The Victor Book of

SYMPHONIES

COMPLETELY REVISED AND ENLARGED
TO INCLUDE 138 SYMPHONIES

by Charles O'Connell

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Anton Bruckner

1824-1896

Anton Bruckner, one of the most important composers of the last hundred years, was born at Ansfelden, not far from Linz in upper Austria. He was musically trained from childhood, first by his father, the village schoolmaster, later and more formally by teachers in Vienna and elsewhere. As a mere child he was accomplished both as organist and composer, and in later years held important posts as teacher, lecturer, and concert organist. His early life was made difficult by poverty, but such material trials were as nothing compared to the succession of disappointments and persecutions he experienced in his middle and later years. Chief of the disappointments was the coldness and bigotry which Viennese musicians exhibited toward his music, and the incredible difficulties, not only of getting an appreciative audience, but of persuading anyone to play his works.

Bruckner composed much music for the church, several important choral works, a notable string quartet; but it was his eight symphonies that eventually established him as a composer ranking in the same group with the greatest of the nineteenth century. The argument has been advanced that Bruckner's music is too strongly derivative from that of Richard Wagner; to which the Brucknerite counters with evidence that many of the passages apparently Wagner-inspired were actually written *before* the Wagnerian music from which they were supposed to derive. It is a fact, however, that Bruckner had a profound reverence for Wagner, both as man and musician. Wagner, in turn, was profoundly touched by this devotion, and, as for Bruckner's achievements as a composer, he had this reckless statement to make: "I know of only one who may be compared to Beethoven, and he is Bruckner." (Gabriel Engel: *The Life of Anton Bruckner*. Roerich Museum Press, New York.)

The friendship and admiration existing between Wagner and Bruck-

ner were not altogether a benefit to the latter. Out of his adoration for the composer of the *Ring* operas, Bruckner had written his Third, sometimes called his "Wagner" Symphony, in which he actually quotes, verbatim so to speak, passages from Wagner. At the time, the enmity between Wagnerites and anti-Wagnerites was incredibly bitter. Bruckner succeeded in antagonizing both; the one group by daring to write, as they thought, like Wagner the almighty; the other, by afflicting them (*sic*) with more Wagnerian music. But Vienna did not like Bruckner, regardless of his Wagnerian references, and when at last his Third Symphony was performed, under his own direction, by the Vienna Society of the Friends of Music, the audience, headed by a director of the Conservatory, first laughed, and then departed; and before the music was finished there were not more than ten people left in the parquet. Among these ten was Gustav Mahler, devoted disciple of Bruckner, who attempted to console the heart-broken composer, but in vain.

In spite of cruel disappointment, Bruckner continued working at his symphonies and was almost finished with the last movement of the Sixth when Hans Richter, the great conductor and admirer of Wagner, discovered the long-finished but unplayed Fourth, or "Romantic," while visiting the composer. He admired it immediately and determined to play it at the first opportunity. It was a magnificent success. Bruckner's musical fortunes improved, everywhere but in his own country, from that day onward. It is of passing interest to note that his Third Symphony was played in New York, under Anton Seidl, December 6, 1885, some months before Vienna would listen to the composer. But he was not without able protagonists, among them Karl Muck, Arthur Nikisch, and Theodore Thomas.

Toward its close, this life that had seen so much of personal tragedy was made happy and serene; it was even enlightened by a few belated and innocent love affairs with young girls, whose proximity always seemed inspiring to Herr Bruckner. These came to nothing. The aging composer had honors heaped upon him; in them he rejoiced, and with them, his work, and the faithful ministrations of a scolding but devoted maid servant he lived out his days. Brahms, against whom his friends had often tactlessly opposed him, stood outside the churchyard at the funeral, muttering sadly of his own approaching end; Hugo Wolf, an-

other neglected genius, was refused admittance because he was not a member of the societies whose representatives filled the church. The body of Bruckner was taken to the old church of St. Florian, where he had so often made music, and it was laid to rest under the great organ that had served him so well.

