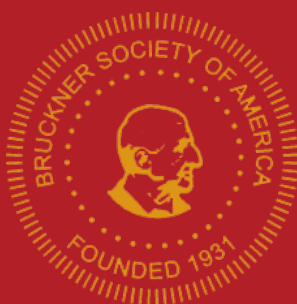


THE RED BOOK OF

ANTON BRUCKNER

ELEVEN SYMPHONIES

WILLIAM CARRAGAN



BRUCKNER SOCIETY OF AMERICA

THE RED BOOK OF
ANTON BRUCKNER
ELEVEN SYMPHONIES

A GUIDE TO THE VERSIONS

WILLIAM CARRAGAN

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Contributing Editor, Anton Bruckner Collected Edition, Vienna



BRUCKNER SOCIETY OF AMERICA

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DEDICATION

This volume is dedicated to the memory of three people who have inspired me to write this book: Jack Diether, past Executive Officer and indomitable motive power of the Bruckner Society of America, David Aldeborgh, founder of the Bruckner Archive and tireless promoter of all things Bruckner, and my mother the composer and teacher Martha Beck, who first revealed to me at a tender age the heady delights of sonata form.



PREFACE

Benjamin M. Korstvedt

President, Bruckner Society of America

Nothing engages most Bruckner lovers more than the different versions of the symphonies—and rightly so, for the changes and revisions Bruckner made in many of these works are truly fascinating. The profusion of versions can also present a puzzling, even mystifying picture to the interested listener, scholar or student. Not only are the musical facts of the case, so to speak, both intricate and subtle, but for much of the last century scholars and critics have, more often than not, discussed these matters in ways that often cast more shade than light.

William Carragan, my great Bruckner friend and Vice President of the Bruckner Society, has written this study with the express intent of dispelling this state of confusion by the seemingly simple expedient of presenting a detailed, objective account of each symphony, whether it exists in only one version, as do the Sixth and the Seventh, or in multiple variant versions, as with the Third and Fourth. Upon reading this study, however, it will become immediately evident that this task is far from simple, especially since Professor Carragan approaches it with great perspicacity. He is not at all interested in offering easy, categorical identifications of the “best” or “most authentic” versions. Rather he seeks to present a full picture of the revisions, modifications, and changes that Bruckner made to each of his symphonies. The result is a unique and enthralling picture of an exceptional musical mind at work across some three decades.

Certainly, very few know the many versions of the symphonies as well as Prof. Carragan does. The present volume offers abundant testimony to his profound knowledge of the symphonies, their versions, variants, and editions. His love for these works shines through on each page as well. If only a true expert can speak so knowledgeably, only a true enthusiast is able to enter into the spirit of these works in the way that he most certainly does. His discussion is illuminated throughout not only by his great musical acumen, but also his passionate belief in the exceptional quality of Bruckner's music and in the importance of what it has to say to every sympathetic listener.

This book will repay close, thoughtful study. The inclusion of extensive musical examples in short score format, all painstakingly drawn up by Prof. Carragan himself, as well as the recorded examples of each and every one of them, make this study accessible to any interested music-lover. To paraphrase what Tovey once wrote of Bruckner's Sixth, read this book with reverence and with care, for the author means what he says and he is speaking of wonderful things.

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INTRODUCTION

“If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all.” — John Cage

The Austrian composer Anton Bruckner (1824–1896) was a perfectionist, deeply concerned with the impact his large-scale symphonies and masses would have on those who performed them and listened to them. He was a man of strong will and large ambition. Those qualities led him to reconsider many of his compositions after they were first composed, sometimes on several occasions, and sometimes incorporating ideas from his closest friends if they could manage to convince him of their worth. As a result, at least five of his eleven symphonies come down to us in two or three major and distinct versions, and sometimes coherent variants of the versions can also be isolated. The preservation of these different versions gives us a unique opportunity to visit the musical thinking, analytical logic, and stylistic progression of a great composer. This publication is intended to provide scholars and enthusiasts with the means to distinguish the versions and participate in that experience.

Not all of the differences among the versions can be included here; that would require a far larger study. But most of the prominent distinctions are described, principally those near the beginning of the first movement if there are such. These distinctions are given in reduced score, accompanied by quick-recognition displays (QR codes) which allow the listener to access and hear sound files of

the scores, some being computer-generated and some being short excerpts taken from performances. These codes can be read by the camera functions of cell phones and note-pad computers, and they open the discussion fully to those who do not read musical notation.

