master. Notable among his pieces was a Trio for violin, viola, and guitar, a combination that makes for interesting sonority. More interesting and characteristic than this early piece were piano compositions, and notably a Septet; here Uhl speaks quite his own language, and speaks it with an assurance and temperament that promise important things for his future. Music by Arthur Willner, the Viennese composer, was heard at a concert given in honour of his fiftieth birthday. He is a deep and serious musician, as free from conservatism as he is from far-fetched modernism. Splendid invention, originality, and fine finesse, are among the distinguishing features of his production. A young pianist from Cologne, Willy Stech, created something of a sensation at this concert.

RECATS

Chamber music was heard at the concerts of the Léon Quartet, and the Kolisch Quartet (Alban Berg's fascinating 'Lyric Suite'). Two new Viennese Quartets made their successful débuts, the Popa Grama Quartet, and the Galimir Quartet (formed of three girls and one boy, all brilliantly gifted). Other Viennese chamber music organizations that were heard in fine work were the Anita Ast Quartet, the Jella Pessl Trio, and the Georg Steiner Trio. Erwin Nyireghazy, former boy prodigy and now a mature artist, numbered among the most interesting new-comers of the season: a pianist of enormous temperament and power, with forceful and original conceptions of his music. Dorothy English, a young British pianist, made a successful début. Miliko Tortschanoff, a young Bulgarian violonist, was a welcome acquaintance: a boy of thirteen years who seems destined for a great career. Among the Lieder singers of recent years Alexandra Trianti deserves a prominent place; this Greek artist has the secret of Lieder singing that so few of her German colleagues possess. André Burdino, announced as a tenor from the Opéra-Comique of Paris, has a small but pleasant voice, and sings with the taste and finish that count among the assets of the French school.

A BRUCKNER FESTIVAL AT WEIMAR

By W. GILLIES WHITTAKER

Art, in all forms, is passing through a severe trial in Germany. The old patronage of the nobility, with its consequent financial and social support, is no more; municipalities are feeling the strain in the present world, and it is now that the most interesting new-comers of the season: a pianist of enormous temperament and power, with forceful and original conceptions of his music. Dorothy English, a young British pianist, made a successful début. Miliko Tortschanoff, a young Bulgarian violonist, was a welcome acquaintance: a boy of thirteen years who seems destined for a great career. Among the Lieder singers of recent years Alexandra Trianti deserves a prominent place; this Greek artist has the secret of Lieder singing that so few of her German colleagues possess. André Burdino, announced as a tenor from the Opéra-Comique of Paris, has a small but pleasant voice, and sings with the taste and finish that count among the assets of the French school.

In giving my impressions of this Fest, I write with no special knowledge of Bruckner, but rather with a special ignorance. I had heard only two of the symphonies previously, I read no analytical notes beforehand, no literature about the composer, and merely looked over, in advance, in rather a hurried way, the scores of about half the works. I had no prejudice, either for or against Bruckner. My impressions are therefore purely personal, the outcome of this one series of performances, and can claim no further importance. When one comes to Bruckner as a comparatively unknown composer, it is rather difficult to obtain a correct historical perspective. He is not a modern. The first symphony was composed nearly thirty years ago, before Brahms had appeared publicly as a symphonist, and it was completed just after the first performance of 'Tristan.' There is no need to speak in detail of the first three symphonies. The composer was only finding himself slowly, although the first was finished when he was forty-two. His development was late and his progress tardy. The influence of Schubert is apparent in the uncompact structure of these early works, in their transparentness, in their frank, straightforward tunefulness. There were often themes which were un-symphonic, and others which lacked relationship with their context. Some reflections of Wagner were there, too, the Nothing motive on the trumpet, some familiar sequences, and other chord-progressions. In particular was it evident that two types of music were rarely far from Bruckner's thoughts, the chorale and the peasant dance. Son of the church and son of the people, he reveals his devotion to both. There is much interesting music in this first third of his symphonic output, which one would willingly hear again, but its immediate impression was somewhat swamped by the six great works which followed.

With the second week of the Fest one stepped at once on firmer ground. In No. 4, the 'Romantic,' the Bruckner began to speak more his own language. The tremendous lovely horn-calls of the Trio of No. 5 is really a wayward and artless Ländler. It serves to ease the mind before the Finale, in which a lengthy and complex fugue unfolds itself, slowly, inevitably. The huge contrapuntal movement...
never fails in resource, it piles climax on climax until, at a thrilling moment, an additional force of ten brass instruments solemnly intones a chorale, against No. 6 contains a slow movement, of enormous length, the last three symphonies came after 'Parsifal,' their truly religious music shows not the slightest trace of that apotheosis of Christianity.