Symphony No. 3 in D minor

ANTON BRUCKNER, like so many of those who elect to live by the art of music, had his share and more than his share of misery during his life. It is something of a relief to record that the Third Symphony at least came into being at a time when the composer's poverty and unhappiness were at their minimum—indeed, at a period during which some of his ambitions were realized and there was promise of happier years ahead. In 1867 Bruckner succeeded to the post of professor of organ, counterpoint, and composition at the Vienna Conservatory, a position which gave him time and opportunity for composition and at the same time a degree of security which left his mind and creative impulse free to operate in his chosen field. Some years later he was named professor of musical theory at the University of Vienna, and the circle of his admirers continually expanded. The musical intelligentsia, or at least that part of it which had not been committed to the music of Brahms, found in Bruckner's music something quite rare and wonderful, and the fact that Richard Wagner also admired Bruckner's work did him no harm.

It was during this period of relative success—1873—that the Third Symphony in D minor came into being. No sooner was it finished than the composer hurried with the manuscript to Bayreuth seeking the approbation of Wagner. Apparently he was successful, for the present symphony bears on its flyleaf the dedication "To Master Richard Wagner, in deepest reverence." Wagner's approval took a curious form. Sometime before the "Meistersinger" was produced as an opera, Wagner permitted Bruckner to include the finale of the work as a part of a concert program which the Austrian composer conducted at Linz. The first complete production of "Meistersinger" did not come about until several years later.

The Third Symphony of Bruckner was played for the first time any-

where at a concert of the Society of the Friends of Music in Vienna, December 16, 1877. Bruckner himself conducted his work, though the remainder of the program was directed by the regular conductor of the Friends of Music, Dr. Josef Hellmesberger. Following that occasion there were two revisions of the symphony, and it is the final one, published in 1889, which is played today. In this score Bruckner contents himself with an orchestra of conventional size and instrumentation: woodwinds in pairs, four horns, three trumpets, three trombones, tympani, and strings.

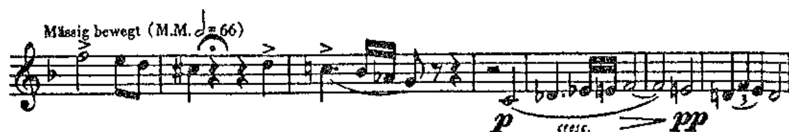
FIRST MOVEMENT

Bruckner's is "musicians' music." The meat upon which a musician feeds is music, and if it is solid fare, tasty and nourishing, he cannot get enough of it. No symphony can be too long if it is profound, if it is honest, if it is done by the sure hand of a master craftsman, if it satisfies the canons of construction and style. Bruckner's symphonies fulfill these specifications, which helps to explain why they are sometimes difficult for the average listener to assimilate but a joy to the serious and thoughtful player and student. As the music of Bruckner is more and more frequently played, as it becomes integrated with the symphonic repertoire, it loses whatever forbidding qualities it might have had for the amateur and takes on much of the substantially satisfying and gratifying qualities that we have long since found in Bruckner's contemporary (and to a certain degree, rival), Johannes Brahms.

There is no story to be told, no picture to be limned, no heroic mood of exaltation or melancholy to be exploited in this music. It is music *per se,* music subjective and abstract, vital and richly colored. It is simply declarative rather than hortatory. Its persuasiveness lies in its logic rather than in any wildly emotional appeal. It convinces by an almost reticent sobriety rather than by tearing a passion to tatters. There are some, but few, moments of *Sturm und Drang;* still less of the turgid harmonies and over-complicated ideas which the composer's involved mental processes sometimes produced.

There are four preparatory measures in the strings, and presently the first part of the main idea on which the movement is constructed is delivered by the trumpet, which manages to be emphatic and gentle at the same time.

This part of the symphony is of more than ordinary interest because of the harmonic developments which circulate about a long organ point * on D held in the cellos and basses. When the second part of the main idea is eventually delivered by the full orchestra very powerfully, it follows this line:



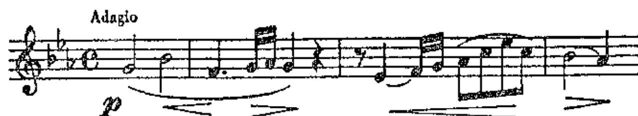
And now again the composer employs the difficult but effective device of an organ point, now on A.