The descriptions and analyses contained here are in broad accordance with the research of Bruckner scholars involved with the Collected Edition and other investigators, who over the last fifty years have made major studies of Bruckner's music and musical methods in publications which despite their value are sometimes difficult of access. In particular, Bruckner researchers today do not look for ideal or definitive versions of the symphonies; instead they identify and describe the variants with scholarly impartiality. Certain qualities seem to come to most complete expression in the early versions; others appear in their greatest refinement in the later versions.

Thus one has much to learn and to enjoy from the diligent study of all the scores. It is my hope that this publication will help in developing knowledge, understanding and appreciation of Bruckner's work in everyone who uses it.

I would like to express my deep-felt gratitude to Benjamin M. Korstvedt and John F. Berky for their assistance and guidance through all phases of this project, and to Dr. Korstvedt for special and expert information on the Fourth Symphony and to Mr. Berky for free access to his vast and legendary collection of Bruckner recordings, and also to Hedvig Lockwood, Eric Lai, Neil Schore, Ken Ward, David Griegel, Ramón A. Khalona, Björn Westman, and John Gladney Proffitt for proofreading and welcome criticism. And my principal gratitude goes to Caroline Bell who designed and edited the book and coordinated the external computer resources associated with it. It was her idea to use quick-recognition codes to make the musical examples audible, and a great part of the appearance, effect, and accuracy of this book is due to her imagination, zeal, and hard work. Thank you!

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HOW TO TELL THE VERSIONS APART

“Dies sind alle Originalfassungen!”

— Leopold Nowak to William Carragan, 1990

Hofrat Nowak claims correctly that these scores are all original versions, but one still has to be able to distinguish among them. For each composition, distinctions among the versions and variants are established where they first occur, and where they display their most distinctive melodic and structural character. The listener must be warned that conductors occasionally make their own changes, and may not always make that clear. Accordingly, there may be some confusion in the detection process, with not all criteria applying to a specific performance. The following table gives the authentic versions and variants discussed in this study. Nearly always they can be distinguished simply by symphony number, version number, and variant date.

THE VERSIONS

String Quartet in C minor (Werkverzeichnis Anton Bruckner 111). 1862, with an extra rondo which might be an alternative finale.

Overture in G minor (WAB 98). 1862, with the usually-heard ending being an alternative from 1863.

#Symphony in F minor (WAB 99). 1863.

Symphony no. 1 in C minor (WAB 101). First version, 1866 and 1868. Second version, 1877. Third version, 1891 and 1893.

#Symphony in D minor (WAB 100). 1869.

#Symphonic sketch in B flat major (WAB 142). 1869.

Symphony no. 2 in C minor (WAB 102). First version, 1872, 1873, and 1876. Second version, 1877 and 1892.

Symphony no. 3 in D minor (WAB 103). First version, 1873 and 1874. Second version, “1876”, 1877, and 1878. Third version, 1889 and 1890.

Symphony no. 4 in E flat major, “Romantic” (WAB 104). First version, 1874 and 1876. Second version, 1878, 1880 or 1881, and 1886. Third version, 1888.

Symphony no. 5 in B flat major (WAB 105). 1878.

String Quintet in F major (WAB 112, 113). 1879, with later alternatives.

Symphony no. 6 in A major (WAB 106). 1881.

Symphony no. 7 in E major (WAB 107). 1885.

Symphony no. 8 in C minor (WAB 108). First version, 1887. Second version, 1890 and 1892. There is an intermediate variant of the adagio, perhaps of 1888.

Symphony no. 9 in D minor (WAB 109, 143). Left incomplete in 1896.

Most of the surviving Bruckner manuscripts, in Bruckner’s own hand and in the hands of the copyists whom he hired to prepare the materials for performance, can be viewed at Bruckner Online, an outstanding and excellent service of the Music Collection of the Austrian National Library (ÖNB) in Vienna. For that reason, the

principal sources of each symphony or other composition, and some of the special sources, are listed by library index number (*Signatur*) where they are discussed. When using Bruckner Online, the screen headed Werk-Datenbank is to be visited first. There one can choose the source to be viewed. The names of the sources in the Austrian National Library (ÖNB) start with A-Wn, sources at Stift Kremsmünster with A-KR, sources at Stift St. Florian with A-SF, and sources in the Vienna Stadt-und-Landesbibliothek by A-Wst. When the source of interest is chosen, another field headed Quellenbeschreibung will appear with a description of that source. Pressing DIGITALISAT on that screen will cause the source to be downloaded for viewing page by page. Readers are encouraged strongly to make use of this service. It is most revealing to see Bruckner's powerful music set forth firmly and legibly in his bold, decisive, and confident hand.

