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Eighth Symphony: Report on the Sources

Neither Nowak nor Haas wrote a report on the sources for their editions of Bruckner's 8th Symphony, so the ongoing controversy over these editions has taken place with only partial knowledge of the necessary evidence. For twelve years Professor Paul Hawkshaw has been working on the immense task of providing such a report. Almost incredibly, he has been dealing with over 10,000 folios of autograph, copy scores, score fragments, parts, etc., and he announced, to a round of applause at the Bruckner Journal Readers Conference in April 2013, that he had completed his report and it had just been sent to the printers.

The Conference was privileged to hear a summary of his main conclusions, along with some highly significant, indeed startling, revelations about the gestation of the symphony and the apparent necessity of the Schalk brothers' extensive involvement in its revision, and about how Haas and Nowak dealt with the problems these manifold sources gave rise to. "I do not understand, and have no intention of trying to justify everything Haas did, but I urge everyone to take a step back and look at his work again very carefully," cautioned Professor Hawkshaw. He cited the suggestion that Haas composed or worked up bars 609 - 615 in the Finale himself from a discarded sketch, but showed that in fact these bars exist in Bruckner's hand, mislabelled by Bruckner himself as belonging to the Adagio and hence stored amongst the Adagio papers: "Haas didn't compose these measures; he didn't compose anything."

This was one of many significant clarifications. Paul Hawkshaw's paper will be published in the next issue of The Bruckner Journal, and his full report should also be published by MWV towards the end of the year. As a result the ground upon which the discussion of the editions of the Eighth takes place will have shifted, and we will need to make revisions of our own, to our understanding of the role of the Schalk brothers, of the work of Haas and Nowak, and to our estimation of Bruckner's state of mind as he grappled with his immense symphony.

Our debt of gratitude to Professor Hawkshaw is immense. Some questions are answered, many new ones raised, but the quality of the evidence upon which we must base our arguments has been wonderfully enhanced.

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Reflections on the Reconstruction of the Coda for the Final Movement of Anton Bruckner's 9th Symphony

Joan Schukking

1. Material from which to start the reconstruction

BRUCKNER was sadly unable to complete the finale of his 9th symphony. The reconstruction of the greater part of it - up to the coda - has proved to be fairly successful, using those parts of the score and sketches as they were left after Bruckner's death. The coda itself poses a different problem, as very little material has come down to us. No score bifolio is extant and the sketches are scant (a bifolio comprises four pages, usually with 4 bars per page). This prompted me to delve deeper into the reconstructions of the coda that I have encountered. No more than three workable, though unconnected, sketches intended for this coda are currently extant, in the eyes of the experts; together, they total 64 bars, which may seem quite substantial, but the greater part of them provides minimal information only.

The first sketch contains 36 bars (ÖNB 3194/3r; F.-A. 6.), of which 28 at most (the first 24 and the last 4¹) seem suitable for use in the coda. Those first 24 bars contain two sequences of the opening motive of the finale, developed melodically and harmonically, but inverted and combined with a motive ending in chromatically descending semiquavers and related to the motive of the end of Symphony No. VIII/2-1 (see note 4) and the last 4 bars give harmonic information only in the shape of a third sequence, but the motives belonging to them can be added very well. Generally speaking, these 28 bars are assumed to form the beginning of the coda.

The second sketch contains no more than 4 bars of chord connections in minims with an upper part in ascending stepwise motion (ÖNB 6085/45r; F.-A 45.).

The third sketch comprises 24 bars (ÖNB 6085/43r; F.-A 47.). Most of the first 16 hold a single note per bar and an indication of the harmony, suggesting a cadence. The last 8 give the note D only and are probably meant as the beginning of the final organ-point. A comment by Bruckner shows that this material was to begin on bifolio 36 (later to be renumbered 37?).

Besides that, Bruckner also (allegedly) told his doctor Richard Heller that he wanted to reintroduce the 'Hallelujah from the second movement' in the finale in full force, so that the symphony would end with a song of praise to God². These words are a source of speculation, if only because no one knows with any certainty to which movement Bruckner refers by 'the second movement'.

IT IS CLEAR that the result of a reconstruction of the coda with the help of such scant material must be highly speculative. It is therefore not surprising that the three best known reconstructions of the coda - those by William Carragan, by Samale, Phillips, Cohrs & Mazzuca (to be referred to as SPCM hereafter) and by Sébastien Letocart - include a large speculative component - so large in fact, that their reconstructions have resulted in three concepts that differ from each other sufficiently that it may safely be said that they are all thoroughly different compositions.