The second and contrasting theme of the movement is voiced by the violas and horn accompanied by a melodic figure in the upper strings. The thematic idea follows:

From this point onward the development of the movement takes place in formal style, in the course of which the basic ideas are analyzed, dissected, developed, and once more synthesized and re-presented.

SECOND MOVEMENT

Here is ingratiating music, grave but not melancholy, songlike and simple. The strings alone issue the first statement of the basic theme, which runs its sober course along this line:



* Organ point: a tone sustained in one voice while a variety of melodies or harmonies are played in the other voices; sometimes called a pedal point.

There is some growth of sonority, a well-marked change of pace, and the introduction of new but subsidiary material; but as the movement closes there is a return, at least by implication, to the opening mood and melody.

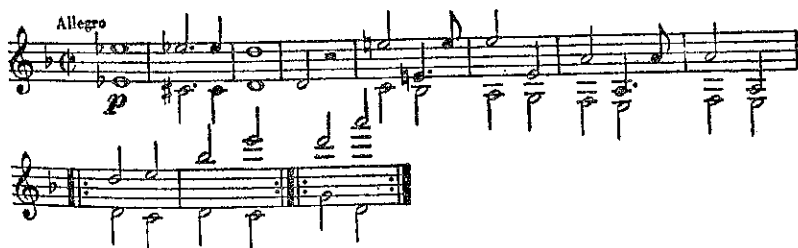
THIRD MOVEMENT

It has been mentioned here that there is no possible program, no reference to the material world, in this music. Yet one of Bruckner's warmest admirers and most profound students could find in the present movement reminders of a "bird's concert, in a lovely hour by fish pond and forest, after sunset." Surely this is German romanticism at its worst. True, there is a pastoral quality in this charming movement, and parts of it approch the common ordinary waltz, as, for example, this passage in the first violins with accompaniment pizzicato from the lower strings:

But even later on when woodwinds chirp so merrily it would require imagination of the most sentimental type to find anything resembling a bird's concert.

FOURTH MOVEMENT

Here if anywhere the music become declamatory as the most powerful voices of the orchestra give out this sonorous statement:



This attitude does not persist for long in the music, however, and it becomes even more persuasive, though less powerful, when we hear the kind of double simultaneous theme put forward by strings and horn:

This material is developed to almost heroic dimensions and the movement ends in sonorous majesty.

Symphony No. 4 in E flat ("ROMANTIC")

THE wheel of fortune turned violently for Bruckner when, on February 20, 1881, this lovely music was first performed, at Vienna, under the devoted guidance of Hans Richter. Here was the first adequate performance of any of his symphonies, and listening to it was a spellbound audience, which, after each movement, compelled the diffident composer to appear and bow to the applause. The symphony had been completed almost seven years before; but Bruckner had revised it in 1878; and the scherzo, the famous "hunting scherzo," had been inserted, though it had not been a part of the original score.

After the first performance, the overjoyed composer rushed to Richter, and, embracing him, cried, "Take this"—pressing a coin into his hand—"and drink a glass of beer to my health!" Richter, it is related, wore the coin on his watch chain ever afterward.

The music of Bruckner is massive and mighty. At the risk of offending his active and admirable champions, it might even be said that at times it is over-elaborated and by no means simple of comprehension. The latter is not urged as an objection, but as a statement of fact. Though more and more lovers of music are coming, with each succeeding season, to a better understanding and appreciation of such music as this, it must be admitted that Bruckner's works are not easy to assimilate, nor is there any way for the layman to develop an appreciation of them except by repeated hearings. Such notes as logically come within the compass of this book must therefore extend only to a general and condensed impression of the work.

FIRST MOVEMENT

Gabriel Engel, in his valuable *Life of Anton Bruckner,* says in connection with the subtitle of this symphony, "There seems little doubt that the detailed 'program' or symphonic plot communicated to his circle of friends by Bruckner was a post-analysis influenced by no other than Wagner, who had even published a rather fantastic pictorial description of Beethoven's Ninth. It is at any rate silly to dilly-dally over the fitness of its details; for the 'Romantic' has so clear and effective a tale to tell that it has become the favorite vehicle for the introduction of Bruckner to a new audience. That the composer did not regard the program seriously is evident from his remark concerning the Finale: 'And in the last movement,' said he, 'I've forgotten completely what picture I had in mind.' The work possesses, however, an unmistakable unity hitherto without precedent in absolute music, for all four parts spring from the main theme, in the first movement. So logical and masterly is the development of this theme in the course of the work that the climax is not reached until the closing portion of the Finale."

