original prayers and discussions with my God are my symphonies....God is much more than has space in a church. They (the clergy) shall listen to my pieces in the right way!"

Do you understand that? Here we have Bruckner purely!!!....."Mister 100.000 Volt"!!!!.....He was sent to us to save the people's yearning for the deeper sense of being in the new millenium. A millenium which will finally change the world into an emotional ice desert. Because Bruckner strokes the soul. His music breathes all what gets replaced of our lifes like greatness, emotion, warmth, feelings, yearning for mystical experience and true spirituality, feeded by our mother earth. People would much more enjoy music of Bruckner if that all would be passed down from the stage more often.....

.....well, that's the dimension what is about Bruckner. And all what is not moving on this level is missing what Bruckner is really about! Every performer of Bruckner will be compared with this. And I hope to come off well when time is ripe for me.

Vienna, 20th April 2001

Revised version

Barbara Frey

THE CONDUCTOR PETER JAN MARTHÉ

„CELEBRATE CLASSICAL
MUSIC AS ARCHAIC
RITUALS OF SOUNDS...“

He is obsessed. Marthé is conducting in a way that every single turn gets intensive attention, carefully and with diminished tempo – even here he proves to be a first-class follower of Celibidache.

Süddeutsche Zeitung

If a symphony concert performed on the 1400 m high plateau in the Tyrolean Wetterstein mountains, or a symphony of Bruckner on the 2000 m high Swiss mountain "Rigi" at the Vierwaldstätter Lake, or the "Cathedral or Sounds" projects inside Vienna's St. Stephen's Cathedral, where Bruckner's monumental symphonies got performed as "archaic rituals of sounds" - With spectacular classical projects Peter Jan Marthé - most controversial Bruckner-conductor and first-class follower of the legendary virtuoso Sergiu Celibidache - attracts enduring attention within audience and press.

PETER JAN MARTHÉ, head conductor of the European Philharmonic Orchestra - „...in his earlier life an Avantgarde-organist always accompanied by art scandals, today a conductor who refused the commercial running of music...“ (Süddeutsche Zeitung) finds his challenge above all in

„...opposing the provoking contra point against the occasionally sterile looking classical scene by a new emotionalizing of music, and to find interpretations which will get under the people's skin by a consequent and alternative rehearsal work“.

„...one is certain: Marthé leaves no one cold“.

Dolomiten/Bozen

„...EXPERIMENTAL, TRADITIONAL,
IMPERIAL...“

Marthé is graduate of Vienna's University of Music in the master classes conducting, composing and organ. Beside numerous concerts in France, Germany, Austria, Switzerland, Poland, Spain, Portugal, Mexico and India his solo-performances at Notre Dame in Paris, St. Marcus Cathedral in Venice and at the "Grand Hall" of Vienna's famous "Musikverein" are the highlights of his career.

Appearances as conductor and soloist at renowned festivals like the "Klangbogen"/Vienna, Festival de Paris, Festival d'Avignon, Festival International des Musiques Experimentales/Bourges, "Steirischer Herbst"/Graz, Musica Viva/Munich, or Sagra Musicale Malatestiana/Rimini made Marthé being the exponent performer both of contemporary music and the symphonies by Anton Bruckner.

„...FROM ANARCHISTIC SOUND AVALANCHES TO THE IMPERIAL ANTHEM...“

As composer Peter Jan Marthé sees his main challenge to use a sound language which "serves not the expert audience, but is made to communicate with the people and by that to change personal experiences by music".

Main emphasises of his work as composer are „How do you do, Monsieur Marchand“ (1981/Musikvereinssaal Vienna), „Phantom Blues“ (1990), „Alpen-Rausch-Symphony“ (1991 Klangart-Festival Osnabrück), „Kaiser des Anfangs“, ein Klangtheater" (Münster / Köln 1992), „Blasophrenale“ for three brass bands, 50 windplayers and 30 drummers (1992), „Sonnengesang“, Oratorio (1993), „Klangdom-Prolog“ 2001, „Stamp Music“ for large orchestra (Mexico 2001).

With the "CONCERTO IMPERIALE - Variations on the Austrian Imperial Anthem" - composed in 2003 and dedicated to Otto von Habsburg - Marthé executes a radical musical reorientation to the timeless and "warming splendour" of the traditional expression of classical and romantic music.

„EVVIA AUSTRIA“ (2005/Innsbruck) - a musical journey of the Danube Monarchy following an idea of Joseph Strauß.

Furthermore various stage musics and film musics for the documentaries "Fire of the Menhire" and "The secret of the three women" (RAI, BR, ZDF, ARD, ORF).

„...UNDREAMED-OF REGIONS OF PLAYING MUSIC...“

Not only his learning time with his master Sergiu Celibidache (in the years 1981/82) but also his two-year stay in India (in 1987/88) with Ustad Ameer Mohamad Khan in Jaipur/Rajasthan led Peter Jan Marthé into „new, undreamt-off and fascinating regions of playing music“, which soonly had effects on his future artistic work as conductor and composer.

1994 Peter Jan Marthé together with Yehudi Menuhin founded the EUROPEAN PHILHARMONIC ORCHESTRA, which he led to spectacular successes by their extraordinary and moving performances of Bruckner. By that he established a "new kind of elementarily playing music".

1995 Marthé was asked by Yehudi Menuhin to become member of the comittee of his worldwide project „LIFE MUSIC NOW“.

2001 he became appointed "Honorary Professor" by the Austrian Federal President.

2003 Director of the festival „AUSTRIA IMPERIAL“ in Innsbruck.