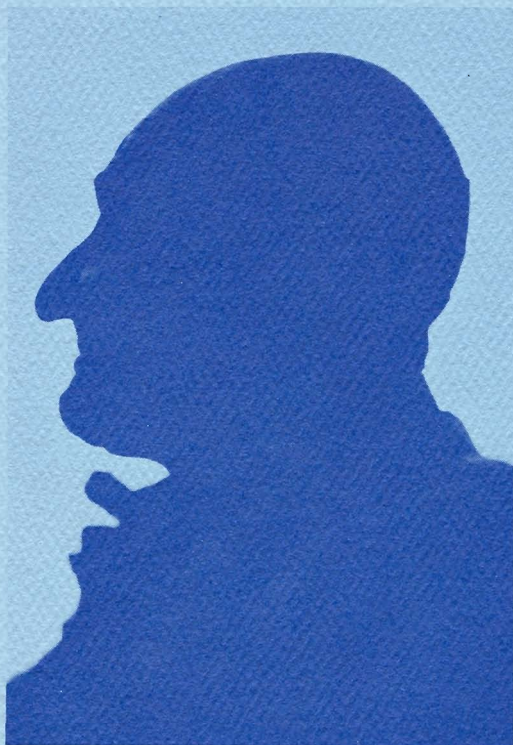


ANTON BRUCKNER



Dr. O. Brückner

NINTH SYMPHONY: FINALE

Notes and Essays

ANTON BRUCKNER

Born September 4, 1824, in Ansfelden, Upper Austria
Died October 11, 1896, in Vienna

Symphony No. 9 in D Minor

Including world premiere of the finale,
completed from Bruckner's sketches by William Carragan

American Symphony Orchestra
Moshe Atzmon, conductor

3:00 P.M., January 8, 1984, at Carnegie Hall

CHRONOLOGY

Bruckner began work on the Ninth Symphony in September of 1887. The first two movements were finished in sketch in April, 1889, and the first movement in score in October, 1892; much revision of earlier works, and declining health, had intervened. The score of the second movement (Scherzo) was completed in February, 1893, and the third movement (Adagio) in October, 1894. From December of 1894, Bruckner worked with fair regularity on the Finale until the morning of his death in October, 1896, but did not succeed in completing it.

The first three movements, which became known thereafter simply as "Symphony No. 9", were premiered by the Orchestra of the Vienna Concert Society in February, 1903, in a version drastically revised and bowdlerized by its conductor, Ferdinand Löwe, a disciple of Bruckner, and were so published by Doblinger. The changes were not acknowledged, and thus the score was generally taken as Bruckner's own. At the premiere, and on many later occasions, Bruckner's choral *Te Deum* of 1884 was performed in place of the missing Finale.

The authentic score of the first three movements was first performed in April, 1932, by the Munich Philharmonic Orchestra under the direction of Siegmund von Hausegger, who was also the first to record it. In 1934, the Critical Edition of the symphony was published by the Internationale Bruckner-Gesellschaft under the editorship of Alfred Orel, in two parts: (1) the first three movements in score (preserving Bruckner's peculiar musical orthography), and (2) the critical apparatus, including two discarded trios for the Scherzo and the existing sketches for the Finale grouped in chronological order and elaborately annotated. Part 1 was republished with very minor differences in 1951 by the new Bruckner-Gesellschaft editor, Leopold Nowak. Today's performance of the first three movements follows the Nowak edition.

Over the years a number of people have interested themselves in the Finale, beginning with Fritz Oeser, who prepared a version of the exposition (the first 227 measures or so) in 1940. In 1962 E.D.R. Neill and Giovanni Gastaldi announced a completion. Then, before the death in 1970 of Sir John Barbirolli, music dir-

ector of the Halle Orchestra in Manchester, England, it was reported that a performing version of the Finale by Arthur D. Walker would be played by the orchestra, but with the death of the conductor, nothing more was heard of it. In October 1971, Ernst Märzendorfer, a conductor at the Vienna State Opera, told The New York Times that his completion of the Finale was being tried out at various locales, and that a full performance of the completed symphony was planned in Vienna for 1974, the Bruckner sesquicentennial. Again, nothing materialized.