This theme is slowly evolved out of the material with which the movement opens. The strings establish the tonality of the movement with a restrained pronouncement of a chord in E major; and almost at once the close-knit fabric of the music becomes discernible. Against the strings, a horn projects a call, and the imitative figures in the woodwind, based on this proclamation, are presently identified as the first theme. The second important thematic idea is sung by violas and later by cellos, against another and harmonizing melody of the same contours, voiced by the violins.

The entire movement is developed with regard to structural formality, and in the final passages, the theme which appeared at the beginning is vigorously recalled.

SECOND MOVEMENT

If by "romantic" we mean sentimental, then the second movement is the section which establishes most firmly the subtitle of the symphony; but if we choose to use the word in a somewhat musical sense, then any movement except the first could justify it, for the second, third, and fourth movements are rather free and unconventional in form. Mr.

Philip Hale, the always illuminating author of the Boston Symphony Orchestra program notes, describes this movement as "a sort of romanza built in three themes. The first is given out by the violoncellos; the second is a cantilena for violins, the third for strings and woodwind in full harmony."

There is, to be sure, nothing difficult of comprehension in this lovely and often lyrical movement; and if the song of the violins, in the second theme, does not carry conviction and significance to any sensitive heart, then no explanatory comment can aid it.

THIRD MOVEMENT

This is the famous "hunting scherzo" so enjoyably featured in the revised version of Bruckner's score. Always happy in writing for the horn, the composer here assigns to that versatile, if unreliable, instrument a series of characteristic calls which form the basis for the movement. The outlines of the movement approach the conventional, but the development of the thematic material is elaborate and free. The middle section, or trio, reveals a contrasting mood in moderated time and less emphatic rhythm. Then the bright hunting horn returns in the concluding section.

FOURTH MOVEMENT

Modeling almost as tangible as that of the sculptor is revealed in the fashioning of the fundamental musical idea of the movement. The phrases of the horns are joined and molded, and developed from their soft beginnings into a bright sentence stated by trumpets; then the whole orchestra drives forth the theme in an aggressive pronouncement. Now the whole orchestra is vitalized, and the texture of the music, though temporarily thinner, is brighter and more intricately woven. It grows simultaneously in sonority and elaboration, and arrives, after extended development, at a conclusion of magnificence and grandeur.

Symphony No. 5 in B-flat major

There is something suggestive of the slowness and inevitability of a glacier's movement in the manner by which Bruckner's symphonies

came into being, achieved their final form, were ultimately given performance and now, so many years after his death, are moving with the same titanic power and mountainous slowness into the accepted repertoire of the symphony orchestra. The present work, sometimes subtitled "Tragic," occupied the composer during a period of several years. Upon its completion in 1877 Bruckner put it aside and a year later undertook to revise it. He never heard it performed, which perhaps was "tragic," for when it was first played on April 8, 1894, Franz Schalk conducting, the composer was too ill to attend the concert. He was then seventy years old. The first American performance of the work was given by the Boston Symphony Orchestra, Wilhelm Gericke conducting, December 27, 1901.

It has been remarked elsewhere that Bruckner's music is less easy of assimilation than some. It is rather curious that this symphony, though technically quite complicated indeed, is not so difficult of comprehension as certain other works of the same composer. Somehow the horizontal motion of this music helps to give it a clarity and vitality which are not always evident in the massive, the perpendicular, and monumental contours of the preceding "Romantic" Symphony and other works of Bruckner. Here too are symmetry and balance, thesis and antithesis: a questioning phrase almost always is associated with an answering one, an assertion always has its reply, a theme, its countertheme. Indeed, the richness and clarity of the counterpoint is perhaps the most distinguishing characteristic of the Fifth Symphony. Another factor which tends to emphasize the clarity and coherence of this work is the employment in the various movements of thematic material common to them all.