Of all composers he is the most leisurely. He often casts his melodies as if they were rainbows leading to Valhalla, spanning earth to heaven; he builds up them with harmonies and instruments so slowly that he takes many bars to round off an idea which seems to the ordinary observer to need no such conclusion. He can win no admiration from those moderns who have a liking for cocktail-music. In his lifetime he was called, by way of sarcasm, an 'Adagio composer.' As a nickname it was apt, for he was never so happy as when writing slow music. Nearly all his Scherzi have slow Trios, most of his other (so-called) quick movements lapse into Rubato, Langsam, Wieder Langsam, or Adagio before very long. Of the hundred and sixty-eight pages of the score of his sixth symphony, nearly half are marked so, which means that the vast majority of the length of performance is occupied by slow music. The Trio of the Scherzo of No. 8 consists of a hundred bars of Langsam, after the repetition of the Adagio comes an Adagio lasting twenty-eight minutes. The Finale begins with sixty-eight bars of 'Feierlich, nicht schnell,' and then drops into 'Langsam, = 60.' But how many composers could have written so many magnificent Adagios, all with their own individuality? The term 'Adagio composer' has more meaning in it than his detractors knew. He might equally well have been dubbed a 'Pause composer,' for pauses on chords and on rests, and long rests between phrases, are common.

The eighth is another evenly-balanced work. It is the longest of all, yet Bruckner's mastery carries it triumphantly through. The mysterious mutterings of the first movement are reflected in the Scherzo; the opening of the slow movement is the religious counter-part of the love-ecstasy of the second Act of 'Tristan.' On Wagner it could have had none. A listener at the first performance of 'Tristan' a constant visitor at Bayreuth, Bruckner, with his profoundly religious and other-worldly nature, must have felt at the opposite pole, yet he sought Wagner's companionship and idolized him. Whatever influence Wagner may have had was transmuted by the strength of Bruckner's own character. Although the last three symphonies came after 'Parsifal,' their truly religious music shows not the slightest trace of that apotheosis of Christianity.

The last symphony was unfinished; he was busy with sketches for the Finale when death overtook him. When he found himself unable to complete the work, he thought of advising that his Te Deum should form the last movement, but eventually changed his mind. But in a sense the symphony is not incomplete. That last movement should end with a great and wonderful Adagio, solemn, exalted, mystical, is surely the most fitting conclusion to the life-task of a man than whom no more serious and simple-minded artist ever existed, who looked upon his journey on earth as merely a prelude to eternity. Before this marvellous Adagio comes a most human and whimsical Scherzo, with a delicate, almost Mendelssohnian Trio! He then leaves us with two complementary pictures of himself, the one his occasional mood of relaxation, the other his yearnings after things spiritual. We can desire no more appropriate swan-songs.

Like all composers, Bruckner has his mannerisms. He is as much addicted to the turn as Wagner: his movements nearly always begin with a few bars of slow introduction and slow movements in the highest place. Also, for the first time, Bruckner here realises a true scherzo, Beethovenish without being in any way borrowed. It was a surprise to find in it passages almost identical with some in Elgar's 'Enigma' variations, the sequential figures based on a dropping seventh, a skittish canon at a beat distance with reversed accents. Can it be that Elgar had heard one of his rare performances (it was produced by Nikisch, at Leipzig, in 1884), or did it strike him as a chance thing in Bruckner's mind, or was it just the chance lighting of two independent minds on the same idea? Elgar is never a plagiarist.

'Tristan,' a constant visitor at Bayreuth, Bruckner, by way of sarcasm, an 'Adagio composer.' As a nickname it was apt, for he was never so happy as when writing slow music. Nearly all his Scherzi have slow Trios, most of his other (so-called) quick movements lapse into Rubato, Langsam, Wieder Langsam, or Adagio before very long. Of the hundred and sixty-eight pages of the score of his sixth symphony, nearly half are marked so, which means that the vast majority of the length of performance is occupied by slow music. The Trio of the Scherzo of No. 8 consists of a hundred bars of Langsam, after the repetition of the Adagio comes an Adagio lasting twenty-eight minutes. The Finale begins with sixty-eight bars of 'Feierlich, nicht schnell,' and then drops into 'Langsam, = 60.' But how many composers could have written so many magnificent Adagios, all with their own individuality? The term 'Adagio composer' has more meaning in it than his detractors knew. He might equally well have been dubbed a 'Pause composer,' for pauses on chords and on rests, and long rests between phrases, are common.