In 1979, William Carragan, with the assistance of Paul Nudelman, made a preliminary piano-duet score of the Finale, based on a four-staff summary of the sketch-music made by Alfred Orel, but filling in some gaps and adding a workable coda. That version was presented as a work in progress in June, 1979, with Messrs. Carragan and Nudelman at the keyboard, in a public concert offered by The New York Mahlerites at the Keyboard Craftsmen piano studio in Manhattan. A considerably expanded and refined orchestral version was prepared by Mr. Carragan at the request of Rohan Joseph, who was planning to conduct the American Philharmonic Orchestra in the premiere on March 21, 1983. Due to financial difficulties, however, the 1982-83 season of that orchestra was cancelled, and the work's cause has been taken up by the American Symphony Orchestra and its conductor, Moshe Atzmon, who are presenting it today for the first time.

The Symphony No. 9 is scored for triple woodwinds, four horns, four Wagner tuben alternating with a second quartet of horns, three trumpets, three trombones, contrabass tuba, timpani, and strings.

THE ENIGMA AND CHALLENGE OF BRUCKNER'S NINTH

by Jack Diether

"It really annoys me that the theme of my new symphony came to me in D minor, because everybody will say now: 'Of course Bruckner's Ninth must be in the same key as Beethoven's!'" This remark was made by Bruckner in the spring of 1889, seven and a half years before his death, to his friend and biographer August Göllerich. The occasion was his first private playing of sketches for his Ninth Symphony on which he had been working since 1887.

The remark demonstrates how strong and tenacious is the key-sense of a symphonic composer. The Beethoven coincidence "annoyed" him; yet that was the way the first idea "came to me", just as Mahler declared that the initial idea of his Eighth Symphony "came to me as an overpowering E-flat major chord." For Bruckner it was inconceivable that he should transpose the music into some *other* key just to avoid embarrassment and sarcasm, much as he would like to.

What sets his Ninth apart from all his others -- aside from the fact that he never finished it -- is that, as Hans-Hubert Schönzeler expressed it: "In the Ninth Symphony Bruckner's music takes on a truly visionary character. The first great theme,

with its crashing octave leap, is perhaps the most monumental that Bruckner ever conceived, and the Scherzo is in an altogether different world; nothing is left of the idea that every Bruckner scherzo is a type of peasant dance." In the E-major Adagio, which contains a passage the composer himself touches "Farewell to Life", Schönzeler continues, "he touches on regions of spirituality, far removed from all earth-bound experience, that no ordinary mortal is ever permitted to see and experience in his lifetime."

It is this suggestion -- that Bruckner was already psychologically inhabiting "a world beyond" when he composed the Adagio -- which causes many listeners to rationalize the known, three-movement Ninth as a complete work, to which no possible finale could possibly add anything at all. This notion will, I feel sure, be correctly perceived as un-Brucknerian sentimentality, once it is known what Bruckner was really working on, so fittingly, from December 1894 until his death 22 months later: something echt-Brucknerian yet basically unlike anything he had written before.

The literally hundreds of pages of sketches for the final movement that Bruckner left behind clearly show that he had a very definite and original concept, making the Finale the capstone of a four-movement, thematically-integrated cycle. The interval of the falling sixth, for example, is as prominent in all four movements as the falling and rising fifth in the rarely heard 1874 version of Symphony No. 4. Another characteristic thumbprint in the Finale sketches, revealing Bruckner's cyclical intentions for the Ninth, is his partial quotation and reworking of motifs from earlier movements and earlier works (including the four-note ostinato motif from the *Te Deum* of 1884).