HOW TO USE THE QR CODES

1. Install a QR (quick recognition) code reader application on your smartphone. You can download the application on Google Play (Android Market), BlackBerry AppWorld, App Store (iOS/iPhone), or Windows Phone Marketplace. Most QR scanning applications are free. Some of the free apps contain advertising which is not connected to this publication and can be ignored. Any app that can read bar-codes should be able to process QR codes.

2. Run the application. Your screen will switch to a camera display. Point your camera to a QR code, and hold your camera steady so that the QR code comes into focus. Try to fill the frame as much as possible with the code to speed up the reading process.

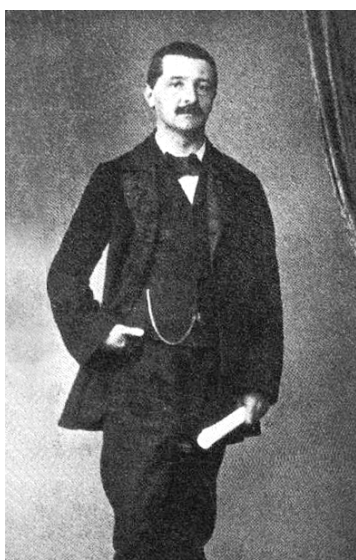
3. Access the content. The QR code will direct you to a landing page on the website <https://brucknerredbook.com>. Your app may prompt you before it directs you to the landing page. On the landing page you can select the sound file you wish to hear.

4. If the volume provided by the smartphone is inadequate, headphones may be used. Test them initially when they are at least two feet away from your ears. If the music can be heard from there, then the volume is too high for you to put them on your ears and it should be turned down.

5. The sound files of all types are also directly accessible on the website <https://brucknerredbook.com>, under symphony and topic number.



Try me





SYMPHONY NO. 8 IN C MINOR


“Do not lose heart, take up your work once more, confer with your friends, with Schalk; perhaps a lot can be achieved through revision... Be good to me! Regard me as a fool, it does not matter to me; but don’t think that my feelings toward you have changed or will ever change.”

— Hermann Levi to Anton Bruckner, 7 October 1887, tr. Crawford Howie

The Eighth Symphony was initially completed in 1887, as preserved in the copy score ÖNB Mus.Hs. 6001, which was copied in part by Bruckner’s close St. Florian friend Karl Aigner. This is the first version. There are also fragmentary holograph sources associated with it. Bruckner immediately sent the new symphony to the eminent Wagnerian conductor Hermann Levi who had already presented the Seventh to great success. But Levi felt he could not understand the work and thus could not conduct it, and wrote to Joseph Schalk asking him to break the news to Bruckner. Eventually Levi wrote to Bruckner himself about it. Bruckner was deeply disappointed, but he was already working on revisions of the symphony, one movement at a time, which culminated in a second version of 1890, as preserved in Mus.Hs. 19.480. In his letter to Schalk, Levi declared that the Eighth was too similar to the Seventh, an opinion which nobody would share today; other than that he did not make specific requests. Thus the changes for 1890 were entirely Bruckner’s own responsibility, even though he was probably receiving suggestions from those of his students who were familiar with what he was doing. The symphony was first published in 1892 with a few additional changes, some of which were introduced by Schalk. Today that first issuance is considered to be a somewhat dubious variant of the second version.

Since Bruckner made the revisions movement by movement, no coeval intermediate version of the entire symphony ever existed, though it is possible to isolate intermediate stages of each complete movement from the vast number of sketched sources which have come down to us. One of these, an intermediate version of the Adagio, is preserved in Vienna Mus.Hs. 34.614, which is in an unknown hand with three stages of copyist corrections entered by Josef Schalk. Paul Hawkshaw suggests that the new score might have been intended for proposed rehearsals in Munich in the summer of 1888, and therefore references to it given below use that date. Dermot Gault and Takanobu Kawasaki were the first to edit this movement, and their collaboration has been performed and recorded by Gerd Schaller and the Philharmonie Festiva at Ebrach along with intermediate versions of the other movements prepared by William Carragan from the holograph scores Mus.Hs. 6083 and 6041, 6084, and 19.480 itself.