FIRST MOVEMENT

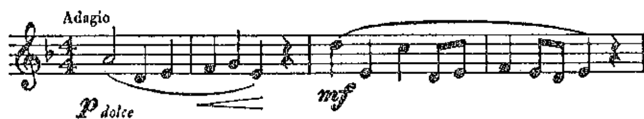
The introduction, adagio, establishes a melancholy, or at least contemplative, mood which is not essentially altered although it is strongly vitalized by the main section of the movement which follows it, allegro. Not even the introduction can be overlooked for thematic material. One of the important musical ideas appears almost at the beginning, in the somber voices of bassoons and violas supported by pizzicato scales in the low strings. There is a declamatory statement from woodwind and

strings in unison; then the chief theme of the introduction in the assertive trombones and glowering bassoons. There is some elaboration of this idea with another thematic fragment in counterpoint above it; and then we are led into the first movement proper. We are very soon informed by clarinets, violas and cellos of the basic idea of this movement. A contrasting subject, more leisurely in its unfolding, develops in

the string choirs pizzicati (the extensiveness with which Bruckner uses the plucked strings in this work has suggested to some a title for it—the "Pizzicato" Symphony). Now succeeds a great orchestral song of the keenest emotional fervor and of somewhat happier significance than the music which surrounds it. This long and lovely melodic line is handled, for the most part, in the first violins, whose tone is colored and enriched by the voices of clarinet and flute, doubled in unison and in octaves. The entire treasure of thematic ideas now having been exposed, it is thoroughly, clearly, and beautifully developed into a melodic and harmonic structure of impressive solidity and clear outline.

SECOND MOVEMENT

Again plucked strings support an introductory theme delivered by the oboe, the accompanying figure recalling the use of a similar device



in the introduction of the first movement. A curious detail here is that the melody is in 4/4 time while the accompaniment is in 6/4.

THIRD MOVEMENT

As the third movement begins, we find a striking instance of the thematic coherence of the work as a whole in that the basic idea of the

third movement scherzo is really a transformation of the pizzicato figure from the second movement, now in triple rhythm instead of the previous $^6\!/_4$. In writing the scherzo and the finale of this work, Bruckner appears to have abandoned his customary leisurely habits, although there is nothing to indicate that the movements were done in haste. The scherzo, incidentally, was the second movement in the order of composition, the adagio having been written first, then the scherzo, then the finale, and the first movement not until more than a year later.

FOURTH MOVEMENT

Structurally the fourth movement is somewhat complicated, although aurally it does not seem so. Considerable use is made of thematic ideas drawn from the introduction to the first movement, and also from the first movement proper; and the fugal treatment is masterly. The main theme of the first movement seems to be the note on which Bruckner reaches his most triumphant climax, and we hear it given out in the brass after a kind of chorale played by a separate stage band composed of three trumpets, three trombones, four horns, and a tuba. Bruckner, incidentally, directed that this band be separated from the main orchestra and raised on a platform behind it. This is seldom practical in the concert hall, although it is sometimes done.

Symphony No. 7 in E major

BRUCKNER was fortunate enough to have as first interpreter of this noble work the distinguished conductor Artur Nikisch, who presented it in Leipzig in 1884 only a few months after its completion. The symphony was dedicated to Ludwig of Bavaria, who, perhaps through the influence of Richard Wagner, was well disposed toward Bruckner, as toward the Titan of Bayreuth. The orchestration of the symphony is somewhat unusual in that it employs, along with the usual strings and wind instruments, no less than four tubas and contrabass tuba. A recording of the work made some years ago by the Minneapolis Symphony Orchestra under Eugene Ormandy brought about the presentation of the medal of the Bruckner Society (the famous Kilenyi medal) to Mr. Ormandy and to the then musical director of RCA Victor.