It seems to me that consulting the respective codas of the finales of the other symphonies would make it possible to reduce the speculative element in some measure. Without wanting to maintain that there is a striking similarity between the codas of these finales, they do show certain recurring characteristics that can be useful for a reconstruction. For this purpose I have listed a number of general characteristics of the codas of the finales that may be relevant for the reconstruction of the coda of the finale to the 9th. I have purposely confined this exercise to the codas of the finales, because the codas of the first movements show too many variant characteristics to be of any help in reconstructing a coda for a finale; for example, a first movement coda obviously cannot introduce a theme from a previous movement, whereas a coda of a finale can. On the basis of these characteristics, it is possible to ascertain to what degree the existing reconstructions are in line with the codas that Bruckner finished.

¹ The 36 six bars of the first sketch can be divided into four linked segments. The first segment numbers 16 bars, the second and third 8 bars each and the last one 4. The third segment repeats the second, but a perfect fourth lower. Harmonically, the third segment does not follow the second very well, whereas the fourth follows the third well. The third may be a re-written version of the second. The first two segments alone give melodic information; the last two only give chords (see also notes 9 and 14).

² As will be shown later, the Hallelujah mentioned here also determines the form of all codas that were completed (see § 6: *The Reconstruction in the SPCM-version, Commentary and The Finale as reconstructed by Sébastien Letocart*).

2. Characteristics of the Codas of the Finales.

- 1) The codas nearly always begin³ piano. Exceptions are the codas of symphonies nr "0"-4 and III-4, which start *ff*⁴.
- 2) The codas nearly always start in the tonic, usually that of the home key of the movement, often after a half cadence (ending on the dominant) at the end of the recapitulation (in symphonies II-4, IV-4, VI-4, VII-4 and VIII-4), the exception being once more the coda of symphony III-4, which begins on the lowered second degree.
- 3) At first the codas mark time harmonically for a while, i.e. they do not begin modulating immediately; examples are symphony I/1-4: 9 bars in E minor, then C minor, C major; III/2-4: 8 bars in D minor, then rising to G minor; IV/2-4: modulations only in the final crescendo after 40 bars in E flat minor; V-4: 32 bars in B flat major and B flat minor, etc.

- 4) The most important elements of the coda always come from the first theme group of the finale, in the first place the main theme of the finale itself, but also the more secondary motives of the first theme group and accompaniment motives qualify for development. Other themes from the finales are hardly ever used. Only in the codas of the relatively early symphonies "0"-4 and III/1-4 and III/2-4 does this occur. In "0"-4 this applies to the development of the second theme and III-4 develops the third theme. In V-4, the closing theme of the exposition (the chorale) is recapitulated towards the end of the coda.

Quotations from the first movement of the symphony very often occur prior to the final organ-point (see section 6) of the codas of the symphonies from 1873-1877 (III/1-4 and III/2-4, IV/1-4 and V-4); sometimes, quotations from the other movements also occur. In Symphony II/1-4 (1872), only the main theme of the first movement appears, and then only once. In III/1-4 (1873), the main theme of the first movement occurs a number of times and the second theme of the first movement, the first theme of the Adagio and the opening motive of the Scherzo each occur once. In III/2-4 (1877), the quotations from the Adagio and Scherzo are deleted.

In the coda of IV/1-4 (1874-76), the main theme of the first movement is quoted continuously and is combined with the main theme of the finale. In V-4, the main theme of the first movement is developed chiefly at the beginning of the coda and combined with the main theme of the finale. In the codas of the finales of the symphonies from the period after 1877, IV/2-4 (1878 and 1880), VI-4, VII-4 and VIII-4, no element from the first movement is quoted in the section up to the final organ-point; only in VIII/2-4 is the theme from the Scherzo quoted and in VIII/1-4 (1887) also the main theme of the Adagio.

- 5) The development of the main theme of the finale is brought to a climax which leads to a clearly distinguishable final cadence, preparing for a final tonic organ-point.
- 6) The final organ-point always starts with great vigour (*fff*) after that and, from Symphony III/1-4 onwards, always brings back the first theme of the first movement again and always in the form of the opening bars, adjusted to the harmonic circumstances⁵. It usually occurs in combination with the main theme of the Finale, which is simplified in a similar way (only in Symphony VIII-4 are the theme of the Scherzo and the main theme of the Adagio added to it). The themes are always in a major key.

The length of the quotation of the main theme of the first movement is nearly always 2 bars, (in V-4 also one bar), the sole exception being III-4, where the first 8 bars of the theme are quoted. The final organ-points of the finales from the period 1873-77 (symphonies III/1 and III/2, IV/1 and V) are, from the point where the main theme returns, each characterized by a different plan.