The Eighth Symphony received its first scholarly publication at the hands of Robert Haas in 1939. It is rather close to the second version, but it contains a number of insertions from the first version which Haas wanted to hear. It is today regarded as a mixed edition which for all its virtues does not faithfully represent Bruckner's intentions at any time of the revision process. After the war, Leopold Nowak improved matters with his separate editions of the second version in 1955 and the first version in 1972. Then in 2014 Paul Hawkshaw brought out the long-awaited critical report, accounting in two large volumes for the myriad of existing sources for this symphony in addition to those cited above.

1. At the very beginning the 1887 first version and 1890 second version can be distinguished immediately by the presence in the 1890 score of four clarinet notes following the first of the four phrases of the opening theme. The first two phrases  are in the basic rhythm of the unison theme of the first movement of Beethoven's Ninth Symphony, but they have a completely different effect, questing rather than declamatory. They lead to a climax in "Bruckner rhythm" (2 + 3). See Example 8.1.

Example 8.1

Example 8.1 *First movement, beginning*

1887

1890

2. At the recapitulation, which in the 1887 first version begins with the upbeat to measure 233, the first phrase of the A theme is played three times in augmentation (doubled note-durations), in such a way that the three statements conclude on C, then on E flat, then on G, the notes of the C-minor triad. This is shown in Example 8.2, where only the melody is given. The concluding harmony in 1887 is G major, clearly heard as the dominant of C minor. After that point there is considerable further development into remote regions until in measure 308 the transition to the B theme recommences in “Bruckner rhythm”. In the 1890 second version, the recapitulation begins at measure 225 with three similar statements, but the concluding harmony over the bass note G is already that of C minor, a 6-4 chord with G

in the bass. The following further development is confined strictly to the melody of the first phrase, which is restated by the oboe at measure 283. Then and only then do we hear the second through fourth phrases interjected by the trumpet. Although the two treatments are very different, the 1890 passage is only two measures shorter than the 1887 material and the transition to the B theme begins in due time in the upbeat to measure 299. In Bruckner's many surviving sketches for the Eighth Symphony there are other sketches for this part of the movement that are very different from either of these.

Example 8.2

Example 8.2 First movement, recapitulation

1887

232 D flat major C major 4 242 F flat major

246 E flat major 4 252 A flat major G major (dominant of C)

3. The first movement in the 1887 first version concludes after a transition (quoted above in the discussion of the F minor symphony) with a spacious and brilliant peroration based on the A theme and ending in C major. But in 1890 for the second version he dropped the peroration and added two measures to the transition, thus ending the movement quietly and abruptly in C minor. Nowhere else does Bruckner end a first or last movement quietly. At that same time, he reworked the pre-coda climax of the third theme, removing the grand progression in the bass which rises through 25 degrees of the scale. He also reinforced in new, thicker orchestration the expression of the basic rhythm in the trumpets which remain on the note C throughout the climax—called by Bruckner the “Todesverkündigung” (announcement of death)—perhaps thinking of the event in Act 2 of Wagner’s *Die Walküre*. Then the new die-away ending of 1890 was described by Bruckner as the “Totenuhr” or death-clock, “that ticks for everyone, and never stops ticking until all is past.” Omitting the 1887 brilliant, defiant major-mode peroration in 1890 makes the movement ultimately tragic, reminding Robert Simpson of Beethoven’s *Coriolanus* overture. That might be premature, considering that the symphony as a whole is supposed by many commentators to be heroic, Promethean and triumphant. The listener may judge, but both endings come from Bruckner.

Listen here

4. The 1887 first-version scherzo was reworked in many details for the second version. One such place is near the beginning in measures 23 and 24, where in 1890 he changed the tonality from mixolydian E flat major to G flat major by lowering only a few notes while retaining the texture almost intact. See Example 8.3.



Example 8.3

Example 8.3 Scherzo

1887 $\text{♩} = 52$

1 2 3 4 NB. G natural 5

24 6 7 8 1 2

1890 $\text{♩} = 52$

1 2 3 4 NB. G flat 5

24 6 1 2

oboe

horn

5. The first-version trio of 1887 and the second-version trio of 1890 are both in A flat major. They begin quite differently, with the 1890 trio turning briefly toward F minor at first. But the immediately succeeding material is much the same with the harp being present only in the second version along with more elaborate orchestration. See example 8.4 which shows the opening measures of each. The difference in tempo designation is puzzling; a fast tempo does not suit the 1887 trio very well.

