BRUCKNER'S case has been won in the German-speaking countries. Elsewhere it is not fully accepted, especially among the younger segment of the American listening public. His acceptance in the German-speaking countries is not too hard to figure out. No more Teutonic composer than Bruckner (1824-1896) ever set notes to paper. But there is even more to that.

Bruckner's philosophy of life was reflected in his music; and his philosophy of life, in its religious mysticism (so different from that of a Cesar Franck!), its metaphysical, idealistic grasp for the infinite, a preoccupation with the "other world," an expression of the divine creative power—all this is something that the German metaphysical temperament can grasp, but something that the French and English-speaking nations look upon with distrust today. We have drifted away from Bruckner's single pole of faith, and it may well be that the drift is permanent. Only time can tell. But even at that, there will always be those who discover an emotional affinity with Bruckner. And those who come under Bruckner's spell will fight long and fiercely for his pre-eminence among symphonists. There is, indeed, something actually approaching religion in the love of the Brucknerites for their chosen composer.

Bruckner has been allied with Wagner; and Bruckner's admiration for his great operatic colleague is well known. His Third Symphony, it should be pointed out, is known as the *Wagner* Symphony. But even more pronounced among Bruckner's debts is the one he owes to the Beethoven of the Ninth Symphony. There is nothing fortuitous in that debt. Of all Beethoven's symphonies, the Ninth, with its spiritual message and its call to mankind, was the one most likely to make the greatest impression upon Bruckner. And thus we find the Adagio of the Ninth (not the musical content but the spiritual expression) reflected in the adagios of many Bruckner symphonies. The tremolo and ostinato figurations in the first movement of the Ninth, the broken tonic minor chord—these, too, are constantly found reflected in the Bruckner symphonies, most of which open with a string tremolo, most of which utilize the first, third and fifth of the chord for thematic material. Moreover, as many Bruckner experts have pointed out, the four movements of the Bruckner symphonies are cumulative, ending with a coda in which "heaven itself appears to have opened its doors to assert and confirm the stolid faith in God and the Church with which Bruckner was imbued." Thus has written Wolfgang Streseman, who concludes with "One may call Bruckner's music a bridge to God." (Bruckner went as far as to dedicate his last symphony to God.)

The D minor Symphony (Posth.), No. Zero or, as the Germans call it, *Nullte*, was first performed in 1924, twenty-eight years after the composer's death. In his comprehensive notes to the Philharmonia pocket score edition, Josef V. Wöss outlines the background of the work. The manuscript of the score has "Vienna, Jan. 24, 1869," at the beginning of the first movement and "Feb. 8" at its conclusion. Dates for the following movements are written in, and at the end of the finale, "Linz, August 19, 1869." It was not until Sept. 12, though, that Bruckner put the finishing touches on the work.

Wöss hazards the theory that Bruckner may have used some earlier material and incorporated it into the symphony. This, however, is only speculation, and cannot be proved one way or the other. It is known, though, that Bruckner "annulled" the work, withdrawing it as not up to his standards. The manuscript ended up in the Upper-Austrian State Museum in Linz.

The symphony lasts about forty minutes. It is hard to see why Bruckner disowned it. Granted that the composer of the E major Symphony would look on the early D minor as a prentice work; but, considering its date, and considering it in relation with the other symphonies, it is an astonishingly mature and powerful work. It is highly individual, too; it carries Bruckner's melodic and orchestral idiosyncracies in more than embryo; nobody but he could have conceived and executed it.

The Beethoven influences are immediately apparent. The first movement (which is in the same key as the Beethoven Ninth) opens with a violin figuration based on the D minor chord—A,D,A,D,F—played against a D,A,F,A figuration by the cellos and basses. This material is expanded in a typically Brucknerian manner. The second subject is a characteristic long-phrased, yearning theme, far up in the treble, shared between the first and second violins. It is one of Bruckner's most lovely lyric inspirations. The development is compact, with a prominent use of horns and brass—again so typical! In the coda, starting at section G of the score, the obvious inspiration is the coda in the first movement of Beethoven's Ninth—the same ideas about an ostinato, the same shifting bass line.

In the Andante (B flat major), Bruckner starts out with a hushed, religious quality. There is an antiphonal effect, supplied by alternation of string and wind choirs in strongly chordal writing. Later on occurs an almost improvisatory, restless section, punctured by strange harmonies of a sort that would have sent *Herr Hanslick* of Vienna gunning for Bruckner's hide. The Scherzo, a Presto in D minor, is again *echt*-Bruckner, strongly reminiscent of the later scherzos he was to compose. The initial outline is bold and incisive, with stamping, almost brusque rhythms, and a feeling of tremendous virility. (Spiritual as well as physical virility.) For contrast, in this movement, there is a Trio in G major, highly chromatic in its outlines and more suave than the Scherzo proper.

The Finale opens with a throbbing, uneasy atmosphere that leads into a powerful Allegro vivace. The rich texture of the orchestration here is something to admire, as are a number of Bruckner's typically glowing themes (the one at section A of the movement, with its sweetness and spacious length, is a good example). Some unusual melodic touches are present. Notice the impressive, accented jump from high B flat to a sforzando trill on G sharp the octave below—a stroke of genius. The symphony ends in a mood of triumphant affirmation, with the whole orchestra coming in fortissimo on a bright D major tonality.

NOTES BY H. ROSS ARNOLD