Perhaps the best of many arguments for not using the entire *Te Deum* to replace the unconsummated Finale is (in line with our opening remarks about the inviolate quality of D minor) the fact that the anthem belongs to and inhabits the realm of C, and specifically C major. The choral tessitura would not permit a transposition into D. Furthermore, in the detailed analysis which follows, William Carragan aptly points out that the Finale sketch may be, bar for bar, an already completed one (like Mahler's sketch for the finale of his Tenth) from which pages of manuscript are simply missing. (Indeed a short-score sketch of the end of the exposition has recently come to light in Poland.) The final breaking-off point at the coda is abrupt, and gives every indication that the cessation, as with earlier gaps, is owing to missing pages "rather than to an incomplete conception."

This observation contrasts dramatically with the first impressions of Bruckner scholars who have written negatively about the idea of using the finale material. In his book *The Essence of Bruckner*, for instance, Robert Simpson says of the sketch-pages (p. 181): "In these pathetic relics we find the debris of the last battle between Bruckner and the fiend of nervous subjectivity which he had fought all his life, and often beaten with triumphant decisiveness. It would not be fair to say he lost the final contest, for he simply did not live to finish it. But the fight was far from won."

Perhaps; but then one has to wonder how Bruckner came to leave us those hundreds of sketch pages, with sections of the

movement in as many as five revisions if he still had no idea how the symphonic "battle" was to end. The first group of themes, centered in D minor, which the composer works with on a large scale, is almost manic, with a persistent undercurrent of terror which partly infiltrates even the second group. The most cursory examination will confirm that fact. Yet the third and final theme-group in the exposition leads to the complete contrast of a great and majestic chorale -- "perhaps the most impressive Bruckner wrote," in Mr. Carragan's opinion. This chorale reappears differently in the development and recapitulation, and was surely destined to cap the coda with Dr. Simpson's "triumphant decisiveness," not only resolving the preceding strife, but reaching beyond conquest into a higher realm of glory.

The material the composer left is no mere headless skeleton lacking identity. Rather it is a vibrant body of music which can be nourished and filled out along the lines well established within the sketches themselves, and in Bruckner's more than five decades of composition. Nearly seventy per cent of the Finale bars to be heard are just as Bruckner wrote them; only wind parts have been supplied for about 200 of those bars in typically Brucknerian style and proportion. The remaining thirty per cent has been supplied, mostly in the coda but also in five other locations, by extending musical thoughts begun by Bruckner; by adding counter-melodies, counter-expositions or theme inversions in the master's own style; or by developing part of an earlier section or alluding to an earlier work as Bruckner himself very often did. Finally, as befits a work dedicated "To my dear God", Mr. Carragan has worked into the final bars a quote of the melody to which Bruckner had previously set the very words "Te Deum laudamus" -- "We praise thee, O God." This is added to the four-note Te Deum ostinato already found in Bruckner's sketch at other points.

All that now remains to be experienced, after 88 years of waiting, is the evidence of the ears, which today's premiere performance is designed to provide.

Jack Diether is founder and President of The New York Mahlerites, Vice-President of the Bruckner Society of America and editor of its journal Chord and Discord, and Music Critic for The Enlightenment Press. He is also a contributor to the American Record Guide and Ovation magazine, and is in considerable demand as an annotator of recordings. Mr. Diether has long been active in Bruckner and Mahler affairs, and in fact was deeply involved in the Deryck Cooke completion of Mahler's Tenth Symphony from start to finish. In addition to writing the above article, Mr. Diether also prepared the chronology.

THE FULFILLMENT OF BRUCKNER'S NINTH -- THE FINALE

by William Carragan

The sketches for the Finale, as Bruckner left them, comprise several hundred pages of music, mostly written on 24-stave orchestra paper in numbered four-page folios of 16 measures each; a few

of the sketches are in short score. Parts of the movement are fully worked out -- in some cases, as far as a fifth revision -- while others consist of the string parts alone with some indication of the winds. In this manner, the Finale is composed from the beginning nearly through to the coda, with five gaps which give every indication of being due to missing pages rather than to an incomplete conception. Indeed, the end of the sketched material is abrupt, and it is conceivable that the movement was in a sense actually finished, needing only supplementary orchestration and editing, the final folios being simply lost. Most of the writing is quite legible and firm, although some of the pages show shaky measure lines and faltering script. Everywhere the composer's mental strength and will to complete the symphony is apparent in the vigorous melodies and insistent rhythms.