Example 8.4

Example 8.4 Trio

1887 Allegro moderato

1890 Langsam

Sketch [Andante]
viola solo

6. Roughly at that time, Bruckner sketched two scherzo trios with viola solos which he did not finally use anywhere, though the second one had certainly been intended for the Ninth. The first one, in F major, might be for the Eighth, and its opening measures are also shown in Example 8.4.

7. The 1887 first version of the adagio contains a prominent part for harp. In the score Bruckner asks that there be three harps in unison if possible. The harp music is toward the end of the first theme group in parts 1, 3, and 5 in the 1887 first version, but in 1890 he removed the area involving the harp from part 3. In the coherent and very interesting intermediate version of the adagio dating from about 1888, the harp passage is still present in part 3.

8. Example 8.5 correlates the elements of Part 5 of the adagio in the versions of 1887, 1888 (intermediate), and 1890. The elements have been given short names to aid in correlating the varied forms they take in the three versions of the movement. The table gives the distribution of the elements, and the graph shows their relationship in time. The motive labeled “Siegfried” in Example 8.5 is close to “Siegfried’s heroism as acceptance of his destiny,” no. 78 in Robert Donington’s catalogue of the leading motives of Richard Wagner’s *Ring* tetralogy of operas. It is expressed somewhat differently in each of the three versions, but their resemblance and similar positioning are unlikely to be accidental. Shortly after, the A-flat climax suggests another Wagner motive, Donington’s no. 45, “Sword as true manhood”, which occurs in *Die Walküre* when Siegmund pulls the sword out of the tree and becomes a hero, and also in the opera *Siegfried* where the protagonist, Siegmund’s son, reforges Wotan’s sword years after it was broken in battle with Hunding. In the world of Bruckner’s adagio, the narrative may be different from and more hopeful than the conflicted and tragic saga of the *Ring*, but the heroism motive still occurs at a point of extreme conflict and the sword motive at the moment of sublime resolution. Here Bruckner not only uses Wagner’s motives, he uses them just as Wagner did.

After the element named “scale” in E flat minor and a climax in A flat major, further distinctions begin to appear among the versions. In 1887 elements “upward” and “up fast” move directly to a second climax in the home key of D flat, followed by “stairs” and “gateway” culminating in the third and final climax in C major with six cymbal-and-triangle clashes. But in 1888 the new “quiet quarters” and “faster eighths” lead to a surge beginning in the quartet of horns and ending with the final (second) climax, now raised to E flat major and with only two cymbal-and-triangle events, and in 1890 “faster eighths” is dropped and the orchestration of the surge is thicker but less distinctive. None of Bruckner’s other five-part adagios has a fifth part anywhere near as complex as this one, and it is not surprising that Bruckner had many ideas about it. In particular, the sophisticated and highly-dissonant treatment of “up fast” at letter S in the 1888 version could not have been written by any other person on the planet.



Example 8.5

Example 8.5 *Adagio: part 5 correlation*

All *Siegfried* (3 versions) *horns* *scale* *second violins* *A flat climax* *trumpets*

E major melody *first violins*

1887 *upward* (1887) *cellos, basses* *up fast* (1887) *cellos, basses* *D flat climax* (1887) *trumpets*

stairs (1887) *cellos, basses* *gateway* (1887) *horns* *C major climax* (1887) *trumpets*

cymbals, thrice

1888 *upward* (1888) *cellos, basses* *up fast* (1888) *cellos, basses* *quiet quarters* (1888)

faster eighths (1888) *horn surge* (1888) *horns, tuben join in*

1890 *upward* (1890) *cellos, basses* *up fast* (1890) *cellos, basses* *quiet quarters* (1890)

surge (1890) *trombones* *trumpets, horns* *E flat major climax* (1888, 1890) *trumpets*