On the other hand, the final organ-point of the finales of the symphonies from the period 1880-90

³ I have found that opinions on the starting point of the codas vary. I have them beginning as follows: I/1-4: bar 338; "0"-4: bar 229; II (1877)-4: bar 563, at V; III/1-4 bar 637, at Bb; III/2-4: bar 515, at Bb; IV/1-4: bar 511, at Y; IV/2-4: bar 477, at V; V-4: bar 496, at W; VI-4: bar 371, at X; VII-4: bar 315, at Z; VIII/2-4: bar 647 at Uu. All bar numbers refer to edition Nowak, except where otherwise stated.

⁴ Symphonies are referred to as follows: III/1-4: 3rd Symphony/version no. 1-Finale.

⁵ I will assume that the quotation of the main theme of the first movement on the final organ-point of the finale is known to all readers from now on and will not mention it separately again.

(IV/2/3 (1878 and 1880), VI, VII and VIII) all show a similar fixed pattern from the point where the main theme of the first movement is quoted. In IV/2/3-4, VI-4 and VII-4, the quotation of the 2 bars of the main theme is played three times, unaltered. After that, 2 more bars follow in which the end is anticipated. In IV/2/3-4 and VII-4, the theme is reduced to a single note and in VI-4 to a short motive (triplet), followed by one final bar with only one final chord. Consequently, the total number of bars of this apotheosis is only 9 each time⁶.

In VIII-4, the combination of the four main themes numbers 4 bars (the quotation of the themes of the first movement and of the Scherzo is 2 bars, that of the Adagio and the finale 4 bars and the shorter quotations are played twice against the longer ones). This combination of the four themes is repeated once, almost unaltered. After that, 4 concluding bars follow, bringing the themes in a reduced form. The single final bar with one note for all parts comes after that, the total number being 13.

The way in which the quotation of the main theme of the first movement manifests itself in the final organ-point is always derived from the motives that Bruckner uses on the final organ-point of the first movement, as they are borrowed from the same theme. It seems that Bruckner wanted to create a distinct analogy between the treatment of the motives of the first theme in the final bars of the first movement and those in the final bars of the finale⁷. In IV (1878 and 1880), VI and VII, the similarities between the treatment of this "main theme" at the end of the finale and the end of the first movement are the most striking; it concerns the last 9 bars in IV-1 and VI-1 and the last 11 bars in VII-1 (see music examples 1a-3b).

Ex 1a IV-1, final bars, main theme

Ex 1b IV-4 final bars, main theme 1st movement

Ex 2a VI-1, final bars, 1st theme

Ex 2b VI-4, final bars, main theme 1st movement

⁶ The treatment of the first theme at the end of the first movement of these symphonies is practically the same (see also note 7 and the paragraph to which it belongs).

⁷ This analogy between the end of the first movement and that of the finale is to be found in III/2-1 from bar 645 onwards and III/2-4 from bar 629 (bass trombone); in IV/2-1 from bar 565 and IV/2-4 from bar 533 (horns 3 and 4); in V-1 from bar 491-501 and from bar 507 and in V-4 from bar 626; in VI-1 from bar 361 (trumpets) and in VI-4 from bar 407 (trombones); in VII-1 from bar 433 (Z) (horns) and in VII-4 from bar 331 (horns and trumpets); in VIII/2-1 from bar 405 (Z) and in VIII/2-4 from bar 705 (Zz).

Ex 3a VII-1 final bars, 1st theme

Ex 3b VII-4 final bars, main theme 1st movement

In VIII/2-1, the ending differs strongly because it dies away. The similarity with the treatment of the motifs of the main theme at the end of VIII/2-4 is also less striking. The finale ends *fff*, but the way these motifs are shortened at the end again there is a resemblance between VIII/2-1 and VIII/2-4. In both instances, only the ending of the motif (with descending semiquavers) is left (see examples 4a, 4b).

Ex 4a VIII/2-1 final motifs, main theme

Ex 4b VIII/2-4 final bars, main theme 1st movement

The motives heard in the final organ-point in IX-1 are borrowed from the opening theme from bar 19 onwards with upbeat, but not from the theme's opening bars themselves, as is indeed the case in the final organ-points of nearly all of Bruckner's other first movements. The scheme of this organ-point differs from the schemes of IV/2-1, VI-1 and VII-1 in that this one has a length of 17 bars (from bar 551 to the upbeat to bar 567). The motif used is 2 bars long, introduced by the horns and, thereafter, answered a semitone higher by the trumpets. Together, these motifs form a unity of 4 bars and this is repeated once (bars 551-558). Thereafter, only the trumpets continue the melodic line to the end; first they play the motif shortened to 1 bar and repeated once (559-560) and, finally, they intone the motif once again, extended to 2 bars and followed by its continuation as in bar 21 where it is extended to 7 bars (561-567), the last 5 of which contain a melodic and rhythmic variant of the *unisono* theme that is derived from bar 63 and following. So, these 7 last bars contain a combination of both themes (see example 5:)

Ex. 5 IX-1 Final bars, 1st theme

Perhaps Bruckner might also have realised a similarity between the treatment of the motives from the end of the first movement and those from the end of the finale.