The sketches were edited in 1934 by Alfred Orel, as part of the Collected Works of Anton Bruckner, issued by the Musicological Press of the International Bruckner Society. In addition to the sketches themselves, Orel compiled a summary short score, disclosing how the final version of each passage fits into the whole. There the student can see that the movement is clearly in Bruckner's customary two-part sonata structure, with the first part equivalent to a classical exposition (but with three rather than two theme groups) and the second part consisting of development, reprise, and coda.

When Jack Diether first showed me the sketches in 1979, I was struck by the richness, beauty, and originality of the ideas, and immediately shared his desire for some appropriate way of making the music better known. He suggested that Paul Nudelman and I perform the sketches as a piano duet. But it soon became clear to us not only that a completion would be possible, but that the most effective vehicle for displaying the eloquence and power of Bruckner's valedictory utterance, for those seeking an understanding of his intentions, was a faithful, scholarly, and imaginative completion.

The Finale is an active, boldly dramatic composition whose exposition themes, unified to an extent unprecedented in Bruckner's writing, are thrown into contrast with a grand and noble chorale. The movement has an overall impulse or momentum, perhaps deriving from the high degree of unification, which makes the work seem less sectional than his other finales; the energy of the opening, already great, simply builds continuously through all the existing music. Although over the last eighty years listeners have come to terms with the Ninth as a three-movement work, and some profess to see some sort of completeness in the end of the Adagio, such a conclusion was certainly no part of Bruckner's plan. Instead, every page of the sketches testifies to his desire to write a Finale in which the mystery, the conflict, and the anguish of the preceding movements find a resolution, *per ardua ad astra*.

The first theme group starts in G major with an eerie drum-roll and a nervous descending dotted figure (example A¹, next page); a sudden build-up with rapid dotted chords leads to a fortissimo unison theme in D minor (example A²), also dotted, in which the descending sixth is the predominant interval. (This interval is also prominent in the second theme group in the first movement, and in the scherzo near the section endings. It is also in the second theme group in the Adagio.) After the climax subsides, the next theme (Bruckner's *Gesangspartie*) begins in E minor with a gently

mournful version (example B) of the same melody, but the tonal

The image shows four musical examples labeled A1, A2, B, and C1. A1 and A2 are in treble clef, B is in bass clef, and C1 is in bass clef. Arrows indicate relationships between the examples: a double-headed arrow between A1 and A2, a single-headed arrow from A1 to B, and a single-headed arrow from A2 to C1.

center soon shifts back to G major for an opulently-scored restatement. The third group (*Schlussstema*) also begins with a dotted theme (example C¹) -- an inversion of the opening descending figure -- but the ensuing crescendo ushers in the majestic 36-measure chorale in E major for full brass with a string accompaniment in leaping triplets (example C²). This chorale, perhaps the most im-

The image shows two musical examples labeled C2 and etc. C2 is in treble clef and shows leaping triplets. etc. is in bass clef and shows a bass line with leaping notes.

pressive Bruckner wrote, is quite similar in its first phrase to the chorale in the same position in the Finale of the Eighth; but it is also connected to the "Farewell to Life" theme at bar 29 of the Adagio of the Ninth itself and to the pervasive descending scales in the first two movements. Indeed, it is probably directly descended from the sleep motive from *Die Walküre*, which Bruckner quoted in the early versions of his third and fourth symphonies (1873-74), and there are similar scalewise notes in the Mass in D Minor (1864). Here it has none of the mysterious evanescence of the Wagner; instead, it is marked by bold, almost brutal energy, and serves as the true counterpoise to the earlier, unified, dotted textures. In the decrescendo which brings the exposition to a close, the accompaniment motive of the *Te Deum* (example D) appears

The image shows a musical example labeled D, which is a short melodic phrase in treble clef.

in the sketches, forming the codetta. (This quotation has given rise to some rather odd and occasionally detailed speculation about the possible use of that anthem as a finale, although it is unlikely that such a solution was seriously contemplated by the composer.)