cymbals, once

All *benediction* (1890) *strings*

Example 8.5 *Part 5 of adagio***1887**

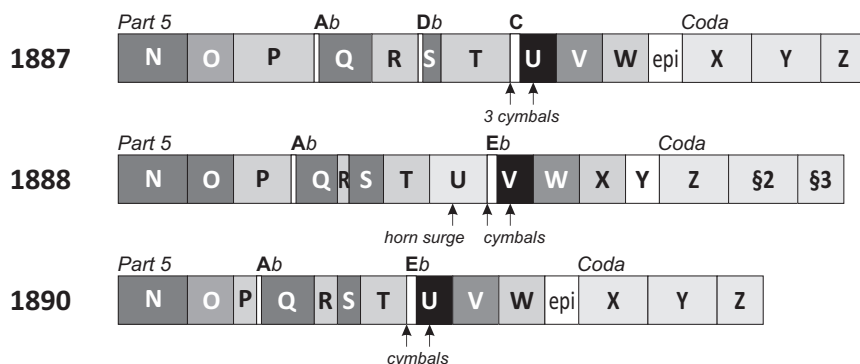
Part 5 beginning	N	201
bass melody	O	213
1st Siegfried apex		217
2nd Siegfried apex	P	221
scale		225
Ab climax	Q	235
E major		237
upward	R	245
up fast		249
Db climax	S	253
stairs	T	257
gateway		265
C maj. climax, 3 cymbals 1	U	269
3 cymbals 2		273
1st benediction	V	277
2nd benediction	W	285
epilogue (B)		293
Coda §1	X	297
§2	Y	309
§3	Z	321
end of movement		329

1888

Part 5 beginning	N	191
bass melody	O	203
1st Siegfried apex		207
2nd Siegfried apex	P	211
scale		215
Ab climax	Q	221
E major		223
upward	R	231
up fast	S	233
quiet quarters	T	239
faster eighths	U	247
horn surge		251
Eb climax, cymbal 1	V	257
cymbal 2		261
1st benediction	W	265
2nd benediction	X	273
epilogue (B)	Y	281
Coda §1	Z	285
§2		297
§3		309
end of movement		317

1890

Part 5 beginning	N	185
bass melody	O	197
1st Siegfried apex		201
2nd Siegfried apex	P	205
—		
Ab climax	Q	209
E major		211
upward	R	219
up fast	S	223
quiet quarters	T	227
faster eighths		229
surge	U	235
Eb climax, cymbal 1	V	239
cymbal 2		243
benediction	W	247
—		
epilogue (B)		255
Coda §1	X	259
§2	Y	271
§3	Z	283
end of movement		291

Example 8.5 *Part 5 of adagio*



9. Example 8.6 shows further details of the extraordinary horn-and-tuben surge in the intermediate version of 1888, just before the final climax.

Example 8.6

Example 8.6

horn surge (1888)

251

horns 1, 2

horns 3, 4

trumpets 1, 2, 3

255

horns 1, 2

horns 3, 4


tenor tuben 1, 2

bass tuben 1, 2

trumpets 1, 2, 3

E flat major climax

cymbals

10. The finale bears metronome markings for the A and B themes: half note = 69 for the A theme, and half note = 60 for the B theme. These markings are printed in all versions, but despite that, conductors play the A theme faster, sometimes much faster, and the B theme slower, sometimes at the tempo of the Adagio. Then in the first publication, the C theme is marked *Erstes Zeitmaass* (opening tempo). As with the finale of the Third, following Bruckner's steady tempo recommendations will give the movement greatly enhanced coherence. The associated audio sample  shows how the themes sound at their authentic tempos. The A theme at 69 is at the exact tempo of a galloping horse, coinciding with Bruckner's own image of the Dreikaiserbund festival. Only at that speed can the glorious trumpet fanfares be played cleanly and brilliantly.

Listen here

11. In the 1887 first version, near the end of the third theme group in the exposition of the finale, there is a phrase of 16 measures which contains a brief and poignant violin solo on the G string. This is shown in Example 8.7. Bruckner eliminated it in the 1890 second version, but Haas re-inserted it into his 1939 mixed-version publication which is otherwise much closer to the 1890 manuscript of the second version. Other details of Haas's work on this symphony can be found in Chapter 10 of Dermot Gault's enormously valuable book, *The New Bruckner*, Ashgate, 2011.



Example 8.7

Example 8.7 *Haas insert*

The musical score for Example 8.7, Haas insert, is presented in two systems. The first system (measures 23-32) shows the following parts:

- flute 1**: Melodic line starting on G4, moving stepwise up to D5.
- flutes 2, 3**: Harmonic accompaniment in the right hand, moving in parallel motion with the flute 1 melody.
- violin solo**: Solo on the G string, starting on G2 and moving stepwise up to D3.
- violin 2**: Accompaniment in the left hand, moving in parallel motion with the violin solo.
- violoncello**: Accompaniment in the right hand, marked 'pizz.' (pizzicato).