FIRST MOVEMENT

This music, like all of Bruckner's orchestral works, is highly subjective, and it is no more possible here than elsewhere to read into it anything beyond what the composer says in notes and bars and staves. It will do no violence to the spirit of the music, however, to suggest that it moves in an atmosphere that is deeply, if only implicitly, religious. We know that Bruckner was a man of profound devotion; we know his association with the organ and with the church; and we know something of his beliefs and convictions. There is no such religious celebration here as one finds in the "Reformation" Symphony of Mendelssohn; there is no such specific reference to the church; yet here music seems to serve the spiritual expression of a mind and heart that were in an almost medieval sense believing and devout. Here the talents of a musician are put at the service of his religious faith as if, like the Jongleur de Notre Dame, the composer had dedicated his act, however unworthy, to the God who had given him his talent. The basic impulse of the first

movement is found at the very beginning, incomplete but definable, and it grows in power and intensity with constant accretions of tone until it reaches a climax of resounding sonority. A contrasting idea is then pre-

sented in the woodwind, accompanied softly by restrained harmonies in the brass. The development is involved but nevertheless directed by the formal logic which generally characterizes a Bruckner first movement. There is a mighty crescendo and climax at the close.

SECOND MOVEMENT

Here is a hymn of heroic proportions. Sonorities suggestive of organ tone present the solemn tune which is the foundation of this movement.

A succession of melodies, all warmly sonorous, all grave and all beautiful, extend the movement to its climax, and at the end there is a remembrance of the beginning.

THIRD MOVEMENT

Even in this scherzo, which basically is motivated by a light-hearted and heavy-footed dance rhythm, the suggestion of the religious influence is not lacking. For centuries the dance was a part of church ceremonial, and the character of the music of this movement suggests such innocence and almost a crude choreography. The secondary theme of this movement, on which the whole middle section is based, is worthy of particular attention since it is one of the most beautiful Bruckner ever set to paper.

FOURTH MOVEMENT

The organist speaks again in this movement, both in the quasi-ecclesiastical character of the melodic elements and the great sonorities in which they are revealed. There are, again and again, echoes from the organ loft, with flashes almost of ecstasy superimposed upon the solemnities of the thematic material. The movement is rather formally developed but with great variety of orchestral color and remarkable dynamic contrasts. The climax comes in a kind of apotheosis of the second theme, yet the last thought that the composer leaves with us is the same one which he introduced at the beginning of the movement.

Symphony No. 9 in D minor

PERHAPS no music that we know has been the subject of more controversy or the object of more propaganda than the music of Anton Bruckner. Fierce feuds, often involving considerable personal bitterness, raged about this music, though the composer held himself aloof from them; and to this day there is still controversy, though it involves no personal animosities, and there is active and sustained propaganda for the music, carried on by the Bruckner Society of America. Johannes Brahms could not and would not have been a member of the European section of this Society, for it was he who said, "Bruckner? That is a

swindle which will be forgotten a year or two after my death . . . after Wagner's death his party naturally had need of another pope, and they managed to find no better one than Bruckner. Do you really believe that anyone in this immature crowd has the least notion what these boa constrictors are about?" Hugo Wolf would have been welcomed into the Bruckner Society, however, for his remark, as exaggerated as that of Brahms, would well qualify him: "A cymbal crash by Bruckner is worth all the symphonies of Brahms with the Serenades thrown in." Contemporary debaters are more temperate, contemporary conductors are more receptive, contemporary audiences more patient than those of Bruckner's own time. Indeed, some of Bruckner's music was played in our country before Vienna ever heard it, and at the present time, largely because of the authority and prestige of Bruno Walter and the enterprise of Eugene Ormandy, certain symphonies of Bruckner, and of Mahler too, are finding their way into the standard orchestral repertoire.

There has been a controversy regarding this particular symphony, but this had to do not so much with its merit as with its authenticity. When the composer died he had not finished the Ninth Symphony, or at least had not composed a fourth movement. The exact condition in which the work stood at that time was not widely known; and the work was not performed until seven years later, in February, 1903, when Ferdinand Loewe, one of the most vigorous protagonists of Bruckner's music, played the symphony for the first time. It was no secret that Loewe had done some rearranging of the work, presumably necessary, and because of its unfinished condition it was assumed also that the Loewe edition was consonant with the composer's thought as manifested in his score. To many critics there was something curiously un-Brucknerish in the Ninth Symphony. No one seriously doubted its authenticity, however, until certain musicologists decided to examine the *Urtext*. Here, to their astonishment, they found that Loewe had drastically altered and perverted the music, distorted or inserted thematic material, reversed or canceled dynamic contrasts, conventionalized the harmony, and committed other varieties of musical mayhem. The investigators found that, excepting the lack of a fourth movement, the music was by no means unfinished. Anyone unterrified by the formidable title which

the musicologists Haas and Orel gave to their work may study "*Anton Bruckner: Sämtliche Werke Vol. 9 Kritische Gesamtausgabe im Auftrage der Generaldirektion der Nationbibliothek und der Internationalen Bruckner Gesellschaft herausgegeben von Robert Haas und Alfred Orel.*"