Up to this point, the orchestration is nearly complete (although the thinly-scored *Gesangspartie* contains a six-measure gap needing to be filled), but the very end of the exposition seems to have given Bruckner considerable trouble. Here, in my completion, I have followed his sketch of eight whole notes for the flute and oboe (the *Te Deum* motive doubly augmented), and created a quiet hymn-like resolution to the dominant (A major) before the plunge into the development (A flat).

Three of the five gaps occur in the development. The first, near the beginning, I have filled by continuing the chorale-accompaniment (which occurs on both sides of the gap) through a series of

elaborate, slowly-shifting chords. The wind parts quote the *Te Deum*, the chorale itself (inverted), and a theme from the first movement (also inverted, such inversion being a Bruckner trait in nearly all his compositions.) There are also brief allusions to other works, in Bruckner's typical manner of self-reference -- not so much direct quotation as the repeated use of a fertile, continuously evolving melos which had inspired the composer throughout his life. In the next gap, I have developed the chorale differently: beginning pianissimo in A major, it suddenly breaks out exuberantly in G flat as Bruckner's material is again re-entered. Presently, a jagged string figure with pizzicato accompaniment recalls the *Gesangspartie*, but a discordant entrance of the trumpets introduces the unison theme, now developed into the striding subject (example E) of an athletic three-voice fugue.

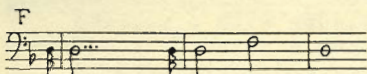


The fugue is not as extensive as the one in the finale of the Fifth, nor does it have the same function; here, it constitutes the recapitulation of the first theme group, but with the complete transformation of intent characteristic of the composer's work at this point in the form. At the climax of the fugue, another gap occurs; I have interpreted the three measures before the gap as the beginning of a simultaneous counter-exposition of the theme and its inversion. At the third entrance, as completed, this process leads to dense six-part counterpoint, with two added voices making a total of eight. Bruckner's music resumes partway through a majestic concluding episode, and a long ostinato passage (which clearly refers to the finale of the Sixth and to the *AEterna fac* section of the *Te Deum*) leads to another explosion in G flat and a Brucknerian orchestral silence.

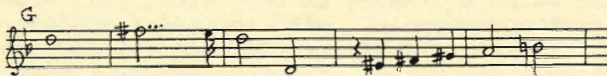
During the following *Gesangspartie*, more mysterious and questioning than before, the fourth gap occurs; but a sketch not included in Orel's short score, and a written memorandum by the composer, indicate how it is to be filled. Later, after a brief reference to the chorale, the theme is inverted; I have supplied counter-melodies, partly drawn from the first *Gesangspartie* and partly from the Mass in D Minor, which Bruckner himself quotes in the Adagio (and before that in the Third Symphony). The fifth gap, which seems to be very long, must include the beginning of the third theme group. In the master's last music, following the gap, the chorale is played quietly and incandescently by the solo trumpet against a celestial *Te Deum* accompaniment in the whole string body. Accordingly, I have filled the gap before the chorale by beginning the third group as it began in the exposition, but in A instead of E. At its climax, I have used a developed version of material from the *first* theme group (prompted by certain formal procedures in the finales of the Sixth and Seventh); a sudden hush leads to Bruckner's quiet chorale. In the fourth phrase of the chorale, after the sketches break off for good, I have supplied a dialogue-counter-melody.

