

On hearty invitation from J.F. Berky, I agreed to share the computerized execution of my hypothesis of completion of Anton Bruckner's Final of Ninth Symphony, a work I had made a few years ago, but which I published only after having been able to view the original sources scanned, with merit, by Austrian National Library and offered us on its website.

Considering the deficient state, at various points, of the sources received to us [briefly: less than 30% of entirely orchestrated bars - the majority, 90%, related only to the Exposition - 45% approx. of bars to be integrated into the orchestration, 25/30% from bars to be reconstructed in full, according to the dimensions of the Coda], each completion will be a hypothesis to propose to those interested in listening to the Final, for to understand what Bruckner's project could be in general terms. To the shortcomings is added, then, the overall stage of the composition, still *in itinere* (in progress) and not definitive, and, considering the modalities and the compositional characteristics of Bruckner, it was still possible his corrections, changes, also consistent re-elaborations. However, despite the objective level of incompleteness of the original manuscripts transmitted to us, I believe that, having thoroughly assessed all the autograph documentation, we can arrive at a sufficient and dignified definition of the movement by virtue of the intrinsic strength of what Bruckner composed, considering that all the themes and motives of the Final are present and adequately developed, and that, in some way, a continuity of writing can be detected at least until the transition to the Coda.

At the same time, it is undoubted that the work of integration-reconstruction, by whomever realized, is only a proposal, a hypothesis, and can never reach the genius and the compositional and instrumental expertise of the Master. In fact, for what concerns me, on the different gaps to be reconstructed (at ex.: the initial part of the Development or the Coda), I had no certainties (nor we can have certainties): I never thought that, at that point, Bruckner "certainly He would have done so that", I always thought that Bruckner, at that particular point "He would certainly have done it better". It is not just a matter of chaining and arranging a great quantity of notes, true or presumed, in *Brucknerian style*, but it is necessary to give them continuity, fluidity, coherence and above all artistic value. I understand, therefore, those who legitimately refuse any kind of completion, given the relevant, integrative or reconstructive intervention. Among other things, my published work, with different color of the notes, highlights the extent of my intervention: it will therefore be clearly visible for those who follow the score, to appreciate or to not appreciate *ictu oculi* (immediately) my solutions, my additions or reconstructions, regardless of being able to read the report, written in Italian.

Therefore, even if I consider it useful and interesting to propose a completion of the Final, for the reasons expressed in the preface of my work (published in Italian on this site), I do not think it necessarily entails a stable execution of the Ninth Symphony in four movements, rather it can constitute an interesting option to offer to Brucknerian fans more frequently, and in this case it will be up to the orchestral conductor to choose among the reconstructive versions of the Finale the one he considers preferable.

Finally, I remember that my work of completion of the Final (633 measures, of which 81 of Coda), is an excerpt (in different formats and more synthetic) of the third part of my work "*Technique and conception of composition in the symphonism of Anton Bruckner*", which it should be published in Italian, before the september 2018. It is therefore an essentially "conceptual" work, not initially intended for an execution; regardless of whether it will be or will not be performed with orchestra (and the issue does not bother me particularly), my satisfaction is given by the passionate work I have done.

I thank my friend Fabio Romano, a former colleague at the conservatory, who helped me make the recording on computer. Good listening!