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# BRUCKNER

## SYMPHONY No. 9 IN D MINOR (ED. OREL)

- 1 1st mvt. - *Feierlich, Misterioso* (23:40)
- 2 2nd mvt. - *Scherzo: Bewegt, Lebhaft; Trio: Schnell* (9:36)
- 3 3rd mvt. - *Adagio: Langsam, Feierlich* (25:33)

**Berlin Philharmonic Orchestra**  
conductor **Wilhelm Furtwängler**

7th Oct. 1944, Beethovensaal, Berlin

XR remastering by Andrew Rose at Pristine Audio, October 2010

Cover artwork based on a photograph of Wilhelm Furtwängler

Total duration: 58:49

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# BRUCKNER

## SYMPHONY No 9 IN D MINOR

# WILHELM FURTWÄNGLER

CONDUCTING THE  
BERLIN PHILHARMONIC  
ORCHESTRA

LIVE AT BEETHOVENSAL,  
BERLIN

7TH OCTOBER, 1944

BRUCKNER  
SYMPHONY No. 9 IN D MINOR

**Anton Bruckner's Symphony No. 9 in D minor** is the last Symphony upon which he worked, leaving the last movement incomplete at the time of his death in 1896. The symphony was premiered under Ferdinand Löwe in Vienna in 1903, after Bruckner's death. Bruckner dedicated this symphony "to the beloved God" (in German, "dem lieben Gott"). The symphony has four movements, although the fourth is incomplete and fragmentary. Of this finale, it seems that much material in full score may have been lost very soon after the composer's death, and therefore large sections exist only in two-stave sketch format. The placement of the Scherzo second, and the key, D minor, are only two elements this work has in common with Beethoven's Ninth Symphony. The symphony is so often performed without any sort of finale that some authors describe "the form of this symphony [as] ... a massive arch, two slow movements straddling an energetic Scherzo."

**First movement:** Bruckner's tendency to telescope sonata form development and recapitulation finds its fullest realization in this movement, the form of which Robert Simpson describes as "Statement, Counterstatement and Coda." An unusually large number of motifs are given in the first subject group, and these are substantially and richly developed on restatement and in the coda. Bruckner also cites material from his earlier works: at a point near the coda, Bruckner quotes a passage from the first movement of his Seventh Symphony. The concluding page of the movement, in addition to the usual tonic (I) and dominant (V) chords, given out in a blaze of open fifths, uses a Neapolitan flat ( $\hat{ii}$ ) in grinding dissonance with both I and V.

**Second movement:** The opening chord of the Scherzo, often cited as prophetic of the harmonic advances of the 20th Century, is tonally ambiguous in regard to the principal D minor tonality of the movement. It could be said that folk elements are still in evidence, as in other Bruckner scherzi, but this music is of such savagery that such naïve elements are easier to ignore, even if they were intended by the composer. The Trio is in the remote key of F-sharp major, and unusually fast in tempo for a Trio.

**Third movement:** Bruckner called this movement his "Farewell to Life." It begins in tonal ambiguity, and is the most troubled opening to a Bruckner adagio yet though within bars it achieves lyrical serenity and awe. Throughout its course, the movement goes back to some of the troubled moods of the earlier movements. In fact, the final climax, given by full orchestra, concludes on the most dissonant chord. After this, in the most serene coda yet, the music alludes to the coda of the Adagio of the Eighth Symphony, and also hints at the Seventh Symphony. It is these measures of music which conclude most live performances and recordings of the symphony, though Bruckner was insistent that they be succeeded by a final, fourth movement.

**Fourth movement:** Bruckner had conceived the entire movement; whether the manuscripts he left would have made up the final form of the Finale is debatable. Several bifolios of the emerging autograph score survived, consecutively numbered by Bruckner himself, as well as numerous discarded bifolios and particellos sketches. The surviving manuscripts were all systematically ordered and published in a notable facsimile reprint, edited by J. A. Phillips, in the Bruckner Complete Edition, Vienna.

Because of Bruckner's individual composing habits, reconstructing the Finale is in some ways easier, and in some ways harder, than it would be to reconstruct an unfinished piece by another composer. Compounding the problem, collectible hunters ransacked Bruckner's house soon after his death. Sketches for the Finale have been found as far away from Austria as Washington D.C.

Large portions of the movement were almost completely orchestrated, and even some eminent sketches have been found for the coda (the initial crescendo/28 bars, and the progression towards the final cadenza, even proceeding into the final tonic pedalpoint/in all 32 bars), but only hearsay suggesting the coda would have integrated themes from all four movements: The Bruckner scholars Max Graf and Max Auer reported that they have actually seen such a sketch when they had access to the manuscripts, at that time in the possession of Franz Schalk. Today such a sketch appears to be lost.

More importantly than the loss of the score bifolios of the coda itself, composer and Bruckner scholar Robert Simpson asserts in his book *The essence of Bruckner*, is that the sketches that survive do not support the momentum to support such a conclusion. Some people[who?] think that there is no real inner continuity or coherence inherent to indicate an organically growing musical structure. But in fact, the publications of the Bruckner-Gesamtausgabe edited by John Phillips revealed that Bruckner has left an emerging autograph score, numbered consecutively bifolio by bifolio, which constituted the intact score, at least up to the beginning of the coda. Around 50% of this final phase must be considered lost today.

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