

By Doris Nash Wortman

WORDS

- | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 190 | 162 | 33 | 206 | 102 | 99 | 22 | 46 | 168 | 8 |
| 24 | 182 | 185 | 152 | 68 | 198 | 170 | 203 | 120 | 108 |
| | | | | | | | | 92 | 35 |
| 148 | 159 | 13 | 34 | 180 | 81 | 199 | 179 | 123 | |
| 39 | 50 | 94 | 177 | 192 | 15 | | | | |
| 140 | 63 | 207 | 98 | 73 | 41 | | | | |
| 18 | 174 | 78 | 134 | 178 | 29 | 83 | 47 | 130 | 112 |
| | | | | | | | 167 | 4 | 87 |
| 173 | 58 | 64 | 104 | 42 | 74 | | | | |
| 184 | 149 | 171 | 9 | 202 | | | | | |
| 54 | 205 | 40 | 90 | 201 | 71 | 97 | | | |
| 154 | 62 | 89 | 139 | 11 | 5 | 166 | 88 | 55 | |
| 127 | 124 | 59 | 10 | 119 | 65 | 86 | | | |
| 84 | 194 | 21 | 107 | 110 | 137 | 75 | 191 | 156 | 53 |

DEFINITIONS

WORDS

- | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 160 | 30 | 93 | 101 | 143 | 193 | 126 | 17 | 135 |
| 109 | 132 | 161 | 2 | 51 | 188 | 106 | 80 | 27 | 146 |
| | | | | | | | | 20 | |
| 7 | 49 | 28 | 157 | 36 | 115 | 44 | 131 | 142 | 150 |
| | | | | | | | | 19 | |
| 48 | 155 | 26 | 195 | 67 | 129 | 136 | 187 | 45 | |
| 133 | 145 | 77 | 3 | 6 | 183 | 114 | | | |
| 186 | 122 | 111 | 38 | 116 | 37 | 200 | 164 | 141 | 181 |
| | | | | | | | | 14 | 70 |
| 82 | 121 | 147 | 69 | 57 | 204 | 113 | 153 | | |
| 12 | 103 | 151 | 165 | 79 | 25 | 196 | 60 | 105 | |
| 189 | 32 | 169 | 76 | 96 | 176 | | | | |
| 23 | 95 | 91 | 175 | 144 | 61 | 43 | 117 | 85 | 31 |
| 72 | 118 | 125 | 197 | 66 | | | | | |
| 16 | 56 | 100 | 163 | 128 | 52 | 138 | 158 | 172 | |

DIRECTIONS

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

[illegible]

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SR/ RECORDINGS SECTION

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The Case for Bruckner

By WINTHROP SARGEANT

IN GENERAL, I do not subscribe to the commonly held belief that great music requires repeated hearing in order to be appreciated. The cultivated listener can, I think, make out something of the message of a fine symphony or string quartet the first time around. The only outstanding exception to this rule that I know of is the music of Anton Bruckner, which invariably seems, on first hearing, to consist of endless repetitions, overblown climaxes, and baffling structural relationships, and which, after careful and repeated study, suddenly reveals some of the most sublime musical experiences to be found anywhere in symphonic music.

I have been through this process again and again; indeed I go through it every time I tackle a Bruckner symphony that is unfamiliar to me. I start out with a vague sense of impatience. This time, I feel, I have finally come across a Bruckner symphony that I don't honestly like. Then I listen to the movements over and over again, and presently I find myself convinced that it is one of the greatest masterpieces I have ever heard. This process can be accomplished only with the aid of the phonograph, for repetitions of Bruckner symphonies in the concert hall are so infrequent that it would take a lifetime of concertgoing to get acquainted with even a small proportion of them.

Having gone through the process with all the Bruckner symphonies, I have reached a conclusion that I don't expect all of my fellow music-lovers to agree with, but it is mine nevertheless: that Anton Bruckner is perhaps the greatest of all symphonic composers, and certainly a composer of the noblest stature, comparable to Bach, Beethoven, or Mozart. I do not hope to convert many people to this conclusion; the only way to become converted would be to go through the same process of repeated listening. But for such readers as may be willing to undertake the task, I recommend a phonograph and a lot of Bruckner recordings. There may be music-lovers who are thoroughly acquainted with Bruckner and who still dislike him—but I have never met any.

It is difficult to explain precisely all the reasons why Bruckner seems to me such a towering genius. The judgment is an esthetic one, and all the analytic writing in the world won't justify it. Among the reasons, however, is the consistent nobility of his musical thought. There is nowhere anything cheap, trivial, theatrical, artificial, or pompous about his music. It is, when you are acquainted with it, remarkably simple, earnest, and straightforward. Bruckner was, to my mind, the only nineteenth-century symphonist to take symphonic form a step on-

ward from where Beethoven left it. His use of multiple themes in groups of three, instead of the two characteristic of the classical symphony, and his broadening of the scope of symphonic development are examples of this advance. Technically, he was an amazingly resourceful and inventive thinker. There is a prevailing notion, probably derived from stories about the simplicity and naivete of his personal character, that he was somehow inept in expressing himself. For this notion there is not a shred of evidence. There is not a technical device in the history of counterpoint, harmony, or formal structure of which he was not a consummate master, and certain of his works—for example the fugal finale of the Fifth Symphony—are among the greatest technical *tours de force* to be found anywhere in music.

Then, there is another feature of his symphonic writing that is seldom talked about: the originality of his orchestration. He is not, like Brahms, an orchestrator of piano music. He uses the orchestra as a medium apart, writing for it purely orchestral music that defies translation into any other instrumental idiom. And the charm and freshness with which he manipulates the simplest orchestral ingredients, throwing them into relationships of tone color that are completely