The coda of a Bruckner finale is the accumulation-point of the entire symphony; in it, the whole intellectual and emotional experience of the composition is summed up, and, metaphorically, the last battle is fought. In all the symphonies from the Third on, the first-movement theme forms the triumphal crown at the end, and in the Eighth, themes from all three of the preceding movements are combined in an impressive apotheosis. Speculation about the Finale

of the Ninth has always included the idea that its coda would be the grandest of all -- the inclusion of a further statement of the chorale (at least 32 measures by itself) virtually guarantees that. Thus the coda presented here is fully 117 measures long, while that of the Eighth is only 71. (Yet the whole finale, 705 measures, is shorter than that of the Eighth -- 771 and 709 measures in its two versions.) The first half of the coda is derived from the dark, gloomy descending scales which conclude the chorale; at the same time, the opening *Ur-thema* of the symphony (example F),



which has not been heard since the middle of the first movement, appears in canon. Also heard are allusions to the Scherzo and the "lightning bolts" from the opening of the Finale, together with material derived from a Bruckner sketch (quoting the "Death Clock" from the Eighth) which Bruckner might possibly have meant to use in this position. At the climax, the stark, menacing unison of the first movement (with its crashing leap) is heard in a new way, and the mood is suddenly transformed with the sounding of the triumphant fanfare which begins the coda's second half. In ten measures there ensues the grand statement of the chorale, which serves as the harmonic framework for a soaring transmutation of the opening melody of the Adagio (example G) as a descant for the three



trumpets. At the same time, the dotted theme of the Finale itself (examples A² and B) appears in the bass. As the canonic dotted figures coalesce into chords, the last phrase of the chorale (inverted) climbs through a ninth, leading to the culminating peroration where the *Ur-thema* in the bass is combined with the vocal melody of the *Te Deum* in bell-like sonorities: *Te, Deum, laudamus; te, Dominum, confitemur*. Thus a joyous resolution, which for most of the symphony has seemed impossibly remote, is attained at last.

As can be seen from the foregoing analysis, the completed sections of the Finale are closely based on the existing material left by the composer. In addition, I studied Bruckner's other compositions from many standpoints to determine his methods of handling a myriad of problems. In that way, a number of unusual features of this movement have become apparent. For example, Bruckner's four opening themes are quite similar. He had never done this before, although he approached it in the finale of the Seventh, where the similarity between the first and third themes makes possible the movement's arch structure. Here, a different purpose is evident: there is a quadripartite division of the movement, cutting across the sonata structure, in which alternate parts are dominated by the dotted themes and by the chorale with its triplet accompaniment. Also interesting are the many points of contact of the Finale with the rest of the symphony: the descending sixth, prominent in the dotted themes, is also important in the first movement and the Scherzo; the chorale is related to the "Farewell to Life" as has been mentioned before; and the keys of the Trio (F sharp, or G flat) and the Adagio (E major) are significant in the Finale. Finally, the use of E-flat major in many places as a distorted mirror of D minor has its roots as far

back as the finale of the Third Symphony. As much as possible, these pre-existing unifying features have been strengthened in the completion, at the same time maintaining a principle of complete fidelity to the sketches, no notes or rests of which have been changed.

Some discussion of the use of the Wagner-tuben should be made. These instruments, upright cousins of the French horns with differently flaring bores but identical mouthpieces, were used by Bruckner in the Seventh and Eighth and in the Adagio of the Ninth. In the outer movements of the Eighth, there are many transfers from horns to tuben, some of which the players must accomplish very rapidly; in the finale of the Ninth, in keeping with the symphony's more austere scoring (which eschews the Eighth's harps, cymbals, triangle, solo violin, and contrabassoon), there are only two transfers. The first one must however be accomplished in just nine seconds. The tuben are probably most easily heard as reinforcement to the strings in the *Gesangspartie*, and in dialogue with the horns in the coda. Their tone color is darker and somewhat blunter than that of the horns.