Most puzzling to a new-comer is Bruckner's form. To say that it is loose-jointed and sprawling, possessed of those faults which mar some successful instrumental movements of Schubert, is to beg the question. There is nothing, for example, except in the Scherzi, where such treatment is almost essential to the style, of the frequent re-statements of loved tunes in other keys, in which Schubert frequently indulges. Seldom do Bruckner's ideas appear twice in the same manner. He gave infinite care to details of this nature. But of the compact, closely-mortared structures of Beethoven or Brahms there is little. Many lovely episodes never recur or are recalled in any way, and there are long stretches which have apparently no thematic relationship to any other part of the movement. Then again, themes are submitted to varied treatment, harmonic, contrapuntal, rhythmic, but development in the Beethoven sense, in which an idea gives rise to some phase of thought totally new and unexpected, is rarely to be found. His own statement is illuminating: 'I am, as it were, a wanderer whom a summit attracts and compels, but I do not go direct—I find many alluring paths which, however they may contradict, never obstruct my objective.' To censure Bruckner as formless shows a lack of understanding of the true nature of form, which in essence is the appropriate treatment of the material at hand. Bruckner's form is his own, conditioned by his own strong individuality, and by his admiration for Wagner's application of instrumental principles to another form of art, which eventually brought about fresh developments in absolute music. To the Brahmsites of his day his movements were shapeless and inchoate; we may view both men dispassionately and admire their own solutions of their individual problems.

One mannerism is the lengthy repetition of a short time-pattern, often & 3 for & 2. In No. 7 the latter continues uninteruptedly for seventy bars. His orchestration is most individual. Two especial idiosyncrasies are his fondness for melodies on all the 'cellos, and for prominence of the horns. Surely no other composer ever over-emphasised the horns in music so rich, romantic colouring; his mass of tone glows rufugently. His view of colour and treatment is strongly influenced by his association with the organ. He is fond of thirty-one bars of the chord of E major, the second with thirty-five bars (eight beats in a bar) of a C sharp pedal, and the Finale has the same number of bars of the chord of E to end with.  

[The rest of the text continues with detailed analysis of Bruckner's works and style.]
is achieved with only few harmonic changes. The introduction of ten brass instruments at the end of his fifth symphony suggests a left hand on a fourth manual introduction of ten brass instruments at the end of his work. This is achieved with only few harmonic changes. The combination more for the ear than for the eye.

The dictum to other parts as well. The Adagio of Schumann's Finale of his first symphony, we all know with what appalling results. It is extremely in advance of his contemporary Brahms. It is not experimental, it is rich, fresh, full of colour, full of new interest to-day when our ears have become accustomed to almost unbelievable extravagances. It moves steadily forward throughout the Nine, becoming more and more complex, more and more chromatic, yet with firm assurance. It is crowded with expected progressions, unrelated to any other composer. His sequences are never trite, there is always something new in them. His modulations are often surprising. At the beginning of the Trio of No. 7, in thirty-seven bars, one beat in a bar, he moves thus: F, D flat, C sharp minor, D sharp minor, G, F sharp minor, D flat, F sharp minor, D flat, F sharp, E minor, D, an astonishing series of modulations.

Brucknerites speak much of his contrapuntal skill, acquired by hard study under Sechter, when consider-ably over thirty. His command of fugal devices is consummate, and his many combinations of chief themes almost savour of the spectacular. But the chief joy derived through this power is from incessantly contrapuntal accompaniments; every part is of interest, he is ever fruitful in the invention and working-out of fresh counter-subjects. Perhaps this complicity bewilders the unacquainted hearer, and makes general outline difficult to grasp. But familiarity means must increase one's delight in the music a hundredfold. One of his favourite devices is the use of a theme in inversion simultaneously with the original, a combination more for the eye than for the ear. But familiarity with a known contrapuntal device is the real delight to the connoisseur. Bruckner's orchestration is an unfailing delight; many themes almost savour of the spectacular. But the experience of this 19th-century giant to his own strength.

IV.

Negro-American music

The origin of jazz

By Norman and Tom Sargent

(Continued from July number, p. 655)

III.

Gradually such bands as Brown's Band, the Dixie-land Band, and Alexander's Ragtime Band made their entrance into all the big cities of America, to meet with mixed receptions. They all exploited the main characteristics of the blues. The gap between the verses was filled in extempore with such vocal efforts as Too-Ti-tootoo-Hi, &c. This was known as the 'break,' and the player of each instrument took his break and put all he knew into it. Naturally the next instrument tried to go one better, and there was fierce competition to make the most noise in the time available. There were also the 'blue notes,' in which a slight flattening of the third and seventh of the scale, which gave a certain mournful flavour to the music.

What was the effect of this invasion upon the dancing of the day? At this time the old Ragtime was the prevailing dance music. Ragtime was a syncopated air brought into sharp relief by a steady bass, with the accent on the weak beat. What we know as jazz is a combination of the blues and ragtime, a grafting of the one on the other. The string bands of pre-war days gave way to saxophones, clarinets, trombones, strangely muted trumpets and banjos, with the additional effects of the new instrument. When the negro blues were introduced, the 'blue' notes, the 'hot' choruses, and the 'breaks.'

Surreptitiously, and amidst violent opposition, negro music of all kinds was introduced; the negro blues and shady dance bands. They had such names as the...