The second system (measures 237-246) continues the flute 1 melody and the violin solo. The violoncello part continues with the 'pizz.' marking.

12. The recapitulation of the first theme in the finale of Bruckner's Eighth Symphony is one of the most impressive episodes in his music. Like the recapitulation of the first movement, it is laid in the home key, which means that it begins on the note F sharp/G flat and proceeds to the tonic, *fortefortissimo*, quickly in the first movement, and gradually in the finale. But in the first publication of 1892, suggestions for tempo nuances are made that are not in the source manuscript Mus. Hs. 19.480. They are indicated in the pocket score at the top of the page, and in the conductors' score published by Lienau in 1892 at the top of the score and also above the first violin part. This is done in a rather odd way which is reproduced in Example 8.8. Thus there is a *ritardando* indicated at 1890 measure 462, which is canceled at 463. Then there is an indication *Sehr breit* (very broadly) at measure 468 and the time signature 4/4, not embedded in the score as it usually would be, but at the top of the staff. Again in measure 469 there is 2/2, in 470 4/4, in 471 2/2, in 472 4/4, and at 473 *belebend bis --* (becoming more lively until --) and in 475 *a tempo* 2/2. The changes from the normal "cut" time of the movement almost certainly do not represent a halving of the tempo as they do in the finale of the Fourth as printed in 1888, but they do assuredly mean in each case a brief *ritardando* or *ritenuto*, to be accomplished by the conductor by subdividing the measure into four beats rather than two. The result somewhat resembles the *ritardandos* or *ritenutos* in the finale of the Seventh. The accompanying sound file suggests the effect, with the basic tempo being half note = 69 as Bruckner specifies at the beginning, and in the 4/4 measures, half note = 52. Some of the older recordings of this symphony, particularly that of Serge Koussevitzky, include this nuance, giving the impression of inspired genius. In addition, punctuated drum notes were added in 1892 to measures 445–446 and 453–454 recalling the similar notes in the exposition, and finally a unique cymbal clash at measure 480. Neither the nuanced word *belebend* nor its opposite *gedehnt* (held back) occurs in any Bruckner holograph; they seem to be of the vocabulary of the Schalks and Ferdinand Löwe.



Example 8.8

Example 8.8 *Finale, recapitulation*

1892 (Feierlich, nicht schnell)

455 horns and trumpet 1

ff

ritard.

463 *a tempo*

trumpets 2, 3

trumpets 2, 3
horns 3, 4

Sehr breit $\frac{4}{4}$
horns 1, 2

469 *a tempo* ($\frac{2}{2}$) ($\frac{4}{4}$) ($\frac{2}{2}$) ($\frac{4}{4}$) trumpets

trumpets 2, 3

belebend bis --

475 *a tempo* ($\frac{2}{2}$)

horns 1, 2

13. The second theme in the recapitulation is in the same tonality as in the exposition: A flat major, a third below the tonic of C. This is of course not according to the rules of standard sonata form, but Bruckner was planning to do it again in the finale of the Ninth. Here in the 1887 version a fourteen-measure phrase in the exposition is expanded in the recapitulation to sixteen measures, as seen in Example 8.9. In 1890 the passage in the exposition was slightly enriched harmonically with new second-violin and viola parts, but in the recapitulation it was curtailed by the omission of twelve measures at the instigation of Josef Schalk. Then in 1892 Schalk insisted on omitting measures 93–98 in the exposition to balance the shortening in the recapitulation. But in his mixed score Haas restored the twelve measures from 1887, while retaining the 1890 alterations in the first four measures. Here in these sixteen measures we see as through a microscope the vastly different goals of Schalk (simplification and shortening) and Haas (establishment of a single ideal mixed version). But the Brucknerian truth is only revealed in the authentic contrast between the 1887 and 1890 versions, which should both be performed in their pure form, insofar as that can be established.

Despite all that, in the 1892 publication there is suggested an optional cut from its measure 519 (1890 measure 523) to letter **Pp**, 1892 measure 577 (in 1890, two before **Pp**, measure 581). Although the music suggested to be cut remains in the orchestral score, it is totally removed in the contemporary piano arrangement by Josef Schalk, making one think that the cut was another one of his ideas. This huge excision would remove the last transitional climax of the first theme group and the entire second theme group or *Gesangsperiode*, much as did one of the cuts his brother imposed on the finale of the Fifth two years later. The cut has a disastrous effect on the form, and fortunately was not taken by William Steinberg in his iconic performance of the 1892 version with the Boston Symphony in 1972.