- 7) The orchestration of the coda of the finale is generally distinguished from the rest of the movement by a characteristic division of tasks between the wind and string sections. Some exceptions notwithstanding, the wind instruments are always given the important melodic lines throughout the coda, usually accompanied by the low strings. The violins, on the other hand, continuously play accompanimental motives, usually in an ongoing quaver movement. The codas of I-4, IV/1-4, VI-4 and VIII-4 illustrate this very well.

The accompaniment motives may be derived from motives used in the first theme group, as in the codas of II-4 and VI-4, but they can also be newly found motives, as in VIII-4. They may be of the same pattern throughout the entire coda, as in IV/2-4, or be varied in the course of the coda, as in VIII-4⁸. At the beginning of the coda of V-4, the division of tasks between wind instruments and strings is less strict. The violins often play the main theme of the finale as well. Their purely accompanying task only starts at bar 69 of the coda (Z, bar 564).

3. The Existing Codas as Examples for the Reconstruction

I CONSIDER the codas of the finales from the period 1880-90 (IV/2-4, VI-4, VII-4 and VIII-4) as the obvious source of information for the reconstruction of the coda of symphony IX-4. They are the fruit of the last stage of development of Bruckner's symphonic style before he tried his hand at IX. Striking in these codas is the relative textural simplicity – there is no contrapuntal complexity; this is especially the case in the coda of IV/2-4 where simplicity and expressiveness go hand in hand, but the coda of VIII-4 is also marked by this simplicity, in spite of the fact that Bruckner used many more motives than in the coda of IV/2-4.

The plan of these codas is also more concise compared to that of the codas from 1872-77. The coda of VIII-4 is possibly closest in character to the features of the coda of IX-4. Symphony VIII is the last one that Bruckner was able to complete and the plan of its finale shows the greatest similarity with the finale of IX. Moreover, the general characteristics as mentioned above are all to be found in this coda. The following concise description of the coda of VIII-4 might therefore be a useful illustration.

The Coda of the Finale of Symphony VIII/2

THE FIRST striking characteristic is the relatively short duration of this coda – 63 bars out of a total of 709 (edition Nowak) – very few indeed; compare this to the number of bars of the coda of V-4, which is about double, at 140 out of 653. The strict division of tasks between wind instruments and violins is another noticeable characteristic; the violins play accompanimental motives in a continuous quaver movement from

⁸ A somewhat comparable accompaniment of the first theme in an ongoing quaver movement is also to be found in the recapitulation of the first theme.

beginning to end, all of the melodic lines being allocated to the wind instruments. The treatment of the thematic material in the coda shows clearly how much Bruckner focussed on the finale's main theme, to the exclusion of all other material from this movement. The first theme in fact lends itself admirably well for treatment, as it is conspicuously complex in structure, giving Bruckner the opportunity to split up the theme into a relatively large number of motives and to distribute them over the coda. As a result of this treatment, the coda assumes the aspect of a second development.

The finale's main theme numbers 14 bars and is preceded by 2 introductory bars with accompanimental motives only. Bruckner divided the theme into six motives and treated them in the coda one after the other chronologically, distributed over 50 bars (the last 13 bars of the coda combine the main themes). The first motive is treated in 24 bars (bars 1-24 of the coda, starting at Uu in the score, ed. Nowak), the second in 8 bars (25-32, at Vv), the third in 7 (33-39, at Ww), the fourth in 2 (40-41, one bar before Xx), the fifth in 3 (42-44, one bar after Xx) and the sixth in 6 bars (45-50, at Yy).

All motives that are treated in the coda are supported by organ-points on which the entire coda is constructed. In the first 24 bars, the first motive is based upon three organ-points of 8 bars each, given in C, F, and B flat respectively. The second motive is treated on two organ-points of 4 bars each, in D and A and the third on one organ-point in F, 7 bars long. The fourth motive is played with a change of harmony: the first bar (with upbeat) has a D in the bass (bar 40), the second a C. This C marks the beginning of the organ-point over which the fifth and sixth motives and, finally, the combination of main themes, are played. The final organ-point numbers 23 bars.