William Carragan, of Troy, New York, was born in that city into a scientific and musical family. His father, the late G. Howard Carragan, was a noted spectroscopist, physics educator, and administrator, while his mother, Martha Beck Carragan, has an active career as a composer and piano pedagogue. Mr. Carragan showed early talent in both disciplines; his investigation of the visual problems in telescopic observation of the planet Mars resulted in a Westinghouse scholarship and was published in the journal Sky and Telescope, while his piano studies with his mother and with Stanley Hummel of Albany earned him a number of concert appearances through his high-school years. At that time he also studied violin and French horn, and his enthusiastic absorption in orchestral scores, including the symphonies and masses of Anton Bruckner, also dates from then. He was graduated from Haverford College as a physics major, but while there he also studied musical composition with the Anglo-Russian composer and musicologist Alfred Swan. Later he studied harpsichord with Louis Bagger and Robert Conant, piano with Lionel Nowak and (recently) Gilbert Kalish, and horn with Ralph Pottle, and pursued advanced degree work in seismology at Rensselaer Polytechnic Institute. He is now professor of physics at Hudson Valley Community College in Troy, where he directs and teaches courses in electromagnetism, relativity, and modern physics; he has also taught courses there in music appreciation and history.

Mr. Carragan has appeared as harpsichord soloist with the Rochester Philharmonic, Albany Symphony, and Vermont Symphony Orchestras, and is a member of Capitol Chamber Artists, performing on both harpsichord and piano. For many years he was active in church music and served on the Albany Diocesan Music Commission; he has prepared editions of the ancient Gregorian graduals, alleluias, tracts, and communions with modern English texts, together with over thirty sequences, many of which he reunited with their original alleluias. In 1978, he completed and performed two of Schubert's unfinished piano sonatas for the sesquicentennial. He is a regular participant in the Brockport Keyboard Festival where he most recently gave a lecture-demonstration of historic tuning and temperament on antique harpsichords. He also appears regular-

ly at the yearly concerts of the New York Mahlerites where he has presented his completion of Bruckner's Quadrille for piano duet (with John Gaffney) and a piano duet reduction after Mahler of rarely-heard versions of the adagio and scherzo of Bruckner's Third Symphony (with Barbara Weintraub). For a time, he was official program annotator for the New York Philomusica, and is now in his tenth year as program chairman of the Troy Friends of Chamber Music, which his mother founded in 1948.

Mr. Carragan's interest in the music of Anton Bruckner goes back for thirty years; thus in 1979 when he embarked on the completion of the finale of the Ninth, he was able to rely on a deep affinity for the Austrian master's work. He applied scientific methods of inquiry to the investigation of Bruckner's compositional technique, although the final decisions, aided by his performing experience with orchestral instruments and extensive research in symphonic form, were strictly musical. Much of the work was accomplished in summer vacations, when he was able to spend time with his wife's family on Great Pond (the original "Golden Pond"), at Belgrade Lakes in central Maine, although Mr. Carragan also drew inspiration from the rolling hills of his native eastern New York -- curiously similar to the gentle topography of Upper Austria with which Bruckner is so closely identified.

In an important article by an influential German musicologist, published in one of the recent Linz Bruckner Yearbooks, the religious, programmatic character of the Adagio of the Ninth Symphony is persuasively argued in detail. Indeed, many commentators have discussed the apocalyptic and eschatological significance of the three movements Bruckner lived to finish. Although Mr. Carragan's completion of the Finale was made without using explicit extra-musical ideas to determine the form, it still constitutes, he feels, a highly appropriate conclusion to a work having religious significance. It is Mr. Carragan's hope that this effort will focus attention on the extraordinary music that Bruckner was writing in his last years, and to which he listened as he lay on his sick-bed, a seraphic smile on his face, tapping on the coverlet (as was seen by one of the nurses). In fact the major justification for the completion is the effective presentation of this remarkable work, in many ways Bruckner's most daring and adventurous.

The cover silhouette is actually a profile photograph of the Tilgner bust on the Bruckner-Denkmal at Steyr, Upper Austria, taken in July 1983 by William Carragan. The monument is on a small plaza in front of the Gothic parish church, near the building where Bruckner worked on the Ninth Symphony in his last summers.

"Chronology" and "Enigma..." copyright 1984 by Jack Diether.
"Fulfillment..." copyright 1984 by William Carragan.

Mr. Carragan would like to acknowledge with great appreciation the generous financial assistance of Agnese Lindley in the copying and duplication of the orchestral parts.