The discovery of the original version of the symphony, together with the persistence with which conductors chose to play the Loewe version, led to an interesting and possibly unique concert at which both versions were performed before a qualified audience in an effort to determine which was the more convincing as authentic Bruckner. The music was played by the Munich Philharmonic Orchestra conducted by Siegmund von Hausegger.* In the judgment of virtually all hearers, the unretouched, if incomplete, score was vastly superior and the International Bruckner Society decided that "because of the overwhelming impression made by the original version at its first performance, the Ninth Symphony, in the exact form in which it was left by the master, should no longer be kept from the musical world."

The Loewe version of the Ninth was performed in this country for the first time at Chicago under the direction of the late Theodore Thomas in 1904. The original version was presented in New York in 1934.

Unfinished though it is, this symphony is of heroic proportions, and for the most part quite leisurely, even occasionally lethargic, in its movement. It required years for Bruckner to accomplish it. He began work on it, apparently, in 1887, and at the time of his death in 1896 the work was only three-fourths completed, though he had worked nine years on it. Unsympathetic souls might say that it requires almost as long to play it.

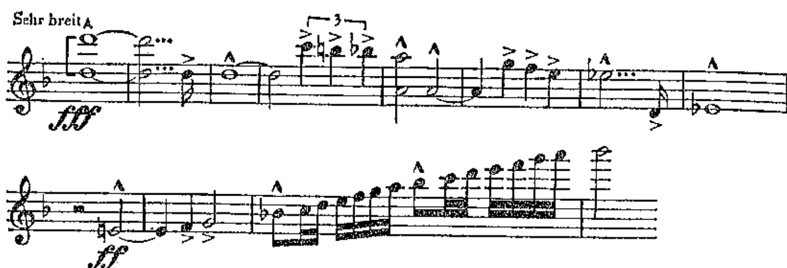
FIRST MOVEMENT

Not a single theme, but a complex of themes is made the basic material upon which Bruckner lays the design of his massive music. There is a long introduction, based on a straightforward idea projected by the horns against a translucent background of tremulous strings. After

* It is interesting to observe that a recorded version of this symphony by the Munich Philharmonic Orchestra conducted by von Hausegger is available on Victor Records.

some mutation this idea is temporarily abandoned for a lighter and brighter one put forward by the violins as follows:

Various other short thematic elements are introduced, and upon the last of these a climax of impressive proportions is erected as a prelude to the most important idea in the movement—a very powerful, even noble utterance poured forth *fortissississimo.*



These are the basic elements of the movement. These constitute the raw material out of which the composer weaves an orchestral texture, luxurious, high-piled, and thick, but brightened by masterly touches of instrumental color. The realization of the movement comes about at a leisurely pace, and the hearer has plenty of time to study its detail.

SECOND MOVEMENT

The second movement is a scherzo. It is curious, perhaps, that Bruckner, who has so often been berated for the length and tediousness of some of his music, was nevertheless most appealing in rapidly moving music, although even his scherzos are often too long for their material and as insistent and repetitious as an oration by Hitler. The present movement should not be described quite so harshly, however, though

the whole first section, which is rather long to begin with, is repeated in its entirety.

THIRD MOVEMENT

The final movement—not, however, a finale—is one of the profoundly introspective and somewhat melancholy utterances that occur frequently in the music of Bruckner. It is wonderfully melodious, built on the broadest lines, moving almost languidly, and utterly devoid of any kind of excitement except the inner spiritual response that all beautiful things must elicit from those sensitive enough to perceive them. This music paints no picture, tells no story except in its revelation of the workings of a noble, thoughtful, and articulate soul.