4. The Coda of the Finale of Symphony VIII/2 and the Sketches for the Coda of the Finale of IX: Similarities and Differences

THE CODA OF VIII-4 and the first sketch of the coda of IX-4 are similar in that they are constructed on organ-points. This sketch can be divided into three segments, each containing eight organ-points. The first segment covers the first 16 bars in which the organ-points change every 2 bars with the harmonic development. The second segment contains the next 8 bars, which means that the organ-points change every bar, as does the harmony. The third segment is formed by the last 4 bars and, here, the organ-points and harmony change every half-bar. Thus, this series of three organ-points results in a regularly accelerating harmonic motion. Each series of eight organ-points can be sub-divided into four units of two organ-points; these pairs of organ-points form the elements of a fourfold ascending harmonic sequence. It may be noted that the intervallic relationship between the first and second of these pairs of organ-points is that of a tritone. In the first 16 bars, the relationship between the pairs is that of a minor third, after which they form an ascending diatonic series. All organ-points comprise the bass notes of a series of sixth chords of major triads. In the first 16 bars, these notes are D-G sharp, E sharp-B, G sharp-D and B-F, after that D-G sharp, E-A sharp, F sharp-C, G sharp-D, etc.⁹

The first sketch is also similar to the first 24 bars of the coda of VIII-4 in that, in each case, the opening motive of the finale is treated sequentially. The first 16 bars of the third sketch - the final cadence - show a striking structural similarity to the 16 bars of the coda of VIII-4 that follow the first 24 (bars 25-40) which also have the character of a final cadence. Each segment consists of consecutive organ-points of equal length, viz. two of 4 bars and one of 7 bars followed by an eighth bar with a different bass note. In each case, these 16 bars are followed by the final organ-point. The harmonic progression, however, differs greatly in these two segments.

The first 4 bars of the final cadence of the coda of VIII-4 are in D minor (bar 25-28), the next 4 in A minor (bar 29-32) and the 7 bars in F major (bar 33-39) fit in harmonically with the ensuing C major without any difficulty, as does the chord of D-F-A in the upbeat of bar 16 of the final cadence. The first chord in bar 16 (coda bar 40) on the bass note D, i.e. D-F-A flat-B flat with the neighbouring note E in the upper part is a suspension chord for the second chord in this bar, D-F-G-B with an F in the upper part, the function of which is also completely clear¹⁰.

In the third sketch for the coda of XI-4, the order is: 4 bars in C flat major (sixth chord), 4 bars in F major and 7 bars with an eleventh chord on A, followed by an eighth bar with G sharp in the bass, possibly

⁹ I have taken the final concept of the first sketch, starting from the B flat Major sixth chord, as used in the last versions of the SPCM reading (see also note 14).

¹⁰ The harmonic functions of these chords are in C: II-VI-IV-II-V-I.

coming from the chord G sharp-B (or B flat)-D-E (or F). This G sharp in bar 16 of the final cadence of the third sketch has a comparable function as the D in the final cadence of the coda of VIII-4, viz. making the transition from the dominant A to the tonic D, resp. from the subdominant F to the tonic C.

The position of the second sketch in the coda is unknown. The organ-point technique is (temporarily) abandoned; the bass is more mobile, progressing in sequences in half-notes from subdominant to tonic.

5. The missing Bars in the Coda of the Finale of Symphony IX

THAT THE total number of bars of the coda of this finale was more than the number contained in the three sketches together is certain. The number of missing bars can be assessed fairly accurately. The highest reference number on a score bifolio that we know of is 32. If we assume that the third sketch was indeed meant for further treatment on the now lost bifolio 36/37, as a note of Bruckner's tells us, the 4 pages that come in between seem to have disappeared for the time being¹¹. It is highly probable that the number of bars on these four missing bifolios is 4×16, i.e. 64¹². A small number of bars, presumably about 10, is used for the end of the recapitulation. A maximum of 28 of the remaining 54 bars is used for further treatment of the first sketch and 4 for that of the second sketch. A further 22 bars remain that form a "vacuum". We do at least have 8 bars of the final organ-point of IX-4 and there must undoubtedly have been more. My estimate is that the number of bars of this final organ-point is about the same as that of VIII/2-4 i.e. 23, but not much more.

Having established some correspondences between the material of the first and third sketches for IX-4 on the one hand and that of the coda of VIII/2 on the other, it remains to be mentioned that the main theme groups of both finales are quite differently structured, which undoubtedly has consequences for the plan of the coda.

6. A short description and appreciation of the best known reconstructions of the coda of the finale of Symphony IX

DURING THE 1980s, two reconstructions of IX-4 were completed and performed: one by Prof. William Carragan, the other by Nicola Samale and Giuseppe Mazzuca. I will mention a few characteristics of them and comment upon them.

The Reconstruction by William Carragan

Carragan begins the coda with a gradual transition from the recapitulation with a few bars of his own that confirm the main key of D minor. Only then does he introduce a working-out of the first sketch. This fragment is followed by a relatively small number of bars that prepare for the return of the third, i.e. chorale, theme from the finale, to which have been added counterparts derived from the main themes of the Adagio and the finale. The chorale also dominates the final bars which also introduce the Hallelujah motives from *Psalm 150*. Moreover, it should be mentioned that the opening horn motives from the first movement return in the bass. Carragan does not use the second and third sketch, which means that the greater part of the material of the coda is exclusively his work.

Commentary

Did Carragan think that the first sketch was unsuitable for the beginning of the coda and did he choose to create a harmonic pause first, similar to the codas in previously written symphonies? This seems to be an acceptable hypothesis but it is contradicted by the fact that we will hear more of his own music. The quotations from the first movement at the beginning of this coda refer stylistically to the finales from 1873-77 (symphonies III/1-4 and III/2-4, IV/1-4 and V-4). Long before Bruckner wrote IX, he had abandoned the habit of quoting from the first movement in the coda of the finale¹³. The reintroduction of the chorale, obviously in imitation of the coda of V-4, seems, to my mind, questionable. Bruckner left out the chorale in the recapitulation in V-4 and postponed, as it were, its return until the coda. But in IX-4 Bruckner treated the

¹¹ See: www.abruckner.com Cohrs, Benjamin-Gunnar: The SPCM Completion to the Bruckner Symphony No. 9 (2012): Page 39, fourth paragraph.

¹² As Bruckner progressed in the Finale, he tended more and more to keep to a standard 16 bars per bifolio.

¹³ See note 5

chorale extensively in the recapitulation, therefore the return in the coda is less necessary. Moreover, the chorale in the coda of V-4 is anticipated in a much broader and more impressive way than Carragan seems to have been able to write in his coda.

Quoting the opening motive of the first movement on the final organ-point of the finale is noteworthy: Carragan obviously preferred quoting this motive instead of the unison theme, which is the regular main theme of the first movement, starting at bar 63. But Carragan did not deviate from Bruckner's usual procedure of quoting the first bars of the opening theme. The problem is that these motives do not correspond with the motives that Bruckner employs in the final organ-point of the first movement, since these do not derive from the beginning of the theme but from bar 19 et seq., with upbeat.

The Reconstruction in the SPCM-Version

The abbreviation SPCM stands, as mentioned earlier, for the reconstruction of the coda as begun by Italian composers Nicola Samale and Giuseppe Mazzuca who were later assisted by musicologists John Phillips and Benjamin-Gunnar Cohrs.

This coda opens with the completed first sketch of 28 bars, starting with the sixth chord in B flat major¹⁴, after which the first dynamic climax is reached in a combination of the four main themes of the four movements in their original form, i.e. in the minor key. The second and third sketches are also used. The length of the final organ-point is 21 bars and it starts with great vigour. At first the most striking is that the trumpets play the Hallelujah, i.e. the same melodic element as they play from bar 5 of the adagio, but twice augmented to a period of 4 bars and repeated once. A third time the first trumpet begins a fifth higher and extends the period to 8 bars. In the final 5 bars the trumpets play a variant of the Hallelujah in the rhythm of the accompaniment figure of the choral theme (from G in the score of SPCM). The trombones and contrabass tuba play a rhythmic variant of the unison main theme of the first movement. The remaining winds play the Te Deum motif in augmentation. Only the violins and violas play the Te Deum motif in the original quavers.

Commentary

At least two objections can be raised against the combination of themes:

- 1) The themes are of unequal length. That the first movement and that of the Finale are each 8 bars long and the Adagio theme is 12; this means that, when the themes are combined, 4 bars of the Adagio remain "empty" and are filled, in a laboured way, by means of motivic repetition.
- 2) The theme of the finale has taken the form of a fugue subject; the short value notes in this particular theme lend themselves with difficulty for rendering by the brass instruments. I note that it is problematic for the horns that have to play these short value notes (but not the motives in semiquavers) to make themselves sufficiently audible.

Listeners who have followed the work on the SPCM version for a long time, are familiar with a final organ-point of 37 bars, that begins *pp*, followed by a crescendo and preceded by a general pause. This final organ-point does not make use of the most important main themes of the symphony, as Bruckner inevitably did, but only of *Te Deum* and Hallelujah motives found by Cohrs. But a general pause and a final organ-point that starts *pp* are never used by Bruckner at such place and the organ-point contained at least always a quotation of the first theme of the first movement.

From the edition of 1992 to the revision of 2008 the final organ-point had this plan, but after 2008 something must have happened that has caused the radical change. The general pause has disappeared, also the *pp* beginning and the crescendo by deleting the first 16 (!) bars of the organ-point.¹⁵ So the organ-point has changed as previously described, but the quotation of the main theme of the first movement is, however, mainly rhythmically rendered, whereas Bruckner would almost certainly have preferred a melodic variant here, as he did in the codas of the previous finales. Strangely, the crotchet triplet of this quotation (from IX-1,

¹⁴ Since the 2006 edition of the SPCM version the first 24 bars of the first sketch are read a perfect fourth lower than in other editions. This transposition makes it possible for the last 4 bars to be added to this sketch. These last 4 bars offer a harmonically convincing preparation for a climax in D major or minor. I have not been able to find a justification for this change in Cohrs' essay from 2008 or 2012.

¹⁵ Cohrs noted that the finished movements of IX, including the trio of the scherzo, are ending with a final unit of 37 bars. This fact was the reason he felt that the final organ-point of the finale must be 37 bars long. In the new version he has moved the starting point of this unit 16 bars backward to the beginning of the third sketch (the Cb), which means that there are only 21 bars left for the final organ-point. See also Cohrs: *The SPCM Completion to the Bruckner Symphony No. 9* (2012), page 41, third paragraph.

bar 66) is replaced by a quaver triplet, although the former can be performed perfectly well. It is not clear what is the thematic meaning of the motifs with the quaver triplet at the end. Bruckner always referred at the closing bars to the first theme of the first movement. The combination of the themes of the first movement and the adagio raises the question of the possibility of adding the themes of the scherzo and the main theme of the finale.

The Finale as Reconstructed by Sébastien Letocart

Recently a newly completed version of the finale by Belgian composer Sébastien Letocart was published. His reconstruction of the coda is no less than 159 bars, which makes it the longest coda of a last movement of a Bruckner symphony.

This coda can be divided into four segments. The first one contains the completed first 24 bars of the first sketch, followed by 12 bars in his own hand in which the motives of this sketch are further developed. The second segment, 28 bars, brings as a first dynamic climax the last appearance of the chorale in an arrangement of his own. The third segment opens with the completed 4 bars of the second sketch, followed by 16 bars of his own making that continue the melodically rising line and prepare for the first 16 bars of the completed third sketch that follow. The third sketch brings the second dynamic climax of the coda. Also, in this coda, the music is interrupted when it reaches its full *f* by a general pause at the end of bar 16 of the third sketch. The last segment is the final organ-point numbering an amazing 59 bars. It opens with a Hallelujah¹⁶ that Letocart has derived from what he considers the 'second movement' to which Bruckner had referred¹⁷, in this case the trio of the Scherzo (bar 53-60 and others) in a minor key¹⁸. This Hallelujah is combined with the accompanimental motive from the *Te Deum* in a melodic form and with motives derived from the (unison) main theme of the first movement. With these motives, a last dynamic climax is reached, leading to a conclusion of 17 bars, combining the main themes of the four movements, in a major key.

Commentary

This coda seems to combine the Carragan and SPCM versions with ample additions of Letocart. On the one hand, the chorale is repeated, comparable to Carragan's ideas and thus open to the same objections. On the other hand, the treatment of the third sketch, together with the general pause and the following *pp* start of the final organ-point, closely resembles the older versions of SPCM. The disadvantages of reintroducing the chorale are even more obvious in this version than in Carragan's. It is true that the majesty of the chorale makes it eminently suitable to crown the coda, but its early introduction in a coda (here too early), the greater part of which is still to come, leaves the chorale less convincing as the climax. Introducing the chorale in a later phase of the coda offers few favourable possibilities. Inserting it in the second and third sketch is not a workable possibility. A tentative conclusion might be that there is in fact no place for the chorale in the coda.

The general pause at the end of bar 16 of the third sketch seems out of place, as Bruckner never has usually employs a general pause to precede the final organ-point in any of his codas to a finale. Letocart gives no justification, speaks only of "parrhesia abruptio", but this learned description is no argument.¹⁹ This general pause is also misplaced from a stylistic viewpoint. General pauses are to be found in the codas of II/1-4, and III/1-4 and III/2-4, relatively early symphonies whereas, in later ones, Bruckner never made use of a general pause in a coda of a finale²⁰.