The Haas scores are problematic only for the Second, the Eighth, and the Seventh Symphonies, edited respectively in 1938, 1939, and 1944. Haas started as an excellent and reliable editor, and published editions of five of the symphonies very quickly in the early 1930s. But then Universal Edition, which had inherited the copyrights of the first publications of the nine numbered symphonies, brought suit for copyright violation against the Collected Edition of the International Bruckner Society. The case was resolved so that the Collected Edition could go on as long as the new versions were sufficiently different from the old ones to contain essential previously unknown information. From that point on, Haas could have produced editions of the early versions of both the Second and Eighth Symphonies, which would definitely have been sufficiently different to satisfy the court. But the late versions as published by Universal had already become widely used, and the editions of the early versions would probably not have been taken up by many conductors and enthusiasts, as is still true today even though they have been available in editions by Nowak and others for many years. Naturally Haas wanted that large

market too, so he took a new approach, to create on his own mixed scores in which the late version was made to contain various features of the early version which were desirable according to his taste, an example of which is discussed in this topic. These mixed versions also included that of the Seventh where various (but not all) manuscript erasures in the first movement were deciphered and inserted, doubt was thrown on the percussion in the adagio, indications of tempo changes in the scherzo and finale were removed, and metronome markings were suppressed. Haas's scores can still be made to sound like Bruckner, but many performance indications from Bruckner's day are not there. Haas's scores have been prized for their preservation of music not to be heard elsewhere, but now nearly all authentic versions of all the symphonies have been performed, even the elusive "1876" Third.



Thus we have the ability to appreciate all of Bruckner's work without dubious editorial interpolations, and through that ability, to arrive at a much more accurate understanding of the complex and nuanced mental processes of this great composer.

Example 8.9

Example 8.9 *B theme in Exposition and Recapitulation*

Exposition: 1887

85

93

Recapitulation: 1887

599

607

Example 8.9 *B theme in Exposition and Recapitulation***Exposition: 1890, Haas**

85

93

Recapitulation: 1890

563

Recapitulation: Haas

based on 1890 and then 1887

583

from here on, taken from 1887

591

14. Near the end of the second theme group the music tends toward a cadence in E major, a third above the tonic, yet the third theme must definitely begin in C minor. In 1887 Bruckner composed a short passage to make the transition, but later he simply had the two tonalities abut each other, as is seen in Nowak's edition of the 1890 version. Haas's score includes at that point a transitional passage that is not in either of Nowak's editions. Paul Hawkshaw has shown that it comes from an isolated sketch in the library of Kremsmünster Abbey which is marked *Adagio*; this is Kremsmünster C56-14e1, exposures 11 and 12. This sketch cannot be for the adagio, though; almost certainly it should belong to the finale as of some time around 1890. The three possibilities are shown in Example 8.10. Nowak's 1890 version calls for the ensuing C theme to begin *viel langsamer* (much slower), and the 1892 score is again slightly altered.

Example 8.10

Example 8.10 *Finale, Transition to C theme*

1887 Nowak

625

Ob.

Cltr.

Hrn.

T.-Tuba

Timp.

Strings

pizz.

Haas

609

Flt.

Ob.

Cltr.

Bsn.

Hrn.

T.-Tuba

Timp.

Strings

pizz.

Example 8.10 *Finale, Transition to C theme*

1890 Nowak

Ob.
Clt.
Hrn.
T.-Tuba
Timp.
Strings

15. The finale codas of the 1887 first version and the 1890 second version are similar but differ in details. Especially noticeable in the 1887 first version is a short hushed interlude between the trumpet fanfare and the peroration, where against the trumpet's dotted arpeggios the adagio theme is clearly heard in the horns. Example 8.11, showing the brass parts in the peroration of the second version, indicates how the themes from all four movements are distinctly and triumphantly combined in this famous closing passage.

*Example 8.11***Example 8.11** *Finale, peroration*

1890

horns 1, 2
tuben, horn 3
trumpets
trombones, horn 4
contrabass tuba

Adagio
Finale
Scherzo
First movement
riten.