The final organ-point begins *pp*, but such a sudden decrescendo in the dynamics at the beginning of the final organ-point after a shorter or longer preparation within the coda is not found in any of the earlier finales; moreover, the beginning of the final organ-point of the finale of IX marks the ultimate transition from minor to major. Bruckner, as a rule, accentuates this loudly and clearly. The idea of dividing the final organ-point into two parts and putting the Hallelujah before the combination of themes seems sensible, but the realization Letocart provides is less convincing. The 59-bar length of the final organ-point is far out of proportion when compared to the final organ-point of the finales of symphonies before IX, i.e. IV/2-4, VI-4,

¹⁶ S. Letocart: *Ma réalisation du Finale de la 9ème symphonie d'Anton Bruckner*: p. 92, last paragraph.

¹⁷ Here is reason to believe that Bruckner may have been uncertain as to the order of the inner movements of IX (cf. Mahler's Sixth Symphony?!) and it could possibly be that his reference to a 'second movement' relates to the Adagio.

¹⁸ This motive from the trio is a quotation from his own work, taken from the middle part of the Benedictus, Mass in D minor; text: "Benedictus".

¹⁹ See Sébastien Letocart's Notes to the Recording of his Realization of the Finale of Bruckner's Symphony No. 9, page 1, penultimate paragraph.

²⁰ Bruckner later also deleted the general pauses from the codas of II/2-4 and III/3-4.

VII-4 and VIII/2-4.²¹ The Hallelujah is almost grotesque: so sad in the minor key(!), so sombre in the low registers of horns and Wagner tubas, that it sounds more like a funeral march than a song of praise²². The following climax with its jarring dissonances (E flat against D, cf. the end of the first movement) suggests to me: First a hymn to God and then all Hell breaks loose.

Why revert so extensively to the beginning and the end of the coda of the first movement and why follow the Hallelujah with all those dissonances when the coda of the finale has nearly come to a close? The tension built up in the final cadence could release itself directly in the joyous apotheosis of the final organ-point. And why play the Hallelujah *piano*, where Bruckner clearly stated that he wanted it to be repeated “in full force”?

The combination of themes is an original find, but the Scherzo theme is not brought forward very well, owing to the weak orchestration (woodwind only). The quotation of the unison theme of the first movement does not refer to the motives with which the final organ-point of the first movement opens. The last 5 bars of this coda do show a strong analogy in the whole orchestra with the last 5 bars of the first movement, but a similar quotation of the final bars of the first movement in full and of suchlike length is not usually found at the end of Bruckner’s finales.

The fifth position in the upper parts, analogous to the first movement, gives the end of the Finale an explicit open end.

It remains to be noted that, in all three reconstructions, the main theme of the finale is of secondary importance, whereas it is a main prop for the composition in the other codas; furthermore, all three completions incorporate the suggested Hallelujah at the end, albeit a different musical realization has been chosen for each.

7. Conclusion

THE DEVELOPMENT of Bruckner’s symphonic style after 1878 leaves its distinct traces in the composition of the codas of the finales that he wrote since then – a composition characterized by succinctness and simplicity in the treatment of the material used and the strict plan of the final organ-point. I take the view that the influence of this stylistic development should also be found in the plan of the coda of IX-4. The common features of the codas of the finales from 1880-90 in general and those of the coda of VIII/2-4 in particular can therefore support a reconstruction of the coda of the Finale of IX-4 that would yield as faithful as possible a result; after all, these characteristics help to provide information about how to interpret and work with the available material and the preparation for and the composition of the final organ-point.

However, reviewing the fruits of my own investigations, I must conclude that the authors of the three reconstructions too often follow their own ideas when it comes to the important issues; they have taken too little account of the possibilities that the codas of the earlier finales offer as examples for the reconstruction of the coda to the finale of IX.

Consequently these omissions lead, for example, to the curious plan of the final organ-point of the version Letocart, which offers a kind of fantasy ending that Bruckner never wrote in any of his finales and hence would never have written for the finale of IX. I cannot accept that Bruckner suddenly conceived a totally different form for the final-organ point of his last symphony.

We must, of course, take into consideration that Bruckner wanted to realize details that would be utterly unique to the coda of the finale of IX and cannot be found in the codas of the other finales; however, the scant extant material and a single remark of the composer that have come down to us cannot themselves lead to a decisive answer.

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²¹ These are 9, 17, 25 and 23 bars respectively. The relatively lengthy final organ-point of VII 4 originates in the coda being composed entirely on an organ-point; the actual concluding apotheosis with the return of the theme of the first movement is only 9 bars.

²² A minor key for a Hallelujah does not seem very plausible; Bruckner’s idea of a hymn to God is illustrated by the entrance of the choir in the *Te Deum* or *Psalms 